The Greenwood Encyclopedia of Folktales and Fairy Tales, Volumes 1–3

Edited by
Donald Haase

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FAIRY TALES

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THE GREENWOOD ENCYCLOPEDIA OF FOLKTALES AND FAIRY TALES

Volume 1: A–F

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PREFACE

The Greenwood Encyclopedia of Folktales and Fairy Tales offers English-speaking readers a unique introduction to the burgeoning field of folktale and fairy-tale studies. Interest in the subject is not new, of course. Nonetheless, despite almost two centuries of scholarly study and popular interest, and despite the dynamic growth of fairy-tale studies and the creative revitalization of the genre over the last thirty to forty years, there is to date no reference work in English that offers an encyclopedic treatment of the fairy tale's multifaceted existence around the world and the new knowledge that scholars have generated about it. In other words, there has been no central English-language resource that teachers, students, scholars, and other interested readers could consult to find reliable information about folktales and fairy tales in a global context. This encyclopedia is an effort to fill this gap. The scope of this work is accordingly broad in terms of its geographic and cultural coverage, its historical range, its disciplinary breadth, and its topical variety.

Scope and Coverage

Geographic-Cultural Scope. The encyclopedia's coverage is global and multicultural. It extends beyond Europe and North America to include information about significant individuals, titles, and traditions from regions and cultures throughout the world. While every attempt has been made to offer worldwide coverage, the finite nature of a three-volume encyclopedia makes it impossible to include every discrete tale tradition. Consequently, coverage is necessarily representative and not comprehensive or exhaustive.

Historical Scope. In terms of its historical scope, this encyclopedia ranges from antiquity to the present. Recent scholarship has produced a wealth of new, well-documented information about the relation of fairy tales not only to medieval literature but also to ancient literature and culture. Therefore, it is now possible to include historically accurate coverage of periods predating the birth of the literary fairy tale in the early modern period.

Disciplinary Scope. A wide range of disciplines is represented throughout this encyclopedia. Folklorists, anthropologists, ethnologists, children's literature

specialists, film scholars, and scholars of literary and cultural studies have all contributed in different but useful ways to the study of folktales and fairy tales. It is a fundamental premise of this encyclopedia that multi- and interdisciplinary perspectives are vital to our understanding of these genres. Accordingly, the contributors who have written the entries for this encyclopedia do so from the vantage point of their individual disciplines. While the folklorist may write about a particular tale or motif from a perspective decidedly different from that of a specialist in children's literature—invoking different texts and using different terms, analytical concepts, and perspectives—each will produce useful insights and information. Juxtaposed, these diverse approaches will stimulate fresh ideas and new questions, leading the reader in different, perhaps unexpected directions. Taken together, the distinct voices speaking throughout this encyclopedia offer insights into the possibilities for fairy-tale studies and demonstrate the rich texture of this multidisciplinary field of study.

Topical Scope. Because the potential number of topics reaches into the thousands, a judicious selection was necessary. The topics covered were chosen (1) to provide representative global coverage; (2) to emphasize matters of fundamental importance in the field of fairy-tale studies; (3) to highlight important developments in the field of fairy-tale studies since roughly 1970, when the field was revitalized by cultural forces and by a thorough critical reevaluation of the fairy-tale tradition; (4) to signal emerging trends in the production and reception of fairy tales; and (5) to highlight important but otherwise neglected dimensions of fairy-tale studies. In selecting topics, I also took into account the topics and tales that are covered in contemporary courses and anthologies and that therefore may be of special interest to students.

Entries

The encyclopedia's 670 entries, many of which are illustrated, fall into the following eight categories:

1. **Cultural/National/Regional/Linguistic Groups.** Entries in this category provide succinct introductions to the narrative traditions of specific groups. In some instances, the coverage is defined by linguistic, cultural, ethnic, or national categories (e.g., French Canadian tales, Japanese tales, Slavic tales, Spanish tales); in other cases, the coverage is organized in broader geographic terms (e.g., African tales, Pacific Island tales, Scandinavian tales, South Asian tales).

2. **Genres.** This category includes not only entries elucidating how scholars have understood the principal terms "folktale" and "fairy tale" but also entries discussing many other fundamental genres and subgenres at the core of folktale and fairy-tale studies (such as animal tale, cautionary tale, didactic tale, wonder tale, etc.). Entries in this group also describe genres that play a significant role in the history of the fairy tale and in the discourse of fairy-tale studies (e.g., ballad, cante fable, epic, legend, etc.).

3. **Critical Terms, Concepts, and Approaches.** Entries in this category describe the terminology, ideas, and methods of scholars specializing in the study of folktales and fairy tales. These entries define the fundamental vocabulary of oral

narrative research and fairy-tale studies—from "adaptation," "anthropological approaches," and "authenticity" to "tale type," "urform," and "variant."

4. **Motifs, Themes, Characters, Tales, and Tale Types.** This category consists of especially important subjects selected from the very corpus of folktales and fairy tales and includes topics such as "Ali Baba," "Beauty and the Beast," "Spinning," "Violence," and "Witch."

5. **Eras, Periods, Movements, and Other Contexts.** Entries in this group address important historical, intellectual, and cultural contexts—colonialism, magical realism, and postmodernism, for example—that helped to shape both the production and reception of folktales and fairy tales.

6. **Media, Performance, and Other Cultural Forms.** This category includes entries focusing on manifestations of the fairy tale in a variety of expressive and cultural forms, from "Animation," "Art," and "Internet" to "Puppet Theater," "Storytelling," and "Tourism."

7. **Television, Film, Animation, and Video.** This category encompasses entries dealing with the fairy tale's role in visual culture, from "Bluebeard Films" to "*The Wizard of Oz.*"

8. **Individual Authors, Editors, Collectors, Translators, Filmmakers, Artists/ Illustrators, Composers, Scholars, and Titles.** Entries in this category provide information about a wide range of individuals and titles that have played a role in the history of folktales, fairy tales, and the scholarship about them. In no way exhaustive, these entries were chosen to offer a global mix of historical and contemporary figures, including a selection of those who are well-known internationally for their key contributions and canonized works (e.g., Charles Perrault, Jacob and Wilhelm Grimm, Hans Christian Andersen, and Angela Carter) and those historically overlooked or emerging individuals who deserve more attention from fairy-tale scholars (e.g., Mary W. Wilkins Freeman, Neil Gaiman, Miyazaki Hayao, Luisa Valenzuela, and Tawada Yoko).

Each entry contains cross-references to related topics that may deepen the reader's understanding and provide opportunities for further exploration and discovery. Cross-references are signaled in the body of an entry by words appearing in **boldface type** and, where appropriate, by a "See also" section following the entry. Terms that occur in nearly every entry—for instance "folktale" and "fairy tale"—are marked as cross-references only in those instances where the further exploration would be especially illuminating for understanding the topic at hand.

The Further Reading list that follows the entry text provides the reader with suggestions for pursuing additional research on that topic. In some cases, "readings" include not only printed books and essays but also Internet resources and visual materials such as DVDs. Whenever possible, reliable and authoritative readings in English are included. Given the encyclopedia's global scope, of course, readings in languages other than English are also offered; and in a few instances relevant readings in English may not be available at all. Many foundational works of fairy-tale scholarship are written in languages other than English, and while such works might be linguistically inaccessible to some readers, the expert contributors to this encyclopedia have done a great service in synthesizing and summarizing the research and knowledge of scholars from around the world.

Bibliography and Resources

The encyclopedia concludes with an extensive section devoted to Bibliography and Resources reflecting the project's multicultural and multidisciplinary orientation. The primary and secondary literature related to folktales and fairy tales is enormous, and even the extensive selection offered here constitutes only a sampling and starting point for anyone interested in pursuing further research. The bibliography has four divisions. The first offers a list of useful collections, editions, anthologies, and translations of folktales, fairy tales, and related primary texts (such as fantasy, legend, and myth). The second includes a selection of scholarship devoted to the folktale, fairy tale, and related areas of study (such as children's literature, folklore, and illustration). The third division provides a list of especially important journals and serial publications. I have included the URLs for those that have Web sites, although the existence of a Web site does not necessarily indicate that the publication itself is available online. Many scholarly journals, of course, are available in electronic form online through libraries and subscription services. The fourth division offers an annotated list of selected Web sites relevant to the study of folktales and fairy tales. Internet resources pose a special challenge for the student or scholar seeking reliable texts or accurate information in digital form. In my selection, I have endeavored to list sites that have had a stable existence and in my judgment are knowledgeable, reliable, and useful.

Also included is a Guide to Tale-Type, Motif, Migratory Legend, and Ballad References Used in the Entries that describes the various classification systems used in the entries. These systems defining such things as tale types and motif and ballad numbers are well known to folklorists but will likely be unfamiliar to students and interested general users. A Guide to Related Topics groups entries by broad topical categories and allows users to more easily trace important ideas, themes, concepts, and connections across the more than 600 entries. The extensive Introduction places the current state of folktale and fairy-tale studies into useful context, especially for nonspecialist readers.

These three volumes are offered as a resource for users interested not only in looking back at the history of the folktale and fairy tale but also in looking forward to a new century of fairy-tale production and scholarship—a time in which tales can be produced and disseminated quickly in new media and as transnational phenomena. With its broad scope and wide range of topics, this encyclopedia strives to offer a rich and representative overview of an infinitely diverse worldwide phenomenon, to encourage exploration beyond each reader's individual realm of experience and expertise, and to promote thinking, reading, writing, and discussion about folktales and fairy tales across disciplinary boundaries.

ACKNOWLEDGMENTS

Finally, I wish to thank Connie Haase, who has supported my work in countless ways and reminded me all along this journey that there will be life after the encyclopedia.

GUIDE TO TALE-TYPE, MOTIF, MIGRATORY LEGEND, AND BALLAD REFERENCES USED IN THE ENTRIES

Tale-Type Numbers and Names

Folklorists do not always refer to tales by their individual titles. Some tales told in oral tradition might not even have a fixed title in the same way that a published tale usually would. Instead, folklorists often refer to the *tale type* to which a certain narrative belongs. Folklorists have developed a system for classifying tale types using a number and name. The original classification system developed by Antti Aarne in 1910 was revised and enlarged by Stith Thompson in 1961. That revised classification was thoroughly overhauled by Hans-Jörg Uther in 2004. Additional tale-type catalogues for specific cultures have been developed, but they usually build on the Aarne-Thompson or the Aarne-Thompson-Uther classifications. The following abbreviations are used throughout this encyclopedia to refer to tale types:

ATU = Aarne-Thompson-Uther
Example: ATU 333, Little Red Riding Hood
Example: ATU 510B*, The Princess in the Chest
Source: Uther, Hans-Jörg. *The Types of International Folktales: A Classification and Bibliography Based on the System of Antti Aarne and Stith Thompson.* 3 volumes. Helsinki: Academia Scientiarum Fennica, 2004.

AT or AaTh = Aarne-Thompson
Example: AT 780A, The Cannibalistic Brothers
Source: Aarne, Antti. *The Types of the Folktale: A Classification and Bibliography.* Translated and enlarged by Stith Thompson. 2nd revision. 1961. Helsinki: Academia Scientiarum Fennica, 1987.

Motif Numbers and Names

The *motifs* out of which tales are constructed recur in many different contexts. Folklorist Stith Thompson has classified these recurring motifs with a

letter-number combination and descriptive label. Motif references throughout this encyclopedia are based on Thompson's motif index and appear as follows:

Example: Motif D735, Disenchantment by Kiss
Source: Thompson, Stith. *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends.* Revised and enlarged edition. 6 volumes. 1955–58. Bloomington: Indiana University Press, 1975.

Migratory Legend Numbers

Like tale types, *migratory legends* have also been classified and given numbers and names. The standard classification system is that of Reidar Thoralf Chistiansen. Occasional references to migratory legends are found throughout this encyclopedia and appear as follows:

ML = Migratory Legend
Example: ML 6035, Fairies Assist a Farmer in His Work
Source: Christiansen, Reidar Thoralf. *The Migratory Legends: A Proposed List of Types with a Systematic Catalogue of the Norwegian Variants.* 1958. Helsinki: Academia Scientiarum Fennica, 1992.

Ballad Numbers

When citing English-language ballads, scholars refer to the collection of traditional ballads published by Francis James Child. Such references occur occasionally in this encyclopedia and are given as follows:

Example: Child 2
Source: Child, Francis James. *The English and Scottish Popular Ballads.* 5 volumes. Boston: Houghton Mifflin, 1882–98.

GUIDE TO RELATED TOPICS

Critical Terms, Concepts, and Approaches

Adaptation
Anthropological Approaches
Archetype
Archives
Authenticity
Collecting, Collectors
Comparative Method
Conduit Theory
Contamination
Context
Diffusion
Editing, Editors
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Méliès, Georges
Miyazaki Hayao
Pasolini, Pier Paolo
Reiniger, Lotte
Trnka, Jiří
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Bachelier, Anne
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Taketori monogatari
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INTRODUCTION

Since the 1960s, folktales and fairy tales have been a veritable growth industry. To be sure, interest in the fairy tale is hardly breaking news, and historical surveys reveal a long lineage and international presence. However, this history is also characterized by periods of profound interest and prolific production. For instance, the so-called French fairy-tale vogue of the late seventeenth and early eighteenth centuries generated a corpus of tales that was so extraordinary and influential that it even gave a special name to the genre—"*conte de fées*"— which later gave birth to the English term "fairy tale." Germany during the late eighteenth and the early nineteenth centuries provides another case in point. The period was characterized on the one hand by the German Romantics' creative experimentation with the literary fairy tale and on the other by the cultural reverence and scholarly enthusiasm for folktales that produced Jacob and Wilhelm Grimm's landmark collection, the *Kinder- und Hausmärchen* (*Children's and Household Tales,* 1812–15). These two manifestations of what Jack Zipes has called the "German obsession with fairy tales" were the catalysts for the further spread of the literary fairy tale, the widespread collecting and editing of folktales, and the birth of folktale scholarship. By 1878, when the Folk-Lore Society was established in London, the study of folktales and fairy tales had developed into a recognizable discipline, and the way had been paved for the "golden age of folklore discovery," that fruitful period in the nineteenth and early twentieth centuries characterized by the collection and publication in English of folktales from around the word (Jacobs, ii). Such "vogues," "obsessions," and "golden ages" map for us both the persistence of the folktale and fairy tale and those periods in which there has been intense activity around them.

Whether we label the production and reception of the fairy tale in the last four decades of the twentieth century a "vogue," an "obsession," a "golden age," or a "growth industry," one thing remains certain: an enormous amount of cultural energy and creative, intellectual, and economic capital have been invested internationally in the folktale and fairy tale—and this continues to be the case during this first decade of the twenty-first century. It is significant that these years have seen in particular the international institutionalization of folktale and fairy-tale studies. Two signal events set the stage for this. In 1959, the

International Society for Folk Narrative Research (ISFNR) was established under the leadership of German folklorist Kurt Ranke, an event that followed by just two years Ranke's founding of *Fabula*—a pioneering international *Journal of Folktale Studies,* as its subtitle announces in German, English, and French. This formation of a professional organization and scholarly journal signaled that the study of folktales and fairy tales had emerged as an internationally recognized discipline with a future.

As scholarly activity around the subject grew, so did the number of forums for research and publication. Given the iconic status of the Brothers Grimm and the canonical role of their fairy-tale collection, important initiatives focusing on their work followed one upon the other during the last decades of the twentieth century. In 1963, the hundredth anniversary of Jacob Grimm's death, German Grimm scholar Ludwig Denecke published the *Brüder Grimm-Gedenken*—a compendium dedicated to the work of the Brothers Grimm and the first volume of what was to become a serial publication. In 1979, the Brüder Grimm-Gesellschaft (Brothers Grimm Society) inaugurated its monograph series, Schriften der Brüder Grimm-Gesellschaft, which over the years has devoted a number of significant volumes to Grimms' fairy tales. Then, in 1991, as interest in the Grimms and their work continued to grow, the Society began publishing the *Jahrbuch der Brüder Grimm-Gesellschaft* (*Yearbook of the Brothers Grimm Society*), a scholarly forum replete with contributions documenting the genesis and reception of Grimms' fairy tales, as well as a copious annual bibliography (through the year 2000) documenting the worldwide scholarly interest in the Grimms.

This latest fairy-tale vogue, however, has not been only about the Grimms. In 1963—the same year that Denecke established the *Brüder Grimm-Gedenken*—American folklorist Robert M. Dorson launched Folktales of the World, an influential series of folktale collections, in English translation, edited by leading experts and published by the University of Chicago Press. In 1980, the Europäische Märchengesellschaft (European Fairy-Tale Society), an organization of storytellers and scholars established in 1956, published the first of its annual volumes, which are typically based on papers from its yearly conferences. The series—Veröffentlichungen der Europäischen Märchengesellschaft (Publications of the European Fairy-Tale Society)—includes thirty-one volumes to date.

The international scope of the steadily growing work on folktales and fairy tales is evident in the *Enzyklopädie des Märchens* (*EM*), which was established by Kurt Ranke at the University of Göttingen and began publication with its first fascicle in 1975. With eleven of its projected fourteen volumes currently in print, the *EM* aims to cover approximately 3,600 entries emphasizing the comparative study of folktales in sociohistorical context and the relation between oral and literary traditions. If Ranke had set the stage for the institutionalization of folktale and fairy-tale studies in the late 1950s by establishing both a professional organization (the ISFNR) and a journal (*Fabula*), with the *EM* he gave the field its most comprehensive reference work. The *EM* was the first in a string of complementary reference volumes that appeared over the next three decades, including Walter Scherf's *Lexikon der Zaubermärchen* (*Lexicon of the Magic Tale*) in 1982 and *Märchenlexikon* (*Fairy-Tale Lexicon,* 1995; CD-ROM

2003), Ulf Diederich's *Who's Who im Märchen* (*Who's Who in the Fairy Tale*) in 1995, Jack Zipes's *Oxford Companion to Fairy Tales* in 2002, and Ulrich Marzolph and Richard van Leeuwen's *The Arabian Nights Encyclopedia* in 2004. Also in 2004, Hans-Jörg Uther, a member of the *EM*'s editorial team, published *The Types of International Folktales,* a comprehensive revision of the Aarne-Thompson tale-type index, thus internationalizing and revitalizing that foundational taxonomy of folktales for the new era of global folktale studies. Moreover, by involving scholars around the world in decades of encyclopedic research, the *EM* has generated additional interest and new research, which in turn has encouraged the creation of new scholarly forums devoted to folktales and fairy tales.

Taking his lead from *Fabula,* Jacques Barchilon—a scholar of French literature at the University of Colorado, Boulder—founded in 1987 the international journal *Merveilles et contes*. Its inaugural issue presented scholarship from France, Sweden, and the United States on topics ranging from the classical Herodotus to Victorian-era children's book author E. Nesbit. Devoted not only to disseminating scholarship from around the world and from different disciplines but also to publishing primary texts, *Merveilles et contes* was an effective response to the burgeoning interest in fairy tales. When it moved to Wayne State University Press in 1997 as *Marvels & Tales: Journal of Fairy-Tale Studies,* it soon spawned a book series—the Series in Fairy-Tale Studies (2004-)—and further contributed to the institutionalization of fairy-tale studies, especially as a transdisciplinary phenomenon.

More specialist journals followed. In 1990, the Märchen-Stiftung Walter Kahn (Walter Kahn Fairy-Tale Foundation), which had been established in Germany in 1985, began publishing the journal *Märchenspiegel* (*Fairy-Tale Mirror*). Directed at both scholars and a broader range of readers, *Märchenspiegel* is dedicated to fairy-tale studies and the cultivation of storytelling, which has also undergone a worldwide revival sparking additional interest in fairy tales (see, e.g., Calame-Griaule; Sobol; Stone, 8–9). In 2003, the French journal *Féeries* appeared under the editorship of Jean-François Perrin of the University of Grenoble. A scholarly journal focusing on the French fairy tale from the seventeenth to the nineteenth centuries, *Féeries* has published special issues on such vital topics as fairy-tale collections, the Orientalist tale, and the politics of the fairy tale. *Fairy Tale Review,* the most recent of the new professional journals, debuted in 2006. Edited by author Kate Bernheimer of the University of Alabama, *Fairy Tale Review* is an annual literary journal that demonstrates the thriving interest of creative writers and artists in the genre by publishing their original fiction, poetry, and art.

The texts of folktales and fairy tales themselves have also been issued and reissued in great numbers during this period, recreating and redefining the corpus of texts available to scholars, students, and other avid consumers. Academic presses and trade publishers issued and continue to issue scholarly and popular editions, translations, anthologies, and textbooks to meet the demand created by new fairy-tale courses being offered at universities. These include on the one hand important new editions and translations of canonical tale collections based on advances in fairy-tale scholarship. For example, since the 1970s, there have been numerous new editions and translations of major fairy-tale works by

Hans Christian Andersen, Giambattista Basile, the Brothers Grimm, and Charles Perrault (see this encyclopedia's Bibliography and Resources section), as well as an important edition of the Arabic text of the *Arabian Nights* (Mahdi) and new English translations of the *Nights* (Haddawy). On the other hand there are volumes offering tales that have been historically ignored, neglected, suppressed, or overshadowed. In this category, collections of tales by or about women have been especially common—such as Kathleen Ragan's *Fearless Girls, Wise Women, and Beloved Sisters: Heroines in Folktales from Around the World*; Hasan M. El-Shamy's *Tales Arab Women Tell;* Jack Zipes's *Beautiful Angiola: The Lost Sicilian Folk and Fairy Tales of Laura Gonzenbach;* Nadine Jasmin's edition of the tales of Marie-Catherine d'Aulnoy; and Shawn C. Jarvis and Jeannine Blackwell's anthology, *The Queen's Mirror: Fairy Tales by German Women, 1780–1900*. The possibilities of using electronic media to reissue folktales and fairy tales in ways that make them easily accessible to a wide range of readers eager to consume them is demonstrated by two digital projects on CD-ROM edited by Hans-Jörg Uther in 2003 and 2004: *Deutsche Märchen und Sagen* (*German Folktales and Legends*) and *Europäische Märchen und Sagen* (*European Folktales and Legends*). The latter alone includes more than 7,000 tales and legends from some of the most important European collections representing some fifty linguistic regions. These few examples represent just a small fraction of the many texts that have been made available in recent years. If there is any doubt that the term "growth industry" truly applies to the steady ascent of the folktale and fairy tale, then consider that in 1999 even the *Wall Street Journal* took note of this fairy-tale publishing phenomenon (Praeger).

This steady stream of professional journals, book series, reference volumes, and primary texts attests both to the continuing institutionalization of fairy-tale studies and to the unrelenting escalation of both scholarly and popular interest in folktales and fairy tales, especially since the 1970s. It is no mere coincidence that this remarkably rapid expansion parallels other scholarly developments and cultural trends. The simultaneous surge in the study of children's literature during this period reinforced the rise of critical interest in the fairy tale. In the same vein, sociohistorical and political approaches to literature—which were influenced by Marxism, critical theory, and the sociopolitical dissent of the 1960s and 1970s—focused a critical light on classical fairy tales, which were thought to have been co-opted by a conservative bourgeois ideology and enlisted in the repressive cultural indoctrination of children. The feminist critique of fairy tales, which emerged explosively in the 1970s, also fueled public debate in the West about the social value and historical role of fairy tales (Haase, "Feminist Fairy-Tale Scholarship"). The influence of feminism on fairy-tale studies has persisted and continues to prompt study of the relationship between folktale and gender in narrative traditions worldwide (e.g., Apo, Nenola, and Stark-Arola; Appadurai, Korom, and Mills). The interest generated by feminism and gender studies in women's roles in the production and reception of fairy tales also led to the rediscovery of those women who actually created the vogue for fairy tales in late seventeenth-century France and to the recovery of neglected fairy-tale writings by women, as noted earlier.

Grimm scholarship in particular gave a significant impetus to the critical reevaluation of fairy tales. Beginning in 1975, Heinz Rölleke's numerous editions of Grimms' tales and his study of the brothers' informants and editorial practices shed new light on the genesis and nature of the *Kinder- und Hausmärchen*. The findings of Rölleke and others revealed the extent to which the Grimms themselves had shaped the content and ideology of their tales through their methods of collecting, selecting, and editing. This not only raised important questions about the sociohistorical roots of the Grimms' tales, it also challenged conventional wisdom about the tales' relationship to oral tradition. Research on these topics was propelled by the attention lavished on the Grimms worldwide in 1985 and 1986—the bicentennial years of their births (Haase, "Reviewing"). This work, however, had implications that transcended the Grimms and has had far-reaching and long-lasting consequences for folktale and fairy-tale studies in general. Questions about the Grimms' sources, informants, and editorial interventions have since been translated into questions about the very nature of collecting and editing. Leela Prasad and Sadhana Naithani, for example, have critically examined the work of collectors and editors in the intercultural context of colonial India. Naithani's work has challenged in particular the "system of binary oppositions" (57) that we typically use to understand the production of folktale collections by colonial folklorists. Similarly, questions about the authenticity of the Grimms' tales and their relation to oral tradition have prompted reassessment of "authenticity" itself (Bendix) and destabilized the oral-literary opposition that has long defined and constrained the discourse of folktale and fairy-tale studies.

To be sure, fairy-tale studies have been spurred over the last forty years by the extraordinary production of *literary* fairy tales, and the default position has frequently been to consider these literary works as belonging on one side of the conventional oral-literary divide. Responding to the same cultural trends that have motivated scholars to critically reexamine the fairy-tale tradition, creative writers for both children and adults have produced an enormous corpus of new tales that question, challenge, subvert, revise, and otherwise adapt classical tales. Authors such as Margaret Atwood, Angela Carter, Robert Coover, Michael Ende, Alejandra Pizarnik, Salman Rushdie, Lusia Valenzuela, Tawada Yoko, and countless others have returned repeatedly to the folktale and fairy tale to engage both sociocultural themes and issues of narrative and storytelling. At the same time, numerous authors have drawn on oral storytelling traditions to revalidate the history, values, and narrative traditions of peoples whose cultures are threatened by the spread of Western, Anglo-European cultures. Patrick Chamoiseau, Bernard Binlin Dadié, Birago Diop, Louise Erdrich, Nalo Hopkinson, N. Scott Momaday, and others have created innovative works that frequently mediate between oral tradition and Western literary forms, as well as between (or among) several cultures. Such texts—which have emerged in a postmodern, postcolonial era and are not easily squeezed into the nineteenth-century category of "literary fairy tale"—exist in an intercultural space. They challenge our conventional terminology, our habit of ascribing to tales a singular cultural identity, and our dichotomous (and politically charged) thinking about orality and literacy (see Bacchilega; Seifert).

That the oral and the literary need not exist in an oppositional relationship or be the defining terms of fairy-tale studies should be self-evident, especially in the twenty-first century. Folktales and fairy tales have manifested themselves in extraordinarily diverse ways, not just in oral and literary narratives but also in theater, puppet plays, pantomime, music, dance, opera, art, illustration, advertising, theme parks, cartoons and comics, graphic novels, television, live-action film and video, animation, and hypertextually on the Internet. In some forms, they may appear as full-fledged narratives, especially in oral and written storytelling, but frequently they appear as fragments, motifs, allusions, inter-texts—fairy-tale synecdoches. The terms "folktale" and "fairy tale" may initially suggest principally narrative forms and the media-based polarity of "oral vs. written"; or they may suggest the generic variety signaled by the term "märchen," which—as the Grimms used it—encompasses not only the wonder (or magic) tale but also "etiologies, fables, animal tales, moralistic stories, jests, exempla, religious and other legends, and mixed forms, such as humorous religious tales and humorous magic tales" (Uther, *Types,* 1: 9). In the title and conception of this encyclopedia, the terms are intended to be inclusive rather than exclusive, flexible rather than fixed, embracing a wide range of genres, media, texts, and intertextualities—a "fairy-tale web," in the words of Cristina Bacchilega (209).

To be freed from our fixation on the oral-literary dichotomy and to make sense of the latest fairy-tale vogue that has accompanied globalization and the digital age, it is necessary not only to acknowledge the flexibility and adaptability of folktales and fairy tales but also to understand their dynamic intertextuality and intermedial potential (Haase, "Hypertextual Gutenberg"). It is also necessary to understand fairy-tale studies as an interdisciplinary effort. Folklorists and literary scholars, who have learned a great deal from each other over the last forty to fifty years, need to continue listening and talking to each other—as do all who work on these topics using the perspectives and methods of different disciplines and specialties. The institutionalization of fairy-tale studies has not resulted in a monolithic discourse, universally recognized canon, or dominant methodology, which actually attests to the vitality of the field. The challenge for fairy-tale studies is to cultivate a constructive transnational inter-disciplinary conversation that can promote approaches that are appropriate both for rethinking the past and for coming to grips with new forms of production and reception during this dynamic era of fairy-tale proliferation and change.

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A

Aarne, Antti (1867–1925)

The Finnish scholar Antti Aarne created a system for classifying **folktale**s and a widely used index of folktale plots. Aarne's tale typology—which first appeared in 1910 in *Verzeichnis der Märchentypen* (*Index of the Types of the Folktale*) and has been revised three times since—continues to be used by researchers in many countries. Archivists the world over have organized their folktale collections according to Aarne's eminently practical system of classification. Folktale scholars have published dozens of type indices of folktales collected from specific countries or language areas.

Aarne was first introduced to the research, collection, and publication of folktales under the tutelage of Kaarle Krohn at the University of Helsinki. Aarne later pursued his study of the folktale in Russia, Germany, Denmark, and Sweden. He earned his doctoral degree in 1907 and went on to become a professor of **folklore** in 1922.

When Aarne was writing his doctoral dissertation, *Vergleichende Märchenforschungen* (*Comparative Studies of Folktales*, 1908), he was struck by the difficulty of acquiring research materials from other countries. He began preparing a catalogue classifying folktales that were represented in the **oral tradition** of several European countries. As his base material, he used Finnish folktales (more than 25,000 texts), the Danish folktale collections of Svend **Grundtvig** (about 850 texts), and **Grimm**s' *Kinder- und Hausmärchen* (210 texts).

Aarne divided folktales—which he designated with term "**märchen**"—into three subgenres: (1) **animal tale**s (*Tiermärchen*), (2) ordinary folktales (*eigentliche Märchen*), and (3) **joke**s and **anecdote**s (*Schwänke*). He also distinguished each type of folktale plot with a name, number, and a brief description of its contents. For example, the ordinary folktale about the strange little man (Tom Tit Tot, Rumpelstiltskin) who helps a girl spin gold from straw was called The Name of the Supernatural Helper and given the tale-type number 500 (which would be known in the standard practice of folklorists as Aa 500, later as AaTh or AT 500, and most recently as ATU 500). The story is a typical representation of the subcategory that Aarne called "tales of magic" (*Zaubermärchen*). The other subcategories of ordinary folktales identified by Aarne are (as rendered into English by Stith **Thompson**): **religious tale**s (*legendenartige Märchen*), **novella**s or romantic tales (*novellenartige Märchen*), and tales of the stupid **ogre** (*Märchen vom dummen Teufel* [*Riesen*]). In 1911, Aarne published his index of Finnish folktales, *Finnische Märchenvarianten* (*The Finnish Folktale Variants*).

Aarne based his investigations of the folktale on the **historic-geographic method**. He published numerous monographs in which he analyzed and outlined the distribution, variation, and history of individual folktales. His studies often led him to conclude that a given folktale's starting point was in India, thus lending credence to Theodor **Benfey**'s vision of the genre's primal home. Aarne outlined his research methodology in his handbook *Leitfaden der vergleichenden Märchenforschung* (*Guide for the Comparative Investigation of Folktales*, 1913).

Aarne's most enduring achievement, however, is his folktale index. The international tale-type index proved to be so useful that there are now three expanded editions. Stith Thompson compiled the first two in 1928 and 1961. The latest, *The Types of International Folktales: A Classification and Bibliography* (2004), is a three-volume edition by Hans-Jörg Uther. ***See also*** Seki Keigo; Tale Type; Wonder Tale.

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Satu Apo

Adaptation

The concept of "adaptation" refers to the process that occurs when folktales and fairy tales are changed into new versions, or **variant**s, in the course of their transmission. Adaptations can occur when a text or **tale type** is retold orally or rewritten and when it is transferred into a different generic form (for example, into a **novel**) or into a different medium (such as, orality to print, print to orality, print to film, and so on).

Jack **Zipes** makes the important distinction between duplication and revision as forms of adaptation (Zipes, 8–11). Duplication is the process of making copies of originals, which tends to perpetuate canonical tales in spite of changes brought about by adaptation. Easily recognizable, they merely mimic a primordial matrix, the "hypotext," to use Gérard Genette's taxonomy. While adaptations based on duplication may take the major colors of their new cultural environment and reflect specific customs, they still reinforce well-known models and repeat predictable moral lessons. For example, although many new versions and adaptations of tales by Charles **Perrault** and the Brothers **Grimm** continue to appear, they constitute essentially faithful retellings of these canonical tales and leave their core ideologies unchanged.

Revision, on the other hand, is a process of critical adaptation in which the new version implicitly questions, challenges, or subverts the story on which it is based by incorporating new values and perspectives. Perrault and the Brothers Grimm were themselves in many cases adaptors of preexisting tales, and the tales as they published them did not always duplicate their sources. Instead, in rewriting or **editing** the tales, they revised their meaning and in turn presented their readers with a new set of values. Addressing educated, literate classes, those revisions reflected new concerns and different tastes to accomplish new goals.

Many twentieth- and twenty-first-century fairy-tale adaptations are revisionist tales that critically engage the classical fairy-tale tradition established by Perrault, Grimm, Hans

Christian **Andersen**, and others. Reflecting the cultural criticism that characterized Anglo-European societies during the 1960s and 1970s, including the critique of fairy tales by **feminism**, writers such as Margaret **Atwood**, Angela **Carter**, Philippe **Dumas**, **Janosch**, Tanith **Lee**, and many others produced fairy-tale adaptations that call into question the values and aesthetic of traditional tales. The challenge posed by such revisionist rewritings is signaled by the title of Dumas's *Contes à l'envers* (*Upside Down Tales*, 1977), a book in which recycled red riding hoods terrorize the **wolf** and drive him out of town.

Folktales and fairy tales have been adapted for a variety of genres and media, including **theater**, **cartoons and comics**, **illustration**s, **animation**, **film and video, poetry, television,** the **graphic novel**, and so on. Adapting tales for each of these genres or media involves different formal or technological considerations, in addition to matters of content and theme. Walt **Disney** is certainly the most famous adaptor of classic fairy tales for the cinema. One may say that he appropriated tales such as *Pinocchio*, *Cinderella*, and "**Snow White**" to "freeze" them in a sanitized form. However, media adaptations can also be critical and revisionist, as seen in such films as Neil Jordan's ***The Company of Wolves*** (1984) or ***Shrek and Shrek II*** (2001 and 2004). ***See also*** Diffusion; Intertextuality; Translation; Variant.

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Claire L. Malarte-Feldman

Advertising

Folklore has long been used to attract attention in advertising slogans and texts. While **proverbs**, folk songs, and nursery rhymes are particularly prevalent, folktales have also been used to lure people into a purchasing choice. In fact, the "Pied Piper of Hamelin" can well be considered as a symbol of the world of advertising, with the pied piper playing his pipe ever so sweetly and the consumers following him without resisting his charming and manipulative music. Little wonder that the city of Hamelin in Germany uses the pied piper to attract tourists and that "The Pied Piper" toy shop in St. Armands Key, Florida, used a pied piper figure with children following him as a sign and as an illustration on its shopping bags.

Fairy tales, however, are especially suitable to create a perfect world of desire and wish fulfillment in the mind of consumers. Any merchant would want to describe a product in such a miraculous fashion that a purchaser would not be able to resist buying it. And since fairy tales appeal to people's **wish** for a happy and contented life, the tales' **motif**s become perfect tools in their original or adapted wording to promote consumerism in a society informed by the drive toward instantaneous gratification. Advertising copywriters are only too aware of the fact that traditionally or innovatively employed fairy-tale motifs are ideal for spreading irresistible messages to consumers.

When the phenomenon of advertising took hold at the beginning of the twentieth century, titles or poetic verses of fairy tales or short allusions to well-known stories began to be used as effective bait. The readers or viewers of an advertisement would immediately be reminded of the happy ending of the underlying fairy tale, leading them more or less subconsciously to the conclusion that the product must be equally wonderful. Color printing and, since the latter half of the twentieth century, **television** spots added important visual
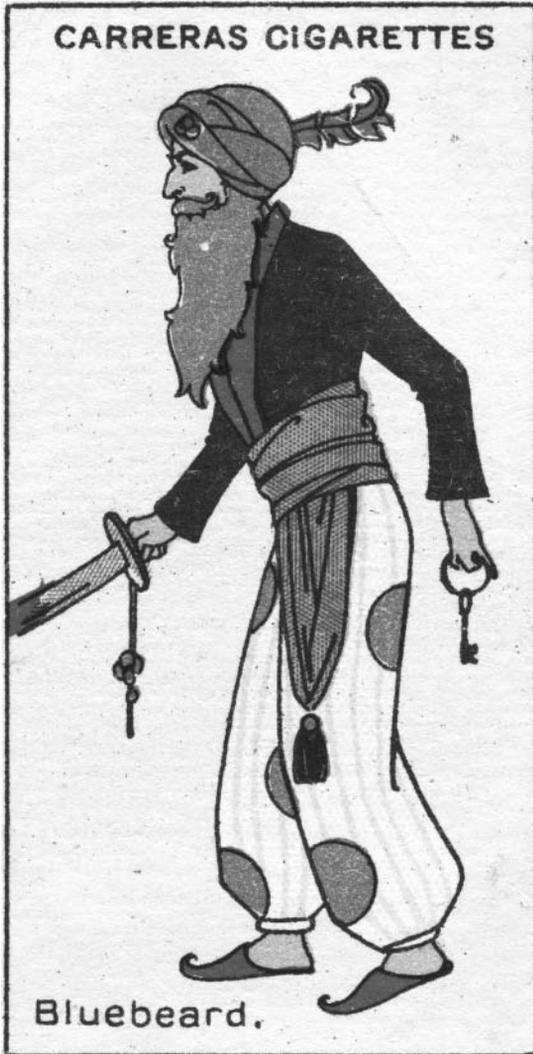
Portrayal of Bluebeard on a Carreras Cigarettes card. [Lake County Museum/Corbis]

aspects to the verbal message, making such advertisements even more appealing. Again and again, beautiful women such as **Snow White** or **Sleeping Beauty** are illustrated in front of a **mirror** or gently sleeping to advertise a cosmetic product or a piece of fine **clothing**. After all, who does not want to be beautiful, and who could resist that famous fairy-tale question, "Mirror, mirror on the wall, who is the fairest of them all?" The message is always that perfection and satisfaction are attainable, and fairy-tale formulas and allusions together with explanatory if not manipulative texts and exquisite **illustration**s create an enchanted world of irresistible consumerism. Like it or not, many consumers have little choice but to accept such advertisements as convincing signs of the wish fulfillment that also underlies the basic idea of traditional fairy tales.

To assure meaningful communication with their readers and viewers, advertisers choose primarily those motifs of fairy tales that are commonly known. Fairy-tale titles such as "Rapunzel" or "**Cinderella**" have been used to advertise beautiful **hair** or a piece of clothing that has transformed a woman from rags to riches. A German champagne company called its product "Rotkäppchen" (**Little Red Riding Hood**) and quite appropriately every bottle has a red cap on top of the cork. The name and the cap conjured up positive memories of Little Red Riding Hood—or Little Red Cap—bringing a special beverage to her beloved grandmother. The message was clearly that a bottle of Rotkäppchen champagne will help to bring some joy and bliss into the everyday world. It is exactly this promise of making wishes come true that makes such advertisements so appealing, with some of them also simply using such slogans as "Fairy tales can come true" or "Three secret wishes."

Cosmetic firms in particular have found fairy-tale allusions useful to sell their products. Revlon used the slogan "Cinderella—nails and the Magic Wand," claiming that its cosmetics make all the difference between homeliness and beauty. The U.S. Forest Service asked provocatively, "Where would **Hansel and Gretel** be without a forest?" The car manufacturer Subaru used the catchphrase "Don't let your coach turn into a pumpkin," with the illustration making the allusion to the "Cinderella" fairy tale perfectly clear. The Lindt chocolate company used illustrations from the Walt **Disney**'s animated version of "Snow White"

on its wrappers to sell its milk chocolate as heavenly sweets. And an antismoking advertisement carried the message "Kiss Me—I Don't Smoke," with the illustration showing that the frog to be kissed is the nonsmoking prince from "The **Frog King**" fairy tale. In any case, such advertisements suggest a better world where wishes can become true, and the slogans, texts, and illustrations make this look as easy as fairy-tale magic.

Some companies have built entire advertising campaigns on fairy-tale motifs. For example, the Waterford Crystal Company frequently uses fairy-tale allusions for its marvelous glass creations. With cultural literacy being high regarding the most popular fairy tales, people will have no difficulty recognizing the fairy tale behind the slogan "One of her glass slippers fell off." The same is true for the slogan "Oh, what lovely ears you have" above the image of several pitchers whose handles brought about this variation of Little Red Riding Hood's questions to her grandmother. Such wordplay presupposes that the reader and consumer will also recall the traditional tale, thus creating a world where magic and reality can meet in harmony. Perhaps the most elaborate use of fairy tales for advertising purposes was AT&T's special issue of *Time* (spring 1995) entitled "Welcome to Cyberspace." In numerous two-page spreads AT&T illustrated the fairy-tale-like inventions of modern electronic technology. Fairy-tale motifs of "The Frog King," "Little Red Riding Hood," "Hansel and Gretel," "Cinderella," and "Rumpelstiltskin" appear. The fairy-tale heroes and heroines are, of course, transformed to fit the age of cyberspace. The same is true for their modern fairy-tale-like messages, as for example: "Bread crumbs are for the birds. We'll get home in no time with this.—Hansel and Gretel have one very smart dad. He uses AT&T PersonaLink Services, a new messaging and information network." No matter what new products and wishes emerge in the future, advertisers will continue sell their wares to consumers by relying on traditional fairy tales as symbolic expressions of wish fulfillment. *See also* Tourism.

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Wolfgang Mieder

Aesop (sixth century BCE)

Aesop is one of the most famous authors of **fable**s. Because information about him is sparse and uncertain, some believe that he was not a historical figure. The best sources to reconstruct his life and work are provided by the historians Herodotus and Euagon (or Eugeon) from the fifth century BCE and by the *Vita Aesopi*, a popular written text from the first century CE. According to these sources, Aesop lived in Greece in the sixth century

BCE and was from Thrace. He was reportedly very ugly but had charismatic skills to tell stories for didactic purposes or entertainment. Sold as a slave on the Greek island Samos, Aesop exhibited a cleverness greater than that of his master, probably the philosopher Xanthos, who later set him free because Aesop was able to interpret an important augury to Xanthos's benefit. Aesop's death, apparently by execution in Delphi, remains shrouded in myth. By the fifth century the talented and intelligent Aesop had apparently taken on legendary dimensions.

From antiquity Aesop's name has been synonymous with fables. Based on **oral tradition,** Aesop's fables were stories with mostly animals as main protagonists (the tricky fox, the powerful lion, etc.). There are also fables that describe relationships between humans and animals and fables that have protagonists who are humans or even plants. The fables have a simple structure: the description of the situation at the beginning is followed generally by a short dialogical part and then by the concluding statement containing the **moral**. The fables function metaphorically and have an ironic character similar to wellerisms.

Although Aesop has been perceived since antiquity as the creator of the fable, many attempted to write fables before him, in particular Homer, Hesiod, Archilochos, Semonides, Stesichoros, Herodotus, Sophocles, Aristophanes, and Plato, among others. The first collection of Aesop's fables in written form was made by the philosopher Demetrius of Phaleron in about 300 BCE. Since then—during the Roman period, through the **Middle Ages**, and up to the present day—Aesop's fables have circulated widely as part of the fable tradition. The fable was established as an autonomous literary genre in Roman poetry in 40 CE by Phaedrus, whose five-volume work with fables in Latin verse survives only in fragments. In the second century CE, the Roman Babrius distributed 143 of Aesop's fables in verse, as they played an important role in Roman and Byzantine education. During the Middle Ages fables were integrated into Christian literature and sermons. Aesop's influence continued in Renaissance and Baroque fable books, and in seventeenth-century France Aesop's reception is especially evident in the stories of Jean de **La Fontaine,** who gave his fables a more humorous and satirical tone. Translated into almost all languages, Aesop's fables are often encountered allusively in popular culture and over time have also become an indispensable part of **children's literature**.

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Maria Kaliambou

Afanas'ev, Aleksandr (1826–1871)

In Russia, Aleksandr Afanas'ev holds the same position as the Brothers **Grimm** in western Europe. The son of a lawyer, born in the small town of Boguchar, in the province of Voronezh, Afanas'ev left for law studies at Moscow University when he was eighteen. During his four years of academic life, Afanas'ev published his first article, "The National Economy under the Reign of Peter I." The article was praised by the leading literary critic Vissarion Belinsky, who especially stressed the scholarly level of the work. However, success was followed by distress. Having given a lecture on the influence of the criminal code

during the sixteenth and seventeenth centuries in Russia, Afanas'ev provoked the disapproval of the Minister of Education, Sergei Uvarov. Afanas'ev's career as professor of history was over. Afanas'ev nevertheless received an assignment at the Moscow Archives of the Ministry of Foreign Affairs, where he remained until 1862. By then he had turned to journalism and published articles on several literary personalities of the previous century. He was also the main editor of *Bibliograficheskie zapiski* (*Bibliographical Notes*), a position he left to devote himself to folklore studies.

After initially writing articles on sorcery in ancient Russia and pagan **legend**s about the island of Buyan, Afanas'ev published a collection of Russian fairy tales in eight fascicles. A keystone in fairy-tale history, *Russkie narodnye skazki* (*Russian Folktales,* 1855–63; often translated as *Russian Fairy Tales*) contains 640 stories and is probably the largest collection of folktales by one individual. Inspired by the collection of the Brothers Grimm, Afanas'ev outfitted his tales with philological annotations. Furthermore, he considered it necessary to comment upon the tales' mythological heritage, which he thought would enable a comparison of the **Russian tales** to fairy tales from other countries. About 150 tales of the entire collection, including **variant**s, were contributed by the linguist and author Vladimir Dal (from whom Afanas'ev received roughly 1,000 texts to from which to choose); others were taken from the **archives** of the Russian Geographical Society. A dozen of these tales were recorded by Afanas'ev himself, in his native region, Voronezh. The extent to which Afanas'ev's edited the texts of the tales that had been collected is difficult to ascertain, although some editorial intervention is likely. He grouped all the texts according to specific categories: **animal tale**s, **wonder tale**s, and tales of everyday life. The tales of everyday life seem to be the most complex, due not least to their depiction of Russian community. Afanas'ev, however, had an exclusively mythological approach to the tales and therefore showed little or no interest in the storytellers themselves; and since he regarded the texts as inviolable, he more or less ignored their geographical background as well.

In the 1860s, Russia found itself in a state of social and economic change. Afanas'ev was once again in for trouble since his folktales were considered to be coarse and abusive towards the clergy and nobility. Furthermore, they hailed the peasants' wit, which was not in accord with the authorities' approach to the social upheavals taking place. After police raided the printing works and a printing of the tales was burned, Afanas'ev applied for permission to go abroad. Shortly after his return to Russia, the police searched Afanas'ev's house, and he was summoned to appear before an investigative committee. This might have been due to his contact abroad with Aleksandr Herzen, the exiled leader of the opposition. Although no evidence of subversive activity was ever found, Afanas'ev was nonetheless dismissed from his job at the Foreign Ministry in 1862 and deprived of his house. To survive, he was forced to sell his outstanding library. In 1865, after several years without work, Afanas'ev was eventually employed as an assistant clerk in a Moscow court, and after two years he was promoted to Clerk to the Congress of Commune Judges in the Second Parish of the City of Moscow. The hardships had ruined his health; nevertheless, in his spare time he continued his scholarly work, and between 1865 and 1869 Afanas'ev published the monumental three-volume *Poeticheskie vozzreniya slavyan na prirodu* (*The Poetic Interpretations of Nature by the Slavs*). In more than 2,500 pages, he elaborates his theories of folk mythology and its various manifestations in the tales. Since press censorship had been reformed in 1865, Afanas'ev succeeded in publishing his work, and he even received an award from the Russian Academy of Science. Five years later, he realized a longtime dream

of his by publishing *Russkie detskie skazki* (*Russian Children's Tales*) in two volumes, which was to become his last work. Even now tsarist censorship interfered, which eventually lead to a fierce debate about fairy tales as **children's literature**.

Afanas'ev died of tuberculosis at only forty-five years of age. One interesting posthumous publication is a collection called *Russkie zavetnye skazki* (*Russian Forbidden Tales*), which was published in 1872 in Geneva, Switzerland. This first edition of seventy-seven bawdy and obscene stories—which included motifs such as homosexuality, bestiality, and **incest**— gives no information about the editor, publishing house, or date. Censorship had prevented the volume's publication in Russia during Afanas'ev's lifetime, and it is notable that these highly satirical tales were officially published in Russia only in 1992. However, unofficial copies are known to have been circulating in the late nineteenth century.

The significance of Afanas'ev's contribution to the study of Russian folklore and Slavic mythology has been praised and admired but also debated and criticized. Nevertheless, his influence on Russian literature as such remains indisputable. Not only did he reveal the prodigious richness of Russian tales, his collections also became an inexhaustible well of inspiration for authors like Lev **Tolstoy**, Maksim Gorky, Ivan Bunin, and others. ***See also*** Bawdy Tale; Collecting, Collectors; Editing, Editors; Erotic Tales; Gay and Lesbian Tales.

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Janina Orlov

African American Tales

African American folktales provide some of the strongest evidence for African cultural continuities in the New World. The majority of tales on both sides of the Black Atlantic are animal **trickster** tales, which focus of the breaking of friendship or **family** norms by an asocial comic figure. The percentage of such tales in the total repertoire is further dramatized by the relative scarcity of those that feature the small animal or the little boy as hero. The centrality of a figure who is more clever than those who otherwise appear to be superior has been interpreted by many to mean that the stories are responses to enslavement and the need to live by one's wits. This may be so, though there is little evidence that this was the dominant message as the tales were performed within African American communities. They are primarily stories about how *not* to act when around other people.

These trickster tales came to popular notice through the publications of the **Uncle Remus** tales by Joel Chandler **Harris** beginning in 1882. The books were read to children in middle-class homes throughout North America. Their content is strongly affected by the need to make the stories acceptable to adults who read the stories to children. More commonly in live **storytelling** situations among African Americans in villages and towns, the trickster is portrayed as unrelentingly selfish and more malicious. He has a number of ingenious ways of stealing **food** or committing outrageous physical acts that bring physical harm and even **death** to trickster's targets. He is not clever enough to evade capture; but he does escape in many stories, thus demonstrating how quick his wits are. In some of his adventures, the upset he causes leads to death or banishment.

The Br'er Rabbit trickster figure of Harris's books is perhaps most widely identified with his adventure with the Tar Baby. Caught by his enemies when he gets physically stuck while trying to fight the figure they have constructed (ATU 175, The Tarbaby and the Rabbit), Br'er Rabbit manages to escape by cleverly getting thrown into the briar patch. While the details of this tale vary from one community to another, this is indeed one of the stories most often found in African American communities. Ironically, unlike most of the other common trickster stories, it is not uniquely African in origin, for it occurs in other places as well.

Many stories depict the trickster's mastery of larger and more powerful creatures through the operation of his wits. He engineers this with elaborate fictions or by pulling off a seemingly magical task. For instance, making a bet that he can teach the lion to be his riding horse, he shams sickness and persuades Lion to carry him into town (ATU 4, Sick Animal Carries the Healthy One; Motif K1241, Trickster rides dupe horseback). In allowing trickster to ride on his back, Lion was committing an act of basic friendship. Equally widely found is the trick of making the stone smoke (ATU 1060, Squeezing the [Supposed] Stone).

In turning that act into an awareness by the other animals that the trickster had subdued his larger and more powerful friend, the trickster breaks one of the paramount rules of community understanding, for work was carried out as a common enterprise which relied on friendship contracts. Having a best friend on whom one can rely is central to male life throughout the region. The friends often farm together or carry out some other set of tasks in everyday life.

The betrayal of community norms goes even deeper, for the trickster also consumes and contaminates everything that he sees as being valuable. His eating is voracious, and so are his sexual appetites. He even consumes his own children and those of his friends. These stories, then, are **cautionary tale**s, fascinating in their focus on this protean figure but surely not to be emulated. As the storytellers say, "When the people don't do what they're told to do, they always get in trouble."

Somewhat less widely found on both sides of the Atlantic are stories concerned with the courtship and **marriage** of the unnamed "**King**'s Beautiful Daughter" who has been hidden or kept in a glass box. The courtship calls for candidates to pass tests of ingenuity. The victor in this contest is actually an animal who has assumed human form (Motif D314, Transformation: ungulate animal [wild] to person). After the wedding, however, the winner carries the **princess** into the bush and transforms himself into an animal or a supernatural creature. He is revealed by a clever little boy who uses this discovery not only to kill the creature, but to better his own lot in life (ATU 300, The Dragon-Slayer). More commonly, however, the boy (old witch boy or chiggerfoot boy) enjoys no benefit from the recovery. His sole reward seems to reside in the demonstration of his cleverness.

The boy in this tale is the king's son, though he has no status in the king's household and lives under a bed or in the ash heap and sneaks around the yard spying on everybody. He has witching powers and thus is able to recognize the character of his sister's suitor; however, when he tries to warn their father, no one listens. He stealthily follows his sister and her lover into the bush and discovers the magical formula the animal uses to take on his human disguise. When the spy says the magical formula, the animal returns to his natural form and is killed.

As with other trickster tales, the moral center of the story lies in the careful maintenance of the household. One's business should be kept to oneself if possible. The story reveals the king's foolishness in letting his affairs get out of hand and be discovered by the lowest

member of the family, who is a gossip, likes to stir up others, and seems content in his status as troublemaker. Whatever motives may be disclosed on the part of the boy, and no matter how clever he is, his status is not altered. As with animal tricksters, his powers reside in his ability to transform himself, which seems to intensify his outsider status. In the Anglophonic Caribbean, he is sometimes called the Old Witch Boy and is endowed with the power of witchcraft of a sort. He has the power of disruption but not of reconciliation.

These actions are understood as taking place in the world before now, and just in case that is not obvious, the storytellers remark that they are "lies above suspicion," from the time when animals talked like humans, and humans acted like animals. As with trickster tales, they are the source of great humor. In fact, in the United States they are commonly told in the context of a joking-contest along with other narratives of community disruption. Such tales are framed by a real world of social rules ("doing what you're told to do"), which the trickster violates.

As the cultural productions of an enslaved and culturally heterogeneous population, the folktales of African Americans testify to the resilience and inventiveness of millions of the slaves' descendants. While they came from a great many different nations and spoke a wide range of languages, those enslaved shared certain principles of worship, healing, and **performance** styles. With regard to patterns of performance, they and their descendants maintained a set of practices in dances, songs, religious rituals, and festival enactments, as well as most of the stories passed on from one slave generation to the next. The stories especially could be performed in the relative privacy of the slave yard. Commonly performed at funeral wakes, they seem to have thrived even under the most repressive plantation regimes.

Folktales as well as songs, dances, orations, sermons, and rhyming are all animated by the same impulses of creative opposition between voices. Even the much-discussed call-and-response pattern common on both sides of the Black Atlantic occurs not only in games, songs, and dances, but also as a core element of storytelling. In fact, storytelling is often found within display events in which song, dance, riddling, and playfully competitive speechmaking take place. This competition is performed not so much to produce winners and losers as it is in the spirit of enabling each virtuoso performance to be matched by the one that follows it. In many African American communities, voice overlap is central to all play, including storytelling. The good storytellers will have a second performer with them to introduce an alternative answering and commenting voice. Moreover, when told in the deepest Creole languages, and fast paced, the stories bewilder outsiders.

Silence is expected only during the occasional activities in which older members of the community communicate with younger listeners, and the stories tend to have either an absurd comic flavor or a moral ending. Because the Br'er Rabbit tales first popularized by Harris were presented as children's entertainment, the view of reading audiences has underscored this dimension of such storytelling. Although there have been many collections of African American folktales from North America and the West Indies, few of them come from actual **fieldwork**. This has skewed the view of the repertoire of the slave and the ex-slave populations as being primarily made up of tales about a clever trickster, Br'er Rabbit. As Harris presented them, the stories were told to white children on the plantation by an aged family retainer. The recasting of the Uncle Remus tales in the Walt **Disney** movie of that name has simply reinforced this attitude.

Harris and many others since who grew up with house-slaves thought the stories reflected slaves' lowly status, even after Emancipation. This impression arose from the ways in which

the stories were put into the mouths of those superannuated slaves, those Uncle and Aunt characters who told tales of how to get by via wit in the face of those who were larger and more powerful. In this dimension the tales work not unlike **märchen**, in that the smaller, cleverer figure appears to obtain a prize or some other source of power that he then uses to gain his rewards. In the case of Br'er Rabbit, however, the prize commonly involves slipping out of harm's way rather than any golden goose.

This is not to say that the Br'er Rabbit or Daddy Jake stories reported by Harris did not tell the common stories of the African American repertoire. The 138 tales that Harris printed in his lifetime were predominately from an African substrate of storylore. However, he did not collect them from black storytellers himself but accumulated them from correspondence with whites raised on the plantation. In this, Harris operated no differently than most nineteenth-century collectors. But he made claims for the authenticity of the stories "as told by slaves" that can't be proven from his correspondence.

Despite the fact that Harris and other southern Americans wrote down these stories in remarkably accurate Creole speech, they were actually several times removed from the tellers. Harris's papers make it clear that he did not take the tales directly from ex-slaves but rather from the recitation of whites who had grown up on plantations and developed similarly close relationships with one or another slave nurturer. It is also significant that these stories are presented as typical of the entire repertoire but are written as if they were told to children and were thus used as tales with important messages. Black folklorists who collected tales directly from ex-slaves found a different repertoire, one that included in fact a number of the Uncle Remus tales, which were told as jokes, often at the expense of the planter Old Master or his overseer.

In an attempt to present the full range of African American folktales, the faculty at the Hampton Institute in Virginia initiated a project of **collecting** both tales and songs of ex-slaves. Their efforts were aimed not just at Harris's work but at the blackface minstrel shows, which purported to portray real plantation scenes and sketches. They presented the results of this collection at their meetings before publishing them in their journal *Southern Workman and Hampton School Record* beginning in the early 1890s.

Readers had to wait until the mid-1930s, with the publications of the Floridian Afro-American ethnographer, novelist, and collector Zora Neale **Hurston** before a reasonable sample of continental African American tales were published by a trade publisher. Even then her classic *Mules and Men* (1935) did not have many readers until it was reissued during the 1960s. During that period of rising awareness of civil rights, more contemporary stories were reported, first from prisons and ghettos. Public attention grew as these stories achieved some prominence. Many of them were tales of tricksters not unlike those reported earlier, but they were performed as "toasts"—narrative poems with subjects reflecting the growing sense of resistance in urban areas. One of these, "The Signifying Monkey," became emblematic of the concerns of young men in African American street-corner groups. This toast concerned "signifying," a term for brazen trickery not unlike that pulled off by Br'er Rabbit and Compe Nansi; but now the trickster was openly identified with young black men, and the butts of his hijinks were whites in command. Even more openly critical of the white power structure is another toast dealing with Shine, an African American sailor on the Titanic who outswims all of those whites left behind, signifying at them as he swims away. ***See also*** African Tales; Anansi; Hamilton, Virginia; Négritude, Créolité, and Folktale; North American Tales.

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Roger D. Abrahams

African Tales

The African continent is home to thousands of different groups distinguished by language, lifestyle, and culture. As the self-proclaimed continent of orality, it is also home to vibrant and still-active traditions of oral performance and narrative, although the march of modernization is imperiling these traditional forms. Despite the enormous opportunities presented by this wealth of variety, the collection and study of African folktales has lagged behind other parts of the world, in part because of the very challenges of the material. The diversity of local languages in which stories are told, the effort required to transpose these stories from an oral medium to writing, usually with a translation into a European language, and the diverse languages in which scholarship is published make the task of study daunting. Thousands of folktales have been collected from all parts of the continent in the past two centuries, but the collections are not fully supported by tools such as **tale-type** or **motif** indexes, or the study of individual narrators' repertories and life histories. Much work remains to be done.

Early Collections

The systematic collection of African folktales began in the nineteenth century, as Christian missionaries, and later colonial administrators and travelers, began to penetrate African societies, to learn the languages, and to record their observations of the cultures they encountered. (Traders, whose contacts go much further back, rarely wrote of what they experienced; an exception would be the eighteenth-century Danish trader Ludewig Rømer, who offered the first **Anansi** stories on record in 1760). To this period, until roughly 1940, we owe a number of influential collections from which tales have been widely anthologized. Many of these collections offer the original language versions of their stories, but few provide reliable information on the **informant** or the circumstances of collection; in a number of cases they clearly demonstrate the beliefs of the collector (an example being Ruth Fisher's *Twilight Tales of the Black Baganda*, 1911). But time and widespread reproduction have made some individual tales from these collections into something like classics.

In southern Africa, Wilhelm Bleek's work with San-speaking informants (often convicts assigned to serve with him) led to his collections, first *Reynard the Fox in South Africa* (1864), and later, in collaboration with Lucy Lloyd, *Specimens of Bushman Folklore* (1911), a bilingual collection of texts, in which the English is an unreadable literal **translation** of the original. Stories from this collection, rewritten, were later popularized by Bleek's daughter Dorothea in *Mantis and his Friends* (1923). Around the same time, the Reverend Henry

Callaway published his *Nursery Tales, Traditions, and Histories of the Zulus* (1868), which is also a bilingual edition.

In West Africa, R. S. Rattray published *Akan-Ashanti Folktales* (1930), collected in the British Gold Coast Colony (later the Republic of Ghana). This introduced the popular spider-trickster Ananse (that is, Anansi). His collection is supplemented for neighboring groups by A. S. Cardinall's *Tales Told in Togoland* (1931). Togoland at the time was a former German colony placed under British mandate following World War I, and at independence in 1958, the enclave chose to remain with Ghana.

For French West Africa, Laurent Jean Baptiste Bérenger-Feraud published an anthology, *Recueil de contes populaires de la Sénégambie* (*Collection of Popular Tales from Senegambia*, 1885), followed later by the administrator François-Victor Equilbecq, who in 1913 published an extensive three-volume collection of tales from different regions, preceding them with an extensive descriptive essay (*Essai sur la littérature merveilleuse des noirs, suivi de contes indigènes de l'Ouest africain français* [*Essay on the Marvelous Literature of the Blacks, Followed by Native Tales of French West Africa*]). One should also mention the influential anthology of Blaise Cendrars, *Anthologie nègre* (1927), which contributed to the Paris-based **Négritude** movement. For North Africa, René Basset published large collections of Berber and Arabic folktales, including *Contes populaires berbères* (*Popular Berber Tales,* 1887), *Nouveaux contes berbères* (*New Berber Tales*, 1897), and *Mille et un contes, legendes et récits arabes* (*A Thousand and One Arabic Tales, Legends, and Stories,* 1925–27). From central Africa (the Congo basin) there are a number of collections in French from missionaries: H. Trilles, *Contes et légendes pygmées* (*Pygmy Tales and Legends*, 1931); Joseph van Wing and Clément Scholler, *Légendes des Bakongo-Orientaux* (*Legends of the Eastern Bakongo,* 1940); and A. de Rop, *Versions et fragments de l'épopée móngo* (*Versions and Fragments of the Mongo Epic*, 1978). Some of the scholarship, however, is in Flemish, reflecting the Belgian origins of the **collectors**.

German story-collecting activity in their colonies of East and West Africa more or less ceased following World War I, when their territories were handed over to other powers. Before the war, however, the Germans had been very active in linguistic and ethnographic research, and the *Zeitschrift für Kolonialsprachen* (*Journal of Colonial Languages*), later renamed *Afrika und Übersee* (*Africa and Overseas*), and other similar journals contain numerous collections of tales from southern and eastern Africa, in the original language with a German translation. Karl Meinhof made a good anthology of stories entitled *Afrikanische Märchen* (*African Tales*, 1921), but it is eclipsed by the monumental, twelve-volume collection of Leo **Frobenius**: *Atlantis: Volksmärchen und Volksdichtungen Afrikas* (*Atlantis: Folktales and Folk Literature of Africa,* 1921–28). Each volume represented a different region of the continent, the stories having been collected during a series of expeditions Frobenius made in the early years of the century. The collection offers volumes 1–3: Tales of the Kabyles (Algeria/North Africa); volume 4: Tales from Kordofan (Ethiopia-Sudan); volume 5: Traditions of the western Sudan (a descriptive essay, and stories of the Nupe, Mossi, and Mande peoples); volume 6: Epic traditions of the western Sudan (Soninke, Fulani, Baman, and Dogon); volume 7: Spirits of the western Sudan (Mande, Bozo/Sorko, Jukun, and Hausa); volume 8: Tales of the western Sudan (Malinke, Mossi and others); volume 9: Central Sudan (Nupe, Hausa, and others); volume 10: the Yoruba; volume 11: Upper Guinea (Togo: Bassari, Tim, Munchi); volume 12: Kasai (modern Congo) (n.b. in these titles, Sudan means not the modern republic along the Nile, but the old Arabic Bilad es-Sudan, the land

of the Blacks, or Africa south of the Sahara and especially the Sahel). Another book, *Eryth-räia* (1931), offers description and stories from the region of modern Zimbabwe.

Americans working in Africa have contributed to the effort. Heli Chatelain, working as a missionary in Angola, published *Folktales of Angola* in 1894. Melville and Frances Herskovits, visiting the French colony of Dahomey in the 1930s, collected materials published in 1958 as *Dahomean Narrative*, which was at the time an exemplary work; their interest in Dahomey was guided by Melville Herskovits's curiosity about the trans-Atlantic continuities of African cultures. It should be stressed that the titles mentioned above are only some of the many publications from this period that offer African tales to a wider audience outside the continent.

Later Collections

The task of collecting folktales has continued wherever there have been literate listeners who desired to preserve what they heard. Publication opportunities have perhaps not been so common. In the period since 1960, the era of independence for many African nations, the enterprise was renewed, under somewhat different premises: the collections were no longer intended to assist administrators in understanding their colonial subjects or to allow missionaries to learn the local languages, but were intended to preserve and to present the national heritages of oral literature and the collective wisdom and worldview of given peoples. A few notable series deserve mention. In the 1960s and 1970s, Oxford University Press published a series, the OLAL (Oxford Library of African Literature), devoted to scholarly editions of transcribed **oral tradition**s from a variety of peoples. Many of their texts were devoted to poetic forms, but some collections of folktales also appeared: Ruth Finnegan's *Limba Stories and Story-Telling* (1967), John Mbiti's *Akamba Stories* (1966), Harold Scheub's *The Xhosa Ntsomi* (1975), and E. E. Evans-Pritchard's collection, *The Zande Trickster* (1967). In France, the Classiques Africains offered a similar series of scholarly, bilingual editions of oral traditions, often with accompanying sound recordings. Again, some of the volumes were devoted to folktales. The French government has also subsidized the publication (in the name of Francophonie) of a series of thinner and more affordable collections of stories, usually presented in bilingual formats. From the Congo, the Centre d'études ethnographiques du Bandundu (CEEBA: Bandundu Center for Ethnographic Studies) has published over a dozen substantial collections of tales of peoples in the region: *Le père qui ne voulait pas de fille* (*The Father Who Wanted No Daughters*, 1974); *Pourquoi le coq ne chante plus?* (*Why Doesn't the Rooster Crow Any More?* 1973); *Tu es méchant, personne ne te mangera* (*You Are Naughty, No-One Will Eat You*, 1975); and *Ma femme n'est pas ton gibier* (*My Wife Is Not Your Game*, 1977).

A significant difficulty with all collections of African folktales is that of availability and access; many works have been published in limited distribution. There are also certainly countless tales, transcribed and often translated, but unpublished, in the collections of the generations of researchers who have worked in Africa.

Content and Themes

For centuries, **Aesop** was the first African storyteller of record (until earlier Egyptian folktales were discovered and translated), and since his time the realm of animal fable has seemed peculiarly African. It is true that much of the early material collected, especially

from southern Africa, was in the form of **animal tale**s and that animal heroes (especially tricksters) are found across the continent. But these stories are almost never moral **fable**s; instead, the animal world mirrors the human world in most regards (such as behavior, social relations, and other problems). As an example of the differences, one might look to the classic story of the race between the hare and the tortoise, which in folktales the tortoise wins by guile: he lines up his kinsmen along the course, so that each time the hare calls out, a tortoise answers from somewhere ahead of him, and of course, one is waiting at the finish line to greet the frantic and exhausted hare (ATU 1074; variants of the story pit any one of a number of small and slow animals against larger and faster competitors). Other widespread animal tales include the hare's tug-of-war, in which the hare (or another small animal) pits the elephant and the hippopotamus against each other, each pulling a rope but unable to see who is pulling at the other end, or the story of how the hare ate the lioness' cubs and escaped. The animal world presents an array of stock characters (large or small, strong or weak, meat-eaters or prey, aquatic or terrestrial) rather than an accurate reflection of the local fauna.

Stories of human action are equally common, often involving the ordinary tensions of social existence: questions of **marriage** partners, rivalry of co-wives, and the position of children. One of the most widespread types uses the structure of ATU 480, **The Kind and the Unkind Girls**: a first actor is sent on a quest and returns with riches, whereas the second, sent in imitation, muddles the tasks and is rewarded with **death** or disgrace. The protagonists may be of either **gender** and almost any condition or status. Young **women** refuse all eligible suitors and finally go off with a man who proves to be a monster; some escape, but more, perhaps, are devoured. Suitors understand the riddling messages sent by the maiden they are courting, and so they succeed in winning her hand. Hunters are seduced by women who prove to be beasts; in some cases these hunters marry maidens whom they know to be transformed antelopes, as the hunter has hidden her skin while she bathed. Wives are cast off because they are barren, and a child is born who eventually restores them to prosperity and esteem (see **Birth**; **Infertility**). Also frequent are adventure stories in which clever humans escape monsters; often the protagonists are a group of **brothers** who are saved by the preternatural ingenuity (or magic) of the youngest sibling. A frequent **motif** in this last series is the monster's attempt to eat the children during the night, which is foiled by the hero who switches the identifying markers with the monster's own children, so that they are the ones eaten instead.

In many cases, the action involves hunger and **food**: disorder comes from the desire to avoid sharing food or from attempts to conceal a supply. The trickster traps the elephant between two trees and trims off meat to allow the larger animal to get free. While working a field with a partner, the trickster goes off to "see a friend" but really eats all the supplies they have brought for the day; he answers inquiries with punning names: "I saw my friend 'Still-some-left'" and later "It's-all-gone." A greedy husband ends up being buried because he did not wish to share food with his **family**.

Cycles of trickster stories are found across the continent. The trickster is usually animal in shape: Ananse of the Ashanti or Ture of the Zande are spiders; Leuck of the Wolof is a hare, as are Kalulu of the Bemba and Sungura of the Swahili; Ajapa of the Yoruba is a tortoise, and there are other tortoises in tales from central Africa. The trickster's guile is employed to escape traps set by larger animals, to make off with the prize (food or other desirable objects), or to make a fool of a larger foil; the hyena is the frequent butt of the trickster's

schemes. One tale type occurring across the continent is that of The Profitable Exchange (ATU 1655), in which the hero starts with an object of small worth and by a combination of persuasiveness and chicanery trades up to something of great value: from honey to grain to a chicken, ending with the chiefdom; or from a corncob to a chicken to a sheep and ending with a hundred slaves; or from a cockroach to a wife. Ananse (or Anansi) is the best known of the tricksters, and his actions often have a mythological dimension; he is the companion of the sky-god. Other tricksters such as Ture may not function in an overtly mythological frame-work, but their actions nevertheless may benefit humanity, such as by releasing hoarded waters or discovering fire. In some areas the trickster is a terrible child of a fairly specific type (often known as the *enfant terrible*), one who does the opposite of all normal actions, often with destructive effect. The series of adventures leads to confrontation with a chief and conclude in varying ways: the child finally dies, having chosen to kill a bird who is carrying it to safety, or the child may replace the chief on the throne.

Many folktales are mythological or etiological in content, describing consequences ranging from the trivial (the color of a bird's feathers) to the cosmic (the origin of the sun and moon). The most widespread narrative on the origin of death is that of the perverted message, in which a slower animal is sent first to announce that humans will not die, or will revive after death, and a faster animal sent later; the second messenger arrives first, or the message may be misunderstood. Individual cultural heroes also give rise to story cycles, for instance, Lianja of the Mongo/Nkundo peoples of the Congo or Jeki la Nzambe of the Duala in Cameroon; often episodes of the cycles occur as stand-alone folktales. A favorite theme is a past in which current conditions were inverted: smiths worked on rooftops, the leopard played with the goat, and women had power (although in some cases women do retain their authority). Sexual themes are frequent: body parts at first may have been inconveniently placed (in the armpit for example), and their use may not have been known. **Men** cannot understand what women are (the corollary rarely occurs). Relations between husband and wife continue to be a topic of amusement and interest. Hero stories featuring hunters and warriors are frequent. One very widespread narrative is a variation on the Perseus/monster-slayer legend, in which a hero comes to a town, finds it suffering under the rule of some monstrous creature (which usually restricts access to water), and kills the beast. The story can be found from Ethiopia (part of the legend of the Queen of Sheba) through to Senegal. One variant appears in the myth of origin of the town of Abuja, the new capital of Nigeria. Serious myths (in a given culture) are not generally the subject of popular narration; they are recounted in ritual or ceremonial contexts, not as entertainment but to enlist the power they embody.

Islam spread very quickly over North Africa in the seventh century and then filtered down across the Sahara, following trade and later pilgrimage routes. In eastern Africa Islam spread somewhat later and remained a coastal phenomenon. Christianity, although present from its start in Egypt and Ethiopia, was slower to spread into the continent and is largely associated with the arrival of European traders and later **colonialism**. Both faiths brought stories (often the same ones, from slightly different perspectives), but their general impact before the modern era is difficult to assess. As an example, one might look at a motif that is found frequently in southeastern Africa (Zimbabwe and its neighbors): that of the tower built to allow contact with heaven. It falls down, causing disasters. The story resembles that of the tower of Babel, but it generally stands alone without other etiological elements out of Genesis that might argue for influence and contact. The Herskovitses, working in the old

kingdom of Dahomey (modern Benin) encountered a story of creation involving Adam and Eve that is explicitly set in opposition to the account given by missionaries.

One favorite genre, not so widespread elsewhere, is the dilemma tale, a story that ends with a question put to the audience. For example, three brothers help rescue a princess; which of them should marry her? Three women help save the life of a man; which should be the principal wife? William Bascom (1975) assembled an anthology of such texts, which reflect the original and very communal **context** for **performance**—the family fireside. Such stories also serve a pedagogic purpose, in that the reasoning used to justify answers following the question is an exploration of cultural norms and expectations.

Performance Contexts

The classic African performance context, described by many nineteenth-century observers, is of course the family fireside at night, when an older adult may relate a series of tales, or the different members of the audience may make their own contributions. The audience would extend beyond a nuclear family. A given compound might house several adult siblings and their families, or several co-wives and their offspring, as well as other relatives and friends. Frequently, restrictions apply to the telling of tales. In some areas, they may not be told during the farming season, and often they are not to be told during the daytime (both forbidden periods should be devoted to work). Ordinary social norms will apply: the audience will defer to the older members present, and younger members will require explicit permission to raise their voice. A session typically involves a series of shorter tales (which may be thematically related) rather than an extended narrative. Many tales involve songs or dramatic action, in which the audience may participate; the chantefable (**cante fable**) is a staple. Stories are frequently introduced by formulas that define the subsequent content as something set apart from ordinary discourse, and often invite the audience's attention and participation.

The narration of a tale involves much more than just the story. The teller will often provide different voices for the characters; idiophones to suggest action are common; and the teller will often mime some of the action. None of these features translates readily or easily into the printed medium. The verbal element of African tales, no matter how accurately reproduced, is almost always only a shadow of the original event.

The professional storyteller appears to be rare. While a few individuals may earn some income from their performances, these are usually more specialized professionals whose output is not entirely comparable to the ordinary folktale: the initiate of *mvett*-performances in Cameroon/Gabon, the hunter's bard of the Mande world, or the *karisi*-spirit initiate who recites the Mwindo **epic**. The stories they tell, in stylized and extensive performances, often embody the plots of well-known tales, and there is a clear continuity; however, the delivery and reception are quite distinct from ordinary **storytelling**. Such a performance is more formal, often involving an ensemble, music, and special occasions. The griot of West Africa (also known as *jeli, gewel, gesere,* or *gawlo*; local names vary, as do the social expectations) is more of a praise-singer and genealogist than a storyteller, despite the current image prevalent in America (probably since the time of the popular novel *Roots*, 1976). The association of griots and folktales is due more to literary invention than to actual practice. A good anthology illustrating the difference in content and style of ordinary narrators and griots in the Gambia area is by Katrin Pfeiffer, *Mandinka Spoken Art* (1997). In this region, the social category of "griot" is defined by lineage and includes members who may not actually be

performers. The idealized vision of the older male storyteller, lore-master of the group (and so recalling bards and sages of other cultures), is an imaginary construct; the typical African storyteller is an older woman.

Within a culture defined by oral tradition, however, tales have a place beyond that of fireside narration; they are part of the common heritage of the group, and so they can be used, often elliptically or allusively, in the course of ordinary conversation. In some regions, part of the art of public speaking involves the appropriate and apposite use of tales and **proverbs** in the course of making an argument.

This point raises the question of generic boundaries, which in Africa are far more fluid than the theory of folklore genre classification might wish. Folktales coexist with innumerable other forms of local narrative, from the individual **memorate** to collective histories, cult stories, and imported religious materials, and particularly what might be called the "high art" of the African oral tradition: allusive praise poetry and more expansive epic recitations. Epics are not found everywhere on the continent, and they represent a distinctive performance genre that is not identical to Eurasian forms (the use of meter and music, for instance, render them far less "textual" than European literary examples). But epics, in their considerable variety, do employ the standard techniques and building blocks of folktale materials: pattern and repletion and hero-centered plots. There are of course significant differences in tone, reference, and sophistication, but the commonalities deserve recognition. Motifs migrate very freely among these various genres, especially in the historical material that can be considered the common, secular property of the culture (specific cult myths are more restricted in their distribution). So a story of rivalry between stepbrothers (sons of different co-wives), which is part of the epic of Sunjata in the Mande world (Mali-Guinea), becomes an **etiologic tale** about social relations among the Kuranko (Guinea-Sierra Leone); and the story of the ring found in the fish's belly (ATU 736A, The Ring of Polycrates) appears as part of the history of the kingdom of Segou.

Literary Tales

Certain literary versions of folktales may be better known and more influential than the original materials. Working in Senegal, the veterinarian Birago **Diop** produced three volumes of stories that have become widely known: *Les contes d'Amadou Koumba* (*The Tales of Amadou Koumba*, 1947), *Les nouveaux contes d'Amadou Koumba* (*The New Tales of Amadou Koumba*, 1958), and *Contes et lavanes* (*Tales and Enigmas*, 1963). In Francophone Africa, Diop's protagonists, Leuck the Hare and Bouki the Hyena, are as familiar as Br'er Rabbit and Br'er Fox (to whom they are almost certainly related). Diop does not really attempt to reproduce an oral style; his stories are written in an elegant, witty, and literary French, and as such are very effective images of the culture. In Côte d'Ivoire, Bernard **Dadié** also retold folktales in *Le pagne noir: Contes africains* (1955; translated as *The Black Cloth: A Collection of African Folktales*, 1987), although with less verve than Diop. Amos **Tutuola** also made use of Yoruba folktales in constructing his first novel, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town* (1952).

Form and Analysis

Scholars such as Melville and Frances Herskovits, Ruth Finnegan, and Isidore Okpewho have critiqued the application of Eurocentric models of interpretation to African **folklore**

and folktales, but the critiques have rarely been accompanied by more positive methodologies. The notion of orality, now widespread, has not proved a very effective heuristic tool, although considerations of orality remain an essential starting point in approaching the material. In France, various projects at the Centre National de Recherche Scientifique (National Center for Scientific Research) led by Denise Paulme, Geneviève Calame-Griaule, Veronika Görög-Karady, and others such as Jean Dérive, have published collective works on such topics as the theme of the tree, the family universe, and *enfants terribles*. Their focus has been to interpret tales in terms of the local sociology and perception. The French approach is more oriented to the structural/morphological approaches of Claude Levi-Strauss and Vladimir **Propp** than to the taxonomic methods of Germanic and Anglophone scholarship. Michael Jackson (*Allegories of the Wilderness*, 1982) does attempt a similar task for the Kuranko of Sierra Leone, discussing a corpus of tales from the perspective of various social issues. Harold Scheub is one of the few American scholars to approach folktales formalistically. Working principally with materials from southern Africa, where he has done extensive **fieldwork**, he identifies a doubled structure in tales, in which the elements of the initial problem are duplicated, and often transformed, in the resolution to the tale. Scheub has also given us one of the few performer-centered studies, dedicated to a Xhosa narrator, Nongenile Masithathu Zenani (*The World and the Word*, 1992). American studies of African folktales were at first oriented to tracing connections between African folktales and their continuities in the New World (the Br'er Rabbit stories, among others), but in recent years have turned more to questions of performance context, following the methods of Richard Baumann (*Verbal Art as Performance*, 1977) and Dan Ben-Amos, who applied the principles to African folklore.

Classification of African tales is an unfinished enterprise. African tales are not as well represented as they might be in indexes of motifs and tale types. Over the years, a number of dissertations have attempted to provide tools for specific regions, but their value and availability are limited. As a further complication, while many African tales do show some resemblance to foreign analogues, they are also very thoroughly acculturated in the local context so that the resemblances sometimes need to be teased out. African folktales in general seem closer to **Native American tales** in their themes and content than to the bourgeois examples collected by the Brothers **Grimm**, which served as armature for the original indexes of tale types and motifs. Many of the trickster stories are very similar: one animal visits another and is fed magically; when the animal tries to reproduce the methods, it dies or is maimed; the trickster is taken for a ride by a bird, but is dropped. This line of inquiry has not been well explored. Adding to the question of acculturation is a tendency (in the newly independent countries) to define folktales in nationalist terms as the part of a specific heritage; such chauvinism is hardly unique to the field but does discourage comparative work.

African folktales are still being be told, often with new twists and modern settings, and new collections continue to appear. The focus is very much upon individual cultures and language groups. African scholars face great difficulties in their work (a lack of support for research, poor library resources for reference work, and almost no publication outlets), but there are a growing number of studies from within cultures. Outside Africa, the value of folktales for understanding the cultural dynamics of the continents' many peoples is not appreciated, and the problem is compounded by generalized visions that efface all the specific traits of groups and social contexts. ***See also*** African American Tales; *Kirikou et la sorcière*; Ogre, Ogress.

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Stephen Belcher

Age

All cultures divide life into stages. The famous **riddle** of the sphinx solved by Oedipus depicts three such phases: infancy, adulthood, and old age; whereas William **Shakespeare** puts seven "ages of life" into Jacques' famous soliloquy in *As You Like It* (1599).

The **fable** "Die Lebenszeit" ("The Life Span"; ATU 173, Human and Animal Life Spans Are Readjusted), recorded by Jacob and Wilhelm **Grimm**, but also found in collections attributed to **Aesop,** and elsewhere, depicts these phases with humor. In a typical version, man and various animals bargain with God concerning their respective life spans. Different animals relinquish some of their allocated years to man, giving him a longer life. But his final years are beastly: from the age of thirty onward he is treated respectively like a donkey (working for others), a dog (growling in a corner), and finally a monkey (a laughingstock for children).

The admonition "Honor your **father** and **mother**," however formulated, is a moral cornerstone of most cultures, and one supported by folktales everywhere. Especially relevant are tales of type ATU 980, The Ungrateful Son. An exemplary story from this group is the **Jātaka** tale describing how a middle-aged man plans to kill his elderly father and bury him. The old man's seven-year-old grandson watches as the father digs a grave, then snatches the spade and begins to dig nearby. Asked what he is doing, the boy tells his father, "When you are old I will treat you as you are now treating your father." Repentant, the man takes his old father back home and restores him to a position of respect. Tales of type ATU 980 reflect a morality based on enlightened self interest, with middle-aged people belatedly supporting a tradition that will benefit them when they themselves grow old.

Other tales depict threatened or neglected old people gaining care through deception and trickery. In "The Pretended Inheritance" (ATU 982) by J. Hinton Knowles (*Folk-Tales of Kashmir*, 2nd ed., 1893), an old man distributes his wealth to his sons before he dies, expecting to be supported by them; but, now possessing their inheritance, they neglect him. He regains their attention by having a friend deliver to him four bags filled with gravel, while loudly announcing that he is repaying a loan. Thinking that their father is again wealthy, the sons give him the best possible care until finally he dies, and they discover that the inheritance supplement is worthless.

Another tale of care gained through trickery is the fable of type ATU 101, The Old Dog as Rescuer of the Child. Here a husband and wife plan to do away with a dog deemed too old to protect the household. A **wolf** learns of the threat to his cousin, and together they conspire to help the latter. As planned, the wolf steals the couple's child, but then allows the dog to overtake him and "rescue" the baby. The grateful parents vow to care for the old dog as long as he lives.

The best-known fable about animals threatened because of their age is "Die Bremer Stadmusikanten" ("Bremen Town Musicians"; ATU 130, The Animals in Night Quarters) as recorded by the Grimm brothers. Five old animals, rather than submitting to abandonment or slaughter as threatened by their owners, set off for Bremen, where they intend to support themselves as musicians. Underway they find shelter in a house in the woods. It is inhabited by robbers, who are so frightened by the intruders that they flee, abandoning the house to its new occupants. Thus these old animals, deemed unfit by their human masters, find protection and support through their own resourcefulness, plus a generous portion of good luck.

Numerous **legend**s from around the world tell of a time in the distant past when old people were put to **death** as a matter of custom and law. Various explanations are advanced as to why this practice was stopped, typically because of one old person's demonstration of unusual wisdom. "Warum heutzutage die alten Leute ihren eigenen Tod sterben" ("Why Today Old People Die Their Own Death," ATU 981, Wisdom of Hidden Old Man Saves Kingdom), as recorded by Bohdan Mykytiuk in *Ukrainische Märchen* (*Ukrainian Folktales*, 1979), is exemplary. Here a kind-hearted son hides his old father instead of putting him to death as dictated by custom. A famine comes, and no one has seed for the next crop, until the elderly father suggests dismantling their thatched roof and rethreshing the straw, thus gaining sufficient seed for a new planting. Impressed with the old man's wisdom, people resolve henceforth to allow everyone to die their own death.

Old people in folktales can also be targets of derision, especially regarding their **sexuality**. The compilers of medieval and Renaissance **jest** books and their literary successors, preeminently Giovanni **Boccaccio** and Geoffrey **Chaucer**, made ample use of such material, taking special delight in ridiculing old men married to young **women**. Such stories are told worldwide and are found in some of the oldest collections still extant. For example, "The Old Man with the Young Wife" from the ***Panchatantra*** (book 3) tells of an old man married to a young woman who cannot bear to look at him. One night, while she is asleep with her back toward him, a **thief** enters the house. Terrified, she embraces her husband, thus thrilling his every limb. He is so grateful to the intruder for this stimulation that he thanks the thief profusely, inviting him to take whatever he wants.

Similarly, but with an added ironic twist, "The Farmer's Wife" (*Panchatantra*, book 4) depicts a woman married to a man "so old that he cannot stir," so she takes his money and absconds with a youthful lover. Arriving at a river, the young man asks himself, "What am I to do with this middle-aged female?" He tells her that he will carry the money and her clothing across the river, and then return for her, but instead he escapes with everything, abandoning her naked at the river's edge.

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D. L. Ashliman

Aladdin

Aladdin is the title character of "Aladdin and the Wonderful Lamp," one of the best known and most often adapted tales of the ***Arabian Nights***. Like "**Ali Baba** and the Forty Thieves," "Aladdin" is an orphan tale that does not derive directly from Arabic manuscripts of the *Arabian Nights*. It first appeared in France when the Syrian monk Hanna told it,
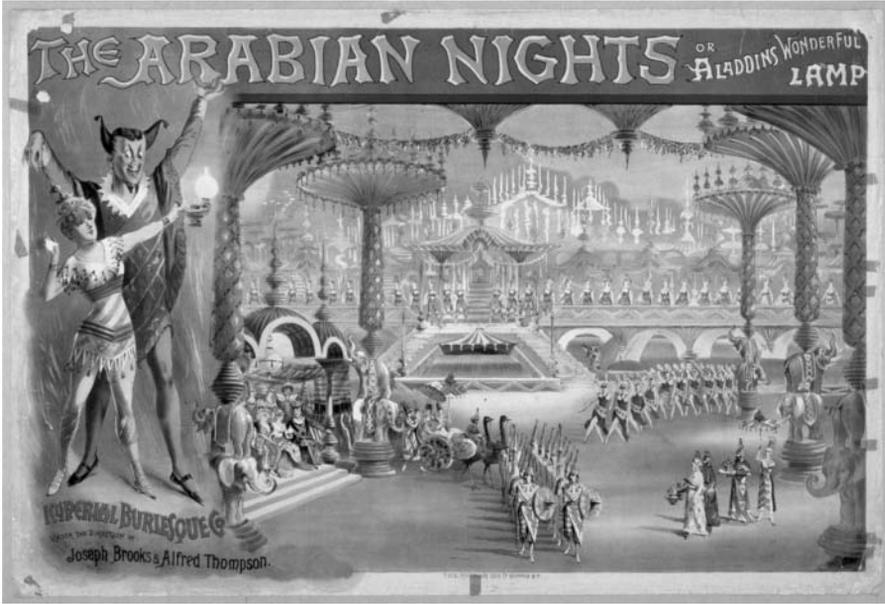
Illustration from *The Arabian Nights* titled *Aladdin's Wonderful Lamp*, by the Imperial Burlesque Co. [Library of Congress]

along with several other stories, to Antoine **Galland** in 1709. Galland then included it in his French version of the *Thousand and One Nights* in 1712. In other words, "Aladdin," like "Ali Baba," is actually a French-Syrian creation from the beginning of the eighteenth century. In contrast to "Ali Baba," there is no written version of "Aladdin" as Hanna told it to Galland, so we cannot compare the French adaptation to its source.

Because Galland's version founds its way into many **oral tradition**s, "Aladdin" has come to constitute its own **tale type**—ATU 561—in the classification system used by folklorists (although a simpler form is represented by tale type ATU 560, The Magic Ring, which provides the basic intrigue). The tale's basic structure is very close to a fairy tale: a poor young man, with the aid of a **magic object**, builds a palace more beautiful than that of the **king** and marries a **princess**; when he loses them, thanks to a second magic object, he manages to recover everything he has lost. The hero Aladdin is described as a bad sort—undisciplined, lazy, and responsible for the death of his **father** and the misery of his **mother**. At the beginning, he does no good deed that would qualify him to obtain a magic object or to marry a princess. But he is without hypocrisy; he succeeds, and in the end he becomes good and wise.

The **transformation** of the bad lot into a good boy seems to take place, as in an initiatory account, in an underground realm, during a symbolic **death** and rebirth. Initially, when Aladdin is locked up in the darkness—thirsty, famished, and ready to die—he thinks for the first time of God. When he joins his hands to pray, he unwittingly rubs the magic ring, which reveals a genie who will save him and bring him back to the light. Later in the story, in a symmetrical way, after having lost everything—full of despair and threatened by the king with death—Aladdin wants to pray to God one last time. Again he involuntarily rubs the magic ring, and the genie appears and takes him to the place where the palace and the princess have been transported. The hero, despite all of his flaws, is saved because he is

able to find the right way—to act in accord with what is good. This makes him particularly human and appealing.

The international popularity of "Aladdin and the Wonderful Lamp" is evident in the tale's broad reception and in the way its motifs—especially the genie, the magic lamp, and the magic ring—have become part of popular culture. "Aladdin and the Wonderful Lamp" is frequently reprinted in children's picture-book format, and the story, characters, and individual motifs have been repeatedly adapted for the **theater**, **opera**, **television**, and **film and video**. *See also* Animation; *Arabian Nights* Films; Pantomime; Reiniger, Lotte; Thief of Bagdad Films; Walt Disney Company.

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Aboubakr Chraïbi

Albanian Tales

The Albanians are an Indo-European people inhabiting the southwestern Balkans. They live primarily in the Republic of Albania and in Kosova, where they form the absolute majority of the population, and in the western part of the Republic of Macedonia, where they form about one-quarter of the total population. There are also Albanian minorities in the neighboring countries of Montenegro and Serbia, as well as old settlements in southern Italy and Greece. Albanian territories in the Balkans formed part of the Ottoman Empire for five centuries, during which writing and publishing in Albanian was forbidden. Accordingly, written literature was late to develop. Oral literature, handed down from generation to generation, was thus of greater significance to the Albanians than to many neighboring peoples. It was in oral form that the wealth of their traditional culture was preserved, without the need for books.

The Albanians are a small population. At the declaration of independence in 1912, there were less than one million people in the country. Empires and foreign occupants have come and gone, and the Albanians have been subjected to many external influences over the centuries. Their oral literature, in particular their folktales and oral verse, reflect this heterogeneous background.

Though a historical stratification of Albanian tales has not yet been undertaken, it is evident that certain elements of **classical antiquity** have survived, in particular in figures of mythology. The *zana*, for instance, the courageous and often formidable mountain fairy of Albanian oral literature, derives its name from the Roman goddess of the hunt Diana, as does the Romanian *zînǎ* (forest nymph).

Evident to any knowledgeable observers, too, are many old Balkan elements common to the neighboring Balkan cultures of the southern Slavs, the Romanians, and the Greeks. It is difficult, especially in the case of Albania, to evaluate just how old these common Balkan elements are. One example is a Balkan motif of immurement in the grim tale of Rozafat Castle in Shkodra. The story of a woman being walled in during the construction of a bridge or castle to stabilize the foundations is widespread in oral literature in Albania, the Balkans, and elsewhere.

Albania's centuries as part of the Ottoman Empire and the Islamization of the majority of the population created strong links to the folk cultures of Turkey and the Middle East.

Albanian and Turkish tales have many parallels. Pashas and dervishes abound in an otherwise European context. Figures of Oriental legendry, such as **Nasreddin** Hodja and Sari Salltëk, from Turkish Sarı Saltuk, are well known in Albania, as are figures of fairy tales and mythology such as the *div* from Turkish *dev, div* (**ogre,** giant); the *qose* from Turkish *köse* (barefaced man); the *xhind* from Turkish *cin* (jinn); the werewolflike *karanxholl* from Turkish *karakoncolos* (black bogey, black **werewolf**); the *perria* from Turkish *peri* (**fairy,** good jinn); and the dwarflike *xhuxh* or *xhuxhmaxhuxh* from Turkish *cüce* (**dwarf**).

Other figures of mythology that occur regularly in Albanian fairy tales are the *kulshedra* (**dragon**), the *shtriga* (**witch**), the *lugat* (vampire), and the *katalla* (cyclops). Among the forces usually representing the power of good are the *ora,* a female fairy who can serve as a protective fairy godmother; the *drangue,* a semihuman figure who combats the dragonlike *kulshedra,* and in particular the *Bukura e Dheut* (Earthly Beauty), a fair maiden with magic powers who lives in the underworld.

Albanian fairy tales, often centered on the struggle between good and evil, typically have a young, male protagonist. Female figures are usually secondary and passive, reflecting Albania's traditional patriarchal culture. The hero will often use a ruse to get the earthly beauty or some animal to assist him. Snakes are particularly common and are uniformly good in Albanian tales and mythology. Among other animal figures familiar in folktales are owls, nightingales, and the *gjysmagjel* (half rooster), a one-legged bird who has many an adventure in the course of its travels, carrying its weary companions on its back or in its belly. Rams and stags also occur, which have magic powers in their horns.

Albanian folktales were first recorded in the middle of the nineteenth century by European scholars such as Johann Georg von Hahn (1854), Karl H. Reinhold (1855), and Giuseppe **Pitrè** (1875). The next generation of scholars to take an interest in the collection of Albanian folktales were primarily philologists, among them well-known Indo-European linguists concerned with recording and analyzing a hitherto little-known European language: Auguste Dozon (1879, 1881), Jan Jarnik (1883), Gustav Meyer (1884, 1888), Holger Pedersen (1895), Gustav Weigand (1913), and August Leskien (1915).

The nationalist movement in Albania in the second half of the nineteenth century, the so-called Rilindja period, gave rise to native collections of folklore such as: *Albanikê melissa/ Bêlietta sskiypêtare* (*The Albanian Bee,* 1878) by Thimi Mitko, *Albanikon alfavêtarion/Avabatar arbëror* (*Albanian Spelling Book*, 1882) by the Greco-Albanian Anastas Kullurioti, and *Valët e Detit* (*The Waves of the Sea*, 1908) by Spiro Dine. In the last fifty years, much fieldwork has been done by the Institute of Folk Culture in Tirana and by the Institute of Albanian Studies in Prishtina, which have published numerous collections of fairy tales and legends. Unfortunately, very little of this substantial material has been translated into other languages.

The only substantial collections of Albanian folktales to have appeared in English up to the present are: *Tricks of Women and Other Albanian Tales* by Paul Fenimore Cooper, which was translated from the collections of Dozon and Pedersen; *Albanian Wonder Tales* by Post Wheeler; *Albanian Folktales and Legends* by Robert Elsie; and *Faith and Fairies* by Mustafa Tukaj. A large and significant manuscript of Albanian fairy tales translated into English by the Scottish anthropologist Margaret Hasluck and located in Oxford remains unpublished for the moment.

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York: New York University Press, 2001; Tukaj, Mustafa. *Faith and Fairies: Tales Based on Albanian Legends and Ballads.* Edited by Joanne M. Ayers. Shkodra: Skodrinon, 2002; Wheeler, Post. *Albanian Wonder Tales.* London: Lovat Dickson, 1936.

Robert Elsie

Alcott, Louisa May (1832–1888)

Well before her major success with *Little Women* (1868), the Massachusetts writer Louisa May Alcott had tried to market tales set in Fairyland. Her collected *Flower Fables* (1854) included stories she wrote at the age of sixteen. But it was her updating of Charles **Perrault**'s "Cendrillon" in "A Modern Cinderella, or the Little Old Shoe" (1860) that significantly anticipates *Little Women*. Here, it is Nan, the oldest rather than the youngest of three sisters, who is rewarded for her drudgery. John Lord, a princely suitor, much prefers the domestic virtues of a forerunner of Meg and Beth March to the artistic ambitions of Diana and Laura, the archetypes for Jo and Amy.

In *Little Women*, Alcott seems to depreciate such literary efforts. We are told that a burned manuscript contained "only half a dozen little fairy tales" that Jo had hoped to convert into "something good enough to print." Still, direct and oblique allusions to fairy tales steadily enrich the novel. These can function ironically when, for instance, Meg is assured by the friend who has overdressed her that they will look "like Cinderella and her godmother going to the ball." But they also broaden a plot that reworks Jeanne-Marie **Leprince de Beaumont**'s "**Beauty and the Beast**," which is itself related to the **Cinderella** type of tale. Just as Charlotte **Brontë** had done in *Jane Eyre* (1847), Alcott rewards a heroine who is no "beauty" with an older suitor who retains his resemblance to an ursine "beast." ***See also*** Intertextuality; North American Tales.

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U. C. Knoepflmacher

Alcover, Antoni Maria (1862–1932)

Antoni Maria Alcover was a Catalan clergyman, linguist, and folklorist. Influenced by Tomàs Fortesa, Marià Aguiló, and other Romantic writers, he took an interest from a very young age in Catalan language and literature and in the **collecting** of traditional songs and **folktales**. As a linguist, he was responsible for producing the *Diccionari català-valencià-balear* (*Catalan-Valencian-Balearic Dictionary,* 1926–62) in conjunction with Francesc de Borja Moll.

Alcover's work as a collector of folktales began among his close circle of family and friends and then continued in other places on the island of Majorca. Between 1880 and 1931, he published his folktales in the contemporary Majorcan press (*L'Ignorància*, *El Isleño*, *El Eco del Santuario*) and in Barcelona (*La Tradició Catalana*). His tales appeared under the pseudonym Jordi des Racó, which is the name he always went by as a writer of folktales. In 1885, under that pseudonym, he published a book of five tales from the oral tradition, *Contarelles d'En Jordi des Racó*. In 1896, the first volume of the *Aplec de rondaies mallorquines*

d'en Jordi d'es Racó (*Jordi d'es Racó's Collection of Majorcan Folktales*) was published, with a prologue by the author explaining how the folktales were collected, who the storytellers were, and how the tales were redrafted and with what intent. Between 1896 and 1931, twelve volumes of the *Aplec* were published, and it subsequently went through several editions. In 1914, for the second edition of the first volume of the *Aplec*, Alcover penned an additional prologue in which he indicated how well his folktales had been received not only by readers in Majorca but also by folklorists from other countries.

Encouraged by Leo Spitzer, in 1931 Alcover wrote the article "Com he fet mon Aplech de Rondayes Mallorquines" ("How I Did My Collection of Majorcan Folktales"), in which he explained the criteria he had used in selecting, editing, and rewriting them. Between 1936 and 1972, the "popular edition" of the *Rondaies mallorquines d'en Jordi des Racó* (24 volumes) was published, containing 431 folktales. In 1996, Josep Antoni Grimalt and Jaume Guiscafrè began publishing their critical edition of the *Aplec de rondaies mallorquines d'en Jordi d'es Racó*, of which four volumes have been published through 2006. This edition catalogues the folktales according to the international index of **tale type**s and reproduces not only the folktales written by Alcover but also the texts and fragments of folktales that he had jotted down in his notebooks during the collection process. Alcover's folktales, written in a popular style of language that is extremely rich and expressive, have undergone numerous reeditions and have been translated into Spanish, French, English, and German for inclusion in anthologies of folktales all over the world.

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Carme Oriol

Alexander, Lloyd (1924–2007)

A prolific and award-winning American writer of children's **fantasy** and folkloric adventure tales, Lloyd Alexander, although probably best known for his Prydain series based on Welsh **myth,** demonstrated across his writing a fondness for the mythology and **folklore**s of many cultures. His novels and tales are characterized by subversion, questioning, and the undercutting of narrative expectation. Themes of personal development, insight, justice, initiation, and the testing of character are strong and recurring elements in his writing, and he had a fondness for repetition, pattern, **trickster archetype**s, and **magic object**s. He was particularly good at writing strong young women, who often have the practicality and common sense that male heroes lack, and many of his novels feature the deliberate deconstruction of heroic archetypes, particularly those relating to **violence** and warrior ideals.

Alexander's five-book fantasy series, The Chronicles of Prydain (1964–68), is loosely based on the *Mabinogion*, a collection of medieval Welsh tales. Their hero, Taran, is the traditional lowborn underdog figure of fairy tales, who rises through adventure and testing to become King. His adventures introduce him to a slightly decontextualized selection of the figures and magical artifacts of Welsh folklore, including the oracular **pig** Hen Wen,

talking harps and swords and Arawn, lord of the dead. A more explicitly fairy-tale feel is evident in *The Foundling* (1970), a collection of short tales set in Prydain. As with much of his work, Alexander used the folkloric **motif**s to lend strength and resonance to his storytelling, rather than attempting to reproduce the *Mabinogion* with any fidelity.

Alexander's other novel series include the Westmark trilogy (1981–84), which are non-magical and surprisingly political adventure tales, whose at times gritty and disturbing events explore notions of justice and the loss of innocence. The five Vesper Holly adventures (1986–90) are less serious, being more tongue-in-cheek alternative Victorian romps. Earlier novels also include *The Wizard in the Tree* (1974), its Merlin figure the center of Alexander's characteristic insistence on human initiative and effort. It most explicitly rejects the easy, heal-all aspect of magic. *The Marvelous Misadventures of Sebastian* (1970) employs the classic fairy-tale archetypes of a runaway **princess** and a talking fiddle.

Alexander's later fantasy adventure novels drew on the folklore of many cultures: notable among them are *The Remarkable Journey of **Prince** Jen* (1991), based on Chinese folklore, and *The Iron Ring* (1997), based on Indian tales. Both are adventure stories in which magical objects and wise companions initiate young princes into the realities of their kingdom and the importance of justice. The traditional fairy-tale quest for wisdom is overlaid with an exploration of war, power, and politics that is surprisingly adult. A similar quest motivates *The Arcadians* (1995), a loose and often amusing rehash of Greek mythology. The whimsical origin myth of *How the Cat Swallowed Thunder* (2000) returns to classic Western fairy tale with its Mother Holly **witch** figure.

Alexander's books for younger readers, with a variety of illustrators, offer simple, direct stories that function as amusing moral **fable**s. Again, in works such as *The House Gobbaleen* (1995), the comic fools of *Four Donkeys* (1972), and the colorful, African-flavored *The Fortune Tellers* (1992), an element of the unexpected undercuts the predictable, familiar path of the folkloric narrative. ***See also*** Celtic Tales; Children's Literature; Mother Holle; Young Adult Fiction.

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Jessica Tiffin

Alf layla wa-laylah. See Arabian Nights

Ali Baba

Ali Baba is the hero of "Ali Baba and the Forty Thieves," one of the most famous and most frequently adapted tales in the ***Arabian Nights***. However, like the story of ***Aladdin***, it is an orphan tale and is not directly related to Arabic versions of the *Arabian Nights*. The story of Ali Baba arrived in France thanks to a Syrian monk named Hanna, who told it and several other stories to Antoine **Galland** in 1709. It was Galland who transformed the six-page account from his **informant** into a text of thirty-six pages and added "Ali Baba" for the first time to the *Thousand and One Nights* in 1717. In other words, "Ali Baba," like "Aladdin," is a French-Syrian creation from the beginning of the eighteenth century.

Illustration from an early nineteenth-century English version of *Ali Baba: Or The Forty Thieves, a Tale for the Nursery; With Three Copperplates* (London: Tabart, 1805). [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

Galland's version was so successful that it was taken up by storytellers in many countries. However, **variant**s independent of Galland's version are still identifiable in Syria and in the Maghreb because they include a detail that is absent in Galland's rewriting: the presence of **food** in the treasure cave. Although the **motif** of a table set with sumptuous dishes appeared in the summary provided by Hanna, Galland removed it when he rewrote the tale for publication, thereby turning the cave—which in Hanna's version served as a home where the forty **thieves** regularly had their meals—into a neutral location. Galland's transformation of the thieves' home into a treasury full of riches that was accessible to anyone knowing the magic words was a stroke of genius that facilitated the tale's widespread success and gave a special significance to the command "Open, Sesame."

However, the aesthetic improvement made by Galland was accompanied by a degradation on the anthropological level. In the versions where the sumptuous dishes laid out inside the cave appear, the food serves to test each figure's moral character, as is often the case in fairy tales. When the hero enters the cave, he controls his desire, does not touch food, and takes only gold; but, when the malicious character enters, he yields to temptation, is delayed by the act of eating—which allows him to be discovered—and is subsequently killed.

Galland's version is usually classified as belonging to **tale type** ATU 954, The Forty Thieves; but other tale types, with older subject matter, help explain the structure of "Ali Baba." The tale is composed of two parts of unequal sizes, with two successive heroes. In the first part, Ali Baba, who is poor but good, is opposed to Cassim, who is rich and malicious. The moderate behavior of the first enriches him while the greed of the second causes his death. This first part of the story constitutes 22 percent of the text and is derived from type ATU 613, The Two Travelers, especially as one finds it in the East. In the second part of the tale, the slave Morgiane, an intelligent young woman, is opposed to the robbers,

whom she is able to kill. This second part makes up 78 percent of the text and is related to tale type ATU 950, Rhampsinitus. The moral aspect, which is present at the beginning (good rewarded and malice punished) and is characteristic of fairy tales, disappears in the second and most original part, where the narrative goes against the established order and depicts a woman as intellectually superior to men. ***See also*** *Arabian Nights* Films; Thief of Bagdad Films; Women.

Further Reading: Chraïbi, Aboubakr. "Galland's 'Ali Baba' and Other Arabic Versions." *Marvels & Tales* 18 (2004): 159–69.

Aboubakr Chraïbi

Amades, Joan (1890–1959)

The self-taught Catalan folklorist Joan Amades spent practically all his life collecting and studying **folklore**. In 1905, and as part of the hiking movement (which was very popular in Catalonia at the end of the nineteenth and beginning of the twentieth centuries), he started going on excursions organized by the Ateneu Enciclopèdic Popular de Barcelona (People's Encyclopedic Association of Barcelona), the aim of which was to collect samples of traditional Catalan culture in various towns in Catalonia. Between 1915 and 1926, he came into contact with the most important Catalan folklorists of the age and he took part in group projects to collect folkloric materials such as the ones organized by the Arxiu d'Etnografia i Folklore de Catalunya (Archive of Ethnography and Folkore of Catalonia) (1915–23) and the Obra del Cançoner Popular de Catalunya (Popular Song Project of Catalonia) (1922–35).

Between 1926 and 1939, he consolidated his position as one of the leading Catalan folklorists, directed institutions that studied folklore, gave lectures, took part in radio programs, and published such important works as the *Biblioteca de tradicions populars* (*Library of Popular Traditions*, 1933–39). At this time, the central topics of his activity as a folklorist were **dance**, **music**, song, and customs. After 1939 he published his most voluminous works: the five-volume *Costumari Català* (*Catalan Customs*, 1950–56) and the three-volume *Folklore de Catalunya* (*Folklore of Catalonia*, 1950–69). The volume *Folklore de Catalunya*: *I Rondallística* (1950) was very well received internationally, particularly because of the numerous narratives that it contained. Its 2,215 narratives were comprised of 662 **folktale**s, 727 traditions, and 826 **legend**s. Walter **Anderson** used the international index *Types of the Folktale* (1928) to catalogue these folktales and in 1954 published the results of his work under the title "Eine katalanische Märchensammlung" ("A Catalan Tale Collection") in the journal *Schweizerisches Archiv für Volkskunde*. Subsequently, Stith Thompson, in his second revision of *The Types of the Folktale* (1961), made changes that reflect his having taken this classification into account.

Amades published articles in such international journals as *Folklore* (London), *Folklore Americas*, *Revue de Traditions Populaires*, and *Fabula*. In 1957, he published *Contes catalans* (*Catalan Folktales*) as part of the series Contes des cinq continets (Folktales from Five Continents), edited by Paul Delarue. In the last years of his life, Amades began his project of classifying the folktales published in all the areas in which Catalan is spoken. His death in 1959 prevented him from finishing. Some years ago, Carme Oriol and Josep M. Pujol took up the project where he had left off, classified the folktales, and published *Índex*

tipològic de la rondalla catalana (*Index of Catalan Folktales*, 2003). In 1990, on the occasion of the centenary of Amades's birth, the book *El món de Joan Amades* (*The World of Joan Amades*) was published. This volume contains an extensive biography of the author and a bibliographic catalogue of his work, which consists of 162 books, 103 articles, thirty-nine journalistic contributions to the press and radio, and 104 unpublished works.

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Carme Oriol

Amano Yoshitaka (1952–)

Amano Yoshitaka is a Japanese artist and illustrator. Influenced strongly by the art nouveau movement and traditional Japanese woodcuts, Amano has worked in numerous media, including painting with watercolors and oils, lithographs, computer animation, ceramics, and stained glass. He has designed characters for video games and for animated **television** shows as well as painting for books, comic books, and museum exhibitions. Over the course of his career, Amano has produced a number of works based on material from folktales and fairy tales. These have appeared in exhibitions, collaborative publications, and published collections.

Amano's first major work based on **folklore** was his book *Budouhime* (*Princess Budou,* 1996), which was inspired by the eponymous Princess of China from the tale "The Adventures of Prince Camaralzaman and the Princess Badoura," included in Andrew **Lang**'s 1898 collection of the ***Arabian Nights***. In collaboration with the director of the Los Angeles Philharmonic Orchestra, Esa-Pekka Salonen, the material from this book was adapted into a twenty-minute computer animated film shown at the Sundance Film Festival in 1999. Additionally, Amano expanded his original work into *1001 Nights*, a full series of paintings and lithographs inspired by the *Arabian Nights*. First exhibited in Los Angeles in 1998, these paintings grant a dreamlike, ethereal quality to the tales, with characters floating languidly through empty space.

In 1996, Amano also published *Yousei* (*Fairies*), a book that takes its subject matter from British **legend**s on **fairy** creatures, including an **adaptation** of William **Shakespeare**'s *A Midsummer Night's Dream*. While the book does not deal with explicit folktales, it does use Victorian and Edwardian folklore on the existence of fairy creatures, such as the connection between fairies and gardens evidenced in the Cottingley fairy photographs of 1917. Amano's fairies are small creatures with distinct resemblances to plant life.

Amano's next prominent work involving folktale material was *The Dream Hunters* (1999), a collaborative project with Neil **Gaiman**. This book, an extension of Gaiman's popular *Sandman* series, is told in the style of a Japanese folktale, featuring a fox and a tanuki (raccoon dog) engaging in a contest of trickery. While the plot of this story is not a direct adaptation of a specific folktale, Gaiman and Amano both draw heavily on folkloric sources for this work. And although much of *Sandman* series is in **graphic novel** format, for this book Amano worked with large paintings and lithographs, creating something closer to an illustrated storybook than a comic book.

In 2000, Amano released *Märchen*, in which he included works inspired by several folktales. *Märchen* featured Amano's renditions of both European and Japanese fairy tales, including "**Little Red Riding Hood**," "**Sleeping Beauty**," "**Snow White**," and "Kaguyahime" ("Princess Kaguya").

Amano illustrates each of the traditional tales in his distinctive art nouveau style. ***See also*** Art; Illustration; Japanese Popular Culture; Japanese Tales.

Further Reading: *Amano's World*. http://www.amanosworld.com/.

B. Grantham Aldred

Anansi

Anansi is one of the best-known figures from West African folktales. As a folktale **trickster** hero, Anansi is also known variously as Ananse, Kweku Ananse, Anansi-tori, Anansesem, and somewhat euphemistically as Aunt Nancy. Generally associated with spiders, Anansi is one of the most prominent figures from West African folklore, appearing in the folktales of all Akan-speaking tribes as well as those of diasporic groups in the United States and the Caribbean.

One of the complicated aspects of Anansi tales is the differentiation between **myth** and **folktale**. While many prominent tricksters are considered by their cultures to be gods, Anansi rarely receives such a distinction and instead serves as an intermediary between Nyame, Anansi's father the sky god, and the world. Anansi's status as a mortal culture hero rather than a god has led to debates over the status of Anansi tales as myths, a category in which many trickster tales are placed. Due to Anansi's mortal status, the Anansi tales are more frequently classified as folktales rather than myths.

Anansi's association with the spider is complicated but is typical among trickster figures. Within many of his tales, Anansi interacts with archetypal animals such as Lion, Tiger, Turtle, and Canary. Within these tales, Anansi is represented as the archetypal Spider. However, in other folktales, Anansi is represented as more humanoid, especially when interacting with people. This is typical of trickster figures, including the Native American **Coyote** and Iktomi, and reveals the variety of tales attributed to Anansi.

In folktales, Anansi has a number of different deeds attributed to him. He is said to have taught the people to sow grain. He is described as sculpting man, to whom Nyame then gave life. He married a **princess**, he won a singing contest, and he found a magic stone whose name, if mentioned, would kill the speaker. All of these deeds Anansi accomplished through trickery, his hallmark. While Anansi is successful in many of these stories, like other trickster figures, he also falls victim to chicanery himself.

One characteristic Anansi tale is that of Anansi and the Lion and Tiger. In response to an attempt to enslave him, Anansi was able to trick the Lion into killing the Tiger and then drinking poisoned water, thus allowing Anansi to escape enslavement.

Anansi is among the most adapted figures in folktales. Many of his tales have been adapted to other folktale characters. One of the best examples of this is the story of Anansi and the Tar Baby, which in Joel Chandler **Harris**'s **Uncle Remus** collections was attributed to Br'er Rabbit. This story, adapted into Walt **Disney**'s *Song of the South* (1946), achieved popularity in this form.

Anansi has also appeared in a number of modern adaptations. In **graphic novel**s, authors have used Anansi, most prominently in issues of *Spiderman* and *Hellblazer*, both times appearing as a god. He also appears in a number of **fantasy** novels including Neil **Gaiman**'s books *American Gods* (2001) and *Anansi Boys* (2005), Charles **De Lint**'s *Forests of the Heart* (2000), and China Mieville's *King Rat* (1998). ***See also*** African American Tales.

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B. Grantham Aldred

Andersen, Hans Christian (1805–1875)

Hans Christian Andersen is the Danish author of 156 fairy tales and stories, ranging from retellings of **folktale**s, **legend**s, and old wives' tales in the early authorship to self-invented **literary fairy tale**s. In developing his corpus of fairy tales, Andersen, in his time, catered to an emerging audience of children while modernizing Danish literature. Though today primarily famous for his fairy tales, many of which have become international children's classics, Andersen experimented with several modern literary forms and was a prolific writer in genres such as **poetry**, drama, the **novel**, travelogue, vaudeville, and autobiography.

Written in the Romantic-realist period of Biedermeier, when the breakdown of the prestige of genres encouraged greater diversity in writing, the fairy tales were conceived as miniature spaces of modern literature, frequently cross-writing genres, artistic modes, and notions of addressees. Thus the early poem "Det døende Barn" ("The Dying Child," 1827), one of the first literary evocations of the child's perspective, shows a keen awareness of the importance of point of view, and by identifying with the dying child, creates a melodramatic emotional effect in the adult reader. Fairy tales such as "Den lille Idas Blomster" ("Little Ida's Flowers," 1835) and "Sneedronningen" ("The Snow Queen," 1844) further explore and establish the child's perspective as a mental space of its own in literature. Upon reading the fairy tales, Vincent van Gogh was convinced that Andersen must also be a visual artist, for his tales are indeed interartistic forms that incorporate visual, dramatic, and even musical and dancelike elements, as in "Elverhøi" ("The Hill of the **Elves**," 1845), where, in the description of the young elfins' dance, "they twirled and twisted. One could hardly make out which were legs and where were arms, or which end was up and which down." Andersen was a great admirer of the **theater**, and often his tales read like miniature theatrical pieces that cultivate a scenic, dramatic, and dialogic style foregrounding the magic and subtlety of language. In Andersen's own opinion, the first *Eventyr fortalte for børn* (*Fairy Tales Told for Children*, 1835) were inferior works but apparently also functioned as a relief from the pressures of the emerging vernacular literary canon, in which structure and idealism were deemed important, as in the Bildungsroman (novel of development).

As a reflection of the democratization of the reading audience from Russia in the East

Hans Christian Andersen. [Library of Congress]

to America in the West, Andersen's literary reputation was initially built on the novel. In Danish literary history, Andersen pioneered the development of the novel as a genre discussing contemporary issues for a wider readership with works such as *Improvisatoren* (*The Improvisatore*, 1835) and *Kun en spillemand* (*Only a Fiddler*, 1837). In the 1830s, Andersen was, in fact, one of only a handful of writers who took the novel seriously as a literary form, and the turn from the novel to the fairy tale was partly triggered by Søren Kierkegaard's devastating criticism of *Only a Fiddler*. In *Af en endnu levendes papirer* (*Early Polemic Writings: One Still Living*, 1838), Kierkegaard argued that Andersen was better at writing journalistic travelogues than reading the "ideas" of characters in the light of the German philosophical outlook influential at the time, and that the narrator was unable to distinguish between personal and public modes of writing but included biography as so-called amputations in the novel. Andersen took this criticism very seriously, which was one reason he moved his literary ambitions from the grand structure of the novel to the miniature form of the fairy tale, a genre that was considered a high-canonical form by writers such as **Novalis**, though still accessible to children.

The fairy tales and stories take a special position in Andersen's work, not only in terms of originality but also as the genre best able to express his complex experiences of class, **gender**, and the role of the modern writer. From the beginning the tales were intended for a nonbifurcated audience, and in a letter to B. S. Ingemann, a contemporary poet and friend, Andersen emphasized the dual address and oral qualities: "I seize an idea for older people—and tell it to the young ones, while remembering that father and mother are listening and must have something to think about." The first volume of his fairy tales, published in 1835, consisted of retellings of folktales that Andersen had heard as a child in Odense. Thse tales included "Fyrtøiet" ("The Tinderbox"), "Lille Claus og store Claus" ("Little Claus and Big Claus"), "Prindsessen paa ærten" ("The Princess on the Pea"), and the self-invented tale "Little Ida's Flowers." Despite Adam **Oehlenschläger**'s and Kierkegaard's defense of fairy tales as suitable reading matter for children, critics complained at the apparently amoral attitude in "The Tinderbox," whose plot is governed by chance and luck, and whose protagonist does not go through a process of *Bildung*—or personal and cultural development. In addition, critics opined that the deliberately colloquial style, reflecting Andersen's ingenious aesthetic of storytelling, and the theme of adultery hinted at in "Little Claus and Big Claus," were unsuitable for children. More tales followed, generally published as "Christmas gifts," and in the 1840s Andersen's mastery of the fairy tale was generally accepted.

Although it constitutes a fantastic mode, Andersen frequently alluded to the fairy tale as a realistic and subjective form: "Most of what I have written is a reflection of myself. Every character is from life." From 1842 on the subtitle "fortalte for børn" ("told for children") was omitted, and from 1852 forward the tales were interchangeably designated as "fairy tales" and "stories." This reflected the development from Romanticism to realism and a keen awareness of the consequences, in terms of literary prestige, of being conflated with a child audience; but from the beginning the stories rested on a solid foundation of reality. There are many autobiographical elements and self-portraits discussing the schism between life and art and other modern writing dilemmas, the experience of which was radicalized by Andersen's proletarian background. Thus in "Nissen hos spekhøkeren" ("The Pixy and the Grocer," 1853), the pixy's attraction to true poetry is counterbalanced by an equally strong urge to materialism. The fortune-hunting **soldier** in "The Tinderbox," also intertextually close to Oehlenshläger's *Aladdin* (1857), replaces a Romantic view of art as ennobling and

elevating by a pragmatic alliance between the parvenu soldier and the round-eyed dogs—perhaps an image of the powerful new reading audience to whom this kind of story would appeal. Andersen's affairs of the heart can likewise be followed in several tales: in "Den lille havfrue" ("The Little Mermaid," 1837), the triangle formed by the **mermaid**, the **prince**, and the **princess** traces the trajectory of modern desire, and the bittersweet "Kjærestefolkene" ("The Sweethearts," 1843) describes a meeting with Riborg Voigt, Andersen's first love, thirteen years after the unsuccessful courtship. "Nattergalen" ("The Nightingale," 1843), in its contrast of the real and the artificial, is a tribute to the Swedish soprano Jenny Lind, who rejected Andersen's advances.

The fairy tales are filled with images of writing, often referred to as miniature forms, such as the tinderbox, the paper cut in "Little Ida's Flowers," the flea circus in "Loppen og Professoren" ("The Flea and the Professor," 1872), or the pea in "The Princess on the Pea." Andersen reclassified the fairy tale as a generically hybrid, interartistic form. In terms of literary ancestry the tales are related to the literary fairy tales of the German Romantics Ludwig **Tieck**, E. T. A. **Hoffmann,** and Adalbert von **Chamisso**, but also to Walter Scott and the elfin world in William **Shakespeare**'s *A Midsummer Night's Dream*. Parallel to Franz **Kafka**'s **parable**s, striving for a certain impenetrability to criticism, there is a marked uncertainty in Andersen's fairy tales, which aspire to be both autobiographical and fictional, colloquial and literary. This opacity to criticism not only reflects an attempt to invent a style suitable to avoid censorship but is also the result of a certain subjective intrusion or osmosis between Andersen the man and Andersen the storyteller, as in "Dyndkongens datter" ("The Bog-King's Daughter," 1858), a remarkable and deeply original work. The many storks and swans in the tales that lend material or biographical traces of their author's identity are reminiscent of Andersen himself when he was most awkward and "birdlike." As if modern creativity is also a question of the dislocation or shattering of selves, Andersen created a world of animation consisting of living objects and talking animals. It is a reality in which imagination and a frequently cruel poetry animate animals, flowers, and objects to become creatures that speak and act on a little scene that stands in for the great stage of life that could not be fully described in terms of class, gender, and psychology in the contemporary Danish novel. Andersen was highly aware that it is difficult to do the tales justice in **translation** since language and style are integral to their meaning. Humor, satire, irony, wordplay, shades, and undertones are important features, as are the narrator's poised, idiomatic sentences viewing a tiny section of the world through a magnifying glass, as in "Vanddraaben" ("A Drop of Water," 1847), or turning the world upside down in one sentence, as in Andersen's carnivalesque puns.

As small novels, the tales make up a catalogue of different registers. Thus "The Little Mermaid" employs a high-strung emotional style, whereas the carnivalesque tales of "The Tinderbox," "Little Claus and Big Claus," or "Klods-Hans" ("Clod-Hans," 1855) are packed with action. Among the most prevailing registers that should be mentioned is **storytelling**, with the narrator usually addressing a dual audience of children and adults, and the Romantic-pathetic, psychological style, often setting up a duality of life and **death**, as in the power of goodness of heart over cold reason in "The Snow Queen." An example of a highly analytical tale is "Skyggen" ("The Shadow," 1847), in which materialism and nihilism conquer spirituality and goodness in an almost Nietzschean analysis of the broken middle caused by a schism between idealism and the ways of the world. "De vises sten" ("The Philosopher's Stone," 1861) and "The Bog-King's Daughter" are complex philosophical-symbolic tales,

and further registers are the musiclike fugues in "Vinden fortæller om Valdemar Daae og hans døtre" ("What the Wind Told About Valdemar Daae and His Daughters," 1859) and "Bispen paa Børglum og hans frænde" ("The Bishop of Børglum Cloister and His Kinsmen," 1865), the mixture of realism and symbolism in "En historie fra klitterne" ("A Story from the Dunes," 1859), experimental, almost modernist texts, such as "Hjertesorg" ("Grief," 1853), and the late grotesques of "Tante Tandpine" ("Auntie Toothache," 1872) or "The Professor and the Flea." The catalogue nature of Andersen's writing also appears in the duality between optimism and pessimism. From the beginning, elevating tales were accompanied by darker visions in the very same volume, and the fairy tales as a whole make up a texture negotiating different positions to existential dilemmas. On a similar note, animals function as a catalogue of positions, sometimes referring to autobiographical elements or psychological features. The **motif** of dogs, often signifying rebellious, libidinal, or connecting extensions of the self, as in "The Tinderbox," in "Den grimme ælling" ("The Ugly Duckling," 1843) renders the text *unheimlich*—uncanny—in the Freudian sense, inasmuch as the reader remembers the duckling's fear of the dog and its choice between the life of the wild geese and the artistic sublimation of the swan. In the ironic tale "Grief," dogs are no longer rebellious but appear in the shape of a "fat and flat-nosed" bachelor lap dog, which "hasn't got a tooth left in its mouth." It dies, and if the reader does not understand the importance of this information, he "can buy stock in the widow's tannery," in which dead animals are processed into hides, skins, and perhaps paper.

Literary as well as **folk** culture influenced the style of the tales, whose multiple ancestry is highlighted in "The Tinderbox," in which the soldier takes on a feminine complement and integrates popular elements to create stories that are sufficiently appealing to the powerful new audience, whose eyes are, like listening children's, as big as teacups. As a parallel to the contemporary novel, the phenomenon of writing is often discussed in conflicting terms. For instance, there is a double focus on the artistic contours of literature, as in "Psyken" ("Psyche," 1861) and the immortality of "The Little Mermaid," on the one hand and an emphasis on writing as carnival and play on the other.

Addressing children is seen as a feature that keeps language fresh and alive, as it appears in Clod-Hans's alternative eloquence based on an aesthetic inherited from popular culture and its more uncensored types of oral fluency. The literary reinvention of storytelling and addressing the listening child became a laboratory that experimented with calling forth the reader's response to writing. Andersen's storyteller is the director of a miniature theatrical piece, directing attention partly to the plot characters, partly to the audience's response. Using colloquial language and a childish measure of values, the mode of storytelling creates a narrative play with the audience, which in early translations was often modified into less-dialogic focalizations of the story's characters. In the Danish originals the style tends to foreground a certain causal indeterminacy, as metaphorically expressed in "Den standhaftige tinsoldat" ("The Steadfast Tin Soldier," 1838), in which it is uncertain whether "it was the troll or just the wind" moving the plot. Often specific statements could either refer to mental states within the acting figure or constitute an intrusion by the jesting storyteller, eager to relate to the audience. The strong emotions, pertinent to the characters in action, are laid out to the audience to contemplate in the same moment they are there for the characters to feel and act on. This enables the storyteller to lay bare and anticipate the expected reader response as a projection on two levels simultaneously: the fictional and the actual, making the intra- and extrafictional levels communicating vessels. Addressing the child typically

invites fissures and displacements, which destabilize language, as in "Hyrdinden og skorstensfeieren" ("The Shepherdess and the Chimney Sweep," 1845), whose "childish" adventure story is, on a closer look, an analysis of adult concealment and psychological repression. The child-oriented elements are frequently among the most sophisticated features in the tales, pointing forward to modernist views of language.

In Denmark Andersen's fairy tales have primarily been considered literary art, and in an attempt to capture the experimental approach in the tales, his voice has been characterized as both young and old, primitive and refined, feminine and masculine, autobiographically embedded and, in a less common configuration, able to lay out cultural problems in aesthetic form. Some of the tales incorporate images of dramatic, even violent, shaping of subjectivity, as in "The Little Mermaid" or "De røde skoe" ("The Red Shoes," 1845). On the other hand, the tales frequently highlight the playful side of language, revolutionizing the seeming logic of the symbolic, as it appears in Clod-Hans's ingenuity.

Though an influence on Astrid **Lindgren**'s novels and Oscar **Wilde**'s "The Happy Prince" (1888), Andersen's style has rarely been imitated successfully, whether in Denmark or internationally. Numerous writers and artists have been inspired by the fairy tales, including Kafka, van Gogh, Asger Jorn, and Günther **Grass**. Innumerable artists have illustrated the tales, which have—like Andersen's life itself—also been the source of film **adaptation**s. ***See also*** Andersen, Hans Christian, in Biopics; Childhood and Children; Children's Literature; Film and Video; Illustration; *The Red Shoes; Le roi et l'oiseau;* Scandinavian Tales.

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Helene Høyrup

Andersen, Hans Christian, in Biopics

Hans Christian **Andersen** wrote several different autobiographies and would surely therefore not be surprised to find his life the subject of a growing number of very different films. Apart from his name, all they have in common is a trope found in many biopics based on artists: they interweave art and life so that the one appears to comment on, or derive from, the other.

Outside of Denmark, for more than seventy years after his death, Hans Christian Andersen was generally known only as the name associated with certain bedtime stories. But suddenly in 1952 he had a face, a voice, and a personality—that of Danny Kaye in the film *Hans Christian Andersen* (directed by Charles Vidor). So catchy were his songs that millions worldwide soon knew his version of the stories of "The Ugly Duckling," "The Emperor's New Clothes," and "Thumbelina," among many others.

Andersen's life too was tailored to suit Danny Kaye, with the film disclaiming accuracy and announcing itself as "a fairytale about that great spinner of fairytales." Guileless cobbler Hans, urged to leave Odense because his **storytelling** is keeping children from school, makes

the long journey to Copenhagen, where he meets a little match girl and a chimneysweep before getting a job making shoes for the Danish State Ballet's prima ballerina, Doro. Overhearing her arguing bitterly with her husband, Hans falls in love with her and writes "The Little Mermaid" to express his (mistaken) perception that Doro and her husband come from two different worlds. She does not see his meaning, but loves the story, and has it turned it into a ballet, which then becomes the film's visual centrepiece. Hans returns to Odense.

It was forty-six years before Danish animator Jannik Hastrup combined Andersen's life and work in *H. C. Andersen og den skæve skygge* (*Hans Christian Andersen and the Long Shadow,* 1998) by taking as his starting point the central idea of the story "The Shadow." To this was added Andersen's own interpretation of his experiences, taken from his diaries. Using this material, and photographs from various parts of his life as the basis for the animated images, the film presents a complex view of the storyteller's hardships and successes.

Even before he has left Odense, the Andersen/storyteller character discovers his shadow has a life of its own, which enters into a Faustian pact with the **devil**: his soul in exchange for fame. But the shadow has no soul, so the storyteller has to give up his own. In Copenhagen, when Andersen and his shadow fall for the same girl—a singer named Jenny—it is the shadow that wins her, despite her preference for Andersen. Then Andersen decides to visit Italy, and the shadow goes too. From this tension Andersen creates not only the high-profile tales but also lesser-known ones such as "A Mother" and "Clod-Han," all of which are woven into the film's fabric. In this film the Andersen character seems to represents the lonely, private, repressed half of the author, while his shadow is the ambitious public man, hungry for fame and success.

With the two-hundredth anniversary of Andersen's birth in 2005, two more Andersen biopics soon appeared. The American-British-German coproduction *Hans Christian Andersen: My Life as a Fairy Tale* (directed by Philip Saville, 2001) was a two-part 160-minute **television** series aimed at a family audience. It covers much the same ground as *The Long Shadow*, but in a totally different way: simple and straightforward.

Andersen's life is presented as dominated by two relationships, both unsatisfactory. One is with Jenny Lind, the celebrated singer known as the "Swedish Nightingale," for whom Andersen yearns though she remains unattainable, as she thinks of him as a brother rather than a lover. In Andersen's mythopoeic mind, she is the Snow Queen and he is the boy Kai, finally released from her spell by Gerda, who represents the other woman in his life, Henriette. Henriette Collin, who has a hunched back, has been a friend since their teens. Though longing to love and be loved like other people, she sees herself as the voiceless Little Mermaid, with Andersen as the prince she rescues, and Jenny Lind as the princess for whom she is spurned. This triangle is not resolved until Jenny gets engaged to her manager, and Henriette dies alone in a fire on a ship bound for America. With this, Andersen finally gains some self-knowledge, admitting that even his life is not always a fairy tale.

Another portrayal of Henriette (as Henriette Wulff, her real name) is part of the Danish *Unge Andersen*, or *Young Andersen* (directed by Rumle Hammerich, 2005). When the rest of Copenhagen dismisses the seventeen-year-old Andersen as an untalented turnip-picker, she sticks by him, but he nonetheless publicly calls her "nasty and ugly and hunchbacked." This is part of the film's presentation of young Andersen as unformed, undisciplined, with no identity except a desire for fame. The action takes place mainly at the school in Slagelse, where Andersen is sent by means of a royal grant; there he battles the principal, Dr. Meisling, who is determined to squash his "dark and ugly" imagination (expressed by his writing of poetry)

and replace it with Latin verbs. This conflict takes place through Tuk, an invented character: an orphan boy, adopted by Meisling. Even on his deathbed at the age of seventy, Andersen is in anguish as he remembers Tuk, because Tuk became his whipping boy. When Meisling was angry at Andersen's impudence or lack of academic progress, he punished Tuk, slapping him, beating him, and giving him back-breaking tasks such as picking countless turnips. To cheer up Tuk, Hans makes up his first-ever fairy tale—and Tuk laughs for the first time. Later, when Andersen returns from a brief visit to Odense, Tuk is on his deathbed; he asks for a last tale but Andersen is speechless. Tuk dies, saying, "The words will come."

Tuk's death brings Andersen and Meisling together in grief, and Andersen writes a poem that became famous across Europe—"The Dying Child"—but Meisling dismisses it as calculated and sentimental. As the film sees it, Meisling is right; and only when Andersen recognizes that, can Tuk's prediction come true, and an ugly teenage duckling turns into a beautiful literary swan. ***See also*** Brothers Grimm in Biopics; Film and Video.

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Terry Staples

Anderson, Walter (1885–1962)

Folklorist Walter Anderson is known in particular for having formulated the Law of Stability, or the Law of Self-Correction. Developed in his monograph *Kaiser und Abt* (*The Emperor and the Abbot*, 1923), which is a study of ATU 922, the Law of Self-Correction asserts that the basic form of a tale remains the same because the narrator has generally heard the tale from many different narrators or from the same narrator on multiple occasions, and therefore random fluctuations in the story are suppressed.

After living and studying in Kazan, Russia, Anderson, who was an Estonian on his father's side, went to the University of Tartu in 1920 to work as a professor in the newly established Chair of Estonian and Comparative Folklore. In his scholarship Anderson followed the **historic-geographic method,** and it was in this context that he developed the Law of Self-Correction, pursued the search for the **urform** (or, as he later called it, the "Urtext"), and coined the concept of the "Normalform" ("normal form")—the form that was important in the dissemination of the tale. His work along these lines is evident not only in his influential monograph on ATU 922 but also in *Der Schwank vom alten Hildebrand* (1931), his thorough treatment of ATU 1360C (Old Hildebrand).

In addition to folktales, Anderson was interested in a broad spectrum of folkloric genres. For example, in 1926 he published an investigation of a rumor that had recently circulated in Estonia about Mars exploding and colliding with the earth. A polyglot, Anderson also published three volumes of folktales from San Marino (*Novelline popolari sammarinesi,* 1927–33). His experiments conducted among university students, in which he tried to find out how folktales spread, were published as *Ein volkskundliches Experiment* (*A Folkloristic Experiment*, 1951), and are also of great interest.

Anderson left Estonia in 1939 to work in Königsberg and later in Germany. In 1945, he was appointed a professor at the University of Kiel. There his large-scale manuscript on tale type ATU 408, The Three Oranges, remained unfinished at his death.

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Risto Järv

Andersson, Christina (1936–)

Christina Andersson is a Finland-Swedish author and illustrator of **children's literature** who writes humorous **adaptation**s of traditional **folktale**s. She changes the stories in unexpected ways by altering the characters, adding modern language, or changing the setting to an urban location. Her breakthrough novel was *Jakob Dunderskägg Sitter Barnvakt* (*The Babysitter Jacob Rumble Beard,* 1969), a story about a former pirate who entertains three children by telling them incredible stories from his journeys around the world.

Andersson's humorous style also characterizes the reworkings of well-known folktales in her collections: *Sagoblunten* (*Fairy Bumble,* 1974), *Sagoluvern* (*Fairy Ruffle,* 1979) and *Glada Korven Eller Inget Har en Ände …* (*The Happy Sausage or Nothing Has an Ending …,* 1980). The familiar tale of **Little Red Riding Hood** is transformed into a story where the Wolf is a hero who struggles against a prejudiced Woodsman. Andersson's rewriting of "**Hansel and Gretel**" depicts two children who lure their mean **father** and their stepmother into the forest. Narrative transformations and reversal of **gender** roles are also used in a reworking of "Sleeping Beauty," where an ordinary girl rescues the **prince**. The familiar tales are retold with a twist, not simply for comic effect but to revaluate the relationship between the children and their parents or to criticize the norms and morals of the adult world. Morals and the struggle between good and evil are prominent also in the fairy tale *Pojken Blå* (*The Boy Blue,* 1998), which exhibits influences from Indian mythology.

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Elina Druker

Anecdote

The term "anecdote" is used for the first time by Procopius in his *Unpublished Memoirs* of Emperor Justinian (527–65 CE), which are essentially stories of private life at the court. It is commonly used to describe a short narrative about a striking or significant event. In the plural it is used in the sense of secret or private narratives.

In the **Middle Ages**, specific anecdotes, such as the **parable**s of the gospels, circulated as **exempla**, which were used principally to illustrate sermons. Many exemplum collections containing anecdotes are found both in Latin and in various vernaculars. These were usually intended to illustrate, explain, or emphasize some moral argument. Such was the case with *Disciplina Clericalis*, a compilation of instructive tales put together by Petrus Alphonsus early in the twelfth century.

The boundaries between the genres of anecdote, exemplum, and **fabliau** were frequently blurred. Thus, the same anecdote or tale might occur in many different collections in various languages. For example, one of the exempla in the fifteenth-century Portuguese *Orto do*

Esposo, the story of the young man outwitted by his unfaithful wife, appears in at least twenty-three collections, including the *Disciplina Clericalis* and Giovanni **Boccaccio**'s *Decameron* (1349–50), while the pious tale *Dame Sirith* was reworked as the satirical fabliau *Dame Sirith and the Weeping Bitch*.

Although anecdotes are often associated with written form, many circulated orally among families and friends before becoming incorporated in memoirs, journalistic articles, biographies, and the like. Moreover, humorous personal anecdotes are still found in **oral tradition** worldwide. The anecdote resembles the **folktale**, has a simple plot, and may have animal characters. It is typically used to embellish speech, illustrate an argument, and convey a **moral**. In African Igbo culture, for example, the anecdote exists as a distinct genre of verbal art. In many of the stories the tortoise appears as the central animal character. There are also numerous amusing anecdotes in American oral tales, as is the case with the "Me All Face" story, a comic Native American anecdote that promotes a reflection on the conditions of colonial settlement.

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Ana Raquel Fernandes

Animal Bride, Animal Groom

The **marriage** or love between a human being and a person in the form of an animal— albeit an enchanted or magical one—is a **motif** found in **folklore** all over the world. Some commentators argue that tales of marriage between humans and animals differ from tales of animal lovers. Marriage tales are often **märchen**, complete with happy endings in which the animal metamorphoses into a desirable human being, often of high status. "The **Frog King**" is a classic example of this type. Animal-lover tales are sometimes etiological or moralistic, ending with the destruction of the animal lover or the desertion of the human partner. The two categories frequently merge or blur. There are some tales of animal paramours who become conventional human mates and numerous accounts of **mermaid**, seal, or swan brides, who, when they recover the means of freedom, leave their mortal partners.

Animal brides are usually viewed as victims of abduction, forcibly married and domesticated until they either find what they need to depart (caps, sealskins, or feather cloaks) or until their spouses strike them or otherwise break a taboo. Prohibited actions may include questioning the **women**, calling their names, or looking at them at a specific time or place. The bride then vanishes, sometimes forever as in the "Porpoise Girl" of Micronesia or in several of the Irish tales of the Merrow or mermaid.

Among the most popular and widespread versions of the animal bride motif is the "**Swan Maiden**" tale, elements of which are found in the ancient Indian *Rig Veda*. In some versions of this tale, the husband's quest for his wife ends in their reunion. The outcome is different in the case of Melusine, the famous *lamia* of medieval French **legend**, who reverts to her serpent form one day a week and is trapped in her reptilian shape when her husband enters her bath chamber. Her fate is tempered by her genealogical importance as the **mother** of

the Counts of Lusignan. The same is true of the Welsh Lady of the Van, a mermaid thought to be the mother of three great medieval physicians.

Tales of animal brides are similar to each other, despite local coloration. When the bride is not a bird or fish, she is often a small animal—a frog in Burma, Russia, Austria, and Italy; a dog in India, Germany, and among many Native American tribes; a mouse in Sri Lanka; and a tortoise in an account from the *Arabian Nights*. She is a turtle in the ancient Japanese tale and a blue monkey in a southern African one. Among tribal groups of the North Pacific coast and Siberia, she is frequently a fox woman. And, as a seal maiden or selkie, she is a popular figure in the folklore of Scotland and Ireland.

That women could be half human and half animal, that they had mysterious ties to nature, and that could call up forces lost to civilized people made them threatening and dangerous. Significantly, while animal grooms are usually revealed as handsome **prince**s, brides, masked in human beauty, are sometimes exposed as monsters. In all, tales of animal brides serve numerous functions. They may embody women's desires for autonomy and equality in marriage; they may reflect male fantasies of domesticating and subduing female power; and they may reflect male anxiety about desertion by females.

Animal grooms have their own set of attributes and tales. They are present even in accounts that precede Lucius **Apuleius**'s "**Cupid and Psyche**." In this **tale type**, best known through the canonical tale of "**Beauty and the Beast**," a girl goes to live with a frightening or ugly male animal who is actually an enchanted prince or, in **myth**, a supernatural figure. As in animal-bride tales, the mortal partner violates a prohibition, resulting in the groom's departure and the bride's either questing for him or performing arduous tasks to regain his love.

One of most popular tales of southern Africa, where the animal groom is often a serpent or crocodil,e is "The Snake With Five Heads." As in "Cupid and Psyche," a beautiful maiden goes alone to wed or be sacrificed to a monstrous serpent; when she breaks the spell that has enchanted him, he is revealed as a noble chief. "The Queen of the Pigeons," also southern African, is similar to Celtic mermaid tales; a maiden forcibly wed to the Pigeon King bears him three sons, tricks him, and flees with her children. Stith **Thompson** describes numerous tales of Eskimo maidens wedding eagle husbands. In these cases, the maidens initially desire animal spouses but are unhappy when married to them; their **brothers** ultimately rescue them. Tales of dog husbands are frequent among Native Americans. In these, the **birth** of dog children leads to the wife's disgrace and banishment from the tribe. In most instances, she disenchants the children by destroying their dog skins, and all ends happily. In other cases, when the dog is a lover rather than a legitimate husband, the clandestine relations lead to the **punishment** of those perceived as adulterous. The same motif, including punishment for extramarital relations is found in Marie de **France**'s lay "Yonec" and Marie-Catherine d'**Aulnoy**'s "The Blue Bird."

In many cultures, the animal-groom is depicted as an exceptionally disgusting or frightening beast, as in Giovan Francesco **Straparola**'s "Pig King," Giambattista **Basile**'s "The Serpent" (both from Italy), or in the Russian "Snotty Goat." The grooms in arranged marriages may well have been perceived as noxious by their young brides, who, full of anxieties about marrying, are taught their culture's lessons about the sacrifice of female desire and/or the transforming power of love. Older versions of these tales stress female acceptance of male **sexuality** and the civilizing effect of female virtues on brute desire. More recent versions, like the stories in Angela **Carter**'s *Bloody Chamber* (1979), stress the virtues of the beast and their opposition to the evils of civilization. *See also* Transformation.

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Carole G. Silver

Animal Tale

An animal tale is an entertaining story in which roles are given to animals, which makes the narrative attractive and interesting but always fanciful. Animal tales are easily distinguished from ordinary zoological lore and from superstitious beliefs about animals. Their purpose is to entertain and, although the animals may at times play roles related to their images or to their observable traits, the general drift of these stories is unrealistic and often comical. Although animal tales are not anthropomorphic, the animals that populate them may speak to each other or otherwise behave in ways more to be expected of humans.

Such stories are found worldwide and are usually short and pithy. About 300 international plots that occur in them are listed by Antti **Aarne** and Stith **Thompson** in *The Types of the Folktale* (updated in 2004 by Hans-Jörg Uther). These plots concern various kinds of quadrupeds, birds, fish, flies, reptiles, and some inanimate objects that are invested with character. Some stories tell of purported interactions between wild creatures, others tell of wild animals interacting with domesticated ones, and still other stories tell of dealings of creatures with humans.

The most frequent actor is the clever fox, the animal most noted in the natural world for its ingenuity. The ruses of the fox, by which he steals from humans and escapes from capture, were very popular, as were the tricks he plays on other animals, especially the wolf or bear, who are portrayed as stupid counterparts to his cleverness. Also popular are stories of how the fox tries, in some cases successfully and in others unsuccessfully, to trick a fowl or other animal into capture so that he can eat it. He is famously outdone by the domestic **cat,** to whom he boasts that he knows and can perform many tricks. The cat knows but one trick, climbing, and when a savage dog comes on the scene, he uses it to go up a tree, while the fox is unable to do so and is devoured (ATU 105, The Cat's Only Trick).

Some animal tales are allegorical, such as that of a rodent parliament that assembles and decides to put a bell on the prowling cat, only to be brought to their senses by an old wise rat who asks, "Who will bell the cat?" (ATU 110, Belling the Cat). The birds also convene a parliament, which decides on the functions and habitats of each (ATU 220, The Council of Birds). A related story tells of how the wren became king of the birds by flying higher than any other—a feat it was able to achieve through the trick of hiding in the eagle's feathers and by jumping out when the great bird tired and could go no higher (ATU 221, The Election of King of Birds). Another story (ATU 222, War between Birds [Insects] and Quadrupeds) tells of a dispute between the wren and the mouse, which causes a great battle between the birds and the quadrupeds. The fox acts as an umpire for the battle but is stung on the backside by a bee. The fox lowers his tail, which the quadrupeds take as a signal that

they are being defeated. The heartened birds then rout their opponents off the field and forever have jurisdiction of the air and on the ground.

Several of these animal tales have an etiological theme (see **etiologic tale**), but this is rather of a humorous than of a serious nature. For instance, the cat and dog decide to settle, by a race between them, which of the two shall reside in the master's house. The dog is winning the race but stops to attack a beggar, which allows the cat to gain the advantage and the privilege of shelter ever after (ATU 200D*, Why Cat Is Indoors and Dog Outside in Cold). According to **tale type** ATU 250A (The Flounder's Crooked Mouth), the flounder cries out in jealousy of other fish or in insult to a holy man, and ever after has a crooked mouth.

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Dáithí Ó hÓgáin

Animation

Animated film, whether the popular hand-drawn or computer-generated cartoon, claymation, or puppet animation, has a long history of association with folkloric and fairy-tale forms. This may in part be attributed to the domination of Walt **Disney** and the **Walt Disney Company** over animated film and their recurring reliance on fairy-tale narrative; despite the existence of earlier films from Argentina and Germany, it is generally accepted that the first feature-length animated film to be released was Disney's ***Snow White*** *and the Seven Dwarfs* (1937). The effect of Disney's dominance and its recurring use of fairy tales has been to reconfigure the fairy tale in the twentieth century as exclusively, or at least preferably, a

An image from the 2001 Japanese animation *Spirited Away*. From left to right: Chihiro's mouse, Chihiro/ Sen (Japanese voice: Rumi Hiiragi; American voice: Daveigh Chase), and Kaonashi/ No-Face (American voice: Bob Bergen). [Studio Ghibli/Disney/Photofest]

Disney product. This equation, however, is more than circumstantial. It is also rooted in more general parallels between the medium of animation and the fairy tale—Disney, while dominant, is certainly not the only producer of animated fairy-tale films. While the popular narrative film of any sort has structural parallels with the shape and pattern of the fairy tale, particularly in its utopian impulse, aspects of animation's self-conscious constructedness and, in particular, its simplicity and stripped-down texture provide a visual echo of the classic sparseness and essentialism of folkloric forms. At the same time, animation as a medium relies on action rather than dialogue and visual trickery far more than sound; this roughly parallels the folkloric tendency to rely on action rather than words and to externalize meaning in plot. More broadly, however, the infinite, magical possibilities and metamorphoses of animation's unrealistic surface seem to predispose it intrinsically to magical narratives.

The relationship between animation and fairy tale is also interesting in that animation shadows the fairy tale's problematic association with children. The generally childlike concerns of many animated works, together with the influence of Disney's clean-cut family values, echo the Victorian tendency to relegate folkloric, magical narratives to the nursery. While marketing constraints dictate that most recent animated fairy tales operate on multiple levels, with sophisticated elements appealing to adults as well as children, as seen most recently in the **Shrek** films (*Shrek,* 2001; *Shrek 2,* 2004), a certain unease exists around the duality. This is heightened by the rise in popularity of adult animated entertainment, particularly the Japanese anime tradition and its adult sexuality and violence; like Western animation, however, anime offers children's texts such as Pokemon as well as extremely adult content. The potential difference in audiences is strongest in the categorization differences between full-length animated features and children's afternoon cartoons, which form a definite subset of commercial animation.

By and large, the fairy-tale influence on animation is most felt in feature films, since the extended series format of television animation requires somewhat different tale-telling structures. Despite this, perhaps the most common overlap between folkloric and animated forms in the serial television context is in their common interest in beast fable, as in the adventures of anthropomorphized animals who frequently conform to **trickster** archetypes. These powerful personalities are enabled by the essential lack of realism in animated forms, in their ability to warp animal characteristics into human ones. The classics of animated film are characters such as Felix the Cat, Mickey Mouse, Bugs Bunny, or Tweety and Sylvester; their adventures tend to feature the imaginative outwitting of larger opponents in the approved fairy-tale manner that celebrates the triumph of the weak. Their serialized adventures represent folklore's simplified quest or challenge motif, based on a notion of animal interaction which is archetypal and universalized, and which occasionally incorporates fragments of fairy-tale and folkloric narratives. This tendency runs right across American animated television shorts, encompassing studios such as Warner Bros. and UPA (United Productions of America) as well as Disney's dominant presence. It can also be traced in the characteristic animal-companion motif in many animated features by Disney or other studios. The beast-fable motif has been updated recently in feature-length examples that focus on dinosaur (*The Land Before Time,* 1988; *Ice Age*, 2002) or insect fables (*Antz*, 1998; *A Bug's Life,* 1999.)

Despite folkloric elements within the operation of many animated narratives, the strongest presence of such elements is explicit: from its earliest days the animated film has repeatedly made versions of familiar fairy tales. The earliest roots of animation in Europe, in the praxinoscope of Emile Reynaud in 1890s France, included works such as *Pauvre Pierrot* (*Poor*

Pierrot, 1892), which made use of the cultural commonality of the harlequinade, itself rooted in folklore. In Germany and later in England, Lotte **Reiniger**'s silhouette films featured **Cinderella** and Papageno. Reiniger's *Die Abenteuer des Prinzen Achmed* (*The Adventures of Prince Achmed,* 1926) was an early feature film based on the **Arabian Nights**. Czechoslovakia's Jiří **Trnka** not only made use of the folk medium of puppetry but also made stop-motion films with fairy-tale and folkloric themes, such as *Císařův slavík* (*The Emperor's Nightingale*, 1949) and *Staré povřsti české* (*Old Czech Legends,* 1953). His early drawn cartoons were also based on Czech fairy tales. Other examples abound across Europe, including a strong tradition of puppet films in early twentieth-century Britain and a recurring interest in animating children's toys via puppetry or stop-motion, allowing a literalization of children's fantasies about living playthings. The earliest experimental animation came to rely in many cases on the simple narratives and magical possibilities of fairy tales. Interestingly, this cuts across cultures: an early Japanese animated work was Seitaro Kitayama's *Momotaro* (*The Peach Boy*, 1918), based on a Japanese folktale, and anime produces folkloric tales as intrinsically and frequently as does the more experimental European work with puppetry and claymation or the American animation giants.

A similar trend is seen in the first American works, which, while tending toward drawn animation rather than puppetry or other experimental forms, also strengthen their sense of story with familiar fairy tales. Walt Disney's earliest experiments were fairy tales, such as the Laugh-O-Gram series made before 1923 for a local Kansas theater, including **Little Red Riding Hood** (1922) and *The Four Musicians of Bremen* (1922). It could be argued that the success of Disney's output in fact depended on its recurring use of the fairy tale, which gave the animated narrative a form and coherence lacking in the extended gag sequences of rival producers. Certainly other classic animated shorts of the time seemed better for their occasional use of fairy-tale themes; examples include Max Fleischer's Betty Boop character, whose adventures featured adult, sexy versions of the fairy tale in *Snow White* (1933) and *Poor Cinderella* (1934). These works underline the fact that the deliberately childlike world of Disney, while dominant over American animation throughout the twentieth century, was not a monopoly, and the strong thread of adult animated entertainment dates back to animation's earliest days. Another good example of this is in the anarchic, subversive work of Frederick "Tex" **Avery**, who was responsible for unruly fairy-tale works, which denied both the totalitarian order of the fairy-tale universe and Disney's particularly saccharine version of it, as well as cartoons that used motifs from "Goldilocks" and "The Three Little Pigs." His versions of "Cinderella" and "Little Red Riding Hood," among other fairy tales, relied on a madcap world of humor, earthiness, and sexual innuendo, but also provided a self-conscious and ironic version of the tales.

The success of Disney's *Snow White and the Seven Dwarfs* marked the transition of animation from shorts into the full-length feature film. While other studios attempted to mimic Disney's success, few achieved it: Disney both dominated the American animated feature in the twentieth century and largely cornered the market in fairy-tale adaptations. Further successes with *Cinderella* (1950) and **Sleeping Beauty** (1959) reached their apogee in the late 1980s and 1990s with the commercial and technological successes of *The Little* **Mermaid** (1989), **Aladdin** (1991), **Beauty and the Beast** (1992), and the beast fable of *The Lion King* (1994). Habitually, Disney has been most successful with Western or Westernized fairy tales, relying on familiarity and a sense of nostalgia and ownership to encourage audience identification with the film; *Mulan* (1998) was a significant departure from this tendency.

Disney's unvarying use of the musical format at this time is another important technique that highlights the innocence, stylization, and narrative unreality of the animated fairy tale, particularly in the company's version. Subsequent Disney works in the early twenty-first century have been less successful, and it is tempting to see some correlation between the company's departure from fairy tales and its slipping grasp on the market.

While Disney was certainly not the only company producing drawn animated features in America during the twentieth century, it comprehensively dominated competitors. Animated fairy-tale features such as Don Bluth's *Thumbelina* (1994) or Nest Family Entertainment's *The Swan Princess* (1994) were released on a far smaller scale, without marketing fanfare, and largely, the strength of rival companies lies in **television** shows and video releases rather than full-length films. Any real challenge to Disney's supremacy in the American animated feature has come recently from more innovative companies such as Dreamworks and Pixar, who are less set in their ways and more able to embrace new computerized techniques as well as a more flexible, less family-oriented worldview. Pixar's *Toy Story* (1995), while a joint release with Disney, represents a very different animation technique, its 3-D semirealism perhaps more related to the European fondness for puppet-animated children's toys. A more important textual tradition is that offered by animators such as Ralph Bakshi, whose feature films such as *Wizards* (1977) and *Fire and Ice* (1983) represent the subgenre of animated fantasy, itself a romance genre with strong folkloric and fairy-tale elements that adapt well to the flexible magic of animated films. The true challenge to Disney's fairy-tale supremacy, however, has been Dreamworks's *Shrek* and *Shrek 2*, which, apart from pioneering new animation techniques, demonstrate a more irreverent, flexible attitude to fairy tales that does not hesitate to satirize either itself or the Disney corpus.

The domination of the Disney monolith has created a focus on drawn animation in America, where the tradition of stop-motion animation is far weaker, represented mainly by a few giants in the field. Ray Harryhausen's films offer a mixture of live action and stop-motion animation, exploring strong fairy tale and mythological themes in movies such as *The Seventh Voyage of Sinbad* (1958) and, famously, *Clash of the Titans* (1981). In recent years it is represented most powerfully by the manic gothic fables of Tim **Burton**, whose work is aimed at a slightly different market. While the colorful and childlike Muppets of Jim **Henson**'s film and television works are an exercise in fantastic beast fable, their creation relies on live-action puppeteering and is thus not a form of animation; the same applies to fantasy films such as *The Dark Crystal* (1982) and *Labyrinth* (1986).

European animation later in the twentieth century is less homogenous than the American output; its reliance on puppet animation and claymation has links to a strong tradition of art films and interest in the surreal. It could be argued that American dominance of drawn animation has possibly influenced the European tendency to try alternative styles, resulting in a more subversive, playful, and technically innovative approach. A good example is Jan Svankmaer, whose animated works are based in the Czech surrealist movement: early films feature clowns and magicians, but a strong folkloric theme is seen in *Otesánek* (*Little Otik*, 2000), the somewhat terrifying **fable** of the couple who adopt a wooden child. Other strong European traditions include the Zagreb School of Animation—associated with the Zagreb Film Studio founded in 1953—which generally moves away from structure and coherence into technically experimental territory; the studio's diverse output tends more toward satire and political parable than toward folkloric themes. Possibly the most successful contemporary European animation is Aardman Animations, creators of the claymation Wallace &

Gromit films; these movies, including the Oscar-winning *Curse of the Were-Rabbit* (2005), are gently fantastic and feature a faithful animal companion, although their humor relies on ironic references to modern genres as well as folklore.

Generally, animation outside the United States tends to reflect far smaller budgets, resulting in innovation and experiment. Other animation loci include Australia and Canada, and in the latter case, the development of the animated film has largely been dominated by the presence of the National Film Board of Canada, which fosters experimental rather than commercial animation. Generally, the high cost of animated movies means that countries with smaller film industries are less likely to produce animated works; nonetheless, interesting and imaginative films have been made. A particularly good example is Zimbabwe's *The Legend of the Sky Kingdom* (directed by Roger Hawkins, 2004), a fantasy adventure made by amateurs and featuring animation of found objects and trash.

Animation is an increasingly important form in the East, with developing industries in countries such as China and Korea. However, it is Japan's anime industry that is dominant. Arising from manga, the Japanese comic-book tradition, anime has a strong tendency toward fantastic genres that exploit the unreal possibilities of the animated medium. A good proportion of anime follows science-fiction formats, but a powerful thread of folkloric and magical awareness runs throughout the genre, creating a high proportion of medieval sword-and-sorcery or samurai films, and romance elements such as sword fighting or legendary artifacts often occur in otherwise futuristic stories. The anime narrative tends to follow a different format than that of Western film, with a slightly scattered and diffuse storyline which accesses a somewhat different sense of folklore, but it is clear that Japanese folklore is an integral part of the anime genre. In parallel with Western development, early Japanese productions such as *Momotaro* directly utilize folklore.

Anime films have proliferated enormously from the late twentieth century onward, and are finding a vastly increased market in the United States. Perhaps the best current examples are from the vivid, gentle productions of **Miyazaki** Hayao's Studio Ghibli, whose highly successful films (some distributed in the United States by Disney) use recurring folkloric motifs. Natural spirits and monsters feature in *Tonari no Totoro* (*My Neighbor Totoro*, 1988), *Mononoke-hime* (*Princess Mononoke*, 1997), and *Sen to Chihiro no kamikakushi* (*Spirited Away*, 2001). The last of these explores a magical otherworld in which a trapped human child must complete ritualistic tasks to escape. Japanese anime artists also demonstrate a fascination with Western magical forms, and versions of classic texts such as the tales of Hans Christian **Andersen** are not uncommon. Both in Japan and in new markets the genre responds directly to an enormous contemporary appetite for the marvelous.

The recent tendency in animation studios to abandon hand-drawn animation in favor of three-dimensional computer animation is potentially significant for the animated fairy tale, since computer simulation has considerable power to model reality accurately and hence to focus attention away from the fantastic and impossible as a textual motif. ***See also*** Film and Video; Graphic Novel; Japanese Popular Culture; *Kirikou et la sorcière; Popeye the Sailor; Le roi et l'oiseau.*

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Jessica Tiffin

Anno Mitsumasa (1926–)

Anno Mitsumasa is an innovative Japanese creator of eponymous picture books for young people, whose subject is **fable**, history, and mathematical puzzles. Born in Tsuwano, Japan, he was educated at a teachers college and taught elementary math in his native country for a decade. He works in a variety of styles, from formal woodcuts to loose but highly detailed watercolor sketches, reminiscent of M. C. Escher or Pieter Brueghel. Wordless picture books emphasize the graphic elements of the story and encourage the reader to "solve" the puzzles of the narration. His first books appeared in Japan in the late 1960s and were translated into other languages, including English, in the 1970s. *Anno's Alphabet: An Adventure in Imagination* (1974) presents each letter as a visual puzzle. He often works with his son Anno Masaichiro, for example, on *Anno's Magical ABC: An Anamorphic Alphabet* (1980) and *Anno's Mysterious Multiplying Jar* (1983). These are based upon the reader's deciphering of mathematical relationships.

A number of books that use journeys as subject matter allow the artist to evoke history, fictional characters, and **folklore**. For example, *Anno's USA* (1983) shows a trip across America from west to east, through time and geography, with many famous sites and characters, ending with the landing of the Mayflower at Plymouth, Massachusetts. *Anno's **Aesop*** (1990) presents the fables in a way that spoofs the conventions of picture-book folktales. ***See also*** Children's Literature; Illustration.

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George Bodmer

Anthropological Approaches

In general, anthropologists approach the traditional tale as a source of cultural information. Thus Franz Boas, the father of American anthropology, could produce a 150-page ethnography of the Tsimshian of British Columbia, including food-gathering, marriage, social organization, religion, and other topics, based entirely on the data in a group of sixty-nine tales. The result is on display in Boas's classic *Tsimshian Mythology* (1916). Recent anthropologists, if similarly motivated, have focused more narrowly. In his *Enchanted Maidens: Gender Relations in Spanish Folktales of Courtship and Marriage* (1990), James Taggart offers a commentary on newly collected versions of **Beauty and the Beast**, **Snow White**, and other tales as told by men and women, whose differing points of view shed light on marriage customs and **gender** roles. In between these two milestones, various anthropologists, ranging from Bronislaw Malinowski to Ruth Benedict, have rung changes on the theme of **folklore** as a key to understanding culture.

However, the term "anthropological school" as it pertains to folklore refers not to this mainstream but to a pre-Boas movement, largely British, culminating in the work of James G. Frazer and Andrew **Lang**. Much later in the nonetheless short, 150-year-old history of the discipline of anthropology we find two other engaging movements, the largely European **structuralism**, advanced by Claude Lévi-Strauss, and the American movement known as ethnopoetics, both very much concerned with folktales but only tangentially related to the usual concerns of social anthropology.

Those who represented the anthropological school, mentioned above, were reacting against a "philological" movement of the mid- and late nineteenth century, which treated folktales as broken-down remnants of an ancient lore belonging to the Aryan cultures of India and the Middle East. Friedrich Max **Müller**, chief spokesman for the philological camp, saw in modern folktales the vestiges of old allegories drawn from nature. Detected especially were hidden references to the diurnal rising and setting of the sun. In contrast, Frazer and Lang saw folklore as built up (not broken down) from the lore of "primitive" cultures still alive in the non-European world. Members of both camps relied on a **comparative method** that took for granted what was sometimes spoken of as the psychic unity of the human species.

It should be noted that the ritual theory of myth, by which all myths are traced to ancient rituals, derives from Frazer's masterwork, *The Golden Bough* (1890–1915), still regarded as a monument of anthropology. Among the many works inspired by Frazer was Jessie L. Weston's *From Ritual to Romance* (1920), in which she traced the medieval legend of the Grail—the dish used by Christ at the Last Supper—to a pre-Christian fertility cult.

In the 1920s, turning away from these concerns, Bronislaw Malinowski and other "functionalists" used traditional tales to help explain how culture works. Based on field researches among the Trobriand Islanders of the western Pacific, Malinowski's contribution to folklore study was the concept of myth as "charter." That is, the purpose of the story is not merely to entertain but to legitimize the values of an entire society. In some cases the myth may be sufficiently detailed to serve as a practical guide to the activities with which it is concerned (*Myth in Primitive Psychology,* 1926).

Meanwhile, an important German school, including Paul Ehrenreich, Eduard Seler, and Konrad T. Preuss, had been making solid contributions to cultural studies while still operating within the long shadow of Max Müller. At a surprisingly late date, Preuss could bring out a collection of tales from the Witoto of Colombia, explaining that the fictional characters represented the moon in its monthly phases (*Religion und Mythologie der Uitoto*, 1921–23). Against this background the British anthropologist A. R. Radcliffe-Brown proposed that the doings of human characters identified with the moon, the sun, or wind in traditional stories should be regarded as allegories not of natural phenomena but of social experience (*The Andaman Islanders,* 1922), thereby standing nature mythology on its head.

Like Malinowski and Radcliffe-Brown, Ruth Benedict in her influential *Patterns of Culture* (1934) brushed aside the quest for universals that had occupied Lang and Frazer as well as Müller. For her, each culture created its own pattern, or personality. With regard to stories in particular, the point was elaborated in Benedict's *Zuni Mythology* (1935): Folktales are never generic, she declared; rather, they express the values and practices of one culture (compare the earlier work of Joseph **Jacobs**). Like many anthropologists (though not Malinowski), Benedict used the term **myth** interchangeably with **folktale**, especially in non-Western contexts.

Striking out in new directions, the twin approaches of structuralism and ethnopoetics, which gained currency in the 1960s, de-emphasized the manifest content of folktales. Structuralists found a hidden geometry in verbal art, detecting binary oppositions such as male and female, old and young, or raw and cooked, while practitioners of ethnopoetics concentrated on style, discovering couplets, stanzas, pauses, and other features that revealed the narrative as a kind of poetry. Two Americanists took the lead in developing ethnopoetics:

Dennis Tedlock, who studied live **performance** (*Finding the Center: Narrative Poetry of the Zuni Indians,* 1972), and Dell Hymes, who specialized in textual analysis ("*In Vain I Tried to Tell You*": *Essays in Native American Ethnopoetics,* 1981).

Anthropological approaches to folklore that have most easily crossed the divide between science and art are those that may be deemed the least anthropological. Ethnopoetics has inspired such poets as W. S. Merwin and Gary Snyder, not to mention numerous linguists, whose work has been showcased in volumes edited by the poet and literary historian Brian Swann. In the field of criticism, Lévi-Strauss himself has used structuralism to illuminate Baudelaire's sonnet "Les Chats" ("The Cats"). As for the work of Frazer and Weston, which inspired T. S. Eliot's master poem *The Waste Land,* though grounded in anthropology, it would eventually be associated with literary approaches to folklore. *See also* Colonialism; Ethnographic Approaches.

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John Bierhorst

Anti-Fairy Tale

The term "anti-fairy tale" was first used in German as *Antimärchen* by André Jolles in 1929 as a designation for fairy tales that have a tragic rather than the normal happy ending, as for example in "The Fisherman and His Wife." Even the most positive fairy tales have aspects of an anti-fairy tale if one applies the concept to the negative hero or antihero in such tales. The story of the stepmother in "Snow White," for example, would be an anti-fairy tale of sorts, since she is shown to be an utterly evil person who finds her cruel and final punishment in the end. Seen in this light, one could consider such **literary fairy tale**s as Ludwig **Tieck**'s "Der blonde Eckbert" ("Eckbert the Blond," 1797) or some of Franz **Kafka**'s short stories or **fable**s as approximating the idea of an anti-fairy tale. However, the term has also been used to refer to modern literary reworkings of fairy tales that stress the more negative scenes or **motif**s, since they appear to be more realistic reflections of the problems of modern society.

Such negative, cynical, or satirical reactions to traditional fairy tales in the form of poems, prose texts, **aphorisms**, caricatures, and **cartoons and comics**, for example, are interpreted as anti-fairy tales, as contradictions to the miraculous and positive messages of the original tales. Some of these texts and illustrations are indeed "grim" reactions to the traditional **Grimm** fairy tales, contrasting the perfect world of the fairy tale with sociopolitical issues, marital problems, and economic worries. And yet, fairy tales and anti-fairy tales complement each other as traditional and innovative signs of the human condition.

Further Readings: Jolles, André. *Einfache Formen*. 1929. Tübingen: Max Niemeyer, 1965. 242; Mieder, Wolfgang. "Grim Variations: From Fairy Tales to Modern Anti-Fairy Tales." *Tradition and Innovation in Folk Literature*. Hanover, NH: University Press of New England, 1985. 1–44; Röhrich, Lutz. *Folktales and Reality*. Translated by Peter Tokofsky. Bloomington: Indiana University Press, 1991. 44–47.

Wolfgang Mieder

Anti-Semitism

There is a long tradition of anti-Semitism in European folklore. To understand it, one must look first to the **legend** rather than to the **folktale** or **fairy tale**, though anti-Semitism certainly makes its appearance even here, as folk beliefs permeate every aspect of so-called folk wisdom. Two main legendary traditions depicted Jews in an extremely negative light: the **blood** libel legend (Motif V361) and the legend of the Wandering Jew, Ahasver (ATU 777; Motif Q502.1). In the first, the belief was promulgated that Jews committed the ritual murder of a Christian, usually a boy, in the week before Easter to collect his blood for religious purposes, usually to be baked in the unleavened bread (matzo) eaten at Passover. The first occurrence of this accusation followed the unsolved murder of a boy named William in Norwich in 1144. In the years following his death, a cult gradually grew around him, and eventually he was canonized as St. William of Norwich. A rash of similar tales spread throughout Europe, first in England but soon also in France, Spain, Germany, and eventually also in Poland and beyond. The last widely publicized case was in Massena, New York, in 1928. The legend of the Wandering Jew tells that a Jewish man was punished for unkindness to Christ on the way to Calgary by being damned to wander the earth until Judgment Day.

It is important to note that a legend is a tale that is or has been believed to be true by at least some people. Because of this, the nature of these two tales is far from harmless. Both depict Jews as cast out by (the Christian) God and worthy of the cruelest **punishment**, for this tradition ascribes to all Jews, even those living much later, the guilt for the crucifixion of Jesus Christ. They disseminate stereotypes about Jews that have been extremely difficult to eradicate: that they are malignant, avaricious, and deceitful, that they are little better than vermin, that they are a diseased and somehow "unmanly" race, and that they deserve to be killed. Accusations of blood libel almost always led to loss of property and loss of life: nineteen people were executed in the case of St. or Sir Hugh of Lincoln, in 1255, for example, and the king confiscated the property even of those Jews whom he in the end chose not to kill. Pogroms continued until the twentieth century, incited by the ideas found in these and other similar tales.

Here one can see the great power of folklore by way of a negative example. Belief in blood libel confounded the most reasoned attempts to disprove it. Sometimes a pogrom took place even when there was no body found: an entirely empty accusation was enough to spark a riot. Evidence that not a single blood libel case can be proved, and that the Jewish religion prohibits the ingestion of even animal blood, has not prevented even some recent writers on the topic from asserting there must be a basis in the actions of at least some Jews.

A larger view shows that accusations of this nature have always been made of a minority group that is feared, perhaps because, paradoxically, the ruling culture knows subconsciously that it is oppressing this group. For example, early Christians themselves were accused of similar crimes in Roman times. If the oppressed group can be shown to be guilty of heinous vices, then the oppression can continue as justified. Or, in the case of the Wandering Jew, a folklore **motif** with a very wide dispersal—the figure of one who wanders the earth until the end of time—is used in a new context to justify and confirm attitudes already held. The Wanderer was once the great Nordic god Odin or Wotan and later became the Wild Huntsman. In later Christian times he becomes the outcast Jew and this "truth" is used to condone the refusal to let Jews settle in European cities. Interestingly, if the blood libel tradition started in Catholic times, the Wandering Jew tale had its heyday in a Protestant

context. In 1602, a concerted effort seems to have been made to propagate this legend quickly with the simultaneous publication of pamphlets throughout Europe. This occurred at a time when Jews were beginning to settle again in Europe after a long period of absence, earlier Jewish communities having been exterminated in the Crusades from the eleventh through the thirteenth centuries. Furthermore, it has been argued that the various waves of anti-Semitic fervor tended to occur in times when the Christian church was unsure of maintaining its power: one group in power can consolidate its position by scapegoating another. The Jews were all too suitable for this role. As Christianity had grown out of Judaic traditions, the Jews could continue to be seen as the enemy, the "Other," those who were by definition different.

One fairy-tale example of anti-Semitism occurs in Jacob and Wilhelm **Grimm**'s tale "Der Jude im Dorn" ("The Jew in the Thornbush"). It is telling that the Grimms felt this tale to be suitable even for their *Kleine Ausgabe* (Small Edition, 1825) for children, despite their efforts otherwise to clean the tales up for a young audience. The misuse of folklore against the Jews culminated in the events in Germany of the 1930s and 1940s, when the Grimms' tales, Germanic mythology, and even **proverbs** were interpreted by pedagogues and folklorists in ways that underlined and reinforced the racism and anti-Semitism of Adolf Hitler's Third Reich. Of course, anti-Semitism is by no means a solely German phenomenon. Though largely a Christian phenomenon, it has also spread to Islamic cultures. Both legends mentioned here form the subject of countless local legends, **saints' legend**s, chapbooks, and **ballad**s, and anti-Semitism echoed through the "high" literary tradition as well (in Geoffrey **Chaucer** and William **Shakespeare**, for example.) The stereotyped figure of the avaricious Jew occurs in miracle plays and proverbs, and stories abound throughout the ages about Jews who poison wells and desecrate the Host, for example. Examples of relevant motifs can be found in Stith Thompson's *Motif-Index of Folk-Literature* (Motifs V360–V364).

Further Readings: Dundes, Alan, ed. *The Blood Libel Legend: A Casebook in Anti-Semitic Folklore*. Madison: University of Wisconsin Press, 1991; Felsenstein, Frank. *Anti-Semitic Stereotypes: A Paradigm of Otherness in English Popular Culture, 1660–1830*. Baltimore: Johns Hopkins University Press, 1995; Hasan-Rokem, Gakit, and Alan Dundes. *The Wandering Jew: Essays in the Interpretation of a Christian Legend*. Bloomington: Indiana University Press, 1986; Mieder, Wolfgang. "Proverbs in Nazi Germany: The Promulgation of Anti-Semitism and Stereotypes Through Folklore." *Journal of American Folklore* 95 (1982): 435–64.

Laura Martin

Aphorisms

While fairy tales and folktales have long been adapted into longer prose works, plays, and **poetry**, at times they have also been reduced to short aphorisms of just a few lines. Such short prose texts allude to the world of fairy tales in general, or they play off fairy-tale titles or well-known individual **motif**s. Literary authors have repeatedly used traditional tales to add expressiveness to their intellectual thoughts, but one can also find anonymous one-liners in the form of slogans or graffiti. These short and poignant texts are remnants of the original tales and can be considered as a special subgenre of the large corpus of aphorisms appropriately called fairy-tale aphorisms.

One of the earliest and most telling aphorisms of this type is Johann Wolfgang von **Goethe**'s definitional text "Fairy tale: indicating to us the possibility of impossible occurrences

under possible or impossible conditions." Later reactions by other authors to fairy tales in general or to specific motifs repeat this apparent ambiguity between the wishful world of the magic tale (or **wonder tale**) and the reality of normal life. The utopian hopes and dreams of fairy tales seem to be unreachable in an imperfect world, but by seeing modern problems and concerns in relation to the possible solutions expressed in fairy tales, aphorisms can become a way to deal with otherwise depressing conditions.

The relevance of the universal nature of fairy tales to people of the modern age was symbolically expressed by Elias Canetti in an aphorism from 1943: "A closer study of fairy tales would teach us what we can still expect from the world." Similarly, one also finds the aphorism "Don't believe the fairy tales. They were true" by Stanisław Jerzy Lec from Poland, perhaps the most important modern aphoristic writer. As has been noted by fairy-tale scholars, folk narratives contain many harsh aspects of the social reality of former ages that can easily be related to the cruelties and anxieties of the modern age. This means that Lec can in fact claim that, "Some fairy tales are so bloody that they actually cannot be regarded as such." Such aphorisms are clear indications that intellectuals do occupy themselves with fairy-tale matters, and it should therefore come as no surprise that even philosophers such as Theodor Adorno, Walter Benjamin, and Ernst Bloch frequently return to fairy tales in their philosophical thoughts and maxims.

The seemingly insurmountable challenges and problems of modern life have led aphoristic writers to question the hope for any fairy-tale future for humanity. For example, the Austrian author Žarko Petan changed the standard introductory formula of fairy tales into the future tense to state his view that "All socialist fairy tales begin with: 'Once upon a time there will be …'" Aphoristic writers with sociopolitical concerns also utilize the traditional closing formula of the fairy tale. For those who are tired of listening to empty promises from their leaders and waiting for improvements, the following anonymous poster parody is the perfect cynical comment: "And if they haven't died, then they are still waiting today." Numerous modern fairy-tale aphorisms are based on such a pessimistic worldview. For example: "Statistics is the fairy tale of rationality" (Martin Kessel); "Our newest longing for fairy tales is dangerous. Have we forgotten that the frog does not turn into a beautiful **prince** every time?" (Nikolaus Cybinski); "It is the old story of Brier Rose: Hundreds of knights had to croak miserably, but in front of the last one the gate finally opened itself and he got the **king**'s daughter, and that was no justice" (Franz Fühmann); "**Feminism**. Better blood in the **shoe** than a prince around the neck" (Werner Mitsch, referring to "**Cinderella**"); "Love and fashion make fairy tales possible" (Werner Schröter); and "Rumpelstiltskin: The personified principle of envy prevention" (Gerhard Uhlenbruck).

As expected, there are many aphorisms based on individual fairy tales and their motifs, with most of the short texts being grounded on an ironic or satirical reinterpretation of a well-known original text. At times the authors of these parodies are unknown, as for example in the new American formulation, "You have to kiss a lot of toads [frogs] before you meet your handsome prince," which clearly refers to "The **Frog King**," and which has become proverbial not only in the United States but also as loan translations in Europe. An anonymous graffito alludes more openly to the sexual implications of this fairy tale: "Better one night with a prince than a whole life with a frog." A number of anonymous slogans based on "**Snow White**" also enter the sexual sphere: "Better once with Snow White than seven times with the dwarfs" or "Did you know that Snow White had no rest on any day of the week?" And there is also Mae West's erotic twist, "I used to be Snow White—but I

drifted," which was sold in 1999 as a quip on a postcard. On the more serious level of sexual politics, there are Edith Summerskill's "The housewife is the Cinderella of the affluent state" and Lee Miller's "I'm not Cinderella. I can't force my foot into the glass slipper." Related to all of this is, of course, also Colette Dowling's "Here it was—the Cinderella Complex," from her best-selling book *The Cinderella Complex* (1981), which echoes Septima Palm and Ingrid Brewer's somewhat earlier book, *The Cinderella Syndrome* (1979).

There is also a special subgroup of fairy-tale aphorisms that is based on the triadic structure of so-called wellerisms, that is, humorous sayings with an introductory statement, a speaker, and a situational twist. A few examples of this modern tradition are: "'I continue to be for the relaxation of tension,' said Snow White, after the evil stepmother had attempted to poison her" (Hans Weigel); "'All good things come by threes,' said the **wolf** and had the huntsman for dessert" (Werner Mitsch); and the anonymous "'Whoever sleeps does not commit sins,' said the prince and let **Sleeping Beauty** continue to slumber in the brier hedge." Such fairy-tale wellerisms are meant to be funny, although they too can take on rather macabre meanings.

Offering yet another form of fairy-tale **intertextuality**, fairy-tale aphorisms usually question the positive nature of the traditional texts. Power, crime, **violence**, selfishness, greed, materialism, and **sex**, for example, belong to the multifaceted topics of these aphorisms. It is not that these matters were not present in the fairy tales as well, but the aphorisms that express social criticism usually do not include the element of hope that is part and parcel of the fairy tale. When modern aphoristic and slogan writers present concise arguments against them, they often do so with the intention of changing life to a more fairy-tale-like existence. There is no doubt that every fairy-tale aphorism with its humor, irony, or satire calls into memory the traditional fairy-tale with its positive and hopeful outlook, and by the juxtaposition of both a balance between human misery and bliss just might be found.

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Wolfgang Mieder

Apuleius, Lucius (c. 124–c. 170 CE)

Lucius Apuleius was a rhetorician, satirist, and author of the only Roman **novel** to have been preserved in complete form. His surviving works include the *Apologia* (*The Apology* or *On Magic*), a treatise he wrote to defend himself against a charge of using magic to entrance a wealthy widow into marriage, a collection of his works under the title *Florida*, and some philosophical treatises. He is principally known, however, for his prose narrative, *The Golden Ass* or *Metamorphoses*. The **frame narrative** of *The Golden Ass* relates the story of Lucius of Corinth, who is transformed into an ass and experiences many adventures before he is restored to human form after the intervention of the goddess Isis. The underlying cause of Lucius' **transformation**, and one of the central themes of the whole work, is *curiositas*

(meddlesome curiosity). Curious about magic, Lucius is taken by his lover, Fotis, to spy on her mistress in the act of transforming herself into an owl. Eager to share the experience, he prevails upon Fotis to bring him the magic ointment that causes the transformation, but she carelessly brings the wrong ointment. There is a simple antidote, to eat some roses, but before Lucius can do this, he is taken by **thieves**. His restoration is continually deferred as he passes in captivity from one situation to another, and until he is ready to subordinate his appetites and desires to the principles of rationality and order. Although he has an ass's body, Lucius retains human knowledge and understanding and hence is able to absorb the myriad stories that he overhears or in which he plays a part.

The Golden Ass retells tales of many familiar types, including stories about magic, robber tales, and revenge and adultery. The best known is the allegorical story of "Cupid and Psyche," which Lucius overhears as "a pleasant old wives' tale," and which is commonly interpreted as an analogy for Lucius's own trials and eventual redemption. When Venus sends Cupid to make her human rival, Psyche, fall in love with something low and abject, he instead falls in love with her himself and keeps her in a rich palace but under the interdiction that she must never see him. "Cupid and Psyche" is the earliest fully articulated version of an animal groom tale. It anticipates the plot and motifs of later tales such as "**Beauty and the Beast**" and "East of the Sun, West of the Moon": the beast as lover instead of destroyer, jealous sisters, the invisible servants in an enchanted castle, and the female quest to recuperate a broken interdiction. The theme of curiositas reappears here when Psyche loses her lover after lighting a candle to look at him while he sleeps. She eventually wins him back after a series of hostile trials set by Venus. However, this time she is helped through the final trial by Cupid after she nearly loses her life by once more yielding to curiositas. As in the frame story, divine intervention proves efficacious when human weakness cannot prevail. ***See also*** Animal Bride, Animal Groom; Classical Antiquity; Greek Tales; Middle Ages.

Further Readings: Apuleius. *The Golden Ass.* Translated by P. G. Walsh. New York: Oxford University Press, 1994; Birberick, Anne L. "Rewriting Curiosity: The Psyche Myth in Apuleius, La Fontaine, and d'Aulnoy." *Strategic Rewriting*. Edited by David Lee Rubin. Charlottesville, VA: Rookwood, 2002. 134–48; Leinweber, David Walter. "Witchcraft and Lamiae in 'The Golden Ass.'" *Folklore* 105 (1994): 77–82.

John Stephens

Arabian Nights

The Thousand and One Nights, in English commonly known as *The Arabian Nights' Entertainments* or, in short, the *Arabian Nights* or simply the *Nights*, was originally an Arabic collection of stories that has become an integral part of world literature ever since its French **translation** (1704–17) by Antoine **Galland**. Rather than denoting a specific book, the *Arabian Nights* imply a phenomenon, since the work is both anonymous and authored by many contributors over an extended period of time, and since its character as a shape-shifter has led to numerous differing versions in Arabic manuscripts and printed texts, as well as in European translations.

Textual History

The History of the *Arabian Nights* before Galland. European Orientalist research has brought forth various arguments for an Indian and/or Iranian origin of the collection that later materialized as the *Arabian Nights*. An Indian origin is suggested by the fact that

An 1874 illustration from *The Arabian Nights* by French artist Gustave Doré. Sindbad is shown trapped in the Pit of the Dead among dozens of stacked corpses. [Time & Life Pictures/Getty Images]

Indian versions of the tales given in the collection's **frame narrative**, including the stratagem of telling tales to prevent **death**, predate the *Arabian Nights*. An Iranian origin may be surmised from the Persian background of the main characters in the frame tale (King Shahriyar and his brother Shahzaman, **Sheherazade** and her sister Dunyazade) and from the fact that the earliest-known references to the *Arabian Nights* explicitly mention a Persian-language predecessor. These references have been preserved in the works of Arab historian al-Mas'ûdî (died 956) and Baghdad bookseller Ibn al-Nadîm (died 995). Both authors state that the Arabic book *Alf layla* (*A Thousand Nights*) derives from an earlier Persian book named *Hezâr afsân* (*A Thousand Stories*). Ibn al-Nadîm also mentions details of the work's frame tale in that a **king** used to marry a young woman every day only to kill her the next morning, and that Sheherazade by telling him stories for a period of a thousand consecutive nights reformed him and finally convinced him to quit this bloody habit by showing him their child. The references do not, however, mention the actual content of those tales. This content is, albeit summarily, intimated by a paper fragment dating from the ninth century and preserving the first pages of *The Book of the Tale of the Thousand Nights*. Here, a certain Dinazad asks Shirazad (for Sheherazade) if she is not asleep, to tell her a story and give "examples of the excellencies and shortcomings, the cunning and stupidity, the generosity and avarice, and the courage and cowardice that are in man, instinctive or acquired, or pertain to his distinctive characteristics or to courtly manners, Syrian or Bedouin." While none of the actual tales are quoted in the fragment, the description, only to some extent, matches the content documented in later Arabic manuscripts. Evidence for the physical existence of the *Arabian Nights* is found in the notebook of a Jewish physician who also sold, bought, and lent out books in mid-twelfth-century Cairo. The notice pertains to a book called *The Thousand and One Nights* and thus bears testimony to the fact that the collection's elaborate title as known today had come into use. The oldest preserved text of the *Arabian Nights* is contained in a three-volume Arabic manuscript that most probably dates from the middle of the fifteenth century. The manuscript, which was acquired and used by Galland for the first

part of his translation, is fragmentary and contains the beginning of the *Arabian Nights* up to night 282, breaking off at some point in the "Tale of Qamar al-Zamân and Budûr." Besides this manuscript, fewer than a dozen Arabic manuscripts predating Galland are known. In addition to these, early Turkish translations of the work were available in the Royal Library in Paris when Galland prepared his translation.

Galland's Translation and Its Consequences. Galland in his *Les mille et une nuits* not only translated but to a certain extent created the *Arabian Nights*. When the tales of the old Arabic manuscript he used were exhausted, readers' enthusiasm demanded that he complete the work. At first, Galland's publisher without his consent published a volume containing tales translated by both Galland and his Orientalist colleague François Pétis de la Croix. Galland himself then took recourse to various other sources, including material from other manuscripts, some of which has not been identified. Even before, he had already integrated the tales of **Sindbad**. For some of the tales most popular in later European tradition, particularly those of **Ali Baba** and **Aladdin**, he is indebted to the performance of gifted Syrian storyteller Hanna Diyab. Galland's creative and enlarged **adaptation** of the Arabic text was a tremendous success in Europe. It gave rise to a vogue of literature in the Oriental style and thus contributed to the rising phenomenon of Orientalism. Some of Galland's scholarly colleagues even tried to imitate his success, such as Pétis de la Croix, who published a collection named *Les mille et un jours* (*The Thousand and One Days*, 1710–12), allegedly translating a collection copied from a manuscript in the possession of a Persian dervish, but in reality adapting a Turkish collection of tales from the Royal Library in Paris. In addition, Galland's translation furthered Orientalist studies in that scholars began to occupy themselves with the origin of the collection, its various tales, and the culture presented therein. Moreover, it initiated a search for complete manuscripts of the work that in turn resulted in complete manuscripts being produced, whether in the East, above all in Egypt, or in the West, where Arab scholars in Paris forged allegedly old manuscripts right before the eyes of their Orientalist superiors.

Scholarship has classified the Arabic manuscripts of the *Arabian Nights* into several groups, the most important of which was defined by French scholar Herman Zotenberg and has become known as "Zotenberg's Egyptian recension" (ZER). Other manuscripts with differing contents include the Wortley-Montague manuscript preserved in Oxford and the Reinhardt manuscript in Strassburg.

Printed Editions and English Translations. With the exception of the Breslau edition, ZER manuscripts formed the basis of most of the printed editions of the *Arabian Nights* prepared in the nineteenth century.

Calcutta I: Edited by Ahmad al-Shirwani. 2 vols. Calcutta, 1814–18.
Bulaq I: 2 vols. Bulaq (Cairo), 1835.
Calcutta II: Edited by W. H. Macnaghten. 4 vols. Calcutta, 1839–42.
Breslau: Edited by M. Habicht and H. L. Fleischer. 12 vols. Breslau, 1825–43.
Bulaq II: 4 vols. Bulaq (Cairo), 1862.

While Galland's French version had previously served almost exclusively as the source of reference for translations into other European languages, the publication of the printed editions greatly facilitated the translation of the *Arabian Nights* from the original texts. The best-known English language translations published in the nineteenth century are those prepared by Edward W. **Lane** and Richard Francis **Burton**. Lane's translation, published in three volumes in London (1839–41), largely follows the Bulaq I edition. While prepared by

an excellent scholar of Arabic, the translation submits itself to Puritan Victorian morality by eliminating various objectionable scenes and even complete tales. Lane's translation is, moreover, supplied with profuse and often distracting ethnographic annotation, since he intended the book to be read as a mirror of Arabic customs. Burton's translation was published in ten volumes in "Benares" (London, 1885–86). While profiting to a considerable extent from the previous limited English edition by John Payne (1882–84), Burton took pleasure in employing archaic language and in stressing, rather than suppressing, any sexual undertones or explicit scenes to be found; in particular, his "Terminal Essay" is notorious for his predilection with sexual matters. While the bulk of his translation is based on the Calcutta II edition, he later published a six-volume installment of "Supplemental Nights" (1886–88) containing additional tales from other versions of the *Arabian Nights*. A third English-language translation was published by Powys Mathers (1937) based on the French version prepared by Joseph Charles **Mardrus** in sixteen volumes in Paris (1899–1904). Even though it has been reprinted numerous times until today, this translation is the least faithful to the Arabic original, as it contains numerous additions from a large variety of different sources, particularly in its later volumes. Meanwhile, the Mardrus version was widely acclaimed in France by famous writers André Gide and Marcel Proust and also contributed to the fame of the *Arabian Nights* in its English version. Since, according to modern critical standards, none of the available English versions of the *Arabian Nights* are satisfactory, Malcolm C. Lyons and Robert Irwin are currently preparing a new translation.

Characteristics

While the various versions of the *Arabian Nights* differ in content, particularly in their later parts, all of them contain both a specific frame tale and a largely identical initial set of stories. In the frame tale, Sheherazade tells her stories to the cruel king over consecutive nights. Sheherazade's stratagem of breaking off her tales at a critical point not only saved her life but also turned the frame tale into a powerful engine driving a potentially endless number of stories. Some of the earlier tales are closely linked to Sheherazade's own intention of saving her life by telling stories, such as the tale of "The Trader and the Jinnî," the tales told by the Qalandars in "The Porter and the Three Ladies of Baghdad," the tale of "The Three Apples," and "The Hunchback's Tale," including the tales of the Broker, the Reeve, the Jewish Doctor, the **Tailor**, and the Barber. In his programmatic essay on "Narrative-Men," Tzvetan Todorov has identified this device as one of the major individual characteristics of the *Arabian Nights*: to reveal who they are, the characters relate their experiences by telling stories. In this manner, telling a story signifies life, and, in consequence, the absence of narrative signifies death. As the characters are "merely narrative" who must narrate to be able to live, their **storytelling** generates the overwhelming abundance of embedding and embedded tales in the *Nights*. The device of having characters within a tale tell their own tales on subsequent levels creates a labyrinthine structure that greatly contributed to the fascination of the *Arabian Nights*, particularly among Western audiences.

As a consequence of the frame tale's narrative potential, and probably resulting from the fact that "complete" manuscripts of the *Arabian Nights* were not always available, the compilers of later versions incorporated tales of the most divergent categories, including **folktale**s, **fairy tale**s, romances, **religious tale**s, **didactic tale**s, **fable**s, jokes and **anecdote**s, many of which are culled from either classical Arabic literature or from numerous

anonymous collections of tales. Research has classified those tales and their hypothetical origin or integration into several strata, including an Indian stratum, probably encompassing the "wiles of women" stories about extramarital sexual relations and some of the fables; an Iranian stratum, encompassing those tales closest to the European understanding of the fairy tale, in which wonder and magic occur on an unquestioned and natural level; a Baghdad stratum, encompassing tales of the Harun-cycle (see **Harun al-Rashid**) as well as jokes and anecdotes from the times of the Abbasid dynasty; and a Cairo stratum, encompassing Mamluk tales of deceit and roguery. These strata cannot be clearly separated; the collection rather resembles a palace, one from whose ruins new buildings were erected at consecutive periods. Moreover, several originally independent tales or collections were at some point integrated into the *Arabian Nights*, such as the Persian *Sindbad-Name* (also known in the West by way of its Latin version *Dolopathos*), the tales of Sindbad's travels (already integrated into a seventeenth-century Turkish manuscript), or the lengthy romance of 'Umar ibn al-Nu'mân. Even some European translators could not resist the temptation to enlarge the repertoire of the *Arabian Nights* by adding tales from extraneous sources. Burton added, from an unidentified source, the jocular tale about a man whose breaking wind led to a new reckoning of time, and Mardrus exploited various works of historical literature as well as recent contemporary collections of folktales and fairy tales from the Arab world.

A major characteristic of the narrative universe presented in the *Arabian Nights* is the predominance of the ethical values of the merchant class, who probably constituted the major audience for oral **performance**s of tales from the *Arabian Nights* in their indigenous context. This led Aboubakr Chraïbi to classify the *Arabian Nights,* in allusion to the widespread literary genre of "mirror for princes," as a "mirror for merchants." Though the *Arabian Nights* is by no means a unified collection, its tales convey to some extent an image of social life in the Muslim world, particularly in Egypt in the Mamluk period. One should, however, beware of taking the *Arabian Nights* as an ethnographic manual, as was popular in Victorian England following Lane's translation. In particular, the playful atmosphere of the *Arabian Nights* relating to licentious behavior in terms of sexuality or the consuming of intoxicating beverages and drugs rather than advocating a tolerant or permissive atmosphere expresses compensation and wishful thinking. Its enthusiastic reception in Europe in all likelihood is due to the rigorous social standards reigning there at the time.

The Impact of the Arabian Nights

The impact of the *Arabian Nights* on Western creative imagination can hardly be overestimated. Elements from the frame tale of the *Arabian Nights* were already mirrored in Italian Renaissance literature long before Galland, in Giovanni Sercambi's *Novella d'Astolfo* (c. 1400), and in canto 28 of Ludovico Ariosto's *Orlando furioso* (1516), suggesting the possibility of a transfer by way of **oral tradition**. With the tremendous success of Galland's translation, hardly a major European writer of the eighteenth and nineteenth centuries could avoid being in some way or other influenced by *Arabian Nights*. By way of recreations in oral performance or public reading from printed tales, many of which were published as separate **chapbook**s, the tales from *Arabian Nights* also reached the more illiterate strata of society, and some of its stories have since become stock tales of European folk literature.

In the twentieth century, many images and tales from the *Arabian Nights* form an integral constituent of European and world culture. The collection as a whole is regarded as the

quintessential expression of well-being, a matrix similar to the European notion of Cockaigne (an imaginary land of great luxury and ease), with an added spice of (imagined) uninhibited sexuality. Popular imagery includes the number 1001, denoting an endless amount, the image of the jinnî who is released from the bottle and cannot be controlled anymore (from the "Tale of the Fisherman and the Jinnî"), or the wording "Open, Sesame" (from the tale of "Ali Baba and the Forty Robbers"). The three best-known tales from the *Arabian Nights*, namely "Aladdin," "Ali Baba," and "Sindbad," have moreover gained fame as modern trade names for purposes that popular imagination would spontaneously link with their content: "Aladdin" serves as a trade name for bail bonds and **Internet** search engines, Ali Baba is probably the most famous label for "Oriental" restaurants in the West, and Sindbad is a common name for travel companies, particularly for single males. ***See also*** *Arabian Nights* Films; Film and Video; Pasolini, Pier Paolo; *Popeye the Sailor*; Reiniger, Lotte.

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Ulrich Marzolph

Arabian Nights Films

No film faithfully recreates all the tales in the ***Arabian Nights***, or the *Thousand and One Nights*, mainly because they are so numerous, but also because some would be objectionable to a modern sensibility. Still, they have inspired a large number of short films, full-length features, and **television** series that explicitly or implicitly use their characters, settings, and storytelling devices—especially the **frame narrative** and tales within tales. The range of cinematic approaches to the *Nights* adopted over ten decades is well shown by an account of four films whose titles claim kinship with the overall collection.

By the first half of the nineteenth century, the written *Nights*, in **translation**, was popular across Europe. British stage **pantomime**s capitalized on this by making frequent use of such tales as "**Aladdin**" and "**Ali Baba**," treating them just as it treated Charles **Perrault**'s "**Cinderella**" (1697), Jonathan Swift's *Gulliver's Travels* (1726), or Daniel Defoe's *Robinson Crusoe* (1719). That is, they were turned into vehicles for a medley of songs, acrobatics, star turns, topical jokes, **cross-dressing**, slapstick, dancing girls, and, above all, grandiose stage designs and marvelous illusions. Visiting London in the 1880s, future French filmmaker Georges **Méliès** enjoyed and noted these elements in shows he saw at the Egyptian Hall.

A decade later, back in Paris, Méliès was a pioneer in the development of cinema, often turning for source material to tried and trusted stage stories and techniques, enhancing them with camera tricks such as image substitution. One of numerous productions in this vein was *Le palais des mille et une nuits* (*The Palace of the Thousand and One Nights/Arabian Nights,* France, 1905).

Méliès was not interested in any particular tale from the *Nights*. He simply wanted a setting for which he could devise amazing cinematographic effects, sumptuous costumes, and spectacular tableaux. Only after those elements were under construction did he think about creating a storyline and characters to go into the spaces being created. What he came up with was a generic *Nights*-style quest, depicted in thirty black-and-white tableaux, lasting twenty-eight minutes.

It begins with a **prince** asking an Indian rajah for his daughter's hand. The rajah rejects him angrily because he is penniless; in any case, the **princess** is already promised to a wealthy usurer. Help comes from a **sorcerer** accidentally liberated by the prince from imprisonment inside an incense burner; the socerer shows his gratitude by giving the prince an invincible magic sword and telling him of a treasure that will satisfy even the Rajah. When the prince seeks support from the goddess Shiva, she transforms herself from stone into flesh, and then causes an ornate pavilion to emerge from the ground. Out of it, led by a blue **dwarf**, come the boatmen of the Sacred River, who row the prince to an impenetrable forest, protected by nymphs and a high priest. There, a **Fairy** of Gold leads him to a crystal grotto, but he meets strong resistance: genies create flames, smoke, and explosions to drive him away, and when this fails, an army of dancing skeletons joins the assault. Subsequent tableaux show the prince using his sword to vanquish a **dragon** and a host of giant toads before reaching a temple full of dancing girls. Climactically, surrounded by the splendors of the palace, he is told his courage has earned a fabulous reward. With it he returns home, arriving just in time to save the princess from a forced **marriage** to the usurer.

As the synopsis indicates*, The Palace of the Thousand and One Nights* glances only lightly at the literary source texts, the main direct reference being the liberated genie, taken from the tale of Aladdin. Being silent, the film's primary aim was to exploit the appeal of *Nights*' exotic visual iconography. It thus left plenty of other aspects of *Nights*—characters, themes, morality—for later filmmakers to bring to the screen.

Méliès's basic narrative scheme of the hero undergoing fantastic trials and winning a princess prefigured Douglas Fairbanks's *The Thief of Bagdad* (USA, 1924), Lotte Reiniger's silhouette animation feature *Die Abenteuer des Prinzen Achmed (The Adventures of Prince Achmed*, Germany, 1926) and Alexander Korda's Oscar-winning revision of *The Thief of Bagdad* (UK/USA, 1940). In this last version, because it had Technicolor, sound, and the child-star Sabu/Abu, lay the seed of a new cinema genre: the eastern. Easterns appropriated some elements of *Nights* but not the use of magic. Instead, they foregrounded physical adventure and prowess, like swashbucklers. The difference with easterns was that they were played out on sand rather than greensward, with scimitars rather than rapiers, supporting or deposing caliphs and sultans rather than **king**s and emperors.

This blend of Oriental setting with athletic action sequences was first seen in *Arabian Nights* (USA, 1942, directed by John Rawlins), which imported Sabu/Abu from the Korda film to reprise the role of the hero's resourceful young friend. This time the dispossessed ruler needing help is **Harun al-Rashid**, the rightful Caliph of Bagdad, who has been dethroned by his jealous half-brother. Harun takes refuge in a circus, where he befriends Ali, an acrobat (Sabu), and falls in love with dancer **Sheherazade**. They stage a mock funeral for Harun, hoping to throw his pursuers off the scent, but the ruse misfires when they are all captured and sold as slaves far away. Escaping, they pass through dangers and conflicts and finally return to Bagdad, where Harun is restored to the caliphate and marries Sheherazade.

In addition to stars, romance, acrobatics, swordplay, and dancing, the *Arabian Nights* offered comedy in the shape of a retired, rambling old sailor **Sindbad** and an Aladdin who is always yearning for the good old days when he used to have such a wonderful lamp.

This combination of elements proved a hit with wartime cinema audiences and spawned several more easterns. *Ali Baba and the Forty Thieves* (USA, 1944, directed by Arthur Lubin) featured the same tropes in a story about an underground resistance movement (the Thieves) fighting against tyrannical Nazi-style Mongols. After the war, *The Prince Who Was a Thief* (USA, 1951, directed by Rudolph Mate), set in thirteenth-century Tangiers, featured a **thief** who has royal lineage but does not know it. He thinks himself in love with the beautiful but shallow Princess Yasmin until a fellow thief, Yussef, shows him his true affection is for Tina, a street entertainer.

Not till the 1970s did the cinema take a deeper look into the heart of the *Nights* and try to get beyond the exoticism of flashing scimitars, flying carpets, gigantic djinns, and noble **thieves**. None of these elements is to be found in Pier Paolo **Pasolini**'s *Il fiore delle Mille e una notte* (*Arabian Nights,* Italy/Spain, 1974). The clue to Pasolini's intentions is missing from the English title; as his original suggests, he sought to re-create *The Flower of the Thousand and One Nights*.

For Pasolini, the *Arabian Nights* was the final part of the film series Trilogy of Life, the other two being based on Giovanni **Boccaccio**'s *Decameron* (1349–50) and Geoffrey **Chaucer**'s *Canterbury Tales* (c. 1387). With these films he sought to create cinema that would celebrate the energy and lack of inhibition, as he perceived it, of the precapitalist world. Visiting Yemen to plan his *Nights* film, he wrote about the "miserable consumerism" he saw everywhere and predicted imminent "cultural genocide" for Yemenis.

In accordance with his purpose in making this film, it was shot simply and quickly; Pasolini did much of the camera work himself, recording no sound—that was added later. He moved the camera as little as possible, not wishing to impose his own meaning on the objects and action in front of it. He built no sets, preferring existing locations found in Yemen, Persia, Nepal, or Eritrea—after they had been cleared of all plastic objects, tin cans, television sets, or anything else produced in a factory. He used almost no special effects; those he did use were unsophisticated (for example, a simple superimposition of one piece of film over another to show a djinni and his captive flying, upright, over a desert). A few professional actors and a small crew traveled with him from country to country, but mostly he found his cast among the villagers who lived where he was filming.

This preindustrial approach to filmmaking included a respect for the integrity of his sources. Even with a running time of 128 minutes, he could use only a few of the 468 tales available; those he chose are transposed to the screen with close adherence to the dialogue and incidents of the written text. Only in matters of **sex** and **violence** is there any serious directorial editing. For example, in the frame story of the slave girl Zumurrud and her master/lover Nur ed Din, she is suddenly abducted, leaving Nur ed Din with no idea how to find her. At this point he is helped, in the written text, by an old woman who demands nothing by way of payment, whereas in the film help comes from a young woman who wants sex in return for her efforts, and provokes a matching desire in Nur ed Din. Such exuberant, laughing celebration of youthful sexuality is a recurrent **motif** in the film.

In relation to violence, Pasolini goes the other way, playing it down compared to what is in the written text. At the end of Zumurrud's ordeal she has been made ruler of a city and in that capacity has to pronounce **punishment** on the men responsible for her earlier

abduction and threatened gang rape. In the source material she ordains 100 blows on the soles of each foot, 1,000 lashes, flaying, then the flesh and bones to be burned and covered with offal and ordure. Such detailed relish shown by a beautiful young woman in the infliction of suffering and **death** did not fit Pasolini's vision: he simply shows a brief shot of the culprits tied to a cross and left to die.

With these aims and in this style, Pasolini weaves a web of interlocking tales, tales within tales, tales within tales within tales, tales invoked but not shown (Zumurrud's would-be rapists are specified as numbering forty), and parts of tales (a short **jest** about metaphorical names for male and female genitals is extracted from the fourteen pages of "The Porter and the Three Girls of Bagdad").

The longest unbroken tale is that of Aziz and his cousin Aziza, told by Aziz himself to a man he meets in the desert. Aziz was once meant to marry Aziza, with whom he had grown up, but on the morning of the ceremony he saw the mysterious Badur from a distance and, longing to have her, missed his wedding. Under Aziza's selfless tutelage, he goes through a long series of secret communications and assignations with Badur, and when he attains his desire, Aziza commits suicide. He is then forced into marriage and fatherhood with a third woman, Ertay; and when after a year he gets back to Badur, she castrates him. Finally he realizes how much he loved Aziza. In the original tale, its moral as expressed by Aziza is (in Richard Francis **Burton**'s translation): "Faith is fair; unfaith is foul." Pasolini, however, omits this and reinforces his refusal to impose meanings in his film by attaching the epigraph: "Fidelity is splendid, but no more than infidelity."

In total contrast to Pasolini's film was *Arabian Nights* (USA/Germany, 2000, directed by Steve Barron), a three-hour television miniseries shown in several countries. It has a galaxy of stars; it used forty-eight specially constructed studio sets; and it employed state-of-the-art visual effects. Above all, it differs from Pasolini in being very concerned with applying editorial guidelines to the writing, shooting, dialogue, and soundtrack so that the chosen texts yield a precise meaning. This is essential because the traditional framing story, of Sheherazade telling her husband tales every night, is expanded so that she is no longer simply trying to save herself from being beheaded: she wants to help him overcome the feelings of guilt and betrayal that have made him depressed, black-hearted, and seemingly mad. (A back story gradually reveals that five years earlier, Shahryar's first wife had betrayed him with his brother, and that he had killed her unintentionally.) The stories Sheherazade tells are chosen for their capacity to illustrate a **moral** that she wants Shahryar to reflect on, as part of the rehabilitation she seeks for him.

She begins with the tale of Ali Baba, implicitly suggesting that Shahryar could identify with Black Coda, the heartless, ruthless leader of the Forty Thieves. Several times during the dramatization of the tale, the film cuts back to the storyteller, pointing up its meaning: "Well, Ali had something that his brother Kasim never had—a good heart."

From this concentration on good and bad hearts, Sheherazade moves on to "The Tale of the Hunchback," about a king's favorite jester, who suddenly appears to die while at dinner with a **tailor** and his wife. Not wishing to be blamed, they carry him to a Jewish doctor nearby, who assumes the death is his fault and gets rid of the body as soon as possible. A Chinese visitor to the city and a hymn-singing Christian also get involved but try not to get blamed. However, the Christian is accused, tried, found guilty, and about to be hanged, at which point the Chinese visitor, the doctor, and the tailor all rush forward to claim they are guilty. They are saved by the sudden arrival of the King, who pardons them all, saying it must have been an accident. "The moral of this tale," comments Sheherazade to Shahryar,

"is that they all learned to take responsibility for their actions." (In the original written text it turns out that the hunchback is not really dead at all, but the film omits that twist.)

Three more tales are shown in this style. Shahryar is invited to perceive Mustappa, Aladdin's phony uncle, as a man who lost everything because he could not control his temper. Then, while Shahryar's brother is massing forces for an assault on the city, Sheherazade rolls out the story of "The Sultan and the Beggar," with Shahryar playing the beggar who proves within just one day to be a better ruler than the real sultan, because he is in touch with the common people. Finally, "The Story of Three Brothers" shows that "men united do better than men divided." At this, with newfound self-confidence and love in his heart for Sheherazade, Shahryar uses the lessons of the tales—plus some of their protagonists' cunning tricks—to rout his brother and secure his throne.

In the epilogue, Sheherazade tells their children "The Tale of Sultan Shahryar," which must surely end with this moral: Ignore the old tales at your peril—there is much truth to be learned from them. ***See also*** Animation; Film and Video; *Popeye the Sailor*; Silent Films and Fairy Tales; Thief of Bagdad Films.

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Terry Staples

Archetype

The concept of the "archetype" refers in a general sense to motifs, themes, characters, plots, or generic forms that are considered to be exemplary types or prototypes. However, the term "archetype" is most frequently and specifically associated with Carl Gustav **Jung**'s evolutionary model of the psyche. Jungian archetypes are forms that originate in the collective unconscious and appear across cultures as images and patterns in dreams and other creative outlets. The most important archetypal figures for fairy-tale and **folklore** studies are the shadow, wise old man, great mother, **witch**, anima, animus, and **trickster**.

Jung's evolutionary model of the psyche has four major components: the self, the ego, the personal unconscious, and the collective unconscious. Jung believed that just as all human beings share a common physiological heritage through evolution, they also inherit a common psychic structure from the evolution of the brain—the instinctual patterns that Jung called archetypes. These archetypes are the contents of the collective unconscious, the largest component of the psyche in the Jungian model. Jung also described a personal unconscious, which contains the psychic contents that are dissociated or repressed throughout an individual's lifetime. The key differences between the two layers of the unconscious are that the contents of the personal unconscious are unique to the individual and were once accessible to ego consciousness, whereas the archetypal contents of the collective unconscious are

universal and were never originally accessible to ego consciousness. The ego is the smallest component of the psyche and comprises the conscious awareness of the individual. The totality of the psyche, conscious and unconscious, is termed the self.

It is possible to think of the collective unconscious as containing a genetic blueprint for psychic stability and wholeness, as well as a set of potentialities for responding to the outer world. Once the individual or collective psyche strays too far from the blueprint (an excessive amount of externalization, repression, or both), archetypal imagery and figures burst into consciousness through dreams and other creative activities. The purpose of the archetypes' appearance is to expose the ego to previously inaccessible content. One possible consequence of this exposure is the restoration of balance and gradual reintegration of dissociated content into the self—a process Jung called individuation. Whereas dreams manifest archetypal complexes of relevance to the individual, creative traditions such as fairy tales expose dissociated psychic content to an entire society, offering a type of group therapy.

In fairy tales an unlikely protagonist must usually journey beyond the familiar world into the realm of the unfamiliar. Often the unfamiliar is depicted as a forest, subterranean, or marine environment. Such imagery indicates an encounter with the collective unconscious, as these regions are hidden from the light of consciousness and civilization; instead, these darker areas team with fauna, whose behavior is tied to instinct. Beings that emerge from the trees and the depths, the instinctual realm of the collective unconscious, are culturally specific manifestations of the archetypes. It is important to note that the manifest forms in fairy tales are not actual archetypes—it is better to think of them as blankets cast over the archetypes, giving temporary shape to the mutable structures beneath.

A common archetype encountered in the unfamiliar realm of the fairy tale is the shadow. The shadow is the receptacle of universal psychic contents that have been dissociated from ego consciousness because of their social unacceptability. The contents that are cast into the shadow do not vanish from the psyche; rather, they resurface as projections upon others. The traits of the shadow that surface in fairy tales are typically extreme and associated with a society's sense of evil, especially murderous and incestuous drives. The ultimate role of the fairy-tale protagonist is to confront and defeat this figure; the parallel psychological function is the exposure and reintegration of dissociated content that has been repressed in the shadow and projected onto a villainous other. Frequently, the protagonist will defeat a proxy shadow in the form of a doppelgänger. The most familiar doubling of the shadow in fairy tales is the evil stepmother-wicked witch dyad. The duplication of female figures may also, depending on the individual tale, point to a **mother** complex (the great mother is a Janus-faced archetype that displays both nourishing and destructive tendencies) or an anima complex. The anima is the unconscious feminine component of the male psyche, and the animus is the corresponding masculine component in **women**. When these components are heavily repressed, they are typically projected onto members of the opposite sex.

The protagonist almost always requires help to successfully confront the shadow. Assistance frequently comes from a manifestation of the archetype of the wise old man. The old man appears at the protagonist's most desperate hour to deliver the sage advice that enables the protagonist to move forward. Psychologically, the old man provides information not accessible to the protagonist's ego consciousness. Jung describes this function as an endopsychic automatism—akin to a flash of inspiration. Assistance may also come in the form of animal helpers. From a Jungian point of view, this indicates the activation of human instincts, since the animals come from the forest, the unfamiliar realm of the collective unconscious.

More significant to folklore and mythology than the fairy tale is the archetype of the trickster. The trickster is a duplicitous figure, typically a creature that is half animal and half divine; a player and victim of cruel pranks; and a curios mix of **devil** and savior. A fool that defies authority, the trickster appears when the old social order is in crisis and traditional authority most vulnerable. The trickster's foolery and deceits may unintentionally cause the collapse of the old order, thus allowing the rise of the new. In this way, the trickster becomes an unlikely cultural hero by exposing repressed contents to the light of consciousness and allowing for their reintegration, much like the protagonist of the fairy tale. ***See also*** Franz, Marie-Louise von; Myth; Psychological Approaches; Trauma and Therapy.

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R. Seth C. Knox

Archives

An archives can be defined as a place in which public records or historical documents are kept, or simply as a compilation of records. In either case, an archives contains materials that are deemed important to ensure the continuity of societal **memory** for future research needs. In an archives with specific relevance for folktale and fairy-tale studies, the resources can consist of written records (for example, transcriptions of orally performed tales, fieldworkers' notes, correspondence, and manuscripts), images (such as **illustration**s), artifacts (for example, games, toys, or other items of material culture), or sound or visual recordings of storytellers performing in their typical settings. Although not strictly archival materials, many folkloristic archives contain first editions or other publications of works by fairy-tale authors and scholars.

Archives can be themed, such as the one devoted to the Brothers **Grimm** at the Brüder Grimm-Museum (http://www.grimms.de). Located in the Murhardsche Library of the University of Kassel, the Brüder Grimm-Archiv houses a collection of the Grimms' documents, original manuscripts, and other artifacts. The museum's library, housed with the archives, has a rich collection of books and other materials related to the study of the Grimms' lives and wide-ranging work. Together, the library and archives include valuable resources for the study of the Grimms' tales and the fairy tale generally.

Similar archives facilitate research on the tales of Hans Christian **Andersen**. The Royal Library of Denmark houses all of the original Andersen manuscripts; whereas, the Hans Christian Andersen Center, a part of the University of Southern Denmark, contains microfilm copies of the originals and serves as a portal for international research (http://www. andersen.sdu.dk/index_e.html). Additional manuscripts of his fairy tales and other works, along with his paper cuttings, drawings, and other materials, are housed in the Odense City Museums, which also makes many items available for viewing online (http://www.museum. odense.dk/H_C_Andersen.aspx).

Libraries and universities maintain many important archives. Princeton University's Cotsen Children's Library contains 23,000 items, including a 1697 first edition of Charles **Perrault**'s *Histoires ou contes du temps passé* (*Tales and Stories of the Past,* 1697). Princeton,

in a more traditional archival setting, also holds a large assortment of George **Cruikshank**'s artwork that includes manuscripts and prints. The Bodleian Library, University of Oxford, in the United Kingdom, has a 30,000-piece collection of **Broadside Ballad**s available for searching online (http://www.bodley.ox.ac.uk/ballads/ballads.htm); and the British Library has an extensive collection of folktale and fairy-tale material. Among the most interesting is the online gallery "Turning the Pages," where the viewer can leaf through the pages of the original manuscript of *Alice in Wonderland*, annotated, written, and illustrated by Lewis **Carroll** (http://www.bl.uk/onlinegallery/ttp/ttpbooks.html). The Beinecke Rare Book and Manuscript Library of Yale University has an extensive J. M. **Barrie** Collection, as well as the L. Frank **Baum** Collection, the Oscar **Wilde** Collection, and correspondence, manuscripts, and other papers pertaining to Alfred Lord **Tennyson**, among others.

An especially noteworthy archives for oral narrative research is the collection of Turkish tales housed at the Special Collections Library at Texas Tech University. Beginning in 1961, the founders of the archives—Ahmet E. Uysal, Warren S. Walker, and Barbara K. Walker—started collecting narratives from the field and eventually donated their work to Texas Tech, where the collection became known as the Uysal-Walker Archive of Turkish Oral Narrative. Available online, the collection contains Turkish oral narratives and their translations (http://aton.ttu.edu/).

An important German resource for folk-narrative research is the Wossidlo Archive housed at the University of Rostock (http://www.phf.uni-rostock.de/ivk/). From 1883 to 1939, Richard **Wossidlo**, one of the most significant field researchers of European ethnography, traveled throughout his native Mecklenburg collecting the cultural knowledge of his fellow Mecklenburgians. His notes in the local dialect became the basis of the archives, which systematically documents folktales, folk songs, proverbs and sayings, regional customs, folk beliefs, folk medicine, regional cuisine, clothing, housing, and the lives of children, peasants, wage workers, fishermen, and craftsmen. This archives also contains Wossidlo's correspondence relating to his academic career, communications between Wossidlo and his assistants, and his personal journals. The University of Rostock is also home to Wossidlo's ethnological library. With 11,500 books and 2,800 journals, the library is one of the largest dedicated to folkloric researches in the area.

The U.S. Library of Congress accommodates The American Folklife Center, which has extensive holdings of worldwide folk culture housed in the Archive of Folk Culture (http://www.loc.gov/folklife/). The Folklife Center has a remarkable collection of audio tales of the supernatural, as well as a selection of papers, recordings, and ephemera of folk collector Zora Neale **Hurston**. Its notable international holdings include "Telapna: We—Zuni Verbal Art," a documentation of fifteen Zuni storytellers; the "Literatura de Cordel Brazilian **Chapbook** Collection"; and the "Four Masters of Chinese **Storytelling** Video Collection." Some of the center's collections are available online (http://www.loc.gov/folklife/onlinecollections.html).

International folk-narrative research has benefited in a very significant way from the archives maintained in Göttingen by the editors of the voluminous *Enzyklopädie des Märchens* (*Encyclopedia of the Folktale,* 1975–). In support of the *Enzyklopädie*'s broad historical and comparative scope, the editorial team has compiled extensive text archives relying on source material and collections from all over the world (http://wwwuser.gwdg.de/∼enzmaer/).

Increasingly, archives reside solely on the World Wide Web. Many of these **Internet** archives are maintained by educational institutions. At the University of Pittsburgh, a several sites created and maintained by D. L. Ashliman archive numerous folkloric texts in

electronic format (http://www.pitt.edu/~dash/folktexts.html; http://www.pitt.edu/~dash/folk-texts2.html). Archives dedicated to single **tale type**s are found at the University of Southern Mississippi Web site. *The Cinderella Project* archives texts and images pertaining to English versions of the Cinderella tale type (http://www.usm.edu/english/fairytales/cinderella/cinderella.html), and *The Little Red Riding Hood Project* does the same for ATU 333 (http://www.usm.edu/english/fairytales/lrrh/lrrhhome.htm). Although not affiliated with a university, the *SurLaLune Fairy Tales* Web site is a nonprofit educational site that archives the history of fairy tales. Relying on texts, translations, and images in the public domain, the site includes annotated tales, illustrations, texts of fairy-tale collections, and other kinds of information about authors, collectors, illustrators, and scholars (http://www.surlalunefairy-tales.com/). *See also* Fieldwork; Loorits, Oskar.

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Helen J. Callow

Arnim, Bettina von (1785–1859)

Bettina von Arnim (née Brentano) contributed as author, supporter, and activist to the development of the German **fairy tale**. She assisted her brother Clemens **Brentano**, her fiancé Achim von Arnim, and Jacob and Wilhelm **Grimm** with their collections of folk songs and folktales. She later incorporated elements of the **folktale** and the **literary fairy tale** into her own writing and coauthored fairy tales with her daughter, Gisela von **Arnim**.

Bettina von Arnim penned her first tales in 1808 while helping Brentano and Achim von Arnim collect folksongs. The "Einsiedlermärchen" ("Hermit's Tale") was a fragment her fiancé completed and published under his name. While "Die blinde Königstochter" ("The Blind Princess") and "Hans ohne Bart" ("Beardless Hans") were versions of oral tales, Arnim wrote a fourth tale herself. Although extant manuscript versions are untitled, it was first published in 1913 as "Der Königssohn" ("The King's Son"). The modern English translation of this tale redirects attention to the central character with its title, "The Queen's Son." This story of a woman's quest in nature includes traditional folktale elements, the romantic wish for harmony between nature and humankind, and a model for an enlightened ruler.

After raising seven children, Arnim wrote and published actively, incorporating fairy-tale elements into her texts. The **motif** of **Cupid and Psyche** is central to *Goethes Briefwechsel mit einem Kinde* (*Goethe's Correspondence with a Child,* 1835). Arnim fantasized her own land of milk and honey in *Die Günderode* (1840) and included a fairy-tale autobiography in *Clemens Brentano's Frühlingskranz (Clemens Brentano's Spring Wreath,* 1844). As reflections of Arnim's political activism, the revolutionary magpie in *Dies Buch gehört dem König* (*This Book Belongs to the King,* 1843) and the socialist fairy tale "Der Häckebeutel" ("The Tale of the Lucky Purse," 1962) offer ironic twists on the themes of the indiscrete bird and the inexhaustible purse.

Arnim was a close friend of Jacob and Wilhelm Grimm, and the Grimms expressed their gratitude for her support in their **Kinder- und Hausmärchen** (*Children's and Household*

*Tale*s, 1812–15). They dedicated the first edition of their work to "Frau Elizabeth von Arnim" in honor of the birth of her first son. The third edition of 1837 paid homage to her "unconquerable youth." In the subsequent editions of 1840 and 1843, the Grimms acknowledged her efforts on their behalf in the wake of the brothers' political difficulties in Göttingen.

In years preceding the 1848 revolution, Bettina participated in Gisela von Arnim's literary **salon** and coauthored with her *Das Leben der Hochgräfin Gritta von Rattenzuhausbeiuns* (*The Life of High Countess Gritta von Ratsinourhouse*.) Today, scholars consider Bettina von Arnim's life and work significant not only for the development of the German fairy tale but also for the history of **feminist tales**. *See also* German Tales.

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Lisabeth Hock

Arnim, Gisela von (1827–1889)

Gisela von Arnim had a deep understanding of the European fairy-tale tradition, and as an author and playwright, she often fashioned protofeminist revisions of its narratives. Von Arnim's fairy-tale production spans several decades and often bridges public and private spheres, as well as adult and juvenile audiences.

In the 1840s Biedermeier salon, the *Kaffeterkreis* (The Coffee Circle), von Arnim wrote tales for a semiprivate audience. In the same period, she coauthored with her mother, Bettina von **Arnim**, the female-Robinsonade/fairy-tale novel *Das Leben der Hochgräfin Gritta von Rattenzuhausbeiuns (The Life of the High Countess Gritta von Ratsinourhouse)* for publication, although it was never released. A decade later, she penned private epistolary fairy tales to her nephew with a **frame narrative** reminiscent of the *Arabian Nights*, and she began writing stage dramas based on **saga** material published by Jacob and Wilhelm **Grimm** or transmitted by the Romantics. "Das Licht" ("The Light," 1870) is her one published children's fairy-tale play. Her works take a critical look at fairy-tale paradigms and offer different models for socialization and **gender** relations. *See also* Salon.

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Shawn C. Jarvis

Art

Over the centuries, fairy tales have inspired artists around the world. When fairy tales are incorporated into art forms other than literary art forms, the results are diverse and often

spectacular. The art created through the lens of fairy tales ranges from explicit visual retellings of tales to more abstract, formal suggestions of them. That is, sometimes a particular fairy tale will be referred to explicitly in an artwork—its plot or characters are clearly depicted and the artwork is titled after the story. Yet often an artwork simply has what might be called a fairy-tale feel: a sense of lucid enchantment and what might be called riotous order. Much fairy-tale art comprises an imaginative response to fairy tales in general, rather than a literal representation of a particular story's main events. In this latter sense, visual art relates strongly to Max **Lüthi**'s assertion that the art of fairy tales resides in their form.

While this entry provides a chronological grand tour of examples from around the world, the possible content for a survey of fairy-tale art is as limitless as the literary field of fairy tales itself. It is important to note that in many cultures, from the third century on, art has had a fascination with the fantastic. However, this article concerns itself primarily with the eighteenth century and beyond, when most explicit fairy-tale art may be identified. An inclusive, comprehensive history of fairy-tale art has yet to be written and is called for.

Early Examples

While fairy-tale **motif**s may be identified prior to the coining of the term fairy tale—for example, a sixteenth-century woodcut of a donkey producing dung of gold, which might suggest "Donkeyskin" or "The Goose That Laid a Golden Egg"—the explicit influences on this art would more appropriately be identified as mythology and religion than fairy tales. Until the late eighteenth century, at least, fairy tales were not considered proper subject matter for serious and publicly ambitious high art. However, at least two specific movements from before the eighteenth century deserve mention.

Dutch artist Quinten Massys's painting "A Grotesque Old Woman" (1525–30) is a good example of a growing European fascination with the grotesque. In the painting the female face is distorted and seemingly unreal. The painting is predictive of future images of female fairy-tale villains such as **witch**es, stepmothers, and **queen**s in fairy-tale **illustration** and **animation** (although Massys's renderings avoid the clichés that often haunt such depictions today). Famous Italian artist Leonardo da Vinci also produced a series of fascinating studies of grotesque human heads in the late fifteenth and early sixteenth centuries. These drawings merge the clinical with the supernatural—a suffusion that one also

Lewis Carroll's photograph of Agnes Weld dressed as Little Red Riding Hood. [Princeton University Library]

finds in fairy tales. Grotesquerie shares fairy-tales' matter-of-fact relationship to the alarming.

Widely known sixteenth-century artist Hieronymous Bosch filled his horrifying, sublime canvases with imaginary worlds. These obsessive allegorical visions lend themselves well to readings through prominent aesthetic components of many fairy tales: exaggerated detail, **violence**, dreamlike narrative, repetitive motifs, and recurring characters. One of his most famous works, "The Garden of Earthly Delights" (1504), contains a typically dazzling yet precise landscape—full of binaries, it is explosive and serene at once. Drenched with other-worldly details such as magical architecture and glow, this painting reads like a fairy tale. It is a triptych, reminiscent of the serial nature of fairy tales and their interest in threes (see **Numbers**).

New awareness of nature's detail—made possible by the microscope, invented in the six-teenth century—spawned excitement about minute details. An enthusiasm for fairy tales and their collapsing of scale—where a mouse or small bird may be equal to that of a giant or human—appears naturally to evolve from this fervor for minutiae. A new kind of painting with exquisite attention to realism began to emerge, and this superrealism had the interest-ing effect of making that realistic world appear supernatural. Eighteenth-century artist Henry Fuseli drew from William **Shakespeare** to produce lush works such as "Titania and Bottom" (c. 1790) and "Titania's Awakening" (c. 1785–90), works that foreground enchant-ment as their main theme. In their relationship to each other, and to previous stories, these particular paintings connect to the nature of fairy tales as retold tales—endlessly reproduci-ble tales—a motif that shows up from this time forward in fairy-tale art.

The Romantic Period

Romanticism, a turn-of-the-century European and American movement inspired in part by a rejection of aristocratic social and political norms, gave rise to visual techniques emphasizing won-der in nature. Artists from this time often had friendships and collaborative working relation-ships with writers explicitly exploring elements of wonder, including E. T. A. **Hoffmann** and Mary Shelley. In Germany, translations of Shake-speare's plays, which contain elements of **folklore** and fairy stories, influenced artists greatly. Romantic art also celebrates sublimity and heroic individuals. While realist in impulse, the exagger-ated wonder in nature as depicted in Romantic art has the effect of fairy tales.

As an example one might look at Spanish artist Francisco de Goya's paintings, which often por-trayed melancholy creatures; these images, while not necessarily evoking particular fairy tales, have a distinctly fairy-tale feel noted by many art his-torians. They have been called "monstrously

Kiki Smith, *Born*, 2002. Lithograph on mold-made T. H. Saunders paper. [Copyright © Kiki Smith, courtesy of PaceWildenstein, New York]

lifelike." Marina Warner has also drawn the parallel between fairy tales and Goya's art when she suggested that the ogre father depicted in "Saturn Devouring His Son" (1819) is reminiscent of "the **Bluebeard** of fairy tales" (Warner, 51).

One of the most important English Romantic writers and artists, William Blake, produced seven hauntingly beautiful illuminated books referred to as a group as the "Urizen books," the first of which is dated 1794. This series remains in very high esteem with contemporary print-makers and other artists as a work of printmaking genius. In the Urizen books, Blake presented an elaborate, original enchanted world, with biblical, mythic, and folkloric elements. Urizen's major motifs—oppression and liberation, and sexual dynamics—are those of fairy tales. Urizen (which stood for "your reason") was, like many literary fairy tales of the period (especially in Germany), a political work, a visual story/poem railing against the rational, materialistic age in which he found himself. The fantastic worlds in which Blake's "illuminated books" are set were populated—like the fairy tale—variously by humans (including children), animals, angels, giants, and **fairies**—including Oberon and Titania in *The Song of Los* (1795).

In the early nineteenth century, specific fairy tales had not yet become a major focus of painters, as they would later in the century in the remarkable work of artists such as Moritz von **Schwind**, who, in the 1850s and 1860s, "told" entire tales in cycles of paintings. However, at least three paintings invoking the story of "**Little Red Riding Hood**" testify in England to an emerging interest. In 1783, Maria Cosway presented a painting based on the tale, which was followed by portraits painted by John Hoppner and John Opie. Then, around 1821, Thomas Lawrence produced a portrait of "Emily Andersen: Little Red Riding Hood." Lawrence depicts his young subject in a bright "red riding hood," clearly invoking the soon-to-be classic tale. Lawrence's painting—along with those by Cosway, Hoppner, and Opie—not only confirms that the story of "Little Red Riding Hood" was well known in England by the late eighteenth and early nineteenth centuries; it also prefigures, perhaps, the interest that visual artists would soon show in the fairy tale as the genre grew in popularity throughout the nineteenth century.

The Victorian Period

One of the first movements that can be identified as overtly engaged with fairy-tale themes is the Pre-Raphaelite movement, founded in England in 1848. Many of the painters associated with the Pre-Raphaelites (who, in fairy-tale form, called themselves "The Pre-Raphaelite Brotherhood," or PRB), depicted folkloric characters in their works—**mermaid**s, sirens, and witches. Yet more significantly, the Pre-Raphaelite obsession with nature, literary symbolism, and **color** make their works exceptionally fairy-tale-like, even if these works lack the sparseness and abstraction so strongly associated with many traditional folktales and fairy tales. The exaggerated realism of pre-Raphaelite painting lends itself well to fairy tales: in such an artwork, a small bird might appear to be a giant, rendered in painstaking detail. The Pre-Raphaelites lived a consciously bohemian lifestyle, and as a result, art history books about the Pre-Raphaelites read as if they are fairy tales themselves—mentioning dreams, marmots, and muses.

Some of the more prominent pre-Raphaelites include Edward Burne-Jones, John William Waterhouse, and Dante Gabriel Rossetti, whose sister, Christina Georgina **Rossetti**, wrote the fairy-tale poem "Goblin Market" (1862). Richard Dadd's painting "Titania and Oberon," while featuring fairies—not an element of traditional fairy tales—is still a good example of

the obsessive minutae of tale-like work from this time. Ford Madox Ford, Lewis **Carroll**, and E. **Nesbit**, all authors of fairy-tale literature, were friends with the Pre-Raphaelites.

Throughout the nineteenth century, fairy tales began to show up with more overt frequency in visual art, spreading, with the publication of Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) into the realm of illustration. Book illustration, in fact, constitutes the most obvious, prolific, and popular form of fairy-tale art (and for that reason has its own entry in this encyclopedia). Thomas Sully, Gustave **Doré**, Walter **Crane**, Arthur **Rackham**, George **Cruikshank**, Edmund **Dulac**, Kay **Neilsen**, Walton Ford, and James Ensor are examples of Victorian and post-Victorian artists working intricately with fairy tales. Cruikshank's exquisite mid-century illustrations of Grimms' tales were at the time considered the most important etchings to have been produced since Rembrandt.

Bosch's great influence on fairy-tale art shows up in the notable work of John Fitzgerald, an English painter whose paintings of odd miniature monsters—birdlike and beautifully creepy—were even framed unusually, with twigs (for example, "Fairies in a Bird's Nest," c. 1860). Again, while not referring to specific fairy tales—unlike Rackham's exquisite illustrations, for example—Fitzgerald's paintings are significant in their obvious and unique appreciation of enchantment stories. In fact, Fitzgerald's nickname at the time was "Fairy Fitzgerald." Richard Doyle's "The Fairy Tree" (1868) is also an exemplar of the range of aesthetics fairy-tale motifs inspired at this time, and it is a much more whimsical work, with a dreamlike element that became more common in the next century.

The Victorian era also saw a proliferation of fairy art, which points to a growing interest in enchantment. This includes a popular wave of fairy paintings—enchanting works depicting girls with wings, circle dances, and miniature people riding rabbits. Two British teens (not formal artists) captured the imagination of their nation, producing photographs of fairies—the so-called Cottingley fairies—for a hoax that persuaded many as to their authenticity. Today, the photographs' fake quality gives them a prescient Pop Art feel. Lewis Carroll's photographic portrait of Agnes Grace Weld as "Little Red" (1857) is riveting for its plain and homely style. Its subtlety predicts that of the late twentieth century's fairy-tale art.

The Twentieth Century and Beyond

Perhaps the most vivid example of fairy tale art in the early twentieth century is Surrealism. Dedicated to the relationship between dreams and the imagination, Surrealism—an art movement founded in France by André Breton in 1924—produced what can unquestionably be considered fairy-tale works. The unconventional imagery in a Surrealist painting such as "Eine kleine Nachtmusik" (1943) by Dorothea Tanning evokes a fairy-tale with its subject: young girls on the verge of sexual maturation drape themselves together near a giant flower, along a hallway of many doors. The world is askew; the world is bright and dark. This is a narrative of threat and promise, as in "Bluebeard" or "Donkeyskin." "Allegorie de Soie," a painting by Salvador Dalí, is another example of a fairy-tale-like Surrealist work: butterflies bigger than humans are in the foreground of the canvas, but they are not only large because they are near; the natural and the human world are on the same scale, as in a fairy tale. In the background, a magical figure appears, as if casting a spell. Surrealist artworks lend themselves to **psychological approaches**, and the Surrealist artists were interested in Freudianism. Yet Surrealism is interested in the collapsed nature of the conscious and

unconscious worlds (rather than a separation between them), just as in fairy tales the magical and the real are collapsed.

Early in the twentieth century, American photographer Imogen Cunningham began producing photographs that have been included in many fairy-tale exhibitions. Of particular note are her portraits, from pictorialist work such as "My Mother Peeling Apples" (1910) to more experimental projects such as double-exposure portraits, including one of her mother made around 1923. In this untitled portrait, the mother's profile is veiled by a still life of a pewter pitcher filled with spoons (acting as a shining crown), and the relationship between positive and negative—one of fairy-tale's binary themes—is revealed. Even her flower photographs of magnolias and lilies have a fairy-tale feel, the flowers gigantic and glowing.

From the early twentieth century to the present, fairy tales have had an explosive effect on a vast range of contemporary art. The mid- to late twentieth century found many artists influenced by fairy tales, especially European and American artists, but also Japanese, German, Brazilian, Dutch, Czechoslovakian, and others. One may now begin to identify an explosive use of fairy-tale tropes. Common themes include **transformation**, abandonment, liberation, and suffering; and these themes are often rendered with exquisite abstraction. Much fairy-tale art from the mid-twentieth century to the present shares an ability to evoke wonder and danger with childlike strokes of painstaking awareness. The following narrative gives only a limited glimpse of some seminal works.

Overlapping with the Surrealists, but at odds with them, Joseph Cornell—who made box assemblages—produced delicate works such as "Pink Palace" (c. 1946–48) and "Setting for a Fairy Tale" (1942), which reference fairy-tale architecture, of course; but even his more abstract works evoke childlike wonder. He even called his muses—women who inspired his boxes—his *fées* (his fairies). In 1969, British artist David Hockney, inspired by the work of Rackham and Dulac, produced a series of prints based on six fairy tales. These are stand-alone images, rather than illustrations of the tales. One example is the image made from "Old Rinkrank," which it is said Hockney decided to make to solve the artistic challenge of drawing glass (which is transparent). Many art critics consider Hockney's fairy-tale prints to be among his most important work.

Kiki **Smith**, a German-born American artist, is one of the most significant fairy-tale artists of this time. She has made many works based on fairy tales, including sculptures, films, drawings, textiles, dolls, and prints. While Smith's work does often explicitly depict familiar tropes from fairy tales, she relies on abstraction to create intense scenes; effecting sparse color, her images evoke an intimate fairy-tale relationship between the human and animal worlds.

Other artists from this time period also explore fairy tales with great originality and **feminist** themes. Joan Jonas and Cindy Sherman both have worked from the violent tale "The Juniper Tree"—Jonas in an installation (1976) and Sherman in a series of photographs (of wax models). Perhaps Jonas's most-praised, beautiful installation is "Volcano Saga" (1985), based on an Icelandic folktale. African American artist Carrie Mae Weems has produced intense works drawn from fairy tales to explore questions of **gender** and **race**, as in the black-and-white photograph "Mirror, Mirror" (1987–88), which has the caption: "Looking into the mirror, the black woman asked, 'Mirror, Mirror on the wall, who's the finest of them all?' The Mirror answered, 'Snow White, you black bitch, and don't you forget it!'"

German artist Pipilotti Rist's postmodern video "Ever Is Over All" is an original fairy tale, featuring a woman skipping down a city street dressed as a princess (who resembles

Dorothy from the **film** version of *The Wizard of Oz*); she gleefully smashes car windshields. In "corpus," a temporary installation, Ann Hamilton designed a pink-glowing tale of loss, and viewers of the installation became the characters in it. Hamilton once sent artist Petah Coyne some human **hair**; Coyne then used it in one of her many voluptuous, yet disturbing, fairy-tale pieces—a thick braid hung on a wall.

Portuguese painter Paula **Rego**'s entire body of work can be read as a collection of fairy tales. Her work recalls grotesquerie with its extreme, angular, bawdy, strong-bodied subjects in tale-like tableaux. They cohabitate with aardvarks, pull at their hair, give **birth** to dogs, and live in chaotic harmony. German painter Anselm Kiefer's large-scale portraits such as "Brunhilde Sleeps," German painter Neo Rauch's Soviet-styled narratives, and American Kara Walker's giant cutouts all deserve notice in the context of recent fairy-tale art.

Today, Amy Cutler's visually accessible paintings are also intellectually challenging—filled with creepiness and light. Children come out of mouths, and people have horses strapped to their backs. Ruby Osorio has produced "Story of a Girl (Who Awakes Far, Far Away)," a fragmentary series that uses drawing, illustration, and sewing. Julie Heffernan produces neo-decadent self-portraits of the artist as a fairy-tale girl, as in "Self Portrait as Hotspot" (2004).

Visual artists continue to draw on fairy tales in a variety of ways, always keeping pace with new media and technologies. In one of the latest developments, American artist Joellyn Rock's "The Vasalisa Project" makes use of digital technology and the **Internet**. Having appeared both online and in print, Rock's "Bare Bones," a digital-art adaptation of "Vasilisa the Beautiful"—a Cinderella-type tale—attempts to "build a bridge for the fairy-tale audience between traditional media and digital media." *See also* Cartoons and Comics; Postmodernism; Schwind, Mortiz von.

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Kate Bernheimer

Asbjørnsen, Peter Christen (1812–1885)

Together with Jørgen **Moe**, Peter Christen Asbjørnsen is best known for the collection and publication of the classic *Norske folkeeventyr (Norwegian Folktales,* 1841–44). Asbjørnsen was born and grew up in Kristiania and met Moe at a university preparatory school in Ringerike when they were teenagers. Asbjørnsen began studying medicine but because of economic circumstances took a position as a live-in tutor for several years. Inspired by the example of the brothers **Grimm** in Germany, Asbjørnsen and Moe began **collecting** folktales and fairy tales. They published their first small collection in 1841, followed by additional collections in 1842, 1843, and 1844. The language and syntax of the folktales elicited some controversy since Asbjørnsen and Moe tried to recount the tales in the voices of the

Portrait of Peter Christen Asbjørnsen from *The Fairy World: Folk and Fairy Tales*, trans. H. L. Braekstad (Boston: D. Wolfe, Fiske and Co., 1900), p. xii. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

people and utilized uniquely Norwegian words and style. Through his **editing** of subsequent editions over many years, Asbjørnsen made an important contribution to the development of a modern Norwegian written language. *Norwegian Folktales* holds a central place in the Norwegian literary canon and in Norwegian cultural life. Part of the enduring appeal of the stories lies in the numerous **illustration**s to the tales drawn by some of Norway's best artists, such as Theodor **Kittelsen** and Erik Werenskiold.

In addition to his collaboration with Moe, Asbjørnsen independently published two volumes of Norwegian **legend**s, *Norske huldreeventyr og folkesagn* (*Norwegian Hulder Fairy Tales and Folk Legends*, 1845–48). Most of the legends that Asbjørnsen collected are enclosed in literary **frame narratives**, in which an enlightened urban narrator undermines in various ways the legends told by fictional **folk** narrators. Asbjørnsen thought that it was important to preserve the legends, but he also wanted to eradicate the superstitions that were prevalent in nineteenth-century rural society. The stories in the *Norwegian Hulder Fairy Tales and Folk Legends* are actually literary short stories containing legendary material rather than faithful reconstructions from **informant**s. However, many Asbjørnsen and Moe anthologies include tales from *Norwegian Folktales* interspersed with stories from *Norwegian Hulder Fairy Tales and Folk Legends* without regard to authorship. Within Norway, *Norwegian Hulder Fairy Tales and Folk Legends* was an enormously influential text for many later Norwegian writers. Henrik Ibsen's *Peer Gynt*, for example, was based on a character of the same name in Asbjørnsen's story "Rensdyrjakt ved Rondene" ("A Reindeer Hunt in the Rondane Mountains").

In 1865, Moe turned his collection of folk material over to Asbjørnsen, who continued to revise and edit the folktale collections for the remainder of his life. In addition to collecting and publishing editions of the folktales and fairy tales, Asbjørnsen was a scientist who wrote and translated on topics of science and natural history. He studied forestry in Germany, served as a forester and manager of the Norwegian peat industry, and under a pseudonym published a cookbook, *Fornuftig Madstel* (*Sensible Cookery*, 1864). This led to the famous "porridge feud" with the sociologist Eilert Sundt, in which Sundt defended the peasants' method of making porridge (later shown to be correct), while Asbjørnsen criticized it as wasteful. *See also* Scandinavian Tales.

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Marte Hult

Asturias, Miguel Angel (1899–1974)

Due to his use of experimental narrative techniques and his artful combination of **myth** and realism, Miguel Angel Asturias is considered an important precursor of Latin American **magical realism**. His works combine severe criticisms of social inequalities and political oppression in his native Guatemala with the magical cosmovision of Mayan traditions. After writing in 1927 a Spanish version of the sacred text of the Mayas, the *Popol Vuh*, in 1930 Asturias published *Leyendas de Guatemala* (*Legends of Guatemala*), a collection of Mayan myths and **legend**s rendered in an intensely lyrical language.

His best-known novel, *El señor presidente* (*The President*, 1946), is the portrayal of a brutal dictatorship described in a hallucinatory, surreal style. Many critics consider *Hombres de maíz* (*Men of Maize,* 1949) as his best novel; it tells the story of an indigenous rebellion and the violent retaliation of the army. The novel integrates, both thematically and stylistically, Mayan myths and values and, above all, an indigenous perspective on the events. It is thus a summation of Asturias's political and aesthetic concerns. Asturias was awarded the Nobel Prize for Literature in 1967. *See also* Maya Tales.

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Víctor Figueroa

Atwood, Margaret (1939–)

Canadian author Margaret Atwood has published more than thirty-five works, including **novel**s and collections of short fiction, poetry, and essays. She has also written several children's books and numerous journal articles. Her novels *The Handmaid's Tale* (1985), *Cat's Eye* (1988), *Alias Grace* (1996), and *Oryx and Crake* (2003) were shortlisted for the Booker Prize, which she won for *The Blind Assassin* in 2000. Among her many other awards are the Norwegian Order of Literary Merit, the French Chevalier dans L'Ordre des Arts et des Lettres, the Governor General's Award for *The Handmaid's Tale*, and the Giller Prize in Canada and the Premio Mondello in Italy for *Alias Grace*.

Whenever questioned in interviews or requested to write about the sources of her considerable literary output, Atwood designates her childhood reading and especially the unexpurgated *Grimms' Fairy Tales* (in the 1944 Pantheon edition introduced by Padraic Colum) as the most influential book she ever read. As Atwood readily acknowledges, the tales of Jacob and Wilhelm **Grimm** appear, with varying degrees of explicitness, throughout her work. These tales not only function as a fecund resource for allusions but also recur at the levels of theme, imagery, narrative structure, and characterization. Because her formative reading experiences included the complete Grimms' tales, in which there are many clever, active, and resourceful heroines, Atwood has a more favorable view of these tales than many contemporary critics. In her fiction and expository writings she expresses her concern with, and distaste for, the bowdlerization to which fairy tales are subjected—"pinkly illustrated versions of '**Cinderella**' or '**Sleeping Beauty**'" ("Of Souls," 23). For example, the narrator-protagonist of her **novel** *Surfacing* (1972) is a commercial artist who finds herself constrained to illustrate tales from which all "disturbing" elements have been removed and to provide the **princess**es with infantilized faces and emaciated torsos.

In addition to borrowing from the Brothers Grimm, Atwood's texts frequently echo other texts and contexts. Hans Christian **Andersen**'s **literary fairy tale**s, French-Canadian **folktale**s, indigenous North American **legends**, classical **myth**s, biblical narratives, and **children's literature** are all incorporated into her writings. Specific intertexts function differently in different works. Joan Foster's self-affirming, Ugly Duckling-like transformation in *Lady Oracle* (1976) requires a painful, Persephone-like separation from her **mother**. Whereas Atwood's immersion in a heterogeneous range of fairy tales as a child was empowering, she recognizes that the popular sanitized versions, with the passive feminine stereotypes and impossible expectations they promote, have been debilitating for many contemporary **women**. The psychical suffering and, in some cases, disintegration or breakdown experienced by her female protagonists (such as Marian MacAlpin in *Edible Woman* [1969], the unnamed narrator in *Surfacing*, Rennie Wilford in *Bodily Harm* [1981], and the Chase sisters, Iris and Laura, in *The Blind Assassin*) derive, at least in part, from the disparity between the fairy-tale and romance plots they have internalized and the harsh realities they encounter. Yet, although Atwood's Joan cultivates dreams of romantic surrender to dark, dashing men in cloaks, she operates like the third sister in the Grimms' "Fitcher's Bird," who outwits the wizard and rescues herself and her two sisters. In Atwood's fictional worlds, folktales, fairy tales, and myths are thus neither simply "good" nor "bad" but, rather, complex and central factors in her characters' lives. Her aesthetics of appropriation fully concedes the power of the past, while striving to challenge or loosen its grip on the present. She repeatedly transforms and reinvents what she adopts, as in her reinterpretation of the Homeric myth of Penelope and Odysseus, *The Penelopiad* (2005).

Whereas somber social and political implications are rarely absent from Atwood's treatment of her fairy-tale and mythic intertexts, humor and, above all, irony are also integral to her narrative revisions. In "Princess Prunella and the Purple Peanut," an ironically didactic and exuberant children's tale published in 1995, a pretty but pampered princess with a penchant for peppermint candies has her nose turned into a purple peanut as a punishment for her peevish behavior until, happily, she performs three positive deeds and meets her perfect princely partner. The story of Prunella is representative of the complexity of Atwood's treatment of the fairy-tale culture on which she draws. It simultaneously pays tribute to and parodies the genre of the **didactic tale**. It concedes the need for the socialization of young children—after all, it is a Wise Woman who transforms Princess Prunella's nose into a peanut and back again—while also underscoring that this shape-changing, developmental process (in a word, growing-up) may lead to an affirmative outcome. Yet because a pinheaded **prince**, "sporting a plaid pyjama top and a pair of preposterous plum-colored polka-dotted pants," is perhaps not such a prize, Atwood's tale also debunks the tradition of happy-ever-after endings with Prince Charming.

Another defining characteristic of Atwood's recourse to **folklore** and fairy tales is the interweaving of multiple **motif**s into a single text. In this respect her textual appropriations differ from such well-known works as Anne **Sexton**'s *Transformations* (1971), which take on one tale at a time. Although Atwood occasionally focuses on specific tales, as in the poem "The Robber Bridegroom" (from her 1984 collection *Interlunar*), which adopts the perspective of a serial killer operating under "red compulsion," for the most part her writing incorporates diverse and sometimes competing stories within a particular narrative frame. In *Lady Oracle*, for example, Joan's retrospectively narrated life story becomes thoroughly enmeshed not only in Andersen's "The Ugly Duckling" but also in "**The Red Shoes**" (both

the tale and film version) and "The Little Mermaid," as well as in the Grimms' "Rapunzel" and the gothic apparatus of "Fitcher's Bird" and "The Robber Bridegroom." This listing of fairy-tale intertexts for *Lady Oracle* is far from exhaustive, and even a cursory analysis of Atwood's other works yields similarly resonant results. As Atwood affirms, her exposure to "a large chunk of these tales at an early age, before the manicured versions had hit the stands" ("Of Souls" 23), has left an indelible impression on her art. ***See also*** Feminism; Feminist Tales; Intertextuality.

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Shuli Barzilai

Aucassin et Nicolette

Composed by an unknown author, *Aucassin et Nicolette* is an early thirteenth-century French **cante fable**—or *chantefable* (song-story)—alternating prose narrative passages and couplets in verse. It tells the love story of Aucassin, the son of a count, and Nicolette, a young Saracen captive. Disapproving of their union, Aucassin's father has Nicolette imprisoned. When Nicolette escapes, Aucassin joins her in the forest. While eloping, however, they are captured by Saracen pirates. Separated from Aucassin, Nicolette is taken to Carthage, where she learns that she is a princess. To avoid being married off, she escapes to Provence. Disguised as a minstrel telling her adventures with a song, she is recognized by Aucassin, and they are finally reunited and married.

Unusual for the time, this cante fable constitutes a **parody** of medieval chivalric romance. Described as a timid prince who lacks courage, falls from his horses, and weeps frequently, Aucassin is the antithesis of a knight. Nicolette, on the other hand, is the one who takes charge. She escapes on her own and demonstrates great courage in overcoming several dangers. Endowed with magical healing powers, she heals Aucassin's injuries. Thanks to her perseverance, the couple is eventually reunited. Disregarding all literary and social conventions by presenting a Saracen female protagonist who is superior in intelligence and talent to her Christian suitor, the author sings the praises of women's love and physical beauty.

With only one extant manuscript, this song-story exemplifies the genre of the cante fable and serves as a unique example of oral literature created by medieval minstrels. In folklore and fairy-tale studies, scholars have often noted that the **motif**s, form, and narrative style of *Aucassin et Nicolette* suggest its relationship to **oral tradition** and the **folktale**. ***See also*** Middle Ages.

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Harold Neemann

Aulnoy, Marie-Catherine d' (1650/51–1705)

Marie-Catherine d'Aulnoy was the most prolific and one of the most prominent fairy-tale writers of late seventeenth-century France. Coming from a family of old Norman nobility,

d'Aulnoy was forced to marry in 1666 the recently ennobled François de la Motte, Baron d'Aulnoy. A libertine, gambler, and thirty years her senior, the baron was hardly an ideal husband for the young Marie-Catherine. Perhaps instigated by her mother, Madame de Gudane, d'Aulnoy, her mother, and their two lovers, Charles de La Moizière and Jacques-Antoine de Courboyer, plotted to get the baron convicted of lese majesté, an offense against the dignity of a reigning sovereign which carried the death penalty. The plot failed miserably. La Moizière and Courboyer were executed, Madame de Gudane fled the country, and d'Aulnoy (recently having given birth) was briefly jailed but eventually left the country by 1672. Though little information is available on this period of d'Aulnoy's life, she likely spent time in Flanders, England, and Spain, a speculation to which her *Mémoires de la cour d'Espagne* (*Memoirs of the Court of Spain*, 1690), *Relation du voyage d'Espagne* (*Travels into Spain*, 1691), and *Mémoires de la cour d'Angleterre* (*Memoirs of the Court of England*, 1695) all lend credence.

D'Aulnoy definitively resettled in Paris by at least 1690, and in 1692 was frequenting the **salon** of the marquise de Lambert along with other future fairy-tale writers such as Catherine **Bernard**, Charlotte-Rose de Caumont de **La Force**, and Henriette-Julie de Castelnau, Comtesse de **Murat**. She also held salons at her own home during this period, as noted by her friend the journalist Anne-Marguerite Petit Dunoyer. At this time, d'Aulnoy launched her publishing career with travel memoirs and historical novels. In 1690, the same year her *Memoirs of the Court of Spain* appeared, d'Aulnoy published her first of three historical novels, *L'histoire d'Hypolite, comte de Duglas* (1690), in which she inserted the first French **literary fairy tale** to appear in France, "L'île de la félicité" ("The Island of Happiness"). Generally given this privilege, Charles **Perrault** did not in fact publish his first tale until 1693. It was only after having established her reputation as a popular author in both France and England that d'Aulnoy issued her first volume of *Les contes des fées* (*Tales of the Fairies*, 1697), a title that in fact introduced the very expression ***conte de fées*** into the French language.

Dedicated to the Princess Palatine, sister-in-law of Louis XIV, *Tales of the Fairies* was published in four volumes. The first two are straightforward tale collections, containing popular stories like "L'oiseau bleu" ("The Blue Bird"), "L'oranger et l'abeille" ("The Bee and the Orange Tree"), and "Le rameau d'or" ("The Golden Branch"). In the tradition of her Italian influences Giambattista **Basile** and Giovan Francesco **Straparola**, d'Aulnoy used

Portrait of Marie-Catherine d'Aulnoy from *D'Aulnoy's Fairy Tales*, trans. J. R. Planché (Philadelphia: David McKay, n.d.), vii. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

frame narratives to recount the tales of volumes three and four. Her Spanish **novella**s that frame the tales, "Don Gabriel Ponce de Léon" and "Don Fernand de Tolède," playfully weave together themes from the novellas with those of the tales themselves, which often concern how to overcome obstacles to finding happiness with one's true love. In 1698, d'Aulnoy produced another four-volume collection, *Contes nouveaux ou les fées à la mode* (*New Tales, or Fairies in Fashion*), again using a framing device, this time a novella entitled "Le nouveau gentilhomme bourgeois" ("The New Bourgeois Gentleman"), which blends elements of Molière and Miguel de Cervantes Saavedra.

Given her skill as a writer of historical romance and the fact that she framed her tales with novellas, it should come as no surprise that stylistically d'Aulnoy drew heavily from the tradition of the **novel** and novella to write her tales, whose length and baroque detail contrast with Perrault's much shorter and succinct stories. Novelistic melodrama, however, is often tempered by d'Aulnoy's sense of humor and irony. Thematically d'Aulnoy celebrated the nobility, who often need the support of fairies to maintain their position and identity. In "Gracieuse et Percinet," for instance, the Princess Gracieuse is persecuted by Grognon, of ambiguous social background. Borrowing from Straparola's "Ancilotto, King of Provino" to write "La Princesse Belle-Étoile et le Prince Chéri," d'Aulnoy replaced Straparola's lowborn heroines with **princess**es living like **peasant**s who eventually recover their noble identity. Even in d'Aulnoy's version of "**Cinderella**," "Finette Cendron" (which also blends elements from Perrault's "Little **Thumbling**"), the heroine is a princess from a fallen family whose position is reestablished by the end of the tale. In d'Aulnoy's corpus there are no rags-to-riches stories, so common in Straparola and Perrault.

Along with the nobility, d'Aulnoy works also celebrate the power and camaraderie of aristocratic **women**. "La Belle aux cheveux d'or" ("Beauty with the Golden **Hair**"), for instance, rules independently and crowns her **king** at the end of the tale. White **Cat** of "La chatte blanche" offers her true love **magic object**s and entire kingdoms. In "La bonne petite souris" ("The Good Little Mouse"), a princess, her **mother** the **queen**, and a good **fairy** overcome a cruel usurper to retake the throne. Figures of strong women abound: Amazonians appear in "Le Prince Lutin" and "The Bee and the Orange Tree"; and in "Belle-Belle, ou le chevalier Fortuné" ("Belle-Belle, or the Fortunate Knight"), the heroine disguises herself as a knight to fight in her **father**'s name. Often the tales' feminocentric kingdoms resemble salons in that only those who adhere to norms of civility are welcomed: the violent winds, for instance, are excluded from Félicité's island. D'Aulnoy's tales enjoyed popularity until the late nineteenth century, when the aristocratic society she so often celebrated saw its own decline. Her tales, however, made an invaluable contribution to the development of the literary fairy tale in western Europe. *See also* Cross-Dressing; French Tales; Pig; Woman Warrior.

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Anne E. Duggan

Auneuil, Louise de Bossigny, Comtesse d' (d. c. 1700)

Louise de Bossigny, Comtesse d'Auneuil was a French author of fairy tales whose life remains mostly unknown. The only information about d'Auneil, provided in **Le cabinet des fées** (*The Fairies' Cabinet,* 1785–89), refers to her considerable social status and her Parisian **salon**, where she hosted women writers in particular.

Her collection *La tiranie des fées détruite* (*The Tyranny of the Fairies Destroyed,* 1702) opens with a tale of the same title. By referring to the misdeeds that certain fairies committed in previous stories, d'Auneuil constructs a narrative framework indicative of the fairytale genre. Announcing the destruction of the fairies' reign only to reinstate their power in the subsequent tales, the author plays on the narrative functions assumed by fairy characters so prominent in **French tales**.

D'Auneuil's stories attest to women's importance in the production of fairy tales between 1690 and 1715 and the popularity of the genre in French society during that period. Several of her tales appeared in periodical booklets entitled *Nouvelles du temps* (*Stories of the Time,* 1702–3), which were intended primarily for women readers. Resembling **etiologic tale**s dealing with social customs, some of the stories without happy endings seem to refute traditional views of female happiness in marriage.

Her last work, *Les chevaliers errans* (*The Errant Knights,* 1709), presents some tales modeled largely after medieval chivalric and marvelous narratives, such as those by Ariosto and Boiardo, while others elaborate on popular Oriental themes.

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Harold Neemann

Australian and Aotearoan/New Zealand Tales

Situated as neighbors in the Southeast Asia Pacific region, both Australia and Aotearoa/ New Zealand were settled by predominantly Anglo-Celtic cultures in the eighteenth and nineteenth centuries, respectively. While there are similarities between the two societies, there are also differences fundamental to any account of folktale. Most obviously, the peoples inhabiting these lands prior to European settlement were entirely distinct. Australian Aborigines migrated into Australia via South Asia probably around 60,000 years ago and can lay claim to having the longest continuous cultural history of any living group of people. Their origin **myth**s, nevertheless, are deeply connected to the place and land of habitation, such that the shape of the land as seen in mountains, rivers, and so on, remains a map of the metaphysical events that brought the landscape into being. In contrast, it is currently thought that New Zealand (commonly referred to by modern Maori people as *Aotearoa*) was first settled by a calculated migration from East Polynesia (the Southern Cook and Society Islands region) in the mid-fourteenth century. Maori religious beliefs thus share many elements with other Polynesian peoples while their specific traditions include both discovery or origin traditions and migration and settlement traditions. Linked to the Pacific geographically, historically, and politically, contemporary New Zealand defines itself as a Pacific nation, and is a major migrant destination for non-Maori Polynesian people (currently 5 percent of the population). In contrast, Australia is much more closely linked to Asia.

The more recent European-derived populations of the two countries have many parallels but diverged from the point of settlement. Australia was initially set up as a penal colony,

with free settlers coming later, whereas New Zealand was settled by free settlers. Local **folklore** in both places evolved in response to historical events shaped by different social conditions, such as the presence in Australia of an underclass (largely Irish) not particularly loyal to the British crown, added to by a disruptive influx of diverse peoples during the mid-nineteenth-century gold rush. The significant place held in Australian folklore, art, and literature by the nineteenth-century Irish outlaw Ned Kelly, who depicted himself as a champion of those oppressed by unjust, oppressive authorities, is symptomatic of a perceived disregard for authority amongst many Australians.

As settler societies, the two countries differ most radically in how indigenous peoples were treated in the colonial era. Declared an empty land (*terra nullius*), Australia was appropriated by discovery and conquest, whereas New Zealand joined the British Empire through the Treaty of Waitangi (1840) signed between the British Crown and a majority of Maori chiefs. The Maori people were thus granted rights not to be extended to Aboriginal Australians for almost two centuries after the arrival of Europeans. An immediate consequence for our knowledge of their beliefs and traditions is that Maori scholars such as Te Rangikaheke were already writing down materials from **oral tradition** by the late 1840s. In contrast, when Katie Langloh Parker published her first collection of Aboriginal (specifically Yularoi) stories, *Australian Legendary Tales* (1896), she worked from European perspectives and did not respect the confidentiality expected by her **informant**s. Maori tradition has of course suffered much Western appropriation, but Australian Aborigines exercised little control over their own stories until late in the twentieth century.

With respect to both indigenous cultures, the term "**folktale**" is apt to be inappropriate when applied to mythic or legendary material, which cannot be regarded merely as folktale or entertainment. One of the central Maori narratives, for example, the myth cycle pertaining to the **trickster** god Maui, deals with key beliefs about the land and **death**. In one form of Maori theology, humans partake of the whole movement of the universe by identifying themselves with spiritual powers and thereby derive the meaning of their existence. Thus ritual chants concerning firemaking or death, for example, derive power from direct reference to Maui.

All Australian Aboriginal stories are linked with the "Dreamtime" or "Dreaming," a complex network of knowledge, faith, and practices that derive from stories of creation and determine the spiritual and physical aspects of Aboriginal life. As a repository of all narratives, the Dreaming tells of the origin of the universe and of human beings and other creatures, and of the roles of all things within the cosmos. The land, plants, and animals were given their form by "Ancestor Spirits" who had taken on human or other forms. These spirits established the structures of human society and, as they traversed the country in human or animal form, created distinctive features such as rivers or hills. In a secondary meaning, "Dreaming" can be used to refer to the beliefs or spirituality of a particular group, as determined by the actions of Ancestor Spirits. For instance, an indigenous Australian might say that they have Emu Dreaming, or Lizard Dreaming, or Honey Ant Dreaming, or another Dreaming pertinent to their "country." While it may suggest a variety of meanings among different Aboriginal people, the Dreaming everywhere defines the structures of society, the rules for social behavior, the ceremonies and rituals to be performed, the stories to be told, and the pictures to be drawn and conserved to sustain the well-being of the country. The Dreaming is thus inextricably bound to the land. Because Aboriginal people do not own the land but are part of it, it is their duty to respect and look after it.

Having done their work, the Ancestor Spirits metamorphosed into animals or natural phenomena and remain present in these forms. The stories about them are handed down as part of a particular Dreaming. Thus, what to an outsider might appear to be merely a type of "just so" story may instead perform many functions at once: it defines the bond between people and place; it may inculcate practices of land management (for example, to regulate how much **food** can be taken from an area and at what season); or it may teach proper behavior to younger members of the group. Stories are deemed to be owned by members of the Dreaming in which they occur. Many involve spiritual secrets and may be classified as "**Men**'s Business" or "**Women**'s Business," and it is not permitted to tell these tales to members of the other sex.

In contemporary Australia it is now usual practice that a story is not retold without the explicit permission of its owners. This practice also extends to artwork and images, which are often the repositories of spiritual knowledge.

Rainbow Snake stories are a good example. Grounded in knowledge of a snake's habitat and behavior, such stories mesh with culturally prescribed belief and action, engage with symbolism and myth (relating to the creative and destructive power of nature, for example), and extend to secret sacred domains (separated in turn into male and female concerns). Hence some aspects of the stories and their symbolism are restricted to initiated persons while others are effectively in the public domain. Rainbow Snake stories have been commonly retold as children's picture books, mediating indigenous culture to white Australian culture (a leading example, from 1975, is *The Rainbow Serpent* by Goobalathaldin, published under the name Dick Roughsey).

Some stories involve spirit beings that resemble humans in many ways and have interactions with them. Examples are the *mimi, mamu,* or *mogwoi*—beings that live within rocks and caves in northern Australia. They are credited with teaching Aboriginal people how to hunt and cook and how to make rock paintings. Such beings are often hostile or predatory and always unpredictable. A careless hunter may find himself in danger of being eaten, and in several stories young wives who run away (perhaps only hoping to return to their parents) encounter a *mamu* or *mogwoi*, and undergo captivity and usually rape. Whatever arcane symbolic significance such stories may have, they also serve to reinforce notions of proper social behavior.

As with indigenous Australians, the mythic-religious system of Maori culture shaped and sanctioned the social behavior of its people. Inherited from a Polynesian homeland and modified during centuries of isolation in the cooler New Zealand environment, the mythic-religious system embodies beliefs about the origin of the universe and hence of gods, human beings, and all natural phenomena and living things. Knowledge of this system was sustained by story and genealogical narrative, as were also the local traditions about the migration and settlement that established the Maori in New Zealand. Each tribe (*iwi*) or subtribe (*hapu*) had its own narratives of origin, which variously emphasized a great ancestor and/or the specific name of the canoe (*waka*) on which the group's ancestors arrived in New Zealand from the mythical homeland, Hawaiiki. The word *waka* is thence commonly used to denote confederations of *iwi* descended from the people of one canoe. These oral history traditions determined and validated social hierarchy, possession of territory, and relationships with other groups, although not all *iwi* emphasized their descent from a particular canoe to the same extent.

Genesis stories have been retold as folktales. There are tales of struggles between heroes and various giant creatures, journeys to the underworld, and conflicts between human and

spirit beings. The richest sources of folktale material in Maori story, however, are the cycles about the demigods Maui (the trickster god) and Tawhaki (god of thunder and lighting). The stories varied widely amongst different *iwi*, and hence have a great potential for retelling. Tawhaki is best known for his feat of climbing a vine to the heaven where, in some versions, he gains great wisdom and is reunited with his estranged wife, Hapai. There is also a version in which Tawhaki is killed in an attempt to fly to heaven.

Maui is a more complex being. As a descendent of the gods but less than a god, Maui is the subject of stories that are important but not sacred and are open to **adaptation**. They nevertheless take place at that time mostly in mythic Hawaiiki. Among numerous stories in the Maui cycle, five are particularly notable: stories of his **birth** and **childhood**, his capture of the sun, his bringing of fire to the people, his creation of the islands of New Zealand, and his bizarre death. Because he is a trickster hero, representations of him may be quite ambivalent, and his combination of human virtues and vices and capacity to represent conflicting ideologies offer great latitude for retelling his stories in different ways and with varying emphases. As often with trickster figures, events surrounding his birth are unusual. He is usually depicted as having been either aborted or born prematurely, the fifth and last son of Taranga, who wraps his body in a twist of her **hair** and casts it into the sea. The sky god Rangi reaches down and takes him up into the sky where he is nursed back to life, and where he spends his childhood. Rangi teaches him many magical skills.

When Maui eventually goes to find his **mother** and **family**, his mother does not at first recognize him but later treats him with special favoritism, thus angering his **brothers**. Margaret Orbell notes that immediately after joining his family, Maui displays his true character: "He achieves his ends through trickery, very often, and by breaking the rules … he performs no feats of arms, concerns himself often with practical, domestic matters, and tends to do things the 'wrong,' non-prestigious way" (*Concise Encyclopedia,* 114). The combination of trickster and culture hero is clearly evident in the story of fire. Having mischievously quenched all the fires of his people, Maui is sent to the underworld to bring new fire. There he provokes Mahuika, the guardian of fire, and in anger she flings fire into the treetops. After that, fire could always be made by rubbing sticks together.

Maui performs some of his major feats with the help of a magic jawbone that he has obtained from an ancestress in the underworld, either by theft or cajolement. In some accounts this is the jawbone of his grandmother. Thus, when he is angered by the speed at which the sun crosses the sky, he takes his brothers and many strong ropes to snare and hold the sun, and then Maui beats the sun into submission with the jawbone, even breaking some of his legs. The sun consequently travels more slowly. Maui also uses the jawbone as a fishhook and succeeds in pulling up a mass from the ocean bottom, which becomes the North Island of New Zealand. His canoe then is transformed into the South Island.

Motivated by arrogance, mischief, or anger, rather than by a desire to bestow any benefit, this trickster-cum-culture hero impacts the world in quite diverse ways. His career comes to an end when he makes the overconfident boast that he will destroy Hine-nui-te-po, the giant goddess of death. Having learned where she lies sleeping, he sets out on his quest with a group of birds as companions. His objective is to creep into the vagina of Hine-nui-te-po as she sleeps, pass through her body, remove her life force, and exit through her mouth. To avoid being killed by the sharp obsidian teeth that surround her vagina, he instructs his bird companions that they must not laugh until they see him emerge, lest they wake her. The sight is so comical, however, that the fantail is unable to contain his laughter,

Hine-nui-te-po wakes and closes her legs, and Maui perishes. Thus instead of bestowing the gift of immortality on the world, Maui ensures the certainty of death.

The stories about heroes such as Maui or Tawhaki still resonate in contemporary New Zealand, as seen in their use as intertexts and analogues in the highly successful recent film *Whale Rider* (2002), winner of BAFTA and Sundance awards, amongst others. The film, based on the 1987 novel by Maori writer Witi **Ihimaera**, deftly combines a coming of age narrative with allusions to these tales.

As remarked above, the white settler populations of Australia and New Zealand have developed local folk narratives in relation to diverse experiences of migration and settlement. Such tales are better known from folk songs, **ballad**s, **storytelling**, **tall tale**s, superstitions, or everyday idioms that have entered the language, and have not produced what might be considered a distinctive body of folktales. Thus New Zealand folk songs deal with experiences of the gold rush or the Great Depression, and railway and mining disasters. Australia has songs from the penal era and songs and stories dealing with rural life, especially the romanticized figure of the drover, traveling the roads with his mob of sheep or cattle. Poet and short-story writer Henry Lawson documented (and often originated) much of this folklore in his poems and stories. More recently, folklorists such as Bill Scott have begun assembling collections of **urban legend**s. *See also* Colonialism; Pacific Island Tales; *Pear ta ma 'on maf.*

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John Stephens

Authenticity

The term "authenticity" derives from the Greek *authentes,* which means both "one who acts with authority" and "made by one's own hand." Although an important concept in Western philosophy, the term proper only entered fields of cultural research as of the 1960s, when critical reflection on scholarly canon formation set in. A subsequent historiographic turn in folkloristics, cultural anthropology, and related fields demonstrated, however, that a vocabulary connoting authenticity had been fundamentally important in constituting not just "**folklore**" and with it "folk narrative" as a category. Rather, a search for the genuine, real, or unspoiled was shown to have been also a driving force in the huge social, economic, and political transformations starting in the eighteenth century. These transformations initiated the "tradition/modernity" dynamic that has provided a foil through which to look at the world in social life as much as in scholarship. The notion of "authenticity," generally associated with "tradition," has played a considerable role in this dynamic. Economically, industrialization introduced mass production, surrounding the uniqueness of the handmade object as much as the orally told tale with an aura of authenticity. Socially and politically, the French Revolution aimed for a democratization of politics, sought to overthrow the estate system, and in the process sowed the seeds of the notion of citizens as authentic individuals capable of self-

determination. Romantic nationalists in turn hoped to find an alternate foundation for states to replace the elite language and culture of monarchies. They found it in oral literature. **Epic**s and other narrative forms seemed to express in unspoiled, vernacular, indigenous languages both the art and history of a people. They were (and in some instances continue to be) seen as the authentic cultural foundation for nation building. This group-based variant of authenticity dominated also in cultural scholarship until the late twentieth century.

The first and thus paradigmatic example for the "discovery" of folk poetry and the power of its presumed authenticity were the Gaelic epic poems "Finegal" (1762) and "Temora" (1763). They were attributed to Ossian, a Gaelic bard, and had been "found," restored, and prepared for publication by James Macpherson. Although Macpherson was soon suspected of having published a fraud, and while the "Ossian controversy" reappeared regularly in intellectual disputes, the impact of Ossian's poems on a transforming Europe was phenomenal. Even in **translation**, Ossian presented precisely the kind of example of raw, vernacular poetry of deep history that could represent the national aspiration of a hitherto subjected people. Johann Gottfried Herder devoted an enthusiastic essay to a translated Ossian in 1773. He developed a vocabulary of authenticity, ranging from the genuine and wild to the raw and timeless, to encapsulate the nature of the voice of the highland **folk** as transported by this Gaelic Homer. Without a doubt, the encounter with the work fueled Herder's influential call to collect "the voices of people in song," as his collection of folk songs, published in 1774, was named. This appeal to collect and restore folk poetry as the authentic representation of the spirit of a people was taken up throughout Europe and beyond, and its results contributed to and in some cases figured prominently in the construction of new national identities, as did the the national epic the *Kalevala* in Finland.

In folklore, and particularly folk-narrative scholarship, authenticity became an important measuring rod, in part because the political relevance of the material was continually demonstrated, and also because throughout the nineteenth and early twentieth centuries, disciplines throughout all fields of research aimed to establish scientific standards. As concepts, "authenticity" or "genuineness" evoke their opposite—the fake or spurious. Thus, in the collection of **folktale**s, epics, and other genres, increasing weight was placed on demonstrating that the source material was authentic—gathered from the lips of the people and wrested from sources that were clearly unspoiled. Philological as well as editorial practices were developed to ascertain such authenticity. In more ethnographically oriented branches of research, scholars attributed authenticity predominantly to narratives collected among people living "traditionally," without access to technology and thus more likely to be truthful guardians of ancient heritages. In the 1960s, the problems inherent to such dichotomous thinking began to appear. Richard M. **Dorson**'s attacks against popular and commercially successful narrative collections initiated a debate about "**fakelore**" and, in European contexts, "folklorismus" lasting for decades. It sharpened a dichotomous divide throughout folklore scholarship. Some scholars felt it to be their task to act as arbiters of authenticity (for example, folktales told orally only by individuals with ethnic credentials), while others sought to show how preserving the authentic was the surest path to render it inauthentic.

This crisis of authenticity was overcome, at least in academic discourse, through the following changes in perspective and approach: (1) Scholars came to include the role played by different media of communication in the transmission and traditionalization of folk narratives. In the process, they had to also acknowledge the profound impact of tale **collectors**, **editors**, and translators on narrative continuity and change. (2) Scholars developed an

increasing interest in synchronic rather than diachronic questions. Context and **performance** came to be seen as key elements for understanding folk narrative and from this vantage point, as each instance of narration is unique. Change came to be recognized as an intrinsic element of traditional processes. (3) Cultural scholarship began to include the market and with it the commoditization of cultural goods and practices as an important facet of local and global life. Rather than condemning folktales, **legend**s, and other genres popularized in books, comics, **film**s, and so forth, scholars began to include the study of **adaptation**s and transformations and their underlying economic and sociopolitical intentions. In giving up the elusive tasks of delineating what is authenticity, scholars began to ask who needs authenticity, when, and for what purpose. *See also* Nationalism.

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Regina Bendix

Avery, Frederick 'Tex' (1908–1980)

An American cartoon director, Tex Avery is known for his animated adaptations of fairy-tale material. Avery began his directing career at Warner Bros. **animation** studios, and it was there that he began directing cartoons based on fairy-tale material. Avery directed four fairy-tale cartoons for Warner Bros. The first two, *Little Red Walking Hood* (1937) and ***Cinderella Meets Fella*** (1938), were satirical versions of these classic tales. In both cartoons, Avery accentuates the implicit sexual tensions of the fairy tale and makes his characters aware of the story frame, trends which would continue in his work.

Avery's next fairy-tale cartoons for Warner Bros., *The Bear's Tale* (1940) and *A Gander at **Mother Goose*** (1940), are both works of reflexive fairy-tale pastiche, in which separate fairy tales are combined. In the former, Goldilocks and **Little Red Riding Hood** take on a bear and a wolf with all characters aware of the story frame. In the latter, Avery sends up a number of short fairy tales, including a mouthwash advertisement with the Three Little Pigs.

After leaving Warner Bros. for MGM, Avery made four more fairy-tale cartoons. His first, *Blitz Wolf* (1942), adapted the story of the Three Little Pigs to the backdrop of World War II, with a Hitleresque wolf. Avery's three remaining fairy-tale cartoons were quite similar. In *Red Hot Riding Hood* (1943), *Swing Shift Cinderella* (1945), and *Little Rural Riding Hood* (1949), Avery's wolf is interested in the mature heroines not as meals but as mates. *See also* Frame Narrative; Sex, Sexuality; Werewolf, Wolf, Wolves.

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B. Grantham Aldred

Aztec Tales

The word "Aztec" refers to the speakers of Nahua languages who live in central and eastern Mexico. There are two principal dialects of Nahua: Nahuatl, spoken in the modern state of Guerrero and in the valleys of Mexico and Tlaxcala-Puebla, and Nahuat, spoken on the

edges of the highlands near the Gulf Coast. Some historians restrict the definition of Aztec to those speakers of Nahuatl who claim they came from the mythical land of Atzlan and founded the city of Tenochtitlan in 1324 or 1345 in the Valley of Mexico.

The sources for Aztec or Nahua tales include a small number of picture books that survived the Spanish Conquest of Mexico and a larger number of stories Nahuatl scribes wrote under the direction of friars. Some of the friars, such as Bernardino de Sahagún, a Franciscan, learned Nahuatl and trained Nahuatl men to write their stories in their native language using the Roman alphabet. The anonymous authors left a number of texts that provide an invaluable glimpse into the way the Nahuas imagined their universe shortly after the Spanish had completed the Conquest of Tenochtitlan in 1521.

Michel Graulich and Alfredo López Austin begin their interpretations of Aztec mythology with the story in the reconstructed *Codex Telleriano-Remensis*. The story begins with a goddess who picked a flower and broke the branch from the tree in Tamoanchan. At that time, all of the gods lived in the celestial realm of Tamoanchan, where male and female forces lived in harmony personified by the God of Two, Ometeotl. The God of Two sometimes appeared as a separate male god, Tonacateuctli, and female goddess, Tonacacihuatl. The God of Two had the power of procreation, which the goddess Xochiquetzal, in one version, usurped when she picked the flower and broke the branch of the tree in Tamoanchan. Her act infuriated the God of Two, who banished her to earth where she gave birth to the corn god, Cinteotl, from whose body sprang many edible plants.

The themes found in this story include a state of harmony, an act of pride, a rupture, and a new state of being. These themes appear in many of the Aztec of Nahua tales that were written under the friars' direction. In the opinion of many scholars, the ancient Nahuas organized the events in their tales according to a cyclical notion of **time** patterned after the life cycles of corn and human beings, and the rotation of cosmic bodies such as the sun, the moon, and the Pleiades.

When applied to human history, the tales describe cycles of vigorous nomads with little culture taking over agricultural civilizations that had become decadent and lost their vigor. The story of the priest king Topiltzin Quetzalcoatl is a very good example of the Aztecs' cyclical conception of human history. According to the version of this story that John Bierhorst translated into English from Nahuatl, Topiltzin Quetzalcoatl was a highly disciplined young man who fasted and regularly carried out penis-piercing rituals. However, he too committed an act of pride when he drank too much pulque (a fermented drink made from the juice of the maguey plant) and called for his sister, with whom he wants to have sex. The sinister Smoking Mirror god, Tezcatlipoca, had tricked him into drinking the pulque, but no matter. Topiltzin Quetzalcoatl was now going into his decline. He later left the golden age city of Tollan he had ruled and became the morning star, and the city itself eventually collapsed. Some scholars identify it as the ancient and beautiful ceremonial center of Teotihuacan (125 to 675 CE). Henry B. Nicholson found more **variant**s of the Topiltzin Quetzalcoatl story in the ancient record than of any other tale, which is one indication of its importance to the Nahuas of that time.

The Aztecs extended their cyclical conception of history far back into the past, and their stories include accounts of the prior eras of creation or suns. The number and the sequence of suns vary with the source, but Graulich believes that Nahuas originally had four suns, and the Aztecs of Tenochtitlan added a fifth as they rewrote history when they became the dominant ethnic group in the Valley of Mexico. The number four represents the four cardinal directions in the

Aztecs' quadrilateral view of their universe. One important origin **myth** from sixteenth-century sources tells of the origin of the fourth sun, which took place in Teotihuacan, the ancient urban ceremonial city that came to a violent end around 675 AD. The gods gathered in Teotihuacan after the end of the third era and decided that the lordly Tecciztecatl should jump into a pyre, take the fire into the sky, and become the fourth sun. However, Tecciztecatl was cowardly and, fearing the heat from the pyre, he failed after four attempts. The gods then turned to the more humble Nanahuatl, who jumped into the pyre on the first try and carried most of the fire into the sky. He became the fourth sun, and Tecciztecatl took the rest of the fire and became the moon. The lordly Tecciztecatl, who dressed in fine clothes and also performed penis-piercing rituals (with a jade needle), is a symbol of the agriculturalists who had lost their vigor.

The Aztecs told several other stories of how gods created the final race of humankind. One of the better-known tales related how Quetzalcoatl descended into the land of the dead, Mictlan, and gathered the bones of those who had perished at the end of the third era of creation. One his way out of Mictlan, he was intercepted and fell, breaking the bones. This accident accounts for why humans have joints. He took the bones to his wife, Cihuacoatl-Quilatzli, who ground them on her grinding stone. Quetzalcoatl used blood from his penis to create the final race of humankind.

Humans had nothing to eat because corn that had come from the body of Cinteotl was locked inside Sustenance Mountain. Quetzalcoatl spotted an ant carrying a kernel of corn out of the mountain, so he turned himself into an ant, fetched a kernel, and took it to the gods in Tamoanchan. The gods tasted it, decided it was good, and consulted the calendar to see who would break open the mountain. They discovered it would be Nanahuatl, who opened the mountain and released different kinds of corn, plus beans and the herb amaranth.

The Aztecs of Tenochtitlan added stories about their patron god, Huitzilopochtli, who spoke to his **mother** from inside her womb. He was born wearing full warrior garb and soon killed his 400 siblings. They were jealous when their mother became pregnant after a ball of down entered her breast. Huitzilopochtli killed his sister, Coyolxauhqui, an act that scholars have interpreted in a number of ways. Some believe it was the justification for human sacrifice that had become very widespread, particularly in Tenochtitlan. June Nash noted that this story marks the rise of militarism and the beginning of a period of male dominance as the Aztecs expanded their empire through warfare. Nash cites evidence that the Nahuas, prior to the rise of Tenochtitlan, had worshipped a goddess who resembled the Hopi spider woman.

The sixteenth-century sources on Aztec mythology came primarily from the descendents of the elite who attended schools the friars had established in the Valley of Mexico. Other stories probably circulated among the rural farmers or macehualli who grew the food and provided much of the tribute for the Aztec empire. The sixteenth-century sources allude to other tales that may have circulated among the macehualli. One is an Orpheus myth involving Piltzinteuctli, the consort of the goddess Xochiquetzal who picked the flower and broke the branch from the tree in Tamoanchan.

Contemporary versions of Orpheus tales describe a man who loves, with a great passion, a woman who dies and goes to the land of the dead. The stories are **cautionary tale**s warning about the effects of emotional excess, particularly love as desire. Usually they describe what can go wrong in a relationship between a man and a woman: the woman may not love the man the way he loves her, or the woman may die and leave the man despondent in the land of the living. Emotional excess, particularly love as desire, is the basis of many transgressions, including Topiltzin Quetzalcoatl's call for his sister under the influence of too much pulque.

Contemporary speakers of Aztec languages also tell tales about the acquisition of corn-planting knowledge, an event that seems logically to follow from the tale of Sustenance Mountain. Usually the tale begins as the first rain god plants a cornfield with the kernels that came out of Sustenance Mountain. The other rain gods ask him how he planted his corn, but he does not tell the truth. Instead, he instructs them to roast the corn first, and then he tells them to boil it in lime and bury it in one large hole. When the rain gods see that nothing sprouts after two attempts, they blow down the first rain god's cornfield. The first rain god demands that they glue the broken stalks back together with their mucous, and then he tells them to soak the kernels in water for a day and then plant each kernel in a separate hole.

Many stories of rain gods or quiyahteomeh still circulate in contemporary Aztec **oral tradition**, and some of them are probably very old. No one has found the sixteenth-century versions primarily because there is a poor record of stories from the macehualli who lived outside the major ceremonial centers such as Tenochtitlan. Some of the stories that circulate among Nahuas living near the Gulf Coast resemble those found on ancient Mayan pottery. Among them are variants of the story of Xochiquetzal and her consort Piltzinteuctli, the mother and father of the corn god Cinteotl.

Contemporary Nahuas tell other stories that have no apparent parallels in the ancient sources and do not appear in Spanish oral tradition. Nevertheless, they describe a cyclical conception of history patterned after the life cycle of the corn plant. While that cycle is patterned after natural rhythms, some of the stories reveal how humans can speed it up by acts of emotional excess that can bring about the end of a state of harmony. One example that comes from a Nahuat-speaking storyteller in the northern sierra of Puebla tells of a young married couple that loved each other too much. While they playfully toss banana leaves, the boy picks up a small snake and throws it to his bride. After pitching the snake back and forth more than four times, the snake bites the wife on her breast and she dies. More than four represents overabundance and is a sure sign of trouble. The husband's parents, acting on their own emotional excess, beat their son to death in a blind fury. The story ends with the near-complete destruction of an extended **family**.

Many other tales that circulate in contemporary Aztec oral tradition are reworked versions of popular European **folktale**s. They include "The **Bear's Son**," "**Cinderella**," and "**Hansel and Gretel**." Aztec narrators have made radical changes to make them fit the cyclical conception of history they had expressed in the myths found in the sixteenth-century sources. In some cases, the Aztecs have created entirely new tales by changing **Spanish tales** into myths.

The Aztec versions of "The Bear's Son" begin much like the Spanish stories. A bear (or a monkey) kidnaps a woman and takes her to his cave in the wilderness. They have a child who becomes a very unruly boy. When told in Spain, the story describes the boy's socialization into a gallant man after he redeems himself by vanquishing the **devil**. When recounted by contemporary Aztecs, the story is about the **birth** and life of the captain of the rain gods, Nanahuatl, the hero mentioned earlier. Nanahuatl remains an unruly force of nature, wrecking havoc by causing a flood like the one that ended an earlier era of creation.

Contemporary Aztecs have changed other popular European folktales to fit a family structure based on the relationship between a **father** and son and sexual avoidance between a brother and sister. The importance of the father-son relationship is apparent in the way that Aztec storytellers have changed the Spanish story of "Cinderella." In Spain, the story describes a **prince** who falls in love with a woman for her beauty and pursues her until they marry. Among the Nahuat, their relationship ends when Cinderella goes off with another

man, and her son sets out to find his father. The man's search for his father resembles Top-iltzin Quetzalcoatl's search for his father.

Aztec versions of "Hansel and Gretel" are tragic love stories of a brother and sister. The Aztecs frequently represent the sister with ambivalence as a prohibited object of a man's desire. Nahuat storytellers have reworked the "Hansel and Gretel" stories to express their ambivalence. Usually the brother and sister begin by helping each other survive after their father abandons them in the wilderness. In one representative example, a Spanish-speaking man seduces Gretel, awakening her **sexuality**, so she must separate from Hansel. Gretel disappears from the plot, and the story continues with the adventures of Hansel, who ends up becoming a rich man. However, this tale does not end happily because the father appears, asking for a handout. He resents the meager amount that Hansel gives him, and he uses the money to pay a priest to kill his son for being stingy. The story expresses several themes appearing in the ancient mythology: brother and sister ambivalence and sexual avoidance; the danger of excess emotion; and the cycle of history. ***See also*** Brothers; Etiologic Tale; Sisters.

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James M. Taggart

B

Baba Yaga

Baba Yaga is the notoriously ambiguous preeminent **witch** of Slavic **folklore**. Her name is synonymous with the Russian term *ved'ma* (witch) and its regional variants. She is a kind of a *genius loci* (protective spirit) for the values and associations that attach themselves to the **archetype** of "the witch in the forest" in Slavic tradition. However, she is more than a natural substitute or enhancement of any one witch. She is referred to as the aunt or mistress of all witches, demonstrating the degree to which she holds sway in the Russian imagination. In this regard, Marie-Louise von **Franz** has compared her to Hecate (Franz, 173). In many ways, Baba Yaga represents a kind of a synecdoche of the archetypes of Russian folklore, being one of the oldest and most persistent characters in Russian lore. She is linked to the **dragon**s, to which she is sometimes referred as a **mother**, to the spirits of the forest in which she resides, and to the border between life and **death**, over which she reigns. Baba Yaga is marked by her

Baba Yaga. Illustration by Dimitri Mitrokhin in *Old Peter's Russian Tales* by Arthur Ransome (New York: Frederick A. Stokes Company, 1917). [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

long nose, steel teeth, and bony physique. She is also known by her voracious cannibalistic appetite and by her unusual domicile. She can have a temperamental nature: in tales, she can be a helper or an adversary.

Baba Yaga's name can be translated as an honorific diminutive, meaning roughly "Granny Yaga." However, the best translation of Baba Yaga's status in English is neither "granny" nor any of the equivalent forms of address that convey a respect for **age** and status alone. The best translation of Baba Yaga's name and position is a word with more blended origins: "crone." Although "baba" is a diminution of the respectful "babushka" or "grandmother," it is also a referent that can be used as either a respectful term of address or a fierce curse. Although Baba Yaga is sometimes linked to children (not only in her guise as a cannibal, but also as the mother of daughters, but never sons), her main role is that of a feared and respected elder, and not of a beloved nurturer. She is also called "Baba Yaga Kostinaya Noga" (Baba Yaga Bony Leg), which scholars alternately associate either with her affiliation with the underworld or simply with its rhythmic Russian rhyming pattern.

Like the witches of other cultures, Baba Yaga's preferred method of transportation is a commonly used household implement. However, unlike western witches, rather than traveling upon a broom, she chooses to ride in a mortar, rowing with a pestle and using a broom to sweep away the tracks it leaves. Her home is a mobile hut perched upon chicken legs. Vladimir **Propp** posited the belief that the hut might serve as a cultural **memory** of rituals of **initiation**, reflecting Baba Yaga's history as a chthonic goddess. Baba Yaga's hut is located not only in the forest but, more specifically, in the land of the "thrice-nine kingdom," the home of the living dead, the realm that lies between the world of the living and the "thrice-ten kingdom," the land of the truly dead. Baba Yaga's first extant appearances in **art** and literature date to the eighteenth century. *See also* Cannibalism; Russian Tales; Slavic Tales.

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Helen Pilinovsky

Bachelier, Anne (1949–)

A French painter and illustrator, Anne Bachelier draws from mythological and **fairy** themes to craft her dreamy-nightmarish tableaux. These works recall the fantastic horror and elegance of *fin-de-siècle* painters. Influenced by the surrealist painter Léonor Fini, who herself produced a series of color silk screens entitled *Sultanes et magiciennes des Milles et une nuits* (*Sultans and Magicians from the Thousand and One Nights*, c. 1976), Bachelier fashions otherworldly creatures with mannerist features who inhabit eerie yet magical worlds. Her paintings and illustrations bring to mind the stylized work of Kay **Nielsen** and Edmund **Dulac**.

Bachelier's paintings are peopled with unicorns, **witch**es, gorgons, and chimera. It is no wonder that she was led to illustrate several fairy tales, including Robin **McKinley**'s *Rose Daughter: A Re-Telling of **Beauty and the Beast*** (1998) and Scot D. Ryersson and Michael Orlando Yaccarino's *The **Princess** of Wax: A Cruel Tale, Inspired by the Life of the Marchesa Casati* (*La Princesse de Cire: un conte cruel, inspiré d'après la vie de La Marchesa*

Casati, 2003), published in an English-French edition. In 2005 she illustrated a new edition of Lewis **Carroll**'s *Alice's Adventures in Wonderland: Through the Looking-Glass and What Alice Found There*. In all of these illustrations, Bachelier creates a sense of movement and transformation as she takes us into fantastic realms where human and animallike figures undergo a **transformation**.

Strong female characters figure prominently in Bachelier's *oeuvre*. This is most evident in the kitschy work, *The Princess of Wax*, written expressly for Bachelier to illustrate and inspired by the life of the eccentric Italian heiress Luisa Casati. Like her namesake, the marchesa of the tale strolls about with cheetahs while wearing nothing but furs. Her ennui leads her to contact a **sorceress**, who concocts a wax princess for the marchesa's entertainment. Like Nathaniel of E. T. A. **Hoffmann**'s "Der Sandman" ("The Sandman," 1817), the marchesa's ebony manservant Garbi falls in love with the wax doll. Bachelier's images make up for the weaknesses of the text. The book opens with a character holding back curtains as if welcoming the reader onto a stage or into a secret world. Even before coming upon the illustration depicting the masked ball, one gets the sense that all of the characters are wearing masks. They seem to share the lifeless gaze of the wax princess; and, like her, their forms betray a fundamental instability expressed by their sinuosity.

Alice's Adventures in Wonderland is a perfect venue for Bachelier's phantasmagoric illustrations. Whiskers waving to and fro, her Cheshire **Cat** swims in a purplish haze, while the table on which the tea party takes place hovers just above the earth. Materializing into a monstrous form, a Jabberwocky takes to the sky, a serpentine tail swinging behind it. Bachelier's paintings and illustrations, in which the fantastic finds no better expression, truly take us through the looking glass. ***See also*** Art; Illustration.

Further Reading: Anne Bachelier at CFM Gallery. http://www.cfmgallery.com/artists/Bachelier/index.html.

Anne E. Duggan

Balázs, Béla (1884–1949)

Béla Balázs, the pseudonym of Hungarian poet and cinema theorist Herbert Bauer, composed libretti for two of Béla **Bartók**'s works for the stage, the **opera** *A kékszakállú herceg vára* (*Duke Bluebeard's Castle*, 1918) and the ballet *Fából faragott királyfii* (*The Wooden Prince*, 1917). The **Bluebeard** opera rewrites Charles **Perrault**'s well-known story into a psychological confrontation of woman and man, in which the heroine Judith guesses the duke's evil secret but suffers the same fate as the other **women**. *The Wooden Prince* is a contrived yet charming fairy tale in which a **prince** falls instantaneously in love with a **princess**. A **fairy** enchants the prince's staff into a wooden copy of himself, which attracts the princess and depresses the prince. Then the fairy transforms the flowers of the wood into new **clothing** for the prince, who now snubs the princess until she kneels to him in homage. At last he takes her in his arms, and they live happily ever after. Bartók's lavish **music** already shows the influence of the folk music that was to become more audible in his later compositions.

In addition to collaborating as a librettist with Bartók, Belázs helped to write the script for Leni Reifenstahl's film ***Das blaue Licht*** (*The Blue Light*, 1932). He also wrote and adapted fairy tales with political and social themes, many of them in German, including

collections such as *Sieben Märchen* (*Seven Fairy Tales*, 1917), *Der Mantel der Träume* (*The Mantle of Dreams*, 1922), and *Das richtige Himmelblau* (*The Real Sky-Blue*, 1925), as well as the play, coauthored with German storyteller and children's book author Lisa Tetzner, *Hans Urian geht nach Brod* (*Hans Urian Goes in Search of Bread*, 1927).

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Lee Haring

Ballad

A ballad is a short poetic narrative that is traditionally performed musically. While stylistically similar to genres such as Mexican *corridos* or Finnish runes, the term "ballad" is generally limited to traditional songs of the British Isles. Ballads have been the subject of **folklore** study since the beginnings of the discipline. An integral part of the founding of the American Folklore Society, the study of these poetic narratives has had a great deal of influence on **folktale** studies.

Before the nineteenth century, ballad scholarship mainly consisted of collection, with Robert Harley's *The Bagford Ballads* (1878) and Bishop Thomas Percy's *Reliques of Ancient English Poetry* (1765) standing as the most prominent works. These contained edited versions of many different ballads and provided a base for later analysis. The study of the ballad shifted with the work of Francis James Child. An American scholar at Harvard University, Child's colleagues convinced him to apply scientific methods to ballads. For his work, Child chose to study English and Scottish ballad traditions, as they shared similar text and language as opposed to Irish ballad traditions. Child's work, *The English and Scottish Popular Ballads*, a five-volume set published between 1882 and 1898, grouped ballads into a single publication that focused heavily on variation, including many different versions of each individual ballad. Child concentrated on the poetic aspects of the ballad, ignoring in many cases the accompanying music. Child's work encouraged others to study ballads, including Cecil Sharp in his collection *English Folk Songs from the Southern Appalachians* (1932). Sharp examined the migration of ballad texts from the British Isles to the American mountains. Sharp's work differed from Child's in its focus on the musical aspects of the ballad, rather than the poetic.

While ballad scholarship has become less prominent in the late twentieth century, many authors have drawn on ballads as source material. One fairly straightforward **adaptation** is the *Book of Ballads* by Charles **Vess**. Vess' **graphic novel** adaptation, begun in 1995, includes versions of "Barbara Allen," "The Daemon Lover," and "The Galtee Farmer." A number of **fantasy** authors have produced versions of ballads. Prominent among these are Ellen **Kushner**'s *Thomas the Rhymer* (1990), Pamela **Dean**'s *Tam Lin* (1991), Jane **Yolen**'s *Tam Lin* (1990), and Diana Wynne **Jones**'s *Fire and Hemlock* (1985). The first three adapt ballads of the same title while the last draws on both "Thomas the Rhymer" and "Tam Lin."

Another area where ballads have achieved prominence is in the **music** industry. The ballad is one of the cornerstones of the folk music movement of the twentieth century. American musicians such as Woody Guthrie and Pete Seeger performed traditional ballads

alongside original compositions. Joan Baez' version of "Henry Martin" on her 1960 self-titled album is a good example of a popular release of a traditional ballad. Publications such as *Sing Out*, which began in 1950, have spread traditional ballads to new audiences. While the traditional context of the ballad may have changed, ballads have stayed alive in popular music.

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B. Grantham Aldred

Bârlea, Ovidiu (1917–1990)

Ovidiu Bârlea was a Romanian folklorist. After graduating from the University of Bucharest in the field of modern philology, he became a researcher and fieldworker at the Institute for Ethnography and Folklore. His *Antologie de proză populară epică* (*Anthology of Folk Epic Prose*, 3 vols., 1966) includes all forms of prose folk narratives in circulation at the time (for example, fairy tales, **legend**s, **anecdote**s, and stories). The introduction to the anthology is the most modern, comprehensive account of prose folk narratives in Romanian since the work of Bogdan Petriceicu Haşdeu on fairy tales in the third volume of the *Etymologicum Magnum Romaniae* (1893) and Lazăr Şăineanu's monograph *Basmele române* (*Romanian Fairy Tales*, 1895). Bârlea addresses the main problems of the genre, including its origins, narrative occasions, narrative types, and the relation of the tale to the creative individual, as well as to its regional and temporal contexts.

The anthology contains oral narratives that were collected from forty-nine storytellers belonging to all regions of the country. The narratives were recorded and rendered phonetically, noting peculiarities of dialect, gestures, mimicry, and vocal inflections. This method resulted in an extremely accurate written reproduction of oral narrative and is considered a model of scientific **collecting** and **editing** of folk prose. The volume contains detailed information about the informants and a summary in German of each text. Bârlea's other contributions to the field are *Mică enciclopedie a poveştilor româneşti* (*Little Encyclopaedia of Romanian Fairy Tales*, 1976) and his discussion of "Fairy Tale" in *Foclorul românesc* (*Romanian Folklore*, 1981).

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Nicolae Constantinescu

Barrie, Sir James Matthew (1860–1937)

A Scottish playwright, novelist, and author of the children's classic *Peter Pan*, Sir James Matthew Barrie was born in Kirriemuir, Forfarshire, and educated at Edinburgh University. He worked as a journalist in Nottingham before moving to London in 1885, where he became a leading novelist and successful dramatist with plays such as *Quality Street* (1901) and *The Admirable Crichton* (1902). His most successful and enduring work is his 1904 play *Peter Pan, or The Boy Who Would Not Grow Up*. A modern fairy tale about a boy who insists on remaining a child and who lives in Neverland with other lost boys, *Peter*

Pan tells of Peter's visit to the Darling children's nursery and the adventures Wendy and her two **brothers** have with him when he flies them to his island. Perennially popular on the stage, a British staple for Christmas **pantomime**s, and widely adapted, notably by Walt **Disney** in 1953, Barrie's story has become a classic of **children's literature**.

The story of Peter Pan was in part inspired by Barrie's close friendship with the sons of Sylvia and Arthur Llewelyn Davies, to whom he became guardian in 1910, after their parents' deaths. The games he played with the boys and stories he told them of fairies, pirates, and adventures were integral to his fictional creation.

Now a figure of modern **myth**, Peter Pan initially appeared in Barrie's *The Little White Bird* (1902), an episodic **novel** for adults, from which he later extracted the Peter Pan chapters to form the children's book *Peter Pan in Kensington Gardens* (1906). These two incarnations portray Peter as a week-old baby who was spirited away from his **family** and returned to London's Kensington Gardens to live among the fairies and birds. In 1911, Barrie produced *Peter and Wendy*, a novel version of the 1904 play that includes satirical comment on Edwardian society and a narrative that addresses adults and children severally. In the book, more strongly than in the play, the **fairy** Tinker Bell is depicted as a voluptuous, sexy creature with a private boudoir who displays acute jealousy over Peter's relationship with Wendy.

Peter, the boy who would not grow up, is often explained biographically as reflecting Barrie's brother David who died at age thirteen in a skating accident, or as expressing Barrie's longing for children and discomfort with aspects of the adult world. Often seen as a tragic figure, Peter might therefore represent a child lost, a child longed for, or Barrie himself. Barrie also drew on fairy tales for his play *A Kiss for **Cinderella*** (1916), in which a servant dreams about going to a ball with a duke. ***See also*** Childhood and Children; Theater.

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Adrienne E. Gavin

Barthelme, Donald (1931–1989)

An American writer of experimental fiction, Donald Barthelme is best known for his ironic and witty short stories that were published extensively in the *New Yorker* magazine from the 1960s to the 1980s. Often characterized as one of the pioneers of literary **postmodernism**, Barthelme primarily rejected the conventions of traditional formats, his work being more engaged with the nature and processes of writing itself than with narrative logic. The predictable structure and form of the fairy tale lent itself well to subversion in Barthelme's parodic interpretations. His **novel** *Snow White* (1967) reinvents the tale in a contemporary urban setting with **Snow White** depicted as a tall, dark, seductive woman living in a collective with seven men. As with much of Barthelme's work, the novel's style is an example of **metafiction**—the text draws attention to itself through various writing practices such as addressing the reader directly, varying the typographical format, and employing extensive non sequiturs.

In contrast, in his short story "**Bluebeard**," included in his collection *Forty Stories* (1987), Barthelme writes in a conventional narrative form but subverts the fairy tale's motifs in an ironic critique of contemporary culture and social mores. The story features a wife who is not innately curious and does not conform to the traditional conventions of womanhood, much to the bewilderment of her husband. It concludes with Bluebeard insisting that she unlock the famous door; she smarts with disappointment that it does not after all contain the carcasses of her predecessors but rather an array of well-dressed zebras. *See also* Parody.

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Louise Speed

Bartók, Béla (1881–1945)

One of the twentieth century's major composers, the Hungarian Béla Bartók wrote three works for the stage that bear the influence of folktales and fairy tales: the **opera** *A kékszakákállú herceg vára* (*Duke **Bluebeard**'s Castle*, 1918) and the ballets *Fából faragott királyfi* (*The Wooden Prince*, 1917), and *Csodálatos mandarin* (*The Miraculous Mandarin*, 1926). The scenario of *The Miraculous Mandarin* was written by the poet Menyhért Lengyel and depicts a beautiful young woman held by three **thieves** who oblige her to entrap a wealthy Chinese man. After they rob and stab him, he survives until, as the composer wrote, "the girl fulfills the Mandarin's desire and he falls lifeless to the ground." The libretti for *Duke Bluebeard's Castle* and the scenario for *The Wooden Prince* were both written by Hungarian writer Béla **Balázs**. *Duke Bluebeard's Castle*, which owes a debt to Maruice **Maeterlinck**'s play *Ariane et Barbe-bleue* and, according to recent research, the German dramatist Friedrich Hebbel, has had a significant impact on subsequent literary **adaptation**s of the Bluebeard tale. *See also* Dance; Music.

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Lee Haring

Basile, Giambattista (1575–1632)

The Italian writer, poet, and courtier Giambattista Basile is today remembered for his groundbreaking book of fairy tales, *Lo cunto de li cunti overo lo trattenemiemto pe peccerille* (*The Tale of Tales, or Entertainment for Little Ones*), also known as the *Pentamerone*. Written in the early years of the seventeenth century and published posthumously in 1634–36, it is the first integral compilation of authored, **literary fairy tale**s in western Europe. It holds unique status in many other aspects, too. *The Tale of Tales* is a masterpiece of Italian literature written not in standard Italian but in the dialect of Naples. The fabulous dimensions depicted in its tales stand in marked contrast to the realistic representation that was the

Portrait of Giambattista Basile (1641). [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

heritage of Giovanni **Boccaccio** and the **novella** tradition, still dominant at Basile's time. It is a work that simultaneously evokes the world of seventeenth-century Naples—its landmarks, customs and daily rituals, and family and professional life—as well as conjuring forth a fantastic world whose absolute originality still holds strong today.

Basile was a man of multiple literary personas. He was born to a middle-class family of courtiers and artists outside of Naples, at the time a major European metropolis and center of the baroque. For the most part, Basile's life was that of a typical man of letters: as he migrated from patron to patron, he composed verse on command, organized court festivities and spectacles, was a member of several academies, and even briefly served as a soldier of fortune. He later held administrative positions in the Neapolitan provinces and ended his life with the title of count. His predominantly poetic output in Italian spanned diverse genres—from odes and madrigals to pastoral and religious works to musical dramas—and his scholarly work included philological and editorial projects. But in these busy years Basile also worked on two projects that took him far in spirit and letter from his Italian production. These were *Le muse napoletane* (*The Neapolitan Muses*, 1635), a series of nine satiric eclogues celebrating landmarks and institutions of Neapolitan popular culture, and his masterpiece, *The Tale of Tales*. Both were probably read aloud at the "courtly conversations" that were a pastime of the elite during this period.

The Tale of Tales is an expression of the interest in popular culture and folk traditions that culminated in the Renaissance, when single fairy tales began to be included in novella collections, such as Giovan Francesco **Straparola**'s *Le piacevoli notti* (*The Pleasant Nights*, 1550–53). It also marked a generic crossroads, constituting one of the last great expressions of the waning Italian novella tradition just as it signaled the start of the new narrative paradigm of the literary fairy tale. Basile did not merely transcribe the oral materials he most likely heard in and around Naples and on his travels. He re-elaborated them into singular versions, in many cases the first in literary form, of celebrated **tale type**s such as **Cinderella**, **Sleeping Beauty**, Rapunzel, All Fur, and **Hansel and Gretel**, all of which would be included in later collections like Charles **Perrault**'s *Histoires ou contes du temps passé* (*Stories or Tales of Past Times*, 1697) or Wilhelm and Jacob **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15).

The Tale of Tales shares many structural features with Boccaccio's *Decameron* (1349–50) and other novella and fairy-tale collections (the ***Arabian Nights***, for instance), such as its framed structure, in which the urgent circumstances of one tale—in this case, also a fairy tale—generate the rest of the tales and lead to a resolution of the initial dilemma. Basile's **frame narrative** tells of a slave girl who deceitfully cheats Princess Zoza out of her

predestined husband, Prince Tadeo, to which Zoza reacts by using a magic doll to cast a spell on the slave that makes her crave tales. Tadeo summons the ten best storytellers of his kingdom, all crones who grotesquely mirror the more noble storytellers of other collections, and they each tell one tale apiece for five days. At the end of the last day Zoza recounts her own story and takes her rightful place as wife to Tadeo, after which the slave is killed. The first four days open with banquets, songs, dances, and games, and conclude with eclogues, satiric dialogues that give full rein to Basile the moralist and commentator on social ills.

The fifty stories in *The Tale of Tales* are like no other fairy tales: just as informed by elite literary culture as by folkloric traditions and the formulas of orality; bawdy and irreverently comic but also tender and whimsical; acute in psychological characterization and at the same time encyclopedic in description. Basile engages critically with dominant discourses by deformatively citing the most diverse authors and traditions through his hyperbolic descriptions and pyrotechnical metaphoric play; this parodic **intertextuality** has as its preferred targets courtly culture and the canonical literary tradition. Thematically, too, the tales display a permeability of moral boundaries surprising in a genre so often given to explicitly drawn lessons. The humanity of the characters in *The Tale of Tales* is portrayed with a complexity that does not always meet our fairy-tale expectations. We find, for example, **simpleton** heroes with no redeeming qualities, active heroines whose intelligence turns events to their advantage, **king**s unable to live up to the demands of reign, and conventional antagonists—such as **ogre**s—often far from evil. With all of their irregularities and loose ends that manage, magically, to merge into a splendid portrait of creatures engaged in the grave and laborious, gratifying and joyful business of life, Basile's journeys of **initiation** ultimately bear a certain familiarity to our own conflicted dialogues with the world around us. *See also* Bawdy Tale; Italian Tales.

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Nancy Canepa

Bauer, Herbert. *See* Balázs, Béla

Baum, L. Frank (1856–1919)

Well known and beloved as the creator of the world of Oz, Lyman Frank Baum is an important figure of children's literary **fantasy**. His writing career, which stretched from the 1880s until his death, covered not only the first fourteen Oz books but other fantasies, collections of tales, plays, and a few adult novels, as well as children's books under various pseudonyms. His legacy extends beyond his books into the classic **film** *The Wizard of Oz* (1939) and its less well-known sequel, *Return to Oz* (1985), and into further explorations of Oz by other writers after his death, most notably by Ruth Plumly Thompson.

Baum's writing for children betrays a strong bias towards the forms and **motif**s of the fairy tale, although this is perhaps stronger in his non-Oz writings than in his best-known

works. As the title of one of his early collections, *American Fairy Tales* (1901), suggests, he works deliberately to Americanize and update the familiar fantasy elements, infusing them with a playful sense of the contemporary, particularly in terms of technology. His *American Fairy Tales* have a cautionary and didactic flavor, and often hinge on the intrusion of **magic object**s into the mundane world. *The Master Key: An Electric Fairy Tale* (1901) is perhaps his most explicit rewriting of the magical in terms of science. While the Oz books are similarly concerned with talking creatures, magic objects, and various forms of quest, the pattern, repetition, and symbol of the fairy tale is more strongly marked in Baum's non-Oz fantasies, such as *The Magical Monarch of Mo* (1903) and *Queen Zixi of Ix* (1905). These deal, respectively, with the adventures of an extensive royal family and with the **fairy** gift of a wishing cloak. Thompson's Oz narratives after Baum's death tend to continue this increased fairy-tale flavor.

Dorothy's adventures in Oz in the first book, *The Wonderful Wizard of Oz* (1900), form the template for subsequent narratives: her quest is a journey through the magical realm, supported by **magic helper**s and companions, and with a strongly didactic message conveyed through symbolic and at times allegorical elements. Baum's other important linkage with fairy tales is in his deliberate construction of Oz as a fairy realm, ruled by the beautiful Princess Ozma. In the power, inscrutability, and benevolence of the exclusively female fairies, Baum parallels motifs from the French ***conte de fées***, a resemblance strengthened by specific elements such as the use of wands, Glinda the Good's stork chariot, and Ozma's protective relationship with Dorothy.

Baum's fantasies at their best have a playful charm that mimics the wonder and simplicity of the fairy tale despite the elements of the modern. In later works, however, his whimsy becomes forced, and the stress of responding to the unceasing demands of his considerable child audience is evident. ***See also*** Children's Literature; North American Tales.

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Jessica Tiffin

Bawdy Tale

Whereas the **erotic tale** tends to be considered a wholly literary construction, the bawdy tale is the sexual, scatological, or otherwise risqué strain of the oral narrative tradition. Often humorous or irreverent, those without famous literary **adaptation**s have been largely ignored in **tale-type** and **motif** indexes, and until the late twentieth century, they were often considered inappropriate for scholarly study. During the last decades of the nineteenth century and first of the twentieth, many bawdy tales and other forms of "obscene" **folklore** were published in the French yearbook *Kryptádia* (1883–1911) and the Swiss-German journal *Anthropophytéia* (1904–1913). Neither publication circulated widely in its own time, and many volumes are exceedingly rare today.

Bawdy tales, however, may be found in a variety of sources from the Middle Ages to the present. Geoffrey **Chaucer** and Giovanni **Boccaccio** adapt an eclectic sampling in their work, while many other bawdy stories appear as Old French **fabliaux**. More recently, volumes have appeared that include the bawdy tales collected by folklorists Aleksandr **Afanas'ev** and

Vance Randolph. In *Deep Down in the Jungle* (1970), Roger Abrahams makes the African American variety one of his central concerns. Although publication and scholarly analysis of bawdy tales have remained on the fringe of folkloristics in Europe and America, the popularity of the form itself, unsurprisingly, has never wavered. ***See also*** Sex, Sexuality.

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Adam Zolkover

Bear's Son

As an overall title, The Bear's Son (Motif B635.1) has been applied to two groups of folktales in which a bear and his human wife have a male child. One group belongs to Europe and Asia, the other to British Columbia and the adjacent Yukon and southern Alaska.

In the Eurasian type, the child is a strong man who becomes a dragon slayer. With his companions, or brothers, he descends to a lower world where he overcomes monsters, **dev-il**s, or a **dragon**, rescuing three **princess**es. After further adventures, he marries the youngest princess and becomes king. The type is known to folklorists as ATU 301, The Three Stolen Princesses (often combined with ATU 650A, Strong John, also called John the Bear, in which the hero survives punishing tests).

If the Eurasian tale is predominantly of male interest, the American versions may be considered a woman's story. Here a haughty young woman follows a bear to his wilderness den and becomes his wife. They produce twin sons, in some retellings several sons. The wife betrays her husband, he is killed, and she returns to civilization. In some variants she terrorizes the human community, bearlike, venting a murderous rage. The type is variously known as The Girl Who Married the Bear or The Bear Mother.

Both types have echoes in literature. The Eurasian tale can be detected in the eighth-century English epic *Beowulf,* particularly in the hero's descent to a lower region where he beheads the monster Grendel. The American tale resonates in Alice **Munro**'s short story "Cortes Island" (in *The Love of a Good Woman*, 1998), set in British Columbia: a haughty woman who has returned to civilization with her strange son following a wilderness episode in which she has betrayed her now-dead husband turns a venomous rage against her neighbors.

Such echoes call attention to the hero's name,

Four scenes from The Bear Mother. [Detail from Argillite Sculptures, Haida, Cunningham Collection, now deposited at the Prince Rupert Museum, BC, carvings by Charles Edenshaw © Canadian Museum of Civilization, photo Marius Barbeau, 1939, image number 87389]

Beowulf, literally "bee wolf," a kenning for "bear," and the avowal of the woman returned from the wilds of Cortes Island (up the coast from Vancouver) that her experience had been interesting, "if," as she puts it, "you call bears interesting."

In the field of cultural analysis the anthropologist James M. Taggart has used Hispanic versions of the Eurasian Bear's Son tale, as told by men, to cast light on the workings of masculinity in Old and New World settings. In the realm of politics, as reported in the *New York Times* (February 9, 1998), the Gitksan nation of British Columbia, whose version of the tale incorporates information on land use, has put forth The Bear Mother in court proceedings to press its claim to ownership of 22,000 square miles in the mountains north of Vancouver.

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John Bierhorst

Beauty and the Beast

"Beauty and the Beast" is one of the most beloved and enduring fairy tales of our time. Although it was first published in 1740 in a French **novel** for young adults by Gabrielle-Suzanne Barbot de **Villeneuve**, similar **animal groom** stories existed in the **oral tradition** of cultures around the world long before. It is possible they took their inspiration from the primitive ritual of sacrificing a virgin to appease a menacing supernatural being or serpent. Beauties and beasts make their appearance in European, rural American, and Native American folklore, as well as in folktales from India, Turkey, Israel, Zimbabwe, China, Indonesia, Jamaica, Colombia, among others. Some of these tales are quite ancient. However, in a reversal of the more frequent pattern, the existing oral tradition did not influence the **literary fairy tale**. Instead, Villeneuve's original story—especially the widely disseminated version of it by Jeanne-Marie **Leprince de Beaumont** (1756)—has made a lasting mark on folk narrative.

Fairy Tale

Scholars have suggested that Villeneuve may have taken the general outlines of her novel from two late seventeenth-century antecedents, Marie-Catherine d'**Aulnoy**'s story "Le Mouton" ("The Ram," 1698) and Charles **Perrault**'s "Riquet à la houppe" ("Riquet with the Tuft," 1697), in which a beautiful maiden falls in love with an animal or a singularly unattractive man. These tales arose from the **salon** culture of the second half of the seventeenth century, where it was the custom to invent publishable stories based on **motif**s from the oral tradition, and they may have mediated between that tradition and Villeneuve's original work. It is impossible to know the story's true ancestry.

Nonetheless, it is clear that the plot and details of the tale sprang largely from Villeneuve's creative imagination and reflected the milieu in which she was writing. Villeneuve's novel not only tells the story of the meeting, separation, and **marriage** of Beauty and the Beast but also includes the history of the Beast's enchantment and the story of Beauty's

genealogy, as well as multiple dream sequences and the involvement of several **fairies**. Other distinctive features are the elaborate descriptions of the Beast's palace, the monkeys and parrots who act as Beauty's servants, the Beast's forthright request that Beauty sleep with him, and Beauty's willingness to give up her handsome **prince** when his **mother** asserts that this merchant's daughter is beneath him.

Writing for young French ladies of the rising middle class or the aristocracy, Villeneuve utilized many characteristics of the salon tales of the previous century. Her story features a whole nation of independent and powerful fairies, known as "intelligences," whose demeanor and values are those of the aristocratic salon **women** whose culture is under attack in France in the late 1730s. This older generation of women exists in tension with a younger generation represented by Beauty's fairy mother, who prefers to marry a humble mortal (albeit a **king**) and raise her **family** on Happy Island, living out the new bourgeois ideal best exemplified by the social theories of Jean-Jacques Rousseau. Thus, even as it demonstrates what it means to be beautiful and heroic, Villeneuve's tale reflects a contemporary shift in social mores and presents a new set of ideals for women that conflict with the norms of the recent past.

Villeneuve's literary tale was quickly taken up by others. Beaumont eliminated most of the novel's subplots when she turned it into a concise **didactic tale** for children. The family histories, most of the dream sequences, and all but one of the fairies are gone, and a less-sexualized Beast now asks Beauty to be his wife. Beauty's humility, patience, generosity, kindness, and hard work are repeatedly underscored, while moral commentary rounds out the tale, as in the final statement that perfect happiness is "founded on virtue." Translated almost immediately into English and many other languages and distributed throughout Europe (from Germany, Denmark, Sweden, Iceland, Poland, and Russia to Greece, Italy, Czechoslovakia, and Spain), Beaumont's version was largely responsible for the **diffusion** of the tale and became the standard referent for most subsequent retellings, in both folk and literary traditions.

The nineteenth century saw the proliferation of versions of all sorts, some of them beautifully illustrated (and existing largely for the sake of the **illustration**s), others in inexpensive **chapbook** form. Some—most notably *Beauty and the Beast, or a Rough Outside with a Gentle Heart, A Poetical Version of an Ancient Tale* (1811), attributed to Charles Lamb— were in verse. Not all the retellings were intended for children: Albert Smith's satirical rhymed version, illustrated by Alfred Crowquill, features cartoon images of Beauty's **father** and **sisters** and claims to imitate "the Annual, Album, or Fashion-Book line." James Robinson **Planché**'s theatrical take on the tale, *Beauty and the Beast: A Grand, Comic, Romantic, Operatic, Melodramatic, Fairy Extravaganza in Two Acts* (1841), is an ironic and punning spoof in rhyming couplets for an adult audience. The slight Oriental flavor in Planché's play—in the name of the Beast/Prince, Azor—is inspired by late eighteenth-century French versions and lingers in several twentieth-century tales.

Most nineteenth-century retellings take off from Beaumont, but one of the best known and most influential—Andrew **Lang**'s "Beauty and the Beast," which appeared in the *Blue Fairy Book* (1889)—is a radical abridgement of Villeneuve. The *Blue Fairy Book* was so popular that it was reprinted well into the mid-twentieth century by Longman, Green, a publisher known for its Supplemental Reading series for schools. As this development suggests, by the end of the nineteenth century the separation between the literary tale for adults and the moralizing fairy tale for children—begun when Beaumont rewrote Villeneuve's tale— was complete.

Folktale Variants

The proliferation of literary and children's versions of "Beauty and the Beast" in the eighteenth and nineteenth centuries paralleled the dissemination of the folktale **variant**s. "Beauty and the Beast" is the eponymous example of **tale type** 425C in the Aarne-Thompson-Uther index of international folktales. This is one of several variants of the tale-type cycle known as The Search for the Lost Husband (ATU 425), another variant of which is the myth of **Cupid and Psyche** (linked to both ATU 425A, The Animal as Bridegroom, and to ATU 425B, Son of the Witch). It is easy to see the kinship between these two tales. Both involve the meeting of the supernatural or enchanted groom and the beautiful girl, their separation as a result of the girl's **transgression**, and their ultimate reunion. Unlike the Cupid and Psyche tale, however, where the emphasis is on the breaking of the taboo that forbids the young woman to look at her husband (the god of love), "Beauty and the Beast" emphasizes the animal qualities of the groom and his ultimate **transformation** from a monster into a human being.

The similarity and differences between "Beauty and the Beast" and "Cupid and Psyche" are representative of the relationship among variants of a single tale type. Thus, the many folktale versions of "Beauty and the Beast" exhibit different characters and motifs while adhering to a basic structural pattern. For example, they may describe the beast as a bear, dog, serpent, **pig**, or other creature; explain the meeting of the groom and the maiden as unwitting or intended; and cite different taboos and different means for disenchanting the beast.

In the Russian tale "The Enchanted Tsarevitch," the groom is a three-headed snake. The father meets the reptile when he retrieves a flower for his daughter and promises to give the snake whatever he first encounters when he arrives home; unwittingly, he has promised the girl. After several nights in the company of the snake, who comes to sleep in her bed, the girl returns home, where her older sisters convince her to stay too long. When she returns to the snake, he is lying dead in a pond, but her kisses revive him and transform him into a handsome prince, whom she marries.

In the Appalachian tale "A Bunch of Laurel Blooms for a Present," the girl voluntarily goes to the house of a **witch** in place of her father, who is being punished for picking flowers to give to his daughter. The witch installs the girl in a little house, where a huge toad-frog is her companion. He is kind to the girl, he cooks and keeps house, and, when she is asleep, he sheds his warty skin and becomes a handsome young man. One night the girl burns the skin, lifting the witch's spell, and the pair lives happily together among the laurel blooms. In this tale there is no transgression.

As these examples indicate, except for a few core elements involving family relationships and symbolic objects, the folktale, like the literary tale, is susceptible to an infinite number of variations.

Artistic Legacy

In addition to its oral transmission, "Beauty and the Beast" has been carried forward in a remarkable number of works of art. It has been made into many plays, often for performance by young people, and it has given rise to at least two **opera**s, *Zémire et Azor* by Jean-François Marmontel and André-Ernest-Modeste Grétry (created in 1771 at Fontainebleau and recreated as recently as 2003 in Liège) and Robert Moran's *Desert of Roses*, which premiered in Houston, Texas, in 1992. Two famous films—Jean Cocteau's ***La Belle et la Bête***

(1946) and the **Walt Disney Company**'s *Beauty and the Beast* (1991)—are based on the tale. It was featured in a **television** series (1987–90) in the United States and also in a Disney-produced musical on Broadway. Finally, this vital narrative has been retold in feminist and science-fiction versions that reflect the changing mores of the late twentieth and early twenty-first centuries.

Angela **Carter**'s short story, "The Tiger's Bride" (1979), imagines that a man loses his daughter and all his other possessions to a beast in a game of cards. The beautiful young woman (who displays her feistiness and feminist turn of mind as she narrates her adventure) is transferred to the beast's abode, a run-down palazzo in wintery northern Italy, where the horses are housed in the ruined dining room and the beast sleeps in a rudimentary den. The plot reverses the original storyline when the young virgin, rather than the beast, undergoes a **transformation**, shedding her **clothes** and eventually her skin to become a tiger like her mate.

In Tanith **Lee**'s "Beauty" (1983), a science-fiction tale that challenges racism and homophobia, Estár, the third daughter of Mercator Levin, undergoes a process of growing self-awareness and sexual awakening when she is transported to the dwelling of an alien who has a muscular catlike form. Always the outsider in her own family, she quickly adapts to her new surroundings and feels love for this beast, who seems to read her mind. As the story unfolds, Estár learns the secrets of this alien race and discovers that, although her outward appearance is different, she is one of them. She has been summoned home—to her real home among the black, leonine "aliens"—by the delivery of an unusual rose.

Although critics such as Jack **Zipes** have decried the way "Beauty and the Beast" and other classic fairy tales have been taken over by the culture industry and turned into uninspiring romances or cute animated films for blatantly commercial purposes, the retellings by Carter and Lee suggest that there are still people of various ages who want to create and read provocative new imaginings of the story.

Symbolism and Significance

There is no single, straightforward way to explain what makes "Beauty and the Beast" so durable. Scholars disagree about its significance and the reasons for its widespread and long-standing appeal.

As it has evolved, the story's significance has changed. In its original outlines, "Beauty and the Beast" may have delighted audiences with its image of a potentially open society in which middle-class daughters could marry aristocratic husbands who respected them and women could choose to enter into marriage more or less freely. In Villeneuve's novel, Beauty's actions (unlike Psyche's) are never commanded or forced. In a way that is difficult for present-day readers to comprehend, the original "Beauty and the Beast" reflects the eighteenth-century emphasis on individual rights and freedoms—and tentatively suggests that they might even be extended to women.

However, the Beast's passivity and Beauty's agency are not always central in the modern tales, even in the feminist retellings. Instead, some recent literary versions of the story emphasize issues of self-awareness and psychological development that are more in keeping with the theories of adolescence engendered in the wake of Sigmund **Freud**. Some promote acceptance of racial or sexual others and teach that fear stems from resisting knowledge and difference. "Beauty and the Beast" has always been a vehicle for its authors' social or political messages or the popular ideas of their time.

Setting aside this inevitable updating of the story, however, certain elements remain and ensure the tale's underlying stability. These are the persistent **archetype**s and symbolic objects that allow audiences to recognize the story despite its shifting external and time-bound trappings. Instead of being situated in a particular **time and place**, the action is removed from any locatable reality and becomes dreamlike. In most versions, the Beast's residence is surrounded by a garden that could be a kind of Eden; or it may be in a remote part of northern Italy, or in an alien compound somewhere on earth.

Furthermore, the fact that the principal characters are named for abstract qualities (Beauty) or generic beings (Beast) makes them available as types, rather than particular individuals, and signals the universal, allegorical import of the tale. Even in a modern retelling such as Lee's, where the names are changed, their abstraction is maintained: the Beauty figure, Estár, translates as "Psyche," and the Alien is said to have a name that can only be intuited, not uttered or written.

Perhaps most important, basic family relationships form the core of the tale, which wrestles with the problem of exogamy, or marrying out. The daughter must make a successful transition from living with her father to entering into an adult relationship with another man. The flower the girl requests, which leads to her meeting with the Beast, symbolizes this transition. It can be understood either as a figure for male power, which is in play between the father and his daughter's suitor, or as a sign of the young woman's sexual innocence, which will soon be lost. In the end, the tale's durability may be due to the very fact that its meanings are not spelled out; they are not fixed once and for all. ***See also*** Childhood and Children; Feminism; Feminist Tales; Sex and Sexuality.

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Virginia E. Swain

Beauty and the Beast (Television Series)

An American **television** series that ran for fifty-six episodes from September 1987 to August 1990, *Beauty and the Beast* was an adaptation of the popular tale of the same name (ATU 425C). While significant differences exist between the original folktale and the television series, similarities exist that are of interest to folktale scholars.

Strongly influenced visually by Jean Cocteau's 1946 film ***La Belle et la Bête***, especially in terms of costuming and makeup, the television show took place in a fictionalized New York City, where a community of outcasts lived beneath the streets in an area called "the Tunnels." In the first episode of the series, Catherine, a successful assistant district attorney played by Linda Hamilton, was mistaken for a defense witness, attacked by a pair of criminals, and left in Central Park to bleed to death. She was found there by Vincent, a leonine human played by Ron Perlman, who brought her to his home in the Tunnels, where he nursed her back to health. As a result, the two developed a supernatural empathic bond and began a romantic relationship, which formed the basis of the plot of the series.

Through the first two seasons, the series revolved around Vincent and Catherine's developing relationship and the dangers of Catherine's work, with Vincent utilizing his empathic bond and his preternatural senses to help Catherine in her battles against organized crime. In the third season, due to Linda Hamilton's desire to leave the show, Catherine was written out of the show and replaced with Diana Bennet, a police investigator with extrasensory perception played by Jo Anderson. She supplanted Catherine both as potential love interest and investigatory partner. Supporting characters in the show included other residents of the Tunnels and Catherine's co-workers.

The show attracted praise for its combination of television genres, with elements of crime drama and romantic drama mixed throughout. This focus on romantic storylines is credited by many with attracting a greater proportion of female audience members than for contemporary crime shows.

One of the interesting aspects of the series is the relation between the basic plot structure of the show and the fairy tale for which it is named. While the show retains a relationship between a bestial man and a beautiful woman, their relationship does not result in his **transformation**. Instead, the show focuses on the transformation of Catherine from selfish to altruistic due to Vincent's influence, thus establishing a magical transformation based on a shift of personality rather than a shift in appearance.

The show did not survive long after Hamilton's departure and was cancelled at the end of its third season, though a fan community has grown up around it with avid video exchanges occurring. A DVD collection of the first season was released on February 13, 2007. *See also* Beauty and the Beast.

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B. Grantham Aldred

Bechstein, Ludwig (1801–1860)

Ludwig Bechstein (originally christened Louis Clairant Hubert Bechstein) was a successful German poet and editor of **folktale**s and **legend**s. He was born in Weimar on November 24, 1801, as the illegitimate child of Johanna Carolina Dorothea Bechstein from Altenburg and the French emigrant Louis Hubert Dupontreau. Bechstein died in Meiningen on May 14, 1860.

After he dropped out of school, he completed an apprenticeship with a pharmacist. Thanks to the support of Duke Bernhard of Sachsen-Meiningen, he was able to study from 1829 to 1831 in Leipzig and Munich and became librarian in Meiningen in 1831. In 1840, Bechstein was appointed Court Counselor. In 1844, he began systematizing the general **archives** relating to Henneberg. In 1848 he was appointed archivist and continued this work.

Bechstein was especially interested in older literature such as that of his role model Johann Karl August **Musäus**. He was the author of circuitous romantic religious **novella**s (*Sagennovellen* in German) such as the *Thüringische Volksmährchen* (*Thuringian Folktales*, 1823) and *Märchenbilder und Erzählungen* (*Fairy-Tale Scenes and Stories*, 1829). His *Deutsches Märchenbuch* (*German Fairy-Tale Book*, 1845) containing eighty folktales was a

great success. Eleven editions (more than 70,000 copies) were published within eight years. The title was changed to *Ludwig Bechstein's Märchenbuch* (*Ludwig Bechstein's Fairy-Tale Book*) in 1853, and the book contained 174 illustrations by Ludwig **Richter**. By 1896, forty-five editions of *Ludwig Bechstein's Märchenbuch* had been published. Bechstein regarded himself as a poet and defended criticism of his **adaptation**s and revisions of older texts. He mainly directed his attention towards legends, and as a result a considerable number of them appear in his two books of folktales, particularly the sequel *Neues deutsches Märchenbuch* (*New German Fairy-Tale Book*, 1856) with fifty texts. Bechstein included in his work many folktales from the fourth edition (1840) of Jacob and Wilhelm **Grimm**s' *Kinder- und Hausmärchen* (*Children's and Household Tales*) after he had embellished them and changed some of the diction. In 1853, Bechstein incorporated still more tales from the *Kinder- und Hausmärchen*, such as "Das Rotkäppchen" ("**Little Red Riding Hood**") and "Der Wettlauf zwischen dem Hasen und dem Igel" ("The Race between the Hare and the Hedghog"), and removed those that reflected too much of a romantic style. In addition, Richter's drawings in Biedermeier style and the books' low price contributed significantly to the success of the two volumes.

Bechstein's other literary enterprises include editions of several volumes with Thuringian, Franconian, and Austrian legends (about 2,300 texts), that are pioneering works in the field of regional story **collecting** as well as an extensive *Deutsches Sagenbuch* (*German Legend Book*, 1853) with 1,000 regionally classified texts.

Bechstein's protagonists distinguish themselves by having timeless virtues such as modesty, industry, and diligence. However, compared to the folktales of the Brothers Grimm, a change in themes and **motif**s is conspicuous that is apparently related to the impact of the many legends that have been incorporated into this collection. Bechstein's heroes and heroines have to accomplish fewer impossible tasks, and they have to face fewer tests than heroes in other folktales. Likewise, they are neither at the disposal of the next world, nor do they have to obey it unconditionally. The protagonists are characterized only to a minimal extent by such negative qualities as hardheartedness or pride.

Courting is a frequent subject. The bride, however, is rarely abducted in Bechstein's folktales, and, accordingly, there is no task to find the right suitor. Rescues rarely occur. There are fewer **witch**es, giants, or **dwarves** as opponents from the next world. Malevolent antagonists are not severely punished but instead are spared. When Bechstein depicts scenes of everyday life and talks about **clothing**, he reveals a love for detail through his explanations of fashion trinkets. Songs and rhymes to liven up the plot are less important for Bechstein than for the Brothers Grimm. Bechstein strives to maintain the form of his literary models. Humor, satire, and irony are common stylistic devices in his tales. Social criticism and a personal evaluation of current affairs are also interspersed throughout his works.

Folktales by the Brothers Grimm have their own special character. Their everlasting fascination hinges on their high degree of abstraction and sublimation. Similarly, although their diction might be less appealing than that of the Grimms' tales, Bechstein's folktales are also individual literary achievements in their own right. When folktale scholarship was established at the end of the nineteenth century, Bechstein had few supporters. Considerable criticism arose, particularly from educators, with regard to the language used in Bechstein's works and literary adaptations. Franz Heyden's critique in 1908 had perhaps the strongest influence, and this negative assessment contributed to the relative obscurity of Bechstein's folktales today.

Nevertheless, Bechstein's ingenious alterations of even well-known tales and his skill for discovering new folktales and legends should not be underestimated. Bechstein's folktales are precious evidence of the spirit of his times and have maintained their individuality up to the present day. ***See also*** German Tales.

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Hans-Jörg Uther

Bécquer, Gustavo Adolfo (1836–1870)

The most intimate of Spanish Romantic poets, Gustavo Adolfo Bécquer also wrote some of the most lyrically pictorial tales of his era. His seventeen *Leyendas* (*Legends*, 1858–64; 1871) recall the fantasy of E. T. A. **Hoffmann** and Edgar Allan Poe. Based partly on Spanish **oral tradition**, partly on themes and **motif**s from other Western literatures, Bécquer's **legend**s are variously set in bygone ages, haunted ruins, majestic cathedrals, and idyllic landscapes. The supernatural plays a central role in "La cruz del diablo" ("The Devil's Cross," 1860) when a suit of armor donned by the **devil** is melted down and forged into a cross. "Los ojos verdes" ("The Green Eyes," 1861) tells of the young hunter who, bewitched by a beautiful green-eyed nymph, falls to his death in a lake. "Maese Pérez el organista" ("Master Pérez the Organist," 1861) and "La ajorca de oro" ("The Gold Bracelet," 1861) exemplify divine intervention. "El Miserere" ("The Miserere," 1962) and "La corza blanca" ("The White Doe," 1863) portray humans in altered forms, changed into ghosts in the former and into an animal in the latter. With the genies of wind and water, precious stones, and two **sisters**, "El gnomo" ("The Gnome," 1863) is a fairy tale evoking "The Fairies" of Charles **Perrault**. ***See also*** Spanish Tales.

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Robert M. Fedorchek

Beech Mountain Jack Tale

"Beech Mountain Jack tale" has developed as a term to characterize the continuation and flowering of Jack tale telling in two mountain counties, Watauga and Avery, in northwestern North Carolina. Members of the Hicks, Harmon, and Ward families, often descendants of a

notable late nineteenth-century teller, Council Harmon, continued telling these **märchen** in home settings. The tales' scholarly discovery and popularity, particularly after the publication of Richard Chase's *The Jack Tales* in 1943, led to the recognition of exceptional public storytellers in **performance** contexts ranging from schools to regional and national festivals into the twenty-first century.

Family members associated the tales with Council Harmon (1806–96), a fun-loving character who had learned them from his grandfather, Samuel "Big Sammy" Hicks (1753–1835). For a time in his later years, Council Harmon lived with his granddaughter, Jane Hicks Gentry, who had moved to the Hot Springs area, near Asheville.

Gentry (1863–1925), whose **ballad** repertory was collected by Cecil Sharp, told the Jack tales as entertainment for her children doing farmwork and did folk song and story programs at the Dorland Institute, a local settlement school. University of Tennessee sociology graduate student Isabel Gordon Carter collected what Gentry called "Old Jack, Will, and Tom tales" from her and in 1925 published their texts in "Mountain White Folk-Lore: Tales from the Southern Blue Ridge" in the *Journal of American Folklore*. Gentry handed down her tales to daughter Maud Gentry Long (1893–1984), who continued telling them. She recorded her repertory for the Library of Congress in 1947.

In 1935, Marshall Ward, a student at Appalachian State Teachers College in Boone, North Carolina, met Richard Chase, who was looking for old folk songs. Ward informed Chase of the existence of "old stories handed down from generation to generation … mostly about a boy named Jack and his two brothers, Will and Tom" (Chase, vii). Chase began to visit Watauga County, collecting tales and then rewriting them and other variants collected in southwest Virginia as eighteen narratives in *The Jack Tales*. The book included black-and-white drawings by Berkley Williams, Jr., of Jack in various settings. It became extremely popular and has continuously been in print since its publication in 1943, going through at least thirty-eight printings and becoming a favorite school and library reading, including reading aloud for children's programs. Chase himself became a revivalist performer of the tales, often touring for school and university programs. He tried to establish a center for **storytelling** in Watauga County, but the venture was defeated by local opposition to his presence.

Storytelling as an important form of traditional family entertainment and work diversion among farm families in Watauga and Avery counties continued into the late twentieth century. Chase's book and his subsequent *Grandfather Tales: American-English Folk Tales* (1948) provided a validation for the worth of the local tales. These probably led to the local genre terms "**Jack tales**" and "Grandfather tales," but also may have affected their form. School performances by local tellers became popular. Ray Hicks and Stanley Hicks became frequent school visitors, while Marshall Ward used the tales for teaching fifth grade at the Banner Elk Elementary School in Avery County. The storytelling revival and promotion of folk arts led to more festival appearances by these three local tellers. Other recent tradition bearers include Frank Proffitt, Jr., and Orville Hicks.

Ray Hicks (1922–2003) probably was the best known of the contemporary tellers of the Beech Mountain Jack tale. Celebrated in the media, adulated at the Jonesborough, Tennessee, National Storytelling Festival, and documented in film and video, Ray and his home on the lower slope of Beech Mountain became iconic representatives of old mountain ways, and his Jack tales became famous.

Although the styles of contemporary tellers of the Beech Mountain tale have striking differences, ranging from Marshall Ward's educational elaborations and Ray Hicks's idiosyncratic

digressions to Orville Hicks's more compact performances, all characterize the **trickster** Jack as a good-natured, laid-back hero, which certainly reflects local cultural norms. Often tellers preface their stories with comments on the importance of the tales to their family tradition and describe home contexts where they learned them. The Appalachian dialect of performances is especially distinct, using older verb forms such as *cloom* as the past tense of *climb* and "a-prefixing" to express intensive action (for example, "Jack was a-runnin"). While some recent analysis has stressed similarities to Chase as indicative of the influence of a written text, tellers such as Ray and Orville Hicks strongly deny influences from Chase's book.

The popularity of the Beech Mountain Jack tale has led to spin-offs in other media. Tom **Davenport** adapted "Jack and the Rich Man's Girl" into the film "Jack and the Dentist's Daughter" using an African American cast. Caldecott Medal-winning children's author Gale Haley wrote her own version of the tales. Ferrum College in Virginia and the arts center Appalshop in Kentucky have produced dramatic versions.

More recent scholarly attention has recognized the distribution of the traditional Jack tales outside of the area, downplaying the special nature of the local Beech Mountain tradition. However, the enduring appeal of the tales among a set of especially notable local tellers has led to important appreciation; Ray and Stanley Hicks won National Endowment for the Arts National Heritage Fellowships in 1983.

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Thomas McGowan

La Belle et la Bête (1946)

In his classic black-and-white film, *La Belle et la Bête* (*Beauty and the Beast*, 1946), the French artist, playwright, novelist, poet, and director Jean Cocteau claims to base his story on the eighteenth-century children's tale of the same name by Jeanne-Marie **Leprince de Beaumont**. However, several obvious differences between the alleged source and the film make it clear that this work emanates in large part from Cocteau's own imagination and embodies his visual aesthetic. The film is regarded as one of Cocteau's most important works, and it has influenced not only other filmmakers in France but also the **Walt Disney Company**'s rendition of *Beauty and the Beast* (1991).

Cocteau utilizes the basic plotlines of the **family** drama handed down from Leprince de Beaumont—the initial encounter between the Beast and Beauty's **father** when the merchant plucks a rose for his daughter, the girl's decision to save her father's life by entering the Beast's palace as a substitute for him, her uncertainty regarding the Beast's intentions, the Beast's near-demise when she fails to return from a visit to her family, and the ultimate **transformation** of the Beast into the handsome **Prince** who makes Beauty his bride. But the director transforms the story's impact with the addition of new characters and subplots, and shifts the focus away from the young woman's development onto the male characters, particularly their similarities and differences.

Jean Marais as La Bête and Josette Day as Belle in the 1946 French film *La Belle et la Bête*. [Lopert Pictures Corporation/Photofest]

Undoubtedly, the most important new character in the film is Beauty's handsome suitor, Avenant (whose name means "attractive" in French). This young man, played by Cocteau's longtime associate and lover, Jean Marais, is not an ideal match for Beauty despite his looks, inasmuch as he is a ruffian who attempts to force himself on his beloved in a near rape. Avenant's actions prefigure those of the Beast (also played by Jean Marais), who twice appears on the threshold of Beauty's bedroom covered with blood from the animals he has killed and eaten. The Beast's carnal instincts, first signaled in the film by a close-up of a mutilated doe, are an unmistakable sign of his potential to harm his beautiful prisoner. The Beast seems poised to carry out this threat each time he appears at Beauty's doorstep or carries her into her bedroom.

Furthermore, the film's conclusion, in which the Beast becomes the handsome Prince (again played by Jean Marais), contains a double lesson for **men**. First, Avenant is brought low. Acting on the assumption that if the Beast is no longer rich, he will lose his hold over Beauty, Avenant tries to break into the glass pavilion that houses the Beast's wealth. But this transgressive act, symbolic of Avenant's earlier attempted rape, brings about his own violent **death**: he is shot by an arrow from the bow of Diana, the goddess of chastity, who guards this spot. Dying, Avenant is transformed into an animal just at the moment when the Beast comes to life as a prince through Beauty's ministrations. In an unexpected twist, the gentlemanly Prince has the features of the handsome Avenant, while the treacherous Avenant now looks exactly like the Beast.

In these departures from Leprince de Beaumont's chaste version of the tale, Cocteau lays the emphasis on the dangerous and demeaning aspect of sexual desire, which can make a man a beast. At the same time, but in a less convincing manner, he asserts the more positive implication of the tale—that a man can become better through love. Instead of a lesson for **women**, emphasizing the benefits of self-sacrifice or the need to put aside a girlish attachment to the father in favor of a mature love relation, Cocteau's film may be read as a **cautionary tale** for men, urging against rough machismo and in favor of a civilized masculinity. However, as the conclusion of the film is both rapid and histrionic, and because the conventional, even dandyish Prince is so much less impressive than the Beast, many commentators have interpreted the film as a critique of heterosexuality.

Unlike Leprince de Beaumont's story, Cocteau's film is hardly a **fable** for children. Yet he begins *La Belle et la Bête* with a written preface asking his adult viewers to adopt the attitude of a child and suspend intellectual judgment as they watch the story unfold. He

hoped that the public would react to the film as if it were a compelling dream, accepting its surreal atmosphere and symbolic objects as elements of a different, but vital and valid world. Cocteau often spoke of creation as capturing a dream and argued that a work of art could make an impact without being completely understood.

Cocteau did not choose **Beauty and the Beast** as his subject because of its unreality, however. Cocteau capitalized on the fact that films can make the invisible visible, and he wanted to replace narrative with lived experience, making the filmgoer's experience of the film its own reality. In *La Belle et la Bête*, these aesthetic principles are especially evident in the mysterious, eerie interior of the Beast's castle, where disembodied arms holding chandeliers and decorative herms on the mantelpiece turn their eyes to follow Beauty's movements. If the artist is merely a servant of the mysterious forces within him, as Cocteau claimed, then this film about a forceful Beast harboring his secrets in a dark, inscrutable place may be understood as a mythical, yet ultimately "real" representation of Cocteau's own artistic process. *See also* Film and Video; Sex, Sexuality.

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Virginia E. Swain

Benavente, Jacinto (1866–1954)

Jacinto Benavente, the prolific, Nobel-Prize–winning Spanish playwright, composed a number of plays with fairy-tale themes. In 1909, he established a **theater** for children in Madrid, offering *El príncipe que todo lo aprendió en los libros* (*The Prince Who Learned Everything from Books*) as the opening production. This comedy features a young Don Quixote of a **prince** who travels through the world expecting things to be just as in fairy tales—with almost disastrous results. The play became a children's classic. This was followed by the one-act children's plays "Ganarse la vida" ("To Earn a Living," 1909) and "El nietecito" ("The Grandson," 1910), the latter based on Jacob and Wilhelm **Grimm**s' "Der alte Großvater und der Enkel" ("The Old Man and His Grandson," 1812). In 1919, he returned to children's themes with *La cenicienta* (**Cinderella**) and *Y va de cuento . . .* (*And Now a Story . . .*), the first based on Charles **Perrault** and the latter incorporating elements of various fairy tales. In 1934, he wrote his masterful *La novia de nieve* (*The Snow Bride*), which combines the Russian **motif** of the Snow Maiden (*Snegurochka*) with the plot of "**Sleeping Beauty**." Benavente injected into these plays a sometimes-whimsical element of social satire and political consciousness for the alert adults in the audience. Benavente also composed a number of plays for adults in which **king**s, **princess**es, magic, and mythical kingdoms serve his agenda of social and political commentary. Examples are *El dragón de fuego* (*Fire **Dragon***, 1904), *La escuela de las princesas* (*The School for Princesses*, 1909), and *La noche illuminada* (*A Night of Lights*, 1927).

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William Bernard McCarthy

Benfey, Theodor (1809–1881)

Theodor Benfey was a German scholar of Sanskrit who helped establish the discipline of comparative philology, and whose edition of the ***Panchatantra*** (1859) inspired a generation of folklorists interested in the migrations of tales. He was born in Göttingen in 1809 to a Jewish merchant family, and at the age of sixteen began his university studies, which he undertook at Göttingen and Munich. He earned a doctorate in 1828. In 1830, he moved to Frankfurt, in 1832 to Heidelberg, and in 1834 returned to Göttingen. During this time, his interests shifted from classical and Semitic languages to Sanskrit. His academic career moved slowly until 1848, when he converted to Christianity; he was then appointed associate and later full professor. His main publications include a grammar of Sanskrit (1852); his edition of the *Panchatantra* (1859) in two volumes, of which the first traced the diffusion of the book from India westward to Europe and offered studies of individual tales; and a history of linguistics and philology, *Geschichte der Sprachwissenschaft und orientalischen Philologie in Deutschland* (*History of Linguistics and Oriental Philology in Germany*, 1869). His papers are collected in the posthumous *Kleinere Schriften* (*Short Writings*, 1892). He also edited, for the three years of its life, a journal devoted to comparative philology, *Orient und Occident* (1862–65).

Benfey's importance for folktale studies lies in his work with the *Panchatantra* and his subsequent writings. He was so impressed by the wealth of narrative material in the Sanskrit tradition and especially the Buddhist resources (**Jātaka**s and other writings) that he came to see in them something close to the original of much European narrative folklore; this is the theory of Indian origins, of which he was the originator. He envisioned some material traveling through Tibet, via Buddhist channels, to the Mongols, and then carried by the Mongols to Europe at a later date (in the thirteenth and fourteenth centuries), but did make an exception for animal fable, which thanks to **Aesop** was clearly documented in the Greek tradition before the Sanskrit florescence. This theory held sway for a time, but was eventually abandoned in the face of growing evidence; Emmanuel Cosquin and Andrew **Lang** were two of the most effective critics. It may be noted, however, that in much of the medieval Arabic and Persian material that Benfey examined in the context of his comparative work, the trope of an Indian origin for fabulous tales is a given. ***See also*** South Asian Tales.

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Stephen Belcher

Bernard, Catherine (c. 1663–1712)

Born in Rouen to a wealthy Protestant family, French author Catherine Bernard produced works that reflect her familiarity with fashionable seventeenth-century intellectual society. Her first novel, *Frédéric de Sicile* (1680), though written in the literary style popular at the time, was unsuccessful. Bernard experienced more success after moving to Paris, where she wrote numerous prizewinning poems. She also published a short story, two plays, and three more historical novels, which were praised for their delicacy of emotions.

Bernard's fourth **novel**, *Inès de Cordoue* (1696), is noteworthy not only for its place in the tradition of works such as Madame de Lafayette's *La Princesse de Clèves* (1678), but also for featuring two original fairy tales. Set in the court of King Phillip II of Spain, the

novel centers around the admirers of the French-born queen who frequent her salons. One such **salon** features a competition in the composition of fairy tales between the work's hero-ine, Inès, and her rival, Léonore. Inès's composition "Le Prince Rosier" ("Prince Rosebush") tells the story of a cursed **princess** who falls in love with an enchanted rosebush. The rose-bush is transformed into a prince, who later ruins his hopes for a happy marriage to the princess by confessing a "slight weakness" for the queen of the Island of Youth. The prince asks fairies to return him to his flowery form to escape the princess's jealousy. The tale explains why roses give off the heady fragrance that would torment the unfortunate princess all of her life.

Léonore's composition "Riquet à la houppe" ("Riquet with the Tuft") is a variation on the **Beauty and the Beast** theme, exploring an encounter between a beautiful but dull-witted princess and a clever but hideous gnome. The story is similar to Charles **Perrault**'s tale of the same name, published in 1697: in both versions, Riquet helps the princess to find intelligence, under the condition that she eventually marry him. As in "Prince Rosebush," however, Bernard defies the conventional "happily ever after" ending. While in Perrault's tale, Riquet ultimately becomes handsome and beloved by his wife, in Bernard's tale, Riquet remains disgusting to the princess, who endures life in his underground kingdom only through frequent visits from her lover. When Riquet learns the truth, he transforms his wife's lover into a gnome identical to himself, and the bewildered princess spends the rest of her life unable to distinguish between the two. Léonore suggests slyly that the end is fit-ting, since lovers "nearly always become husbands" anyway.

Inès de Cordoue places Bernard in the tradition of the French *conteuses* like Marie-Catherine d'**Aulnoy** and Marie-Jeanne **Lhéritier de Villandon**, prolific authors of fairy tales during the 1690s. Scholars have also used this novel as evidence that the salon was one cru-cial source of fairy tales, pointing to educated women, rather than illiterate peasant women, as creators of these stories. ***See also*** French Tales.

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Elizabeth Wanning Harries

Beskow, Elsa (1874–1953)

Elsa Beskow was one of the most prominent authors and illustrators of Swedish **child-ren's literature** of her time. In her stories, she combines reality with fairy-tale characters, such as trolls, **elves**, **fairies**, **witch**es, and talking animals. Her picture-book **illustration**s of nature, especially the Swedish countryside and the forest, are classic. Beskow was a trained artist. Her detailed art nouveau illustrations, most likely inspired by Walter **Crane**'s draw-ings, offer detailed and decorative images of nature and bourgeois small-town life.

Beskow's first book, *Sagan om den lilla, lilla gumman* (*The Story of the Little*, *Little Old Lady*), appeared in 1897. Although her stories are regarded as representative of an idyllic period in Swedish children's literature, they caused controversy when they were first pub-lished. *Tomtebobarnen* (*The Little Elves of Elf Nook*, 1910) was criticized for being too intimidating for children. A prominent theme in Beskow's works concerns the relationships among children, animals, and enchanted nature. This theme is evident in Beskow's break-through work, *Puttes äfventyr i blåbärslandet* (*Peter in Blueberry Land*, 1901), which

advises young readers to show consideration for nature. The forest is described as a magical place, an image influenced by Nordic national Romanticism. Relationships between children young people and adults as well as independent children are depicted in *Pelles nya kläder* (*Pelle's New Suit,* 1912), a story that also emphasizes the importance of honest work. ***See also*** Childhood and Children; Nationalism.

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Elina Druker

Bettelheim, Bruno (1903–1990)

Bruno Bettelheim was an Austrian-born American psychiatrist and author of *The Uses of Enchantment* (1976). This neo-Freudian study and international bestseller has immensely influenced popular fairy-tale studies and the general public's appreciation of the fairy tale. In an introductory chapter and several more elaborate case studies, Bettelheim argues for the tales' therapeutic function and importance in childhood education. Like dreams, fairy tales address the subconscious of children and help the young deal with their unspoken fears and desires, such as sibling rivalry and oedipal conflicts ("**Beauty and the Beast**"), ambivalent feelings towards their parents ("**Snow White**"), or oral regression ("**Hansel and Gretel**"). According to Bettelheim, the fairy tale—because of its long **oral tradition**—possesses a unique healing and liberating power, which he thought contemporary **children's literature** lacked. Essential are the fairy tale's optimism and happy endings: the good are rewarded, and the bad cruelly punished. Children, who identify with the protagonist of the tale, will feel relieved and reassured that their problems can be similarly vanquished. Bettelheim warns against fairy-tale **illustration**s and the efforts of parents to explain the stories' deeper meaning since both may interfere with the child's fantasy and subconscious understanding of the fairy tale's message. The addition of an explicit **moral**, the presence of irony, and the deletion of vulgar elements gave Bettelheim cause to disapprove of most of Charles **Perrault**'s tales. He preferred instead the tales of Jacob and Wilhelm **Grimm**.

Bettelheim promoted fairy tales at a time when they were criticized by pedagogues and feminists. Although his study was influential, it came under fire immediately after its appearance. Bettelheim's methodology was criticized for being unscientific, biased, and even harmful to children. His generalizations about children's responses to fairy tales (disregarding varieties linked to sex, age, social and historical background) have been refuted by empirical studies by researchers such as Arthur Applebee, Basil Bernstein, and Patricia Guérin Thomas. Moreover, Bettelheim was reproached for his ignorance of other fairy-tale scholarship, particularly on the genesis of the Grimms' collection and the sociohistorical context in which the tales originated. His scientific ethos was questioned by critics such as Alan **Dundes**, who pointed out the striking congruencies between *The Uses of Enchantment* and previous psychoanalytic studies, most notably Julius Heuscher's *Psychiatric Study of Fairy Tales* (1963). Others, such as Jack **Zipes** and Maria Tatar, objected to Bettelheim's moralistic approach to fairy tales and to his use of the Freudian idea of reversal, which often leads to blaming the victim, usually women and children. ***See also*** Freud, Sigmund; Psychological Approaches; Trauma and Therapy.

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Vanessa Joosen

Bible, Bible Tale

Bible tales derive largely from two sources: mythological traditions and oral/folk traditions. The former is largely confined to tales or talelike stories appearing within the canonical scriptures, and the latter develops in extracanonical tales. Mythological tales preserved in the Bible are often variations of other ancient **myth**s common in much of the Near East, whereas Bible tales originating in folk traditions tend to arise within individual communities and continue to develop as a dynamic form of **storytelling** in modern times.

Most of the mythological material in the Bible that can be categorized as tales is found within the first eleven chapters of Genesis. They involve a level of interaction between humans, divine beings, half-divine creatures, and talking animals that one normally encounters in fairy tales. The tale of the Garden of Eden (Gen. 2.4–3.24) is a clear example of this, as Adam and Eve have direct conversations with God; a talking serpent plays the role of a **trickster**; God fashions **clothing** for his human creations; and God assigns a cherubim with a flaming sword to guard the tree of life in Eden. In the tale of the tower of Babel (Gen. 11.1–10), God descends from heaven to explore a city, only to feel threatened by the people's seemingly limitless abilities. God's response is to magically multiply the only language of the people into a myriad of tongues and scatter them over the earth. There is a bit of irony in Yahweh's performance as a trickster god, for the inhabitants of the city had built their tower as part of a plan to avoid being scattered over the earth.

The tale of Noah and the world flood (Gen. 6–9) has close parallels with other ancient deluge stories, such as those found in the Akkadian **epic**s of Atrahasis and **Gilgamesh**. The most striking fantastical elements of this tale include the Nephilim (a half-divine race of giants parented by women and angels), a box-shaped boat containing examples of every nonmarine species, a worldwide flood, and animal **magic helper**s (a raven and dove). The pseudepigraphic Ethiopic Book of Enoch expands the origins and gruesome crimes of the antediluvian Nephilim into a tale of its own. Extracanonical and apocryphal texts provide a rich source of Bible tales that are often of a legendary nature.

Modern Bible tales also have the quality of **legend**. Often preserved through **oral tradition** (but also recorded in forms such as children's Bibles), these tales typically add supplementary material to biblical stories. In modern variations of the tale of Noah, people mock him for building his ark. This event is absent from the Genesis account, but it would ring true to modern people who feel their faith is mocked in a secular world. The dynamic oral tradition of Bible tales adapts biblical stories to make them relevant and familiar to new audiences. *See also* Etiologic Tale; Religious Tale; Saint's Legend.

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R. Seth C. Knox

La bibliothèque bleue

During the seventeenth and the eighteenth centuries, a wealth of cheaply printed **chap-book**s circulated first in a number of cities and then throughout the rural areas of France. These sold for the equivalent of a few cents by peddlers traveling from village to village. In the beginning of the seventeenth century, Nicolas Oudot, from Troyes in the Champagne area, invented them. They quickly became immensely popular in Normandy (Rouen and Caen), Paris, and Lyons. A century later, more than 150 printers in seventy different locations in France were printing those simple, cheaply produced, and poorly bound blue books, which, over time, shaped the mentalities of the economically disadvantaged and uneducated or less-educated people. This form of literature sold by peddlers is called in French *la bibliothèque bleue* ("blue," it is assumed, because of the cheap blue-gray paper that served as a cover).

If chapbooks were a source of contempt and mockery for an educated elite, they nonetheless touched a whole social group who had no access to erudite culture: farmers, small village notabilities, parishioners, artisans, and peasants. Books were rare and costly for underprivileged and mostly illiterate or semiliterate populations. The easily available, crudely illustrated volumes that made up *la bibliothèque bleue* were read many times during long winter evenings. Those who could not read listened to and memorized them, and the contents were even copied down by those who could write.

Borrowing from the great classics of literature as well as from folk culture, the rich corpus of *la bibliothèque bleue* provides insight into the popular culture of France's *Ancien Régime* and the imaginations of countless workers, craftsmen, peasants, merchants, and shopkeepers. Tales of chivalry and fairy tales were adapted from the rich repertoire of the fairy mythology and the pagan tales of marvels, as well as from the classic authors of **literary fairy tale**s. Charles **Perrault**'s fairy tales, originally published in 1697, appeared in chapbook editions as early as 1723, often featuring each tale in separate opuscules (smaller, minor works). Alongside "**Cinderella**," "**Blue Beard,**" and "**Puss in Boots**," Gargantua and **Till Eulenspiegel** were also popular heroes in those **adaptation**s written for the most part by anonymous authors. An even larger number of blue books were of a pseudoscientific nature: conduct books, almanacs, calendars, recipe books, and manuals; handbooks for cooking, gardening, and healing; and advice on how to find a wife, raise children, or grow medicinal herbs. Many contained a wealth of practical knowledge about nature and the human body. The largest portion of *la bibliothèque bleue* consisted of religious books faithful to the teachings of the Counter-Reformation. Books of hymns, lives of saints, or commentaries on the Gospels all were intended to exemplify the Christian moral values of faith, honesty, loyalty, and friendship.

In the nineteenth century, the printed press with daily and weekly newspapers and magazines offered other forms of instruction, entertainment, and evasion, and thus contributed to the progressive disappearance of *la bibliothèque bleue*.

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Claire L. Malarte-Feldman

Bilibin, Ivan (1876–1942)

Ivan Bilibin, who is generally regarded as the leading star of the Russian folk art movement at the beginning of the twentieth century, was born in Tarkhovka, not far from St.

Petersburg. **Art** studies under the great artist Il'ya Repin and the works of painter Viktor Vasnetsov, which were exhibited in 1898, had a crucial influence on Bilibin's choice of career. In 1898, he spent the summer in a remote village outside the city of Tver painting and reading Aleksandr **Afanas'ev**'s collection of Russian folktales. The watercolors he brought back with him attracted the attention of the government Department for the Production of State Documents, who wanted him to illustrate a series of Russian folktales. Among the tales, published between 1899 and 1902, were *Ivan-tsarevich, Zhar-ptitsa i sery volk* (*Ivan The Tsar's Son, the Firebird, and the Grey Wolf*); *Vasilisa prekasnaya* (*Vasilisa the Beautiful*); *Peryshko Finista yasna-sokola* (*The Feather of Finist the Falcon*); *Mariya Morevna*; *Tsarevna-Lyagushka* (*The Frog Princess*); and the lyrical *Belaya utochka* (*The White Duck*). He was invited to join *Mir iskusstva* (*World of Art*), a magazine and an artistic movement, founded in 1898, which mainly promoted the principles of art nouveau. From 1902 to 1904, Bilibin traveled in the Russian north, where he was fascinated with old wooden architecture and **folklore**. The influences are clearly to be seen in his **illustration**s for Aleksandr **Pushkin**'s *Skazka o care tsaltane* (*The Tale of Tsar Saltan*), which appeared in 1905. By now, Bilibin was also involved with set and costume design for the **theater**. His contribution in 1908 to the staging of Nikolai **Rimsky-Korsakov**'s opera *Zolotoi petushok* (*The Golden Cockerel*), based on Pushkin's fairy tale, became proof of his true mastery. The fact that he had illustrated the story a year earlier was probably significant.

Disappointed in the October Revolution of 1917 and wishing to experience something different, Bilibin went to Egypt in 1920, where he painted for the Greek colony. In 1925, he moved to Paris, where he devoted himself to decoration of private mansions and Orthodox churches. He also illustrated collections of Russian and French folktales. Eleven years later, his longing for Russia became too strong. Bilibin returned to his homeland in 1936 despite Stalin's increasing repression and was immediately appointed professor of graphic art at the Leningrad Institute. Along with the professorship, he continued to work for theatrical productions and illustrated a collection of heroic tales.

Bilibin's style is considered as native to his land, a style that incorporates traditional Russians designs and motifs from the world in which he grew up. He also unites ornament with unexpected perspectives, and his fascination for Japanese print can be discerned. His unerring sense of place, the forests and mountains of old Russia, and his ability to bring a sense of reality into the imaginary make Bilibin simultaneously traditional and innovative.

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Janina Orlov

Birth

Birth is one of the many reproductive themes commonly found in folktales and fairy tales. The rich variety of plot devices demonstrates the persistence of a global preoccupation with understanding and controlling human fertility. Modern medical science may have unraveled many secrets of the procreative process, but superstition, magic, divine intervention, folk remedy, prayer, and trickery have a long and diverse cultural history as aids to procuring healthy sons and daughters. In many tales, birth validates marital unions and elevates both men and women within social and religious orders. Conversely, problems with conception,

Illustration by Dora Polster for "The Juniper Tree" from *Deutsche Märchen gesammelt durch die Brüder Grimm*, ed. M. Thilo-Luyken (Ebenhausen bei München: Langewiesche-Brandt, 1916; n.p.: Brentano's, n.d.), 184.

superfecundity, unusual pregnancies, maternal **death**, and the delivery of extraordinary offspring signal domestic conflict, lowering status, and necessitating intervention.

Birth in Folktales

Many **folktale**s with birth **motif**s have their roots in ancient creation **myth**s and **legend**s that venerate females for their ability to perform the supreme act of childbearing. These powerful **women** include Semmersuaq of Eskimo lore, Princess Pari in Korean legend, and the **sisters** in the Acoma tribe's "Emerging into the Upper World." **Etiologic tale**s frequently use unusual births to explain the origin of natural phenomena. Examples include the emergence of the Japanese islands in "Izamani and Iganaki," appetite in the West African "Anansi Gives Nyame a Child," and the oddest species on the planet in "How Platypuses Came to Australia." Birth narratives from antiquity employ unusual pregnancies and magical conceptions to herald the arrival of warriors and heroes. A childless **queen** conceives after eating only a portion of the **infertility** remedy intended for her in the Indian tale, "Prince Half-a-Son." Though deformed, her child makes the most of his physical condition, besting his **brothers** and winning the **king**'s crown and the maiden in the end. In Hadland Davis's telling of "Issun-Boshi," a tiny warrior is born to poor and elderly parents; neither his unusual birth nor diminutive stature prevent him from defeating demons, winning a wife, and bringing wealth to his family.

Birth motifs may function as a metaphor for a spiritual or emotional awakening as characters fall, burrow, and push their way through openings to assume new identities and responsibilities. In the Inuit tale "Kakuarshuk," the lonely heroine digs her way to the other side of the world where she endures both physical and emotional torment before becoming a **mother**. However, the vast majority of folktales assume that birth naturally follows **marriage** with the goal of cementing unions and producing heirs. Completion of the reproductive cycle in folk narratives assures the protection of parents in old age as well as a secure future for the **family**, tribe, or kingdom. It is also common to find that folktales identify parents by lineage or vocation since these factors determine social status and marriageability. In the Indian tale "Parwati and the Beggar-Man," a high-ranking Brahman's primary parenting duty is to find suitable husbands for his daughters; when one rejects his aid and selects a beggar outside her class, she is disowned. Often marriage beyond the confines of a proscribed community or class has negative consequences for resulting children; these difficulties are commonly overcome through divine intervention or personal struggle. In the Czech folktale "The Three Golden Hairs," a king commits many crimes as he tries in vain

to prevent the marriage of his only daughter to a charcoal-burner's son; the intervention of the boy's godmother and his own brave deeds secure his survival. From the Himalayas comes Kim Narayan's retelling of "The Floating Flower," a tale in which an adopted son's station at birth makes him unsuitable to take his **father**'s crown; his true identity proves that he can assume his birthright. Many marriages succeed despite differences over rank, and both maids and gardeners are able to transcend their stations at birth and marry well, subverting social and economic expectations.

The harsh realities of preindustrial societies also meant that mothers died in childbirth. In the folktale context, this scenario sets the stage for cruel stepmothers, jealous siblings, passive fathers, and valiant survivors. The Russian tales of **Baba Yaga** recount the trials of a young girl whose mother's death and father's remarriage require that she outwit her cruel stepmother through kind and clever attentions to a repulsive witch. "The Frog Maiden" is a Burmese tale of an animal-daughter beloved by her mother but cruelly taunted by her stepmother and sisters. The Sudanese tale "Achol and Her Adoptive Lioness Mother" recounts the life of a girl who is abandoned in the wilderness by her half-brothers, only to find a loving surrogate mother in a devoted lioness.

Twins, multiple births, and too many mouths to feed are reproductive problems that receive a variety of treatments based on cultural and religious attitudes. The introduction to the Norwegian tale "East o' the Sun and West o' the Moon" describes the increased burden placed a family's resources by a surfeit of children. In the Greek tale "Mundig," an infertile wife asks a dervish for a child only to be given so many chickpea babies that she is driven to destroy them; all but one die before she salvages a son to put to work around the farm. The multiple births that open Ludwig Bechstein's "Nine Children at One Time" compel a woman toward evil; she is in such fear of her husband's reaction to her brood that she arranges their murder and is punished for it. But twin sons can also be regarded as an abundance of riches. In the Hebrew tale "The Blessings of a Hidden Saint" and Italo Calvino's Italian "Monkey Palace," competition threatens to divide twins brothers, though in the end they are handsomely rewarded for their mutual love and respect.

Finally there is no greater shame for a folktale couple than to fail at childbearing. In the classic context, the inability to give birth is yet another narrative obstacle to tackle and overcome.

Birth in Literary Fairy Tales

Since the genre's earliest beginnings, pregnancy and childbirth have figured regularly in the **literary fairy tale**. Representations of birth tend to center on four general themes. First, classical fairy tales often begin with reference to a royal couple's infertility, which is cured by a marvelous intervention (the goodwill of a kind **fairy**; some form of bartering on the part of wishful parents or family members; an oracle-like consultation or revelation in a dream; etc.). By way of example, one-quarter of Marie-Catherine d'**Aulnoy**'s tales and one-third of those by Henriette-Julie de Castelnau, Comtesse de **Murat** open with an infertile couple. Second, from the earliest medieval tales to more recent postmodernist variants, pregnancy and childbirth are frequently inflected with a narrative stress on desire and obstacles to desire whether physical or material. In Marie-Jeanne **Lhéritier de Villandon**'s "Discrete Princess or the Adventures of Finette," for instance, three sisters are locked in a tower to protect their virtue. Finette's two sisters each succumb to the seductions of the cunning

prince called Rich-Craft and quickly find themselves pregnant. In other tales, the fate of the soon-to-be born child is negatively influenced by the mother's uncontrollable cravings during pregnancy (for example, Giambattista **Basile**'s "Petrosinella" and d'Aulnoy's "White Cat"). From Giovan Francesco **Straparola**'s "Tebaldo" to Jacob and Wilhelm **Grimm**'s "All Fur," and Anne **Sexton**'s "Briar Rose," **incest** similarly presents itself as one of the most insidious desires and often carries with it concerns about birth and bloodlines. Third, pregnancy and birth are frequently marked by **gender** preferences. Little girls seem to be born most frequently to fairy-tale queens. Scholarship, particularly on the late seventeenth-century French fairy tale, has consistently demonstrated the ways in which female-centered narratives—the strategic function of the birth of girls in fairy tales—is part of larger concerns surrounding gender politics in the private and public spheres of the periods in which the tales were written. Finally, monstrosity at birth or shortly following birth is frequently a theme associated with fairy tales in which childbirth and fertility are featured. D'Aulnoy's "Prince Marcassin" and "Babiole" suggest, for example, the power of ill-intentioned fairies to transform and torment the newborn, who will then spend the remainder of the narrative overcoming the obstacles of their monstrous form to find love.

Violence and suffering are often associated with pregnancy and childbirth, particularly in early stories. In d'Aulnoy's tales pregnant women are locked in towers or tormented by vicious fairies ("The Beneficient Frog" and "The Spring Princess"). Others die miserably in childbirth ("Fortunée"). Later tales, such as the Grimm's "Juniper Tree," create direct intersections between **blood** and birth when an infertile woman cuts her finger and makes a **wish** upon the blood that falls on the new snow: "If only I had a child as red as blood and as white as snow."

As this bloody precursor to childbirth in the Grimm's often-brutal tales suggest, fairy-tale births are frequently connected to the specific aesthetics of the fairy tale at specific moments in time. For example, recent scholarship has explored the ways in which tales written before the seventeenth century tend to focus on passive representations of women and their reproductive bodies. In a medieval variant of "Sleeping Beauty," *Perceforest* (c. 1337–44), Zelladine is raped in her sleep and is awakened only with her newborn child sucks on her finger and removes the splinter that had put her to sleep. In seventeenth-century Italy, Basile's "Sun, Moon, and Talia" in *Lo cunto de le cunti* (*The Tale of Tales*, 1634–36) describes a similar somnolent pregnancy, which results instead in twins. Moreover, the frame story of *The Tale of Tales* centers on the cravings of a pregnant woman who, in the last tale of the collection, is buried alive still with child. In these early tales (authored most often by men), pregnancy is generally represented in tandem with a narrative of disempowerment; mothers-to-be have little say over their own bodies. By the late seventeenth century, however, discourses of birth appear to shift to include a new valorization of the female reproductive body and its abilities to trouble existing power structures. As the eighteenth century approached, representations of pregnancy and birth were often bifurcated in ways that either reflect the parodic turn in the tale (mocking, in the case of Jean-Jacques Rousseau's "The Queen Fantasque," the breakneck speed at which children are conceived and born in earlier tales) or in ways that de-emphasize reproduction and **sexuality** more generally in favor of the instructive socialization of young girls in the years leading up to their eventual marriage (for example, the absence of pregnancy and childbirth in tales such as Jeanne-Marie **Leprince de Beaumont**'s "Beauty and the Beast"). It is in the postmodern, feminist rewritings of more traditional tales by writers such as Margaret

Atwood and Angela **Carter** that female protagonists take full control of their own fertility and sensual desire. ***See also*** Animal Bride, Animal Groom; Changeling; Childhood and Children; Feminist Tales; Postmodernism.

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Joanna Beall and Holly Tucker

Bland, Edith. *See* Nesbit, E.

Das blaue Licht (1932)

Directed by Leni Riefenstahl, *Das blaue Licht* (*The Blue Light*, 1932) is a film evocation of the German folklore tradition (though not related to the **Grimm** tale of that name) using visual language more than verbal to tell a tale of treasure lost and found.

In the 1920s, former dancer Leni Riefenstahl became an established international star through roles in mountain films such as *Die weiße Hölle von Piz Palü* (*The White Hell of Piz Palu*, directed by Arnold Fanck, 1929). Having thus learned something of filmmaking, she desired to move away from Fanck's realist narratives in modern settings and instead create a romantic **legend** in harmony with the beauty and purity of the Dolomite mountains. This aspiration led to *The Blue Light*.

Coscripted with Marxist writer Béla **Balázs**, the film shows how, long ago, in a poor mountain village called Santa Maria, the inhabitants see blue rays emanating from a perilous peak at every full moon. Young men, drawn to reach it, fall and die; only Junta, a persecuted outcast (Riefenstahl), knows a way up. One day she is followed, and her secret route discovered. Scaling the peak, villagers find a cavern filled with crystals—the source of the reflected blue light—that bring wealth to Santa Maria. Horrified by the desecration, Junta loses her footing and plunges to her **death**, to be commemorated over the years as the savior of the village.

Thematically, the film is more complex and contradictory than legends from the **oral tradition**. Junta's self-imposed mission to guard the crystals foreshadows later environmental concerns, while raising a political question about the private hoarding of assets that could benefit society. Similarly, when Junta is alive, the villagers cast stones and bar her from the church; but when she is dead they venerate her **memory**.

Equally important to Riefenstahl were the visuals, her initial impetus. She constantly downplayed dialogue and sought to build the mood and tell the tale by finding, or creating, beautiful black-and-white images: sunlight on waterfall spray; Junta in silhouette climbing a sheer rock face, backlit by the moon; reflections in shimmering water; lanterns carried

through the dark; mist rising; the sun's rays piercing trees; the long shadows of men on the move; the grizzled granite faces of the villagers; crystals scintillating in the cavern; and the moon slowly disappearing behind clouds.

The Blue Light brought Riefenstahl critical and commercial success. One of many who admired its technique was Adolf Hitler, who asked her to direct documentaries about two Nazi party rallies. The results, notably *Triumph des Willens* (*Triumph of the Will*, 1934), associated her name forever with Nazi propaganda. In the aftermath of World War II, Riefenstahl spent four years in military detention and was judged guilty of having had Nazi sympathies, after which she was unable to raise money for film production. She did however produce a reedited version of *The Blue Light*, under the new title *Die Hexe von Santa Maria* (*The **Witch** of Santa Maria*, 1952). ***See also*** Film and Video.

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Terry Staples

Block, Francesca Lia (1962–)

Francesca Lia Block is an American author of magic-realist novels and **adaptation**s of **myth**s and fairy tales. Block made her debut with *Weetzie Bat* (1989), a bestselling young adult novel, followed by several sequels in which Block relocates fairy-tale elements, such as three **wish**es or a gingerbread house, to twentieth-century Los Angeles. The same setting is used for some stories in *The Rose and the Beast* (2000), Block's collection of nine fairy-tale adaptations. She establishes a contrast between the fairy-tale realm and harsh reality: in "Charm," **Sleeping Beauty** becomes a drug addict, stabbed with a needle by Old-Woman-Heroin; in "Wolf," **Little Red Riding Hood** murders her sexually abusive stepfather.

Although Block's language appears simple, her stories are not, often mixing several layers of reality, dream, and magic. Most tales are rewritten from the point of view of a female character, to which Block adds psychological depth: **Cinderella** toils hard and tells stories to silence the voices in her head, and Thumbelina's mother is overprotective because she has lost several babies. Female bonding is a central theme in all of Block's tales, as is the healing power of love and friendship. By contrast, traditional patterns and norms for **family**, **gender**, and identity are shown to be arbitrary and restrictive. ***See also*** Feminism; Feminist Tales; Gay and Lesbian Fairy Tales; Magical Realism; Young Adult Fiction.

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Vanessa Joosen

Blood

"The life of all flesh is its blood" (Lev. 17.14)—this hoary notion permeates **folklore**, from Homer to modern **wonder tale**s and **fairy tale**s. Because the life juice conspicuously

flows, wonder tales use it to depict life's streams and transitions—a central preoccupation in this genre absorbed with **initiation**.

Wonder tales depict blood flows in two basic guises. First, there is the theme of human incorporation through **cannibalism**, which mostly depicts the blood of **women** circulating down the generations. Indeed, wonder-tale heroines regularly incorporate, or otherwise inherit, the life juice of their elders. This pattern suggests that women bear the essence of life, manifest in blood, which (being of limited supply) must quit old women to invest younger ones.

Second, blood spills out in life crises, in sex-specific ways. Women present lifeblood on menarche, defloration, and giving **birth**; **men** relate to spilled blood in wars and hunts. In both cases, liminal periods show as enchantment, which is usually a blood condition. This is an important point. A pubertal maiden will fall into red-tinted enchantment (possibly asleep or otherwise alienated) in her **father**'s abode or else will appear shut in a tower/well/glass mountain, or yet she will be delivered to some lunar beast, such as a **dragon**. Moreover, virtually all brides undergo blood-related enchantment after giving birth. Bridegrooms, on the other hand, fall into maternal regression while spilling blood. An animal bridegroom will slay every bride his mother brings him, or else will leave his bride and retreat to his **mother**'s realm in the otherworld, there to spend his days hunting (often wearing a blood-stained shirt). Newlywed **king**s—while the wife gives birth—retreat to war and exclusive communication with mother.

This means enchanted heroes and heroines are under the empire of their own blood, in the twofold sense that they are entangled in kin knots and actually shed blood (in sex-specific ways, as observed). Note one consequence: If enchantment is a lapse into both bleeding and kin confinement, then active married life and disenchantment are as one. Indeed, not only does the disenchanting kiss of Prince Charming involve "reaping the fruits of love" (to use Giambattista **Basile**'s florid expression from "Sun, Moon, and Talia"), but maidens, to disenchant a snake **prince**, eventually share his bed, too.

Because blood is at the core of initiation in wonder tales, and myriad themes build on it, blood enchantment is variously expressed. In other words, there is blood symbolism in wonder tales, and awareness of this is requisite. One foremost blood image is flowers. The connection is evident in the constant semantic convergence between *flow* and *flower* (English), *fluer* and *fleur* (French), *fluir* and *flor* (Portuguese), and *Blut* and *Blüte* (German). Along this semantic drift, any wonder-tale maiden associated with flowers is marked to see her blood flow. Beauty's request of a rose seals her fate to marry the Beast; **Little Red Riding Hood** is often laden with flowers as she enters the forest house, there to join a **werewolf** or **wolf** in bed; and another flowery maiden, Brier Rose (that is, **Sleeping Beauty**), pricks a finger at age fifteen, then falls asleep until the elected husband passes through her blooming flowers to, literally, deflower her (to which both Basile and independent oral versions testify).

These examples actually show two other symbols. One is finger slashing. Just as Brier Rose's pricked finger foreshadows defloration, so does the pricked finger of **Snow White**'s mother presage conception. The other is blushing sleep. Enchanted Sleeping Beauty displays carnation cheeks and coral lips, just as Snow White presents red cheeks.

Although redness as a rule connotes blood, it need not appear. In another trend, both enclosure in round structures (such as towers and wells) and display of disheveled **hair** (or shaggy furs) are constant images of bloody enchantment. Both sets of images converge in maiden abductions by dragons (or serpents, or werewolves, or cognate figures). Dragons, indeed, belong in a host of lunar figures standing for cyclic time. Such figures unify the dynamics of

sloughing snakes, alternating werewolves, moon phases, and women's menstrual cycles under the common idea of renewal through **death**. In this view, periodic bleeding amounts to skin shifting and to enchantment, understood as death-in-life, followed by renascence. This is why pubertal heroines appear wearing beastly cloaks, are absconded by dragons or werewolves, or else turned into snakes and the like, whereas disenchantment happens in the guise of hair grooming and combing, shedding of ragged cloaks or furs, exiting a dragon's lair/body/shape—and, of course, defloration. Muteness and blindness are also forms of enchantment, and heroines so afflicted intimate blood one way or the other.

The centrality of blood abides in Angela **Carter**'s postmodern rewriting of fairy tales. In this universe, Snow White, on fading out of existence into white snow, leaves behind a defloration bloodstain and a rose. Similarly, Red Riding Hood is white as snow insofar as she does not bleed; but the shawl granny hands down to her is as red as the blood she must spill and is also "the colour of poppies, the colour of sacrifices, the colour of her menses" (Carter, "The Company of Wolves"). In the same trend, it is after the dead mother transfuses her own blood to **Cinderella** that the latter can find a man ("Ashputtle or the Mother's Ghost"). And Carter's rendering of the **Bluebeard** tale ("The Bloody Chamber" from her anthology of the same name) posits blood at the innermost core of the mysteries of **marriage**.

Overall, Carter's use of a stained key for transposing immemorial themes into tales for modern times is true to the initiation pattern of wonder tales, and it establishes creative **transformation** between heretofore wonder tales and postmodern fairy tales. Because blood conspicuously flows, tales—old and new—use it to say "transitions" with flowers. ***See also*** Animal Bride, Animal Groom; Gender; Postmodernism; Sex, Sexuality.

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Francisco Vaz da Silva

Bluebeard

First appearing as "La barbe bleue" in Charles **Perrault**'s *Histoires ou contes du temps passé* (*Stories or Tales of Times Past,* 1697), the story of "Bluebeard" is in the cycle known as Maiden-Killer (ATU 312). In Perrault's tale, a wealthy serial murderer of wives puts his latest spouse to a test of obedience by giving her the key to a **forbidden room** but admonishing her not to enter. Driven by curiosity, she unlocks the door to discover a bloody chamber filled with the remains of her predecessors. When she drops the key in horror, the indelible bloodstain ultimately betrays her trespass. Her brothers rescue her and kill Bluebeard. Theses theme of prohibition and **transgression**, the fatal effects of curiosity, and the questioning of the happily-ever-after view of **marriage** form the staple of critical reception that continues to spin off rewritings and **adaptation**s.

Perrault's tale was widely translated and retold. Available as early as 1760 in German, "Bluebeard" appeared across the European continent in collections from England to Russia. Although Jacob and Wilhelm **Grimm** included it in the 1812 volume of their *Kinder- und Hausmärhcne* (*Children's and Household Tales*), they subsequently abandoned it as too

French. Later editions of Grimms' tales reflected two narrative strands: the clever girl's triumph in "Der Räuberbräutigam" ("The Robber Bridegroom") and "Fitchers Vogel" ("Fitcher's Bird") and the dire consequences of female curiosity in "Marienkind" ("The Virgin Mary's Child").

Folklorists account for variants of "Bluebeard" from Catalonia to Iceland, Greece to Puerto Rico and even the West Indies. The contents of the forbidden chamber may be dead previous wives, bodies of unspecified **gender**, body parts, a **prince**, and in one **variant**, the portal to hell. The indelible **blood**stain may mark a key ("Bluebeard"), an egg ("Fitcher's Bird"), or occasionally a ball or rose. Sundry helpers or her own resourcefulness effects the rescue of the endangered maiden. The various versions remain relatively stable in the presence of the bloody chamber, the breaking of a taboo, and the deliverance of the woman.

There has been wide speculation on Perrault's sources. Many scholars suggest the **ballad**s of maiden kidnappers circulating in Europe in the sixteenth century or the "Mr. Fox" tale in England. Others believe Perrault, who wrote hagiographies, may have been inspired by the St. Gilda **legend** recounting how the sixth-century saint revived the beheaded Tryphine, slain by her husband Comorre/Cunmar when he discovered she was with child. (Interestingly, the vignette for "Bluebeard" in the first edition of Perrault's *Stories* resembles the popular iconography of female martyrdoms, and a 1704 fresco in a chapel dedicated to St. Tryphine in St. Nicolas de Bieuzy shows six scenes from Perrault's story). The most commonly cited source is the historic figure of Gilles de Rais (1404–40), a one-time comrade-in-arms to Joan of Arc (he was also a notorious pederast and murdered more than 140 children). This interpretation gained currency with the late Romantic revival of de Rais as a literary figure. Still others focus on the title of the tale and cite explanations of the name. In the sixteenth century, "Barbe-bleue" signified a man with a raven black beard, a seducer of **women**; the Grimms speculated that Bluebeard, in search of a cure for his blue beard, bathed in vats of blood for medicinal purposes.

Stories about sinister spouses, forbidden knowledge gained at great cost, and the effects of female curiosity have many mythical, biblical, and literary precursors in Western civilization. Bluebeard's wife has sisters in Eve, Lot's wife, Psyche, and Pandora. Forbidden-chamber stories are also common: in Giambattista Basile's *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36), Princess Marchetta may enter any room but the one for which she holds the key, and Prince Agib, in the *Arabian Nights*, has 100 keys to 100 doors and may open all, save the golden one. One critic suggests a link between the murderous Bluebeard and **King** Shahriyar from that Arabian collection, although it was not available in French until seven years after Perrault's work.

"Bluebeard" has experienced a rich tradition in the performance and visual arts. Premiered in 1789 as an **opera** by Michel-Jean Sedaine and André Ernest Modeste Grétry, the "Bluebeard" libretto continued to inspire adaptations and other works throughout the nineteenth and twentieth centuries. Maurice **Maeterlinck**'s 1899 play *Ariane et Barbe-bleue* inspired operas by Paul Dukas (1907) and Béla **Bartók** (1918), which in turn inspired Pina Bausch's ballet of 1977. Numerous plays appeared, starting with Ludwig **Tieck**'s *Ritter Blaubart* (*Knight Bluebeard*) in 1797. The tale even came to the United States in the form of musicals and melodramas from England. Between 1785 and 1815, "Bluebeard" took sixth in the number of stagings in the five principal American theatrical centers, with 163 performances. (These required extensive costuming and set designs, reflecting the **illustration** history of the tale with a scimitar-wielding, pantalooned "foreigner.") Sometimes the

material was parodied, as is evidenced by a number of highly popular German comedies; sometimes its proscriptive allure castigating female curiosity was exploited, as in the nineteenth-century American *tableaux vivants* emphasizing scenes of the duly punished curious women and their passive submission to death. Bluebeard has even made it to the silver screen, as early as 1901 with Georges **Méliès**'s nine-minute, silent comic version, in 1947 with Charlie Chaplin's *Monsieur Verdoux,* and in numerous other **Bluebeard films**.

One major aspect of the tale—the focus on the female's breaking of the taboo rather than the serial crimes of the husband—has been the fulcrum of feminist rewritings. Perhaps the most characteristic and influential postmodern and feminist fairy-tale retellings are the title stories of Angela **Carter**'s *The Bloody Chamber* (1979) and Margaret **Atwood**'s *Bluebeard's Egg* (1983). *See also* Dance; Feminism; Feminist Tales; Punishment and Reward.

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Shawn C. Jarvis

Bluebeard Films

The traffic between fairy tales and films has always been heavy, but the **Bluebeard** story has made its way with unprecedented speed and reliability into cinematic culture. Unlike "**Snow White**" or "The Little Mermaid," "Bluebeard" appears in adult features ranging from romantic comedies to *film noir* and seems just as much at ease in the mode of burlesque slapstick as high horror. Seductive and barbaric, charismatic and deceptive, charming and secretive, the character creates melodrama and mystery wherever he goes. His wife, by turns curious and shrewd, anxious and nervous, or crafty and sly, is driven by a desire for forbidden knowledge about her husband and his past. "Bluebeard" deviates from the fairy-tale norm by beginning with marriage rather than ending with it. It explores the dark side of the social institution, showing how it can be haunted by the threat of murder.

That the Bluebeard story lends itself to the medium of cinema becomes evident not only from the frequency of its **adaptation** but also from its early appearance on screen. Georges **Méliès**, perhaps under the influence of Jacques Offenbach's 1866 operetta *Barbe-Bleue*, capitalized on opportunities for comic inflections of the horror story in his 1901 film. Méliès himself played the film's Bluebeard, who perishes in the end under the swords of the wife's **brothers**. The film ends with high-spirited verve in multiple marriages, after the dead wives are resurrected by a goblin who provides suitable marriage partners for all seven of the now-merry widows.

A precursor of cinematic horror plots, the Bluebeard story gives us a killer who is propelled by psychotic rage, the abject victims of his frenzied compulsion to repeat, a "final girl" who either saves herself or arranges her own rescue, and the classic "terrible place" that harbors grisly evidence of the killer's derangement. Yet Bluebeard remained the stuff of comedy until the 1940s, with two versions of the witty and theatrical *Bluebeard's Eighth Wife* made in 1923 and 1938—the latter by Ernst Lubitsch. It was only during the war era that Hollywood began to take Bluebeard seriously, recycling the story in ways that are not always easy to detect.

In the 1940s, Hollywood began staging endless variations on the anxiety and excitement attending marriage to a stranger. This was, after all, a time of social crisis, when women were marrying men who were real strangers (soldiers anxious to take vows before going off to war) and when it was dawning on women that the men to whom they were married had become strangers (soldiers who had experienced the dark horrors of combat). Bluebeard provided the perfect plot apparatus for working through marital crises experienced by men and women whose lives had been unsettled by the war.

David Niven and Claudette Colbert in the 1938 film *Bluebeard's Eighth Wife*. [Paramount Pictures/Photofest]

The proliferation of Bluebeard films in the 1940s, beginning with Alfred Hitchcock's *Rebecca* (1940) through George Cukor's *Gaslight* (1944) to Fritz Lang's *Secret beyond the Door* (1948), is mirrored in the multiple titles used to designate them: "paranoid woman's film," "wife-in-distress cycle," "woman-plus-habitation," "gaslight genre," and "Freudian feminist melodrama." What is new about these films is their emphasis on the woman as investigator and her commitment to finding the key to the mystery of her husband's behavior, even as she is menaced by the threat of murder. Active and adventurous, Bluebeard's wife becomes a sleuth with Freudian flair, "a love-smitten analyst playing a dream detective," as Dr. Peterson is called in Hitchcock's *Spellbound* (1945).

Cukor's *Gaslight*, with Ingrid Bergman in the role of the beleaguered Paula, explicitly refers to the Bluebeard story in its opening scenes and builds its plot on the tension between terror and desire that characterizes Bluebeard films. Lang's *Secret beyond the Door* shows the wife as Freudian analyst, asking herself "What goes on in his mind?" and worrying about why her husband keeps that mind "locked." To solve the mystery of Mark's strange behavior, Celia must probe and reveal her husband's secrets, undoing the harm done by childhood trauma. If Lang's *Secret beyond the Door* emphasized the role of the wife as analyst, other films like Hitchcock's *Notorious* (1946) position the wife as professional investigator, a sleuth who uses her investigative skills to get to the bottom of a mystery even as she succumbs to the charms of her coconspirator.

If Bluebeard's wife dominates films of the 1940s, her husband emerges as something of a cultural hero in movies of the postwar era, with Charlie Chaplin's *Monsieur Verdoux* (1947) setting the tone. He portrays a man who, even when he murders, does so for the sake of a higher cause. Hitchcock's *Shadow of a Doubt* (1943) takes up the same themes, with a

murderer who may be less sympathetic, but who manages to bring glamour and excitement to small-town America.

Bluebeard's reputation as a lady-killer in both senses of the term was emphasized in a remarkable series of films that engage with the relationship between artistic creativity and sexual performance. An artist who needs **violence** to reinvigorate his art, the Bluebeard figures in Edgar G. Ulmer's *Bluebeard* (1944), Peter Godfrey's *The Two Mrs. Carrolls* (1947), and Edward Dmytryk's *Bluebeard* (1972) are all charismatic characters for whom the sacrifice of beautiful women becomes the necessary condition for creative success.

Jane Campion's ***The Piano*** (1993), like many Bluebeard films, was not explicitly planned as a reworking of the Bluebeard story, although Campion quickly became aware of how powerfully the film had guided her scriptwriting. Campion offers a feminist critique of the Bluebeard story by reversing the roles of the characters, with a wife who harbors a secret and a husband who is driven by curiosity and the desire for mastery. *The Piano* unsettles the **gender** roles delegated to husband and wife in the Bluebeard story and reconfigures the nexus of desire, passion, trust, and betrayal embedded in the story. It is joined by many other films ranging from Helma Sanders-Brahms's *Deutschland, bleiche Mutter* (*Germany, Pale Mother,* 1980) to Zhang Yimou's *Dà hóng dēnglóng gāogāo guà* (*Raise the Red Lantern*, 1991) that alter, adapt, transform, and borrow from a folktale that helps us with the cultural work of understanding what can go wrong in marriages. ***See also*** Feminism; Feminist Tales; Film and Video; Freud, Sigmund; Opera.

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Maria Tatar

The Blue Light. See Das blaue Licht

Bly, Robert (1926–)

Major American poet and translator Robert Bly is also the author of the bestselling *Iron John: A Book about Men* (1990), which explicates the fairy tale "Iron John" and inspired the late twentieth-century men's movement in the United States. In this and subsequent books, Bly spells out mythopoetic interpretations of fairy tales, finding in them a key to understanding psychosocial struggles, especially as played out in American society. "Iron John" is thus a tale about the male's need to reclaim the inner "wild man" to secure his psychic health in the face (or wake) of the women's movement. In an important critique, Jack **Zipes** argues that Bly appropriates the tale to create a new **myth** rather than interpreting the tale in accordance with the historical circumstances of the tale's production.

Bly's *The Sibling Society* (1996) identifies an increasing repudiation of authority figures as a problem in both Western and non-Western culture. Here Bly turns to "Jack and the Beanstalk" to examine the problematic situation of living in a fatherless society and to critique a consumer culture whose rampant appetites are akin to those of the Giant. Bly also

invokes the Hindu myth of Ganesha's creation as a worthwhile study of father-son relations. *The Maiden King*, which Bly published in 1998 with coauthor and longtime collaborator Marion Woodman, draws from the Russian tale "The Maiden Czar" to promote the psychosocial value of uniting archetypally masculine and feminine principles. ***See also*** Archetype; Father; Feminism; Men; Women.

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Lori Schroeder Haslem

Boccaccio, Giovanni (1313–1375)

The Italian writer and humanist Giovanni Boccaccio authored significant works in virtually all genres. His masterwork, the *Decameron* (1349–50), a framed **novella** collection, greatly influenced European storytelling. The **frame narrative**, modeled on Eastern collections such as the ***Arabian Nights***, recounts the ravages of the plague (the Black Death of 1348), from which a group of ten noble youths take refuge in the countryside outside Florence and console themselves in **storytelling**. The influences on Boccaccio's work were multiple, including, as for many medieval authors, popular folktales and fairy tales. It was in the stories of fortune, love, and human enterprise of the *Decameron* that these traditions entered full force into Italian narrative.

In particular, the tales of Day 2, dedicated to the workings of fortune, and Day 5, love stories with happy endings, often incorporate structural elements of the fairy tale. Tale 2.3, for example, is a rags-to-riches story of three **brothers**, sons of messer Tebaldo of Florence; and "Andreuccio of Perugia" (2.5) includes a tripartite series of trials. Others include "Giletta of Nerbona" (3.9), which features a savvy young woman who works a difficult situation to her advantage. The last tale, "Griselda and the Marquis of Saluzzo" (10.10), combines **motif**s common to the **Cinderella** and **Beauty and the Beast tale type**s and found later rewritings in the work of Geoffrey **Chaucer**, Giambattista **Basile**, and Charles **Perrault**. ***See also*** Italian Tales; Middle Ages; Pasolini, Pier Paolo.

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Nancy Canepa

Böhl de Faber, Cecilia (1796–1877)

Born in Switzerland of a Spanish-Irish mother and a German father, Cecilia Böhl de Faber—who used the pen name Fernán Caballero—is one of the great **women** writers of nineteenth-century Spain. Having spent most of her life in Andalusia (southern Spain), she became steeped in that province's **oral tradition**s and her interest in national **folklore** led her to give written form and legitimacy to many of the Spanish **folktales** and **fairy tales** of her time.

Although many of her stories originally appeared in literary magazines and newspapers, she collected them and released them in two important books: *Cuentos y poesías populares andaluzas* (*Popular Andalusian Tales and Poems,* 1859) and *Cuentos de encantamiento*

(*Stories of Enchantment,* 1877). Both have ties to tales that exist in other Western cultures and countries. *Popular Andalusian Tales and Poems* contains an important preface in which Böhl de Faber makes reference to the "inexhaustible popular muse," that is, the oral traditions from which she gathered the nuclei of her stories, fashioned and reworked to her literary tastes. In the same preface, she states: "The mine [Andalusia] from which we have dug these precious materials is not the only one in existence; each province, each town, each village has its own, and they are beginning to be worked." On a lesser scale she was a collector like the brothers **Grimm**, and credit is due her for making the first methodical attempt in modern times to begin preserving the rich vein of **Spanish tales** as envisioned by Juan **Valera**.

Popular Andalusian Tales and Poems contains stories reflecting Spanish **variant**s of the European folktale tradition. "Las ánimas" ("The Souls in Purgatory") is a variant of **tale type** ATU 501, The Three Old Spinning Women, and stands as an example of her adaptation of traditional folktales found in other cultures. "The Souls in Purgatory" is especially reminiscent of a **spinning** tale by the Brothers Grimm, "Die drei Spinnerinnen" ("The Three Spinners," 1819). In Böhl de Faber's version, a hapless girl must please a wealthy gentleman, and in the Grimms' tale she must please a queen, but in both versions three supernatural helpers come to the girl's aid. In Grimms' tale, the helpers take the form of three deformed women representing fortuitous intervention or possibly female solidarity, whereas in Böhl de Faber's variant they appear as three souls from purgatory, suggesting faith in salvation.

In another tale, "Juan Soldado" (literally, "John Soldier"), the title character leaves the military with very little recompense after many years of faithful service to his king. However, because of the soldier's generosity to Saint Peter and Jesus, Christ rewards him in such a manner that he is able to fill his knapsack with anything, at will, thereby thwarting **devil**s big and small and, in the end, browbeating Saint Peter to enter heaven. "Juan Holgado y la Muerte" ("Juan Holgado and Death") draws on the tale type of godfather-death (ATU 332) that is found in Grimm, Antonio de **Trueba**'s work, and other European tale collections. The tale relates the adventures of a bumpkin-turned-doctor as a result of his pact with **death**. "La suegra del diablo" ("The Devil's Mother-in-Law") is the story of a lazy girl whose mother exclaims in frustration when her daughter mentions marriage, "I hope to God you marry the devil!" Lo and behold, shortly thereafter, the evil one appears in disguise, woos the girl, and they do indeed marry. However, it is to his eternal regret, as his mother-in-law bests him by capturing him in a bottle.

In *Stories of Enchantment*, Böhl de Faber continued to make her own contributions to the genres and tale types populating the European folktale tradition. "La niña de los tres maridos" ("The Girl with Three Husbands") and "Bella-Flor" ("Lovely-Flower") are tales with a strong moral thrust. The first tells of a headstrong daughter who outwits her **father**, and the second features a talking horse and holds that virtue and goodness will be rewarded. "El pájaro de la verdad" ("The Bird of Truth") is a much more substantial tale that shares elements with Eustache Le Noble's "L'oiseau de vérité" ("The Bird of Truth," 1700) and to a lesser extent "De drei Vügelkens" ("The Three Little Birds," 1815) from the Grimms' collection. Central to Böhl de Faber's version is that nobody can kill the Bird of Truth because it cannot die, and if it cannot die, the truth cannot die. "Los deseos" ("The Wishes") is a variation on Charles **Perrault**'s "Les souhaits ridicules" ("The Foolish Wishes," 1693), and includes the incident of the sausage attaching itself to the angry wife's nose.

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Robert M. Fedorchek

Bolte, Johannes (1858–1937)

Johannes Bolte was a German scholar who represented in his time a new generation of narrative scholarship. Bolte's studies in Berlin and Leipzig embraced not only classical philology and archeology but also German literature, especially that of the sixteenth and seventeenth centuries. His expertise in diverse disciplines and genres and his knowledge of both folk traditions and literature—coupled with his comparative methodology—enabled him to make significant contributions to the comparative study of folktales and their **motif**s.

A prolific scholar, Bolte published many important works, including editions of sixteenth-century jestbooks and humorous tales that paved the way for new research on these genres. His most momentous work, however, is found in the annotations to Jacob and Wilhelm **Grimm**'s fairy tales that he published in collaboration with the Slavic scholar Jiří **Polívka**. Published in five volumes between 1913 and 1932, the *Anmerkungen zu den Kinder- und Hausmärchen der Brüder Grimm* (*Annotations to Grimms' Children's and Household Tales*) significantly expands the Grimms' own annotations by further documenting sources and international **variant**s of the brothers' tales. This was especially critical at the time, when scholars practicing the **historic-geographic method** were interested in documenting **tale type**s and tracking their **diffusion**. In a broader context, however, the work's importance lies in its serving as a foundational resource for the comparative study of European folktales.

During his career of nearly sixty years, Bolte also served as president of the Berliner Vereins für Volkskunde (Berlin Society for Folklore) and edited the *Zeitschrift des Vereins für Volkskunde* (*Journal of the Society for Folklore*). His distinguished scholarship earned him membership in the Preußische Akademie der Wissenschaften (Prussian Academy of Sciences). ***See also*** Köhler, Reinhold.

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Donald Haase

Bonardi, Luigi. *See* Malerba, Luigi

Boratav, Pertev Naili (1907–1998)

A renowned theorist and dedicated teacher of Turkish **folklore**, Pertev Naili Boratav founded folkloristics as an academic discipline in Turkey. Boratav's attempts to institutionalize folklore were misunderstood by extremist nationalists, who accused him of disseminating socialist ideas and forced his move to Paris in 1952. Boratav's folktale research was shaped by his professors Georges Dumézil and Fuad Köprülü and by the writings of Arnold van Gennep. In his study of the epic *Köroğlu* (1931), Boratav considered the sociohistorical factors that shaped the work as well as its **performance**.

In *Halk hikayeleri halk hikayeciliği* (*Folk Narratives and Folk Narration*, 1946), Boratav deals with the composition and performance of *hikaye*, a narrative form of prose and poetry. Not widely known among English-speaking folklorists, Boratav's book on the *hikaye* anticipates the study of folklore as performance. Modifying the methodology of Antti **Aarne**, Boratav and coauthor Wolfram Eberhard published *Typen türkischer Volksmärchen* (*Types of the Turkish Folktale,* 1953), a major contribution to the classification of Turkish folktales. Whereas Aarne aimed at an overarching classification of international folklore texts, Eberhard and Boratav argued that folklorists could pursue cross-cultural research only after understanding the materials of a particular culture. Boratav published numerous editions of folklore texts, studies of **oral tradition,** and works on method and theory in folklore. His important books on Turkish tales have been translated into European languages.

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Hande Birkalan-Gedik

Borges, Jorge Luis (1899–1986)

Jorge Luis Borges was an Argentinean writer of **poetry**, essays, and short stories who drew inspiration from **myth** and the tales of many different cultures and traditions. One of the most important books resonating within his work is the ***Arabian Nights***. Most famous for his story collections *Ficciones* (*Fictions,* 1944) and *El Aleph* (*The Aleph,* 1949), both of which can be described as literature of the fantastic, Borges is also well known for short stories such as "Las ruinas circulares" ("The Circular Ruins," 1941), "Pierre Menard, autor del Quijote" ("Pierre Menard, Author of the *Quixote*," 1941), and "El jardín de senderos que se bifurcan" ("The Garden of the Forking Paths," 1941). His poetry, which he wrote over a sixty-year period, is less well-known, but considered by many to be some of his best work.

One of the most innovative writers of Latin American fiction and poetry, and an early practitioner of **magical realism**, Borges exerted a powerful force in reforming the Spanish language. His prose is precise, compact, and direct, at times deceptively simple, yet abounds in psychological and philosophical subtlety as well as the frequent use of **archetype**, **intertextuality**, and **frame narrative**. Throughout his career as a writer, Borges maintained a consistent interest in a number of topics. These concerns can be characterized as falling into two general categories. The first is a love of things Argentine, such as the country's great plains, the Pampa, and their cowboys (called gauchos), whose proximity to **death** Borges often portrays, and which seems to have fascinated him. Despite Borges's fascination with the Pampan landscape and its violent and elemental gauchos, his broader attraction to Argentine life and literature found its focus in Buenos Aires, a city he both loved and knew intimately and where he spent much of his life.

Borges's second enduring interest can be classified as philosophical and a likely precursor of **postmodernism**, though his thought ranges widely over metaphysics, history, religion, **art**, and literature. Borges was an erudite individual, and early on he gained a reputation as a difficult writer who wrote not for the masses but for a select few scholars or literary critics. Borges's short stories are nevertheless accessible to those willing to approach them

patiently, and they offer insight into the one of the most creative literary minds of the twentieth century. The persistent themes in his short stories (destiny, time, and infinity) occur throughout the entire corpus of his work. However, Borges avoids merely clothing ideas in literary format; instead, he carefully constructs tales whose plots flow relentlessly to their conclusion. His elegant integration of complex philosophical concerns and the striking artistic unity of his stories are testaments to his skill as a writer. ***See also*** Fantasy.

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Howard Giskin

Bošković-Stulli, Maja (1922–)

Maja Bošković-Stulli is a Croatian Slavic scholar, folklorist, and literary historian who collected and analyzed Croatian **folktale**s and folk songs, examined the stylistic differences between the **epic** and the lyric dominant forms, and studied **legend**s, fairy tales, **proverbs** and **riddle**s, all in historical, cultural, and geographical context. Bošković-Stulli published twenty-one books, many of them collections. She analyzed the characteristics of Croatian **oral tradition** in Dinaric, Adriatic-Mediterranean, Pannonian, central European areas, and in the border regions, especially those between Croatia and Slovenia with bilingual informants. She collected and analyzed texts from all Croatian dialects, including narratives of Croatians living in Bosnia, Hungary, Slovakia, and Moravia. Her work contributed to the development of contemporary folklore theory in Croatia. In addition, she interpreted works of Croatian writers and their intertwining with oral tradition.

Bošković-Stulli graduated in Belgrade in 1950 and received her doctorate in Zagreb in 1961. She worked at the Croatian Academy of and Arts from 1951 to 1952 and at the Institute of Ethnology and Folklore Research (formerly the Institute of Folk Art) in Zagreb from 1952 to 1979. For many years, she edited the Croatian ethnological journal *Narodna umjetnost* (*Folk Art*) and served on the editorial board of the international journal *Fabula*. She was among the founders of the International Society for Folk Narrative Research and took an active part in the *Enzyklopädie des Märchens* (*Encyclopedia of the Folktale*). One of her important books was a collection entitled *Kroatische Volksmärchen* (*Croatian Folktales,* 1975), written in German, which was later translated into Japanese. ***See also*** Slavic Tales.

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Mojca Ramšak

Brentano, Clemens (1778–1842)

Clemens Brentano, a German Romantic writer, is known both for his collection of folk songs and for his own fairy tales. Though he studied mining (in Halle), medicine (in Jena), and philosophy (in Göttingen, where he met his friend, later collaborator, and brother-in-law Achim von Arnim), Brentano's primary interest was literature. His novel *Godwi* (1801),

published under the pseudonym "Maria," combines a narrative in letters with interspersed poems, including his well-known ballad "Zu Bacharach am Rheine" ("Bacharch on the Rhein").

From 1804 to 1809, Brentano worked with Arnim in Heidelberg, editing the *Zeitung für Einsiedler* (*Journal for Hermits*) and the important collection of German folk songs, *Des Knaben Wunderhorn* (*The Boy's Magic Horn*, 1805–08), which was dedicated to Johann Wolfgang von **Goethe.** Arnim and Brentano hoped to "salvage" the songs as evidence of vanishing German traditions and as an antidote to contemporary German culture and to the Napoleonic invasions. They found written versions of these songs in old **broadside**s, medieval chronicles, Renaissance collections, and more recent compilations. Many of the songs that the **editors** claimed to have heard orally (marked as "mündlich") actually came from written sources as well, often with substantial changes and additions. They even included several poems written by Brentano, like "Großmutter Schlangenköchin" ("Grandmother the Snake Cook") and "Des Schneiders Feyerabend" ("The Tailor's Holiday"), because they believed his work captured the simple vocabulary, meter, and verse forms of traditional songs. Their aim was to reinvent an endangered tradition, though they did not attempt to include the music of the songs.

Their collection, as well as Arnim's long essay on folk songs in the first volume and Johann Gottfried Herder's theories, helped inspire the Brothers **Grimm** to begin **collecting** folktales. (The preface of the first edition of their ***Kinder- und Hausmärchen*** [*Children's and Household Tales*, 1812–15], echoes Arnim's essay in both content and imagery.) Brentano also corresponded with the Grimms about folktales, sending them examples he had gathered for his own projected collection. They sent him the first drafts of some of their tales in 1810, a manuscript eventually found in Brentano's papers in a monastery in Ölenberg in the early 1920s. This Ölenberg manuscript has been invaluable to scholars in tracing the editorial changes the Grimms made before publication.

Later in his career, Brentano turned to Christian themes and conservative, nationalistic, sometimes anti-Semitic politics. He resisted publication of his own **märchen**, fine examples of the Romantic-era fairy tale, and most of these appeared only after his death. *Italienische Märchen* (*Italian Fairy Tales*), begun in 1805, is an **adaptation** for children of tales from Giambattista **Basile**. *Rheinmärchen* (*Rhein Fairy Tales*), begun in 1809, combines an overarching tale of the heroic miller Radlauf with traditional **legend**s of the Lorelei and the river Rhine itself. A friend published two tales in the journal *Iris* in 1827, to Brentano's distress. In 1838, he himself published one tale adapted from Basile, "Gockel, Hinkel, und Gackeleia," in an expanded form, with lithographs from his own sketches. ***See also*** German Tales.

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Elizabeth Wanning Harries

Brentano-von Arnim, Bettina. *See* Arnim, Bettina von

Brier Rose. *See* Sleeping Beauty

Briggs, Katharine M. (1898–1980)

Collector, belletrist, novelist, anthologist, and raconteur, Katharine M. Briggs was best known for her many volumes about fairy lore and British folktales in general. The daughter

of the watercolorist Ernest Briggs, Katharine grew up in London and Perthshire, and was among the first to receive the bachelor's degree from St. Margaret's Hall Oxford (in 1921). After her service in World War II, she returned to Oxford and finished her doctor of philosophy degree in 1952.

With her two sisters, she created a theatrical troupe that traveled in rural England and Scotland. They performed in mime, dramatized short plays based on ballads and fairy legends, and adapted the *commedia delle' arte* (comedy of humors) for countryside presentations.

Most of her voluminous literary production had to do with fairy lore: plays, poems, and finally the well-received *Anatomy of Puck: An Examination of Fairy Beliefs Among Shakespeare's Contemporaries and Successors* (1959). She was awarded a doctor of letters from Oxford in 1965, having published a number of scholarly studies as well as children's books. She is best known for the four-volume *Dictionary of British Folk-Tales in the English Language* (1970–71).

Briggs lived for many years with her sisters at the Barn House, Burford, Oxfordshire, along with many cats. Her house was a mecca for visiting folklorists. She worked long and hard to organize and to stabilize the British Folklore Society, serving in many capacities, culminating in the presidency for three years. ***See also*** Faerie and Fairy Lore.

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Roger D. Abrahams

Broadside

Printed sheets of paper pasted publicly and sold in the streets, the broadside was one of the most common forms of distribution of news, tales, and **ballad**s in Europe from the sixteenth to the nineteenth centuries. While a printed medium, the informal editing and printing processes allowed more variation than in most written works.

Broadsides were one of the earliest forms of popular print media. Traditionally limited to works printed on a single, one-sided page, broadsides arose in Europe in the late fifteenth century with the development of the printing press, which made duplication easy, quick, and cheap. Sheets printed on both sides or folded into booklike form are distinguished as "broadsheets." Typically broadsides included not only text but also illustrations and were distributed with two main purposes: to inform and to entertain. As a means of disseminating information, broadsides were used for the official publication of information such as royal edicts or legal announcements, for the spread of religious teachings and accounts of miracles, for the dissemination of news about wars or distant events, and for political rhetoric such as campaign speeches. In this way, the broadside was the ancestor to both newspaper and pamphlet.

In terms of entertainment, broadsides played an important role in the development of mass culture. Broadsides, especially in England, frequently would be distributed with lyrics to ballads or popular songs drawing on folktale material. These lyrics could be learned by the public and thus enter the common repertoire. Many ballads achieved wide distribution through this format. While the broadside was not a medium in which folktales per se were generally disseminated, it does frequently reference popular **legend**s, **religious tale**s, **saint's legend**s, **jest**s, and other forms. ***See also*** Chapbook.

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B. Grantham Aldred

Brontë, Charlotte (1816–1855)

English author Charlotte Brontë, best known for her novel *Jane Eyre* (1847), was the oldest of three sisters, all of whom became novelists. Practically every Brontë biographer has told the story of how twelve toy soldiers stimulated the creativity of four motherless children. Charlotte and her brother Branwell competed as chief animators of figures they entrusted to the *Arabian Nights* genii called called Tallii (Charlotte), Branni (Branwell), Emmii (Emily), and Annii (Anne), whose magical might fuelled the collaborative narratives that ensued.

The romances that the Brontë sisters published in 1847 retain traces of these youthful collaborations. But Charlotte's *Jane Eyre* appealed to Victorian readers more than Anne's realistic *Agnes Grey* or Emily's eerie *Wuthering Heights* because—despite its lightning bolts, ominous dreams, and disembodied voices—the **novel** steadily domesticates its supernaturalism. Its reliance on traditional fairy tales such as "**Cinderella**," "**Bluebeard**," and "**Beauty and the Beast**" aids this domestication. Jane is immediately cast as an orphaned stepchild. She is denied the approval of a **mother** who prefers her dull children to the imaginative cinder-waif she degrades. It is Rochester who shares Jane's grasp of fairy lore by identifying her with England's vanished "little people" and by disguising himself as a godmotherly gypsy *vielle*. Although he plays Bluebeard by barring the room that holds the shards of his married past, he also impersonates Jeanne-Marie **Leprince de Beaumont**'s Beast when he welcomes Jane's frank answer to his question, "Do you think me handsome?" and when, at the novel's end, he gratefully allows her to "rehumanize" a torpid, shaggy creature. ***See also*** Faerie and Fairy Lore; Forbidden Room.

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U. C. Knoepflmacher

Brothers

The German proverb "Brothers love one another like knife points" finds countless illustrations in folktales from around the world. Folkloric evidence suggests that rivalry between siblings of the same **gender** is a nearly universal condition. Competition between brothers constitutes an archetypal building block in **myth** and **folklore**. The account of the mortal feud between Cain and Abel is among the best known of all scriptural stories; furthermore, the narrative widely considered to be the world's oldest surviving fairy tale, "Anpu and Bata" from Egypt (thirteenth century BCE), is constructed around the conflict between two brothers.

Diverse problems contribute to the discord among brothers in folklore. Principal among these are disputes over an inheritance and competition for a bride. Many folktales reflect an inheritance tradition based on primogeniture, where the oldest son is the expected sole heir. However, in fairy tales he nearly always fails to fulfill the conditions set by the father, as

does the second oldest (typically there are three contestants); the youngest brother, against all expectations, gains the prize.

Folktales of type ATU 402, The Animal Bride, recorded in **variant**s from around the world, provide relevant examples. Typically, to determine his heir, a **father** assigns a series of tasks to his three sons. The youngest, aided by a **magic helper** in animal form, wins each contest, much to the dismay of his father and brothers, all of whom consider him to be a **simpleton**. In the end, the youngest brother's helper (in truth an enchanted **princess**) turns into a beautiful human bride. Similarly, folktales of type ATU 551, Water of Life, also with international distribution, tell of an ailing father who sends his three sons on a quest for a remedy, promising his kingdom to the one who succeeds. The older brothers fail, usually because of pride, whereas the youngest one brings home the required item, thus securing his father's blessing and legacy.

Another **tale type** featuring a reversal of traditional expectations is the widely distributed family of **Puss in Boots** tales (ATU 545B). Best known in Charles **Perrault**'s version "Le maitre chat ou le chat botté" ("The Master Cat, or Puss in Boots"), this tale typically begins with the death of a father and the unequal distribution of his estate. As Perrault relates, the oldest brother receives the father's mill, the second a donkey, and the third a **cat**. Dismayed, the youngest bemoans the fact that his older brothers can join forces and earn a living from their inheritance, whereas his share is seemingly worthless. However, in good fairy-tale fashion, the cat becomes an extraordinary helper, who through trickery and magic leads his once-disadvantaged master to wealth, power, and **marriage** to a princess.

Competition for the same bride is the foremost conflict in many fairy tales about brothers. Here too it is virtually always the youngest brother who emerges victorious. Typical are tales of type ATU 610, The Healing Fruits, of which the opening episode in "Der Vogel Greif" ("The Griffin") by Jacob and Wilhelm **Grimm** is exemplary. A **king** promises his daughter to any man who can cure her of a severe illness. Three brothers make the attempt with an offering of their finest apples. The oldest, underway to the castle, is asked by a mysterious stranger what his basket contains, to which he replies, "Frog's legs." Upon arrival, he discovers that his sarcastic remark has come true. Similarly, the second brother tells the stranger that his basket is filled with hog bristles, and his lie also comes true. The youngest brother tries his luck as well, telling the old man that he is carrying apples to cure the princess. His naïve response comes true, and following additional adventures he marries the princess and becomes king.

In many fairy tales, fraternal rivalry extends into adulthood. One of the world's most widely distributed tales, ATU 613, The Two Travelers (Truth and Falsehood), often features two brothers, one of whom represents good, the other evil. Giambattista **Basile**'s introduction of the two characters, in his tale "Li dui fratielle" ("The Two Brothers"), is typical: "Marcuccio and Parmiero are two brothers, the one rich and wicked, the other poor and virtuous." In these tales, the evil brother temporarily gains the upper hand, but through magic intervention and good luck, the virtuous brother always prevails.

Similarly, in one of the best-known of all **trickster** tales, ATU 1535, The Rich and the Poor Farmer, the antagonists are often adult brothers, sometimes curiously having the same name, as in Hans Christian **Andersen**'s "Lille Claus og store Claus" ("Little Claus and Big Claus") or its Norwegian counterpart from the collection of Peter Christen **Asbjørnsen** and Jørgen **Moe**, "Store-Per og Vesle-Per" ("Big Peter and Little Peter"). This tale opens with a wealthy farmer abusing his impoverished brother. However, the victim quickly turns the wealthy man's greed against him, not only impoverishing him, but ultimately causing his **death**.

Similarly, tale type ATU 954, The Forty Thieves (Ali Baba), known from the *Arabian Nights*, begins with a description of two married brothers, one rich and selfish, the other poor and virtuous. The poor brother, Ali Baba, by chance discovers a **thieves**' treasure cave that can be opened with the magic command "Open, Sesame!" and takes enough wealth from it to meet his family's needs. With time, his envious brother also learns the secret and sneaks into the cave. But, overcome with greed, he forgets the magic word; the thieves catch him inside and kill him.

Denoting the rigid gender roles of most traditional cultures, there are relatively few conflicts between opposite-sexed siblings in folktales. Sisters often cooperate with and support their brothers, as exemplified in the well-known tales of type ATU 327A, **Hansel and Gretel**; ATU 450, Little Brother and Little Sister; and ATU 451, The Maiden Who Seeks Her Brothers. Conversely, the famous tale "**Blue Beard**" (ATU 312, Maiden-Killer), best known in Perrault's version "La barbe bleue," depicts a young woman captured by a serial killer. Her brothers rescue her at the last minute. *See also* Egyptian Tales; Family; Sisters; Twins.
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D. L. Ashliman

Brothers Grimm. *See* Grimm, Jacob; Grimm, Wilhelm; *Kinder- und Hausmärchen*

Brothers Grimm in Biopics

In the screen appearances of Wilhelm and Jacob **Grimm** as characters, they are always shown as brothers, but beyond that there is no attempt to be totally faithful to their documented biographies.

Despite its title, *The Wonderful World of the Brothers Grimm* (directed by Henry Levin and George Pal, 1962) is not primarily about the Grimms. It is about Cinerama, a then-new cinematographic process that was trying to attract people away from **television** by showing films on a screen that was not simply wide (ninety feet from edge to edge) but also curved. In a Cinerama film, the director's job was to exploit the system's ability to make the audience feel like they are at the very heart of the action.

Matt Damon starring as Will Grimm with Monica Bellucci as Queen Mirror in the 2005 movie *The Brothers Grimm*. [Dimension Films/Miramax Films/Photofest]

The narrative of this particular Cinerama drama revolves round two German brothers who have financial problems because one of them, Wilhelm, has a growing family to maintain. Against their will, they earn money by researching a local duke's family history: Wilhelm would rather be out collecting tales from people and writing them down for the next generation; solemn long-term bachelor Jacob, feeling the first stirrings of romance, would prefer to focus on the object of his affections.

Within this context, there arise dramatizations of three tales that Wilhelm is shown as either hearing and recording, or telling to children. Their content does not relate particularly to the Grimms' lives. The tales are chosen because they offer Cineramic fun and excitement. In "The Dancing **Princess**" (Grimms' "Die zertanzten Schuhe," or "The Worn-Out Dancing Shoes," with twelve princesses), a **king** wants to know what his daughter does every night, and he promises her hand in **marriage** to the first man to find out. In another story, Wilhelm himself plays one of his characters—a cobbler with a deadline problem, in "The Cobbler and the Elves" (from Grimms' "Die Wichtelmänner," or "The Elves")—with Puppetoons (wooden models animated frame by frame) as the **elves**. Finally, an old woman tells him the story of "The Singing Bone" (Grimms' "Der singende Knochen") with its vainglorious knight, ill-treated servant, and fire-breathing **dragon**.

While listening to this, Wilhelm becomes ill, and in his delirium has a vision of Rumpelstiltskin and other as-yet-uncollected characters, all begging him to capture their stories before it is too late. At this, he recovers quickly and produces several books of tales, while Jacob writes about subjects more likely to pay the bills. At the end, Wilhelm is publicly honored, and Jacob rekindles his old flame.

In the following decade, Jacob and Wilhelm transferred from the largest screen to the smallest, singing and dancing their way through the 1977 family-oriented U.S. television musical *Once Upon a Brothers Grimm* (directed by Norman Campbell). Passing through a forest, the brothers disagree about the relationship between the tales they have collected and the world about them: Jacob proclaims, in song, that, "Life is not a fairy tale." This debate is then fleshed out by the gradual appearance, in the forest, of a host of familiar Grimm characters, including eight dancing princesses (played by the Los Angeles Ballet Company), Rumpelstiltskin, the Bremen Town musicians, **Hansel and Gretel**, **Little Red Riding Hood,** and many others. After these encounters (and being turned into a swan), Jacob changes his tune: now, "Life can be a fairy tale."

The major film inspired by this duo, *The Brothers Grimm* (directed by Terry Gilliam, 2005), likewise presents them as contrasts, but this time Jake is the one who first begins to take the **oral tradition** seriously. They are no longer scholars; they have become hucksters, making a living by charging credulous villagers high rates for capturing ghosts—ghosts that they themselves have created.

The film posits a time when local oral traditions and beliefs are being displaced by nineteenth-century print-based national culture—but the old world is not quite dead yet. When the brothers are employed to unmask what is believed to be another group of scammers, who keep sending a wolfman to abduct girls from a village, Will is simply impressed by how well funded their rivals seem. However, Jake realizes that what they are dealing with, in the forest of moving trees and the castle of the sleeping Thuringian **queen**, is not a fake product of mechanical wizardry, but authentic enchantment. What ultimately saves them from defeat at the hands of the evil queen is their subliminal knowledge of the rules of the game, imbibed with their mother's milk. Even Will comes to realize that he knows where

he is. "You can stop this! You know the story!" he shouts at Jake in a moment of danger. At the climax, their pursuer Cavaldi has the same perception: "Wait! I know this story. The spell can be broken with a kiss of true love—but it must be true love, otherwise it will be the kiss of death!"

Along the way, the dialogue invokes a myriad of tales (not every one necessarily from Grimm): "Jack and the Beanstalk," "Little Red Riding Hood," "**Cinderella**," "Hansel and Gretel," "**Snow White**," "**The Frog King**," "The Gingerbread Man"—even "The Princess on the Pea" (one of Hans Christian **Andersen**'s). Through its conclusion, the film validates the notion that these and other folktales contain truths of many kinds and sets up a future in which, it is implied, Will and Jake will return to being scholars and seek to preserve the nascent nation's oral heritage—though not till they have settled the question of whether either of them can pass the test and be worthy to claim the fair Angelica, who taught them how to get through the enchanted forest.

The Grimms' other film appearance is literally a walk-on part. It occurs in ***Ever After*** (directed by Andy Tennant, 1998), which approaches the same issue—fairy-tale truth—from a different angle. Arriving at an imposing palace, the Grimms are ushered in to see an elderly queen who tells them she admires their collection of folktales—except "Cinderella." In response, one brother acknowledges that Charles **Perrault**'s version, with its fairy godmother and pumpkins (not found in Grimm) is preferred by some; and the other raises the old question of whether Cinderella's **shoe**s were made of glass or fur. This prompts the queen to say she can settle that question immediately, and she produces a slipper made of glass. Through this slipper, and a portrait of a young woman, the audience is taken into the sixteenth century and the story of Danielle, her father, his new wife, the new wife's two daughters, the royal **prince**, and Leonardo da Vinci. At the end of the film, it transpires that the queen offering this revision is Danielle's own great-great-granddaughter. The Grimms leave the castle with her last words echoing in their ears: "The point is that Cinderella and her prince were not mere rumors . . . they did indeed live." What the Grimms intend to do with this kind of truth is not clear; as the credits roll, they enter their carriage and drive off without a word. ***See also*** Andersen, Hans Christian, in Biopics; Cinderella Films; Film and Video.

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Terry Staples

Broumas, Olga (1949–)

Born and raised in the Greek island of Syros, the poet and translator Olga Broumas came to the United States in 1967 with the Fulbright program to study architecture at the University of Pennsylvania. Immediately following, she received a master of fine arts degree in creative writing with a minor in dance from the University of Oregon. In 1982, she earned a massage therapist license, a skill that she combines with the teaching of **poetry** and creative writing.

Broumas published her first book in Greek at the age of eighteen (*Anisychies* [*Anxieties*, 1967]), after which she began to write and publish her poetry in English. With her first poetry collection, *Beginning with O* (1977), Broumas won the Yale Series of Younger Poets Award, the first nonnative speaker of English to receive this honor. She has published several major collections of poetry, which were collectively published in *Rave: Poems 1975–1999* (1999). She has also translated into English poems from the Greek poet and Nobel laureate Odysseas Elytis (her most recent effort being *Eros, Eros, Eros: Selected and Last Poems*, 1998).

Well-known fairy tales with female protagonists have been one of the inspirational sources for Broumas's poetry. The poems "**Beauty and the Beast**," "**Cinderella**," "**Rapunzel**," "**Sleeping Beauty**," "Rumpelstiltskin," "**Little Red Riding Hood**," and "**Snow White**" in *Beginning with O* offer a contemporary lyrical transformation of classical fairy tales and sometimes explicitly invoke the fairy-tale poetry published by Anne **Sexton** in *Transformations* (1971). For Broumas, the tales become a vehicle to express her feminist and lesbian views and demonstrate her own idea of women's role in society. "Cinderella," for instance, is a metaphor of "a woman alone/in a house of men." The unlucky victim heroine, who calls herself "a woman coopted by promises," prefers to return to her prior situation, back to the ashes, to escape from her unfulfilled life in the royal chambers. The poem "Sleeping Beauty" can be read in the context of Broumas's openly lesbian views. Amidst the "City-center, mid-traffic" a woman awakens another woman—the poem's speaker—from her sleep with a "public kiss" that "shocked the pedestrians." In "Little Red Riding Hood" and "Snow White," Broumas thematizes the mother-daughter relationship. In "Little Red Riding Hood," the heroine would return to her "Mother, landscape / of [her] heart"; and in "Snow White," the daughter asks to be received again by her mother. Generally, a hedonistic style and erotic scenes characterize Broumas's poetry, as clearly demonstrated in the poems "Beauty and the Beast," "Rapunzel," and "Rumpelstiltskin." ***See also*** Erotic Tales; Gay and Lesbian Fairy Tales; Sex, Sexuality.

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Maria Kaliambou

Browne, Anthony (1946–)

Anthony Browne is a British artist, illustrator, and author of picture books. He is the winner of several Kate Greenaway Medals and the Hans Christian Andersen Award for illustration in 2000. While his picture books range from humorous, everyday stories to surrealistic dreamlike narratives expressing the innermost feelings and fears of young children, many of them contain fairy-tale images and connotations. The forest is his favorite setting, and a variety of fairy-tale figures appear mysteriously in the backgrounds. He uses familiar fairy-tale motifs such as magic mirrors in *Through the Magic Mirror* (1976) and **transformation**s in *Piggybook* (1986), employing mostly visual means to convey the sense of the supernatural.

One of Browne's earliest works was *Hansel and Gretel* (1981) in which images add a significant new dimension to the story. Not only do the interiors, including an electric bulb and a television set, create a stunning contrast to the fairy-tale atmosphere of the forest and the witch's house, but the obvious similarity of the stepmother and the witch, enhanced by

several pictorial devices, suggests a different, rather symbolic interpretation of the story. The stepmother, hardly characterized in the verbal narrative of the Brothers **Grimm** other than as being wicked, is in Browne's version presented as vain and selfish. Her rich garments and luxury objects contradict the verbal statements of the family's poverty. The book is a superb example of an artist's creative approach to illustrating a traditional fairy tale.

In *The Tunnel* (1989), perhaps Browne's best book, he offers a more refined variation on the **Hansel and Gretel** theme. While employing an original plot in a contemporary setting, the book evokes the fairy tale with the motif of a sacrificial girl rescuing her brother. It also contains a multitude of visual details alluding to **Little Red Riding Hood** in the girl's attire, and to a generic tale of a child entering an enchanted forest. Interestingly, the source of the evil enchantment is never featured, which prompts a sense of an internal rather than external landscape.

One of Browne's most recent books, *Into the Forest* (2004), already by its title suggests a further exploration of the fairy-tale theme and setting. In it, Browne plays with **gender**, placing a boy in the traditional Little Red Riding Hood role; but more importantly, he lets his protagonist meet characters from a number of well-known fairy tales, without naming them, thus inviting the reader into a game of recognition. In the imagery, he uses abundant self-quotations providing pleasurable recollections for an experienced Browne reader. A clever combination of color and black-and-white drawings hints at possible psychological interpretations and leave much to the reader's imagination. ***See also*** Illustration; Psychological Approaches.

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Maria Nikolajeva

Burnett, Frances Eliza Hodgson (1849–1924)

As an Englishwoman who became a best-selling writer after moving to the United States, Frances Eliza Hodgson Burnett not only capitalized on her knowledge of British social mores but also on texts she had memorized as a child. Prominent among these were fairy tales she shrewdly enlisted when, as "Mrs. Burnett" and mother of two sons, she followed her adult novels with even more successful juvenile texts. The two Burnett novels most widely read (and most frequently filmed) today, *The Secret Garden* (1911) and *A Little Princess* (1905), deftly naturalize and revitalize fairy tale **motif**s. "Sleeping Beauty" is evoked when Mary Lennox awakens both a dormant garden and a bedridden young "**prince**." "**Cinderella**" is recast when "**Princess** Sara" continues to act as a benevolent godmother to needy girls even after she is herself degraded as a cinder girl who must be redeemed by the "magic" of a genielike Ram Dass.

Burnett's initial ventures into the genre of the **literary fairy tale** were more derivative and less effective. Her three-part "The Story of Prince Fairyfoot" (1890) merely bloated a tale already told in *Granny's Wonderful Chair* (1856) by Frances Browne. Claiming to have forgotten the name of the book she had received when "six or seven," Burnett aborted a planned collection of "Stories from the Lost Fairy-Book, Re-told by the Child Who Read

Them." Thereafter, she would rely on imaginative characters like Sara Crewe to recast stories such as Hans Christian **Andersen**'s "The Little Mermaid."

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U.C. Knoepflmacher

Burton, Richard Francis (1821–1890)

A British explorer, translator, author, and Orientalist who knew many languages and traveled extensively, Richard Francis Burton was an enigmatic and fascinating figure who produced two especially important works for folktale and fairy-tale studies. His translation of the **Arabian Nights** (*The Book of the Thousand Nights and a Night*, first published in 1885–88) is still considered by some to be the standard English version. Burton's text shocked readers in Victorian England and in Europe because of its explicit sensuality and the way it heightened a combination of sex, violence, and glamour. If it true, as some scholars believe, that nothing has influenced the modern Western imagination more than the *Arabian Nights*, then Burton's role in that process is substantial. His second important work is the translation of a cycle of Indian folktales popularly known as *Baital pachisi* (literally, *Twenty-Five Tales of a Vampire*). Burton's version, titled *Vikram and the Vampire, or Tales of Hindu Devilry*, was first published in 1870. In his preface, Burton argued that this cycle of tales influenced the making of the *Arabian Nights* and the stories of Giovanni **Boccaccio**.

Burton belongs to that generation of adventurers who traveled before **colonialism** became an established system. He went to India in 1842 as a soldier for the East India Company and found himself in Sindh in the northwestern part of the subcontinent. Burton was not a regular soldier—he was connected to a powerful family, had been thrown out of Oxford University for misconduct, and had come to India with other intentions—specifically of experiencing the Orient. He roamed around the bazaars of Sindh dressed as a local, learned the regional language, and gained knowledge of the people's lives. The contemporary author Christopher Ondaatje has visited the same sites and revealed the ongoing existence of practices described by Burton.

Burton precedes the emergence of British colonial administrator as scholars and folklore collectors in Asia and Africa by a decade. His translations reflect a combination of attraction to the exotic narratives, irreverence toward the worldviews embedded in them, and a satirical angle that is subdued but ever present. This is especially pronounced in the translation of *Vikram and the Vampire*, but in the *Arabian Nights* his style is more perfected. He reveals almost nothing about his method—neither the original text nor help by native scholars. Burton is also renowned for his travels in Africa and his expedition to locate the source of the Nile.

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Sadhana Naithani

Burton, Tim (1958–)

American filmmaker Tim Burton is well known for his dark, magical, and slightly twisted cinematic fantasies. Both his stop-motion animation and live-action works have a characteristic visual feel that invokes the gothic and grotesque. While Burton's strongest influences are in horror, his work tends to be both symbolic and psychological, textured as **fable** or **myth** rather than realist narrative, and a recurring and self-conscious interest in folktale and **storytelling** can be found throughout his films.

Burton's somewhat unlikely start was in animating for the **Walt Disney Company**, which funded his training at the California Institute of the Arts. However, while he produced several animated shorts for the studio, his vision was always significantly different than Disney's cleaner and more saccharine feel, and some of his projects were never released. Notable from Burton's Disney phase were his animated short *Vincent* (1982), an homage to Vincent Price and Edgar Allen Poe that was filmed in an ironically German expressionist style, and *Frankenweenie* (1984), a live-action, tongue-in-cheek retelling of the Frankenstein story, in which a boy reanimates his dead dog. Both these works exemplify Burton's affection for gothic horror films and his ability to visually reference classics of the genre.

In this early phase, Burton created his most overtly fairy-tale works. He directed an episode of Shelley **Duvall**'s *Faerie Tale Theatre*, *Aladdin and his Wonderful Lamp* (1982), which followed the series' tendency towards a lively, humorous treatment with an all-star cast. He also created an animated short of *Hansel and Gretel* (1982), which used elements of Japanese culture and myth, and which aired only once on the Disney channel. Working within the clean-cut confines and expectations of the fairy-tale genre seems to have been somewhat cramping to Burton's highly personal vision, however, and subsequent projects made more use of his own concepts and darker visual sense. A similar sense of conceptual disjunction can be seen in Burton's version of *Planet of the Apes* (2001), an artistic and box-office failure, which suggests that the themes and symbols of the story were alien to its director. Other affectionate parodies of science fiction themes are more successful, notably the manic energy of *Mars Attacks!* (1996) and the loving exploration of the science fiction B-movie in *Ed Wood* (1994).

The most common word applied to Burton's oeuvre by critics is probably "fable," a categorization that points toward the reductionist, essentialist, and nonrealist mode in which he works. A strong thread of the magical in his films allows their operation largely in terms of myth and symbol, so that characters and plots are often universal rather than specific. His recurring use of both the musical format and stop-motion animation, in works such as *The Nightmare before Christmas* (1993) and *Corpse Bride* (2005), reaffirms this tendency towards emblematic, antirealist narrative. His excursion into the superhero genre with *Batman* (1989) and *Batman Returns* (1992) acknowledges the power of a modern myth and allows space for a typically exaggerated play with the capacity for symbol in the superhero motifs; Burton's villains must be among the most playfully excessive of the genre. The *Batman* films also continue Burton's tendency to figure the symbolic hero as a grotesque outsider, as seen in

Nightmare, Ed Wood, *Beetlejuice* (1988), *Edward Scissorhands* (1990), and *Sleepy Hollow* (1999). At the extreme edge of otherness, Burton's films explore themes of **death** and life after death. The dead and their world are, however, often comically dark, with a carnivalesque grotesquerie that renders their offbeat morbidity energetically amusing as well as disturbing. Even the fearsome Hessian of *Sleepy Hollow* manages a kind of manic glee.

The edgy darkness of Burton's vision means that many of his films are adult rather than children's fables, although his involvement with projects such as *James and the Giant Peach* (1996) and *Charlie and the Chocolate Factory* (2005) suggests that he has something in common with Roald **Dahl**'s macabre sense of **childhood**. Like Dahl, and to a certain extent like fairy tale itself, Burton's films create images of **violence** and horror that are cushioned by the fablelike unreality of their context and by a symmetrical sense of ultimate justice, as well as being lightened by his essentially comic vision. The classic Burton forest, twisted, shadowed and magical, is not so conceptually different from that of the Brothers **Grimm**. It is worth noting, however, that some of Burton's most-simplified work is also his most adult. In particular, the illustrated poems in the collection *The Melancholy Death of Oysterboy* (1997) deal in highly twisted and macabre terms with themes of family, **sexuality**, and death.

The fablelike construction of Burton's films is also often linked to the folkloric. *Sleepy Hollow*, for example, is an explicit attempt to rediscover and celebrate the essentially American folk **legend** of the Headless Horseman. *The Nightmare Before Christmas* uses the folk narratives of various holidays, particularly Christmas and Halloween; *Corpse Bride* transforms the legend of the accidental, supernatural bride into a winsome carnival. As with his use of classic science fiction themes, Burton relies on audience recognition of and response to such narratives, grounding his works in the familiar and universal. He thus tends to draw attention to, and hence celebrate, storytellers and artists, frequently, for some reason, named Edward: Edward Scissorhands and his ice and plant sculptures, the turgid pulp narratives of Ed Wood, and, most explicitly, the tales of Edward Bloom in *Big Fish* (2003). *Big Fish* is Burton's most sustained investigation of the nature of storytelling, and hence, the nature of reality. His tale-spinning Bloom is a **trickster** magician, capable of transforming the mundane into the magical through the power of narrative. The film reproduces Burton's familiar themes—dark woods, grotesque characters, a fablelike simplicity of narrative—but with a more self-conscious spin that lends postmodern insistence to Burton's ongoing message: the validity of the imaginative over the real. ***See also*** Animation; Film and Video.

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Jessica Tiffin

Busk, Rachel Harriette (1831–1907)

An English traveler and amateur **folklore** collector, Rachel Harriette Busk is one of the few nineteenth-century folklorists to make Italian folk narratives accessible to an English-speaking audience. Born in London, she lived primarily in Rome after 1862 and published one of the first collections of that city's folklore under the title *The Folk-Lore of Rome,*

Collected by Word of Mouth from the People (1874). Her inability to identify an Italian **Grimm** inspired this collection, which is organized into four parts: *favole* (**fairy tale**s); *esempj* (**saints' legend**s and moral tales); family, local, and supernatural **legend**s; and *ciarpe* (gossip and humorous **anecdote**s). Busk also collected **folktale**s from Spain's interior villages, anonymously publishing two collections of tales as *Patrañas, or Spanish Stories, Legendary and Traditional* (1870) and *Household Tales from the Land of Hofer, or Popular Myths of Tirol* (1871); and she translated Asian folklore from German materials under the title *Sagas from the Far East, or Kalmouk and Mongolian Traditionary Tales* (1873).

Like many nineteenth-century folklorists, Busk's collecting efforts were motivated by a romanticized love of land, scenery, and the primitive character of the people. This perspective is apparent in her traveler's guide to the Tirol region, *The Valleys of Tirol: Their Traditions and Customs, and How to Visit Them* (1874). Busk was strongly influenced by Sicilian folklorist Giuseppe **Pitrè**, who selected and translated the Sicilian texts included in her work *The Folk-Songs of Italy* (1887). ***See also*** Italian Tales.

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Linda J. Lee

Byatt, A. S. (1936–)

British novelist and critic Antonia Susan Byatt is probably best known for her Booker Prize-winning **novel** *Possession* (1990), which exemplifies her ongoing interest in self-conscious narrative and generic traditions, including fairy tales and **folklore**. Her background as an academic underpins her rigorous and intellectual operation as a writer; her highly self-aware use of narrative, together with her interest in **intertextuality** and **metafiction**, align her firmly with **postmodernism**. Stylistically, she has a deceptively flat, apparently unadorned voice that tends towards simple statements but is nonetheless astonishingly vivid, concrete, and richly visual. Her narrative style is above all peculiarly suited to the telling of fairy tale, and she has published a translation of Marie-Catherine d'**Aulnoy**'s French fairy tale "Le serpentin vert" (1698) under the title "The Great Green Worm" (1994). However, she has written numerous novels and collections of short stories with a realist focus in addition to her critical and journalistic works.

Intertexuality is a recurring feature of Byatt's writing; her academic foci include Iris Murdoch, Samuel Taylor Coleridge, and Robert Browning, but a general sense of artistic reference pervades her work, forming both the theme and matter of her stories. Central intertexts in her writing are romance, Victorian literature and poetry (*Possession*), biography (*The Biographer's Tale*, 2000), painting (*Still Life*, 1978; *The Matisse Stories*, 1993; *Elementals*, 1998), science ("Morpho Eugenia," *Angels and Insects*, 1992), and even pornography (*Babel Tower*, 1996). The fairy tale, while clearly an important interest, is thus simply one aspect of her interest in literature and, more generally, in the notion of art as both a reflection and a refraction of human experience, an act of creation that exposes and invents the world. The tendency towards images of ice, glass, and snow in Byatt's work functions as an ongoing dramatization of this process. Her critical writings explore this in more detail, particularly in the collection *On Histories and Stories* (2000), which reflects not only her love of literature but her ability to theorize about it in complex, often symbolic terms.

Integral to Byatt's consciousness of narrative is her tendency towards **frame narrative** and the embedding of story within story. *Possession* contains **poetry**, fairy tale, and even literary criticism, while the Frederica series of novels (*The Virgin in the Garden*, 1978; *Still Life*, 1985; *Babel Tower*, 1996; and *A Whistling Woman*, 2002) embeds fragmentary and entire novels in its otherwise realistic world. Even shorter tales, such as "Morpho Eugenia," "The Story of the Eldest Princess," and "The Djinn in the Nightingale's Eye," form frames for folkloric and fairy-tale stories. This speaks directly to Byatt's metafictional awareness of narrative as artifact, her tendency to problematize her own fiction by drawing attention to the issue of fictionality. *Possession* itself embeds particularly interesting fairy tales, among them an introspective retelling of "The Glass Coffin" from the Brothers **Grimm,** which stresses the notion of craft and artistry, and "The Threshold," an Arthurian fragment that presents the adventuring knight at a moment of symbolic choice with echoes of William **Shakespeare** as well as fairy tale. "Gode's Story" is a **ghost story** told by an old Breton woman, an exercise in the oral voice that resonates eerily with the frame tale.

The subsequent reprinting of "The Glass Coffin" and "Gode's Story" in *The Djinn in the Nightingale's Eye* (1994), a collection of five fairy tales, points to the importance of framing in Byatt's lexicon, as the tales become considerably less complex and resonant without their interaction with a framing narrative. The collection is rounded out by "Dragon's Breath," written to commemorate Sarajevo and, in its implied equation of dragons and war, more allegory than fairy tale; and by two of Byatt's most postmodern and self-conscious tales, "The Story of the Eldest Princess" and "The Djinn in the Nightingale's Eye." Both use fairy tales with a semiautobiographical resonance; the "reading Princess" of the first story is, like Byatt, an eldest child all too aware of narrative bias toward the third child, and the heroine of "Djinn" is herself a narratologist and writer. "Eldest Princess" is a considerably freeing response to narrative predestination, powerfully validating **women**'s storytelling as personal self-determination. "Djinn" is a playful, often ironic exploration of metafiction as criticism, its ***Arabian Nights* wish**-granting scenario concerned with the implications of narrative as entrapment in the real as well as the fictional sense, life itself as a death-bounded scenario shaped by cultural imperatives.

While Byatt's other short-story collections have a more realist focus than *Djinn*, images of the marvelous drift in and out of their colorful, meticulously observed worlds. *Elementals* includes "A Lamia in the Cevennes," in which a potential fairy bride is ultimately rejected by an artist obsessed with the otherness and mystery that will vanish with her **transformation**; it is a story of the perceptive, fulfilled artist aware of the importance of not revealing or explaining the numinous. "Crocodile Tears" makes satisfying use of the **magic helper** tale, in this case the helper who turns out to be the dead man whose corpse was compassionately buried by the hero; the **death** imagery of the fairy tale is fruitfully applied to the emotional isolation suffered by the bereaved protagonist. The most obviously fairy-tale narrative in this collection, however, is "Cold," whose symbolically polarized desert **prince** and icewoman **princess** enact a **fable** not only of **sexuality** and **gender** balance but of artistry and the importance of artistic creation as a medium for continuing life itself. In *Little Black Book of Stories* (2003), Byatt provides other fairy-tale themes, particularly the monster/**dragon** and lost innocence of "The Thing in the Forest," and the **parable** of aging in "A Stone Woman," which explores with measured and beautiful deliberation the fairy-tale motif of a person transformed to stone. ***See also*** Feminist Tales.

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Jessica Tiffin

Bye Bye Chaperon Rouge (1989)

An international Canadian-Hungarian coproduction directed by the acclaimed Hungarian director Márta Mészáros in 1989, the film *Bye Bye Chaperon Rouge* (also known as *Bye Bye Red Riding Hood*) offers a contemporary retelling of the story of **Little Red Riding Hood**. Filmed in Hungarian, under the title *Piroska és a farkas*, with French-, English-, Polish-, and Hungarian-speaking actors, it was dubbed in English and French. Shot in Quebec, it starred a six-year-old novice actress, Fanny Lauzier. *Bye Bye Chaperon Rouge* is the ninth film in an ambitious series of family films, Contes pour tous/Tales for All, by the Quebec producer Rock Demers, who seeks to provide youth with alternatives to the violent films of American cinema.

Although the movie is intended for a general audience, it appeals particularly to adolescent viewers. It is a coming-of-age film that explores the social and psychological problems of today's adolescents: peer acceptance, love, independence, and fears about growing up. For years, Mészáros had wanted to do a Red Riding Hood film, as she was fond of the **Grimm** brothers' version as a child. She felt a personal connection to this tale of a fatherless girl trying to cope in an alien world, since her own father died in a Soviet prison during her childhood. In the film, Fanny is a ten-year-old who has lived in the forest with her meteorologist mother ever since her father left them six years earlier. She has still not come to terms with her father's abandonment. Intergenerational female relationships are explored in this retelling that adds a fourth generation. One day on the way to visit her grandmother and great-grandmother, Fanny has three encounters with males that change her life forever. In turn, she meets a charming talking **wolf**, a city boy who awakens new feelings in her, and an ornithologist who is a stand-in for the Grimms' hunter. Fanny mistakes the ornithologist for her father, but he is, in fact, her mother's secret boyfriend. In the film, the two characters are played by Jan Nowicki, the Polish actor who is Mészáros's third husband. In addition, Nowicki's eyes were transposed to the face of the wolf, played by a malamute painted silver. *Bye Bye Chaperon Rouge* does not recount a single visit to the grandmother's but superposes several trips over a period of a number of months, resulting in an intricate pattern of repetitions and variations. Fantasy blends with reality in this retelling that actualizes the classic tale without losing its mythical meaning. The open ending of this complex film leaves viewers wondering if Little Red Riding Hood and her grandmother were, in fact, eaten by the wolf. A novel based on the film, also titled *Bye Bye Chaperon Rouge*, was published by Viviane Julien in the juvenile series Contes pour tous/Tales for All by Les Éditions Québec/Amérique in 1989, and the following year the English-language edition of the novel, *Bye Bye Red Riding Hood*, appeared. ***See also*** Film and Video.

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Sandra L. Beckett

C

Caballero, Fernán. *See* Böhl de Faber, Cecilia

Le cabinet des fées

   Le cabinet des fées, ou Collection choisie des contes des fées, et autres contes merveilleux (*The Fairies' Cabinet, or Collection Chosen from Fairy Tales and Other Tales of Wonder,* 41 vols., 1785–89) is the most influential compilation of French **literary fairy tale**s of the late seventeenth through the mid-eighteenth centuries. Selected, edited, and critiqued by Charles-Joseph, Chevalier de **Mayer** between 1785 and 1789, the *Cabinet* marked approximately 100 years of literary fairy tales written in a tradition that began with late seventeenth-century writers such as Charles **Perrault** and Marie-Catherine d'**Aulnoy**. It extended through the "Orientalism" begun with the first translations of the *Arabian Nights* in 1704 by Antoine **Galland**, and culminated with the moralists and romance writers of the middle and late eighteenth century. By the time Mayer gathered his stories, interest in fairy tales had largely died with the **salon**s that had given them life. A century earlier, these salons had been a primarily female movement dedicated to the cultivation of politeness and propriety among the aristocracy. The French ***conte de fée***s (fairy tale) of this period expressed some of this emphasis upon courteous and decent behavior. However, as upperclass society learned the lessons of the salons, the salons themselves slowly declined, and the literary forms they had spawned began to seem increasingly old-fashioned and unappealing.

   Many of the stories reflected their upper-class provenance. The vast majority of the protagonists are aristocrats (although they sometimes do not realize their identity until the end of the tale). Even more strikingly, the universe of the tales is largely matriarchal, ruled by female **fairies** and human enchantresses. The dominance of empowered feminine characters implies a greater esteem for **women** than did much of contemporary literature and was a crucial part of the morality Mayer saw in the tales. He rejected *contes licencieux* (**bawdy tale**s) as violating the respect for women promoted by salon culture.

   The society that engendered fairy stories had already changed considerably and was moving toward a crisis in the 1780s. Mayer hoped to save the best of the tales for future generations. He modeled his collection on several other encyclopedic works being produced in the eighteenth century, including several similarly titled collections of fairy tales in both French and German: *Le cabinet des fées* (1711), *Les cabinets des fées* (1731–35), and *Das Cabinet der Feen* (1761–65), although Mayer gathered more fairy tales than anyone before him.

That Mayer intended his compilation primarily to save the genre for future readers is borne out by his explanation of why the works of major writers like François-Marie Arouet de Voltaire do not appear. He explained that such tales would continue to be read for ages to come based on the fame of their authors, while the works of those he included were, for the most part, more inclined to disappear through neglect. He noted that some were already becoming hard to find. The collection grew beyond its original proposed length of thirty volumes, suggesting that Mayer was interested in assembling as much material as he possibly could. While publishing his collection, he gathered enough to extend the number first to thirty-seven volumes (thirty-six of the tales) and then to forty-one. As a result of this final extension, volume thirty-seven, intended to conclude the collection with scholarly notes, is actually followed by four more volumes of tales added at the end.

However, the *Cabinet* was not only an attempt to save individual tales in danger of being lost, for Mayer included many that seemed unlikely to be forgotten. Generally, the better-known tales he incorporated were important enough to serve as landmarks among the genres of *conte de fées* and *conte oriental* (Orientalist fairy tale). Most notably, Perrault's tales appear in the first volume and receive their own preface (a distinction not accorded to any other works in the collection), while d'Aulnoy's tales appear in the second and third volumes. Mayer included Galland's translations and Jean-Marie **Leprince de Beaumont**'s tales, including *La Belle et la Bête* (*Beauty and the Beast*), which had already been translated into other languages. Such works proved important in the development of the fairy tale and therefore worth including in a collection intended to preserve and promote the genre overall.

Mayer collected the works of forty authors into forty volumes of tales, with the thirty-seventh devoted to biographical and critical notes on 100 fairy and Orientalist authors, including sixty whose fairy tales and romances were not represented. This list appears to be a reference to allow readers to search for more fairy-tale authors and their works, for Mayer included in the notes appreciative discussions and even summaries of many of their literary works. The biographical information was as well researched as he could manage although the level of detail proves uneven, especially for the more obscure writers.

Mayer packaged his collection in as complete and aesthetically satisfying a form as he could. He commissioned Clément-Pierre Marillier to draw three **illustration**s per volume, which were in turn engraved by thirty-one different artists. The books were published in Amsterdam and were readily available to international readers.

The *Cabinet* ensured that many individual fairy tales and the artistic genre would survive the turmoil of revolutionary France, and helped both the Romantics and later audiences rediscover both the tales and their authors. That the tales are still accessible today suggests Mayer's considerable success in achieving his goal. The *Cabinet* helped reinvigorate fairy tales as a literary form both inside and outside of France. ***See also*** French Tales.

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Paul James Buczkowski

Cabrera, Lydia (1899–1991)

Lydia Cabrera dedicated her life to the study of Afro-Cuban **folklore** and to the compilation and retelling of stories and traditions of the black populations on the island. Although

Cabrera did not have formal ethnographic training, during a stay in Paris as the daughter of a well-off Cuban family, she became involved in cubist and surrealist circles, and their interest in so-called primitive art awakened her desire to study the African traditions on her native island. Back in Cuba, and with the help of some of the former black servants of her family, she started writing down stories and traditions that African slaves had brought with them to the island. Cabrera, however, did not simply transcribe the stories; she embellished them and infused them with her own preoccupations (such as the incorporation of a feminine perspective). Thus, these short stories are literary works in their own right. Her best-known collection of short stories is *Cuentos negros de Cuba* (*Black Tales from Cuba*, 1940). In addition to her fiction, Cabrera wrote studies of Afro-Cuban religious syncretic beliefs, of which the most important one is *El Monte* (*The Mount*, 1954). ***See also*** Latin American Tales; Race and Ethnicity.

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Víctor Figueroa

Calvino, Italo (1923–1985)

The Italian writer, critic, and editor Italo Calvino, author of the monumental *Fiabe italiane* (*Italian Folktales*, 1956), was born in Cuba to Italian parents and spent his youth in San Remo, on the Ligurian Riviera. During World War II, he fought in the Resistance, and he embarked on his various careers immediately afterward: in 1947, he went to work for the Turin press Einaudi and the Communist Party, and began publishing his first works. As a writer, Calvino was initially influenced by the neorealist movement; later, during the years he lived in Paris (1964–80), he was part of the experimental Oulipo literary group.

Calvino is one of the most influential and widely read literary figures of the twentieth century. The fame of this "writer's writer," as he has been called, derives principally from his short stories and novels, in which he exhibits a consummate ability to unite brilliant storytelling with reflection on the nature of the combinatorial mechanics of narration itself. From his earliest works, Calvino sensed an affinity between the interplay of variety and repetition present in folktales and fairy tales and the narrative dynamic that he aspired to in his own writing, in which the marvelous and the everyday merge in stories structurally informed by familiar folkloric paradigms. Calvino's use of the "once upon a time" marvelous is, however, directed toward finding meaning in the here-and-now. His first novel, *Il sentiero dei nidi di ragno* (*The Path to the Nest of Spiders*, 1947), is a tale of the Resistance as seen through the eyes of a young boy; the trilogy *I nostri antennati* (*Our Ancestors*), which includes *Il visconte dimezzato* (*The Cloven Viscount*, 1952), *Il barone rampante* (*The Baron in the Trees*, 1957), *and Il cavaliere inesistente* (*The Nonexistent Knight*, 1959), are allegories on modern life populated by fabulous heroes; and the stories of *Marcovaldo* (1963), which feature the encounters of the bewildered Marcovaldo and family with contemporary urban life, have the flavor of dystopic fairy tales. Even if later works such as *Le città invisibili* (*Invisible Cities*, 1972), *Se una notte d'inverno un viaggiatore* (*If on a Winter's Night a Traveler*, 1979), and *Palomar* (*Mr. Palomar*, 1983) move away from the fairy tale in content, formally they continue to draw on its narrative potentialities.

The 1950s witnessed, in Europe, a revival of interest in folk traditions. In Italy, which had been a nation for less than a century and a republic only since the end of World War II, the need for a creative reelaboration of these traditions was especially felt. In 1954, Calvino was asked by the publisher Einaudi to compile a collection of Italian folktales. Recognizing the lack of a master collection like that of the Brothers **Grimm**, even though Italy was home to the earliest recorded **literary fairy tale**s in Europe, he set to work on *Fiabe italiane* (*Italian Folktales*, 1956). The collection contains 200 tales, just like the Grimms'; the guiding criteria in choosing the tales were variety of major **tale type**s—*Folktales* includes about fifty—and geographical representation; there are tales from all twenty Italian regions, plus Corsica. Fairy tales that incorporate magic predominate; also included are religious and local **legend**s, **novella**s, animal **fable**s, and **anecdote**s. Calvino did not use **informant**s but selected his materials primarily from nineteenth-century anthologies such as Giuseppe **Pitrè**'s *Fiabe, novelle e racconti popolari sicilian*i (*Fairy Tales, Novellas, and Popular Tales of Sicily*, 1875) and Gherardo Nerucci's *Sessanta novelle popolari montalesi* (*Sixty Popular Tales from Montale*, 1880). The recasting of this material by imposing "stylistic unity," integrating **variant**s so as to produce the "most unusual, beautiful, and original texts," and in some cases translating tales in dialect into Italian has been compared to the Grimms', although Calvino openly discussed his "halfway scientific" method and indicated the specific changes he made in the abundant notes of *Folktales* (Calvino, xix). In the words of a Tuscan proverb that Calvino quotes, "The tale is not beautiful if nothing is added to it" (xxi). Calvino asserted that he had the right to produce variants, too.

In the introduction to *Folktales*, Calvino maintains that **Italian tales** are as varied and rich as those of Northern Europe; they are endowed with an "unparalleled grace, wit, and unity of design" (xvii) and possess certain unique features, such as enterprising and active female protagonists, an acute sense of beauty, "a continuous quiver of love" and sensuality, the preference for harmony and the "healing solution" (xxix) over cruelty, a "tendency to dwell on the wondrous" (xxx), and an ever-present dialectic between the fantastic and the real. Fairy tales are, at the end, not only the thematic and structural model for all stories, but a key to interpreting the world. The magic they showcase is a complement to human strengths we all possess; even further, they reflect, symbolically, authentic social and political desires and tensions. This is what Calvino means when he says that "folktales are real": they treat all of human experience in their "catalog of the potential destinies of men and women" (xviii); here we find "the arbitrary division of humans, albeit in essence equal, into **king**s and poor people; the persecution of the innocent and their subsequent vindication" (xviii–ix); "love unrecognized when first encountered and then no sooner experienced than lost"; and "having one's existence predetermined by complex and unknown forces" (xix). The vital lessons that folktales offer are that self-liberation comes through the liberation of others, that perseverance and a pure heart are the keys to salvation and victory; that beauty "can be masked by the humble, ugly guise of a frog"; and that the "infinite possibilities of mutation" (xix) are what unify the human and natural worlds.

Calvino's last work, published posthumously, was *Six Memos for the Next Millennium* (1988), a series of lectures to be delivered at Harvard University. It should come as no surprise that the six qualities that are for Calvino the essence of literature—lightness, quickness, exactitude, visibility, multiplicity, and consistency—all find themselves at home in the folktale as well. ***See also*** Collecting, Collectors; Editing, Editors.

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Nancy Canepa

Cannibalism

Cannibalism is a staple of fairy tales. Stith **Thompson**'s remark that **ogre**s are anthropomorphic and Vladimir **Propp**'s point that such creatures represent parental figures imply that cannibalism looms large in realm of fairy tales. Even if we focus exclusively on the actual (or attempted) eating of people, the theme appears in at least ten tale types (ATU 311, 315A, 327, 333, 334, 410, 425B, 510, 720, and 894). Moreover, cannibalistic imagery has survived literary sanitization and can be found, for example, in Giambattista **Basile**'s "Sun, Moon, and Talia" and "The Golden Root"; in Charles **Perrault**'s "**Sleeping Beauty**" and "Little **Thumbling**"; and in Jacob and Wilhelm **Grimm**'s "**Hansel and Gretel**," "The Juniper Tree," "Foundling," and "**Snow White**."

Thompson's remark that ogres are anthropomorphic draws attention to the fact that fairy-tale ogres are usually supernatural creatures. Eaters of visiting "living souls" include **witch**es, giants, and other dwellers of the liminal house in the forest as much as the sun, the moon, and other denizens of the faraway otherworld. This trait suggests the voraciousness of the realm of **death**/enchantment; it also hints the regurgitation/rebirth symbolism of disenchantment. Indeed, to be engulfed in enchantment or swallowed by a monster amounts to entering the world of the dead; and, conversely, to shed a skin amounts to exiting a beast, that is, to be regurgitated—disenchanted, reborn—to the world of the living.

Furthermore, Propp's point that ogres are parental figures implies cannibalism is rife among kin. This is true in three basic senses. First, **women** in different generations often ingest one another. Maturing girls eat their elders and, conversely, older women try to cannibalize young rivals. Recall the little girl's ingestion of granny's meat and blood in "The Story of Grandmother" (a variant of ATU 333, Little Red Riding Hood), a (step)**mother**'s attempt to eat Snow White's liver, and a mother-in-law's craving to taste Sleeping Beauty (and her children) in a stew (in Perrault's version of that tale). Underlying all such cases is the notion that fertility, being a limited good, must quit older women to invest younger ones. The incorporation of older women by maidens symbolizes such intergenerational flux. Conversely, attempted ingestion of young rivals by aging women denotes clinging to fading feminine powers. Second, on the male side this pattern shrinks down to unwitting absorption of a son by a man, which hinges on the idea of seed pathetically regressing to its source due to **punishment**—usually meted out by a woman. Third, many cases of cannibalism involve heterosexual kin consumption. In accordance with widespread homology between eating and **sex**, this connotes **incest**. Hence, Bengt Holbek showed that maiden-eating **dragon**s are symbols of **father**/daughter entanglements. Stories of sibling cannibalism draw on the same metaphor.

In sum, cannibalism connotes passage and transubstantiation, death and renovation, and encodes reflections on feminine power and kin entanglements—that is, on such own-**blood**

conditions as fairy tales often translate as enchantment. In a fundamental sense, cannibalism is indeed a staple of fairy tales. ***See also*** Birth; Food; Infertility; Transformation.

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Francisco Vaz da Silva

Cante Fable

The cante fable (also "cantefable" or "chantefable") is a narrative sequence that contains alternating prose and verse. Examples occur in the traditional literature and **folklore** of many languages—including Japanese and Chinese in the East, Irish and Icelandic in the West, and Hindu, Arabic, and others.

Often the cante fable is a deliberate composition in this form, with the import of the story being told in prose and the interspersed stanzas of verse representing the speech of characters at the high points of drama or of special insight. In the realm of literature, stage drama may be composed totally in rhetorical prose or even in rhymed verse, and the practice of varying prose and verse in that literary genre is a deliberate technique to keep the audience's attention. It is rare for a whole novel to be composed in verse form, but there are examples of the cante fable structure for such, especially in ancient and medieval literatures.

The dual methods of performing narrative—as instanced by ordinary oral storytellers on the one hand and through versified or **ballad** form on the other—have long existed side by side, so it is natural that there should be some crossover in structure. A ballad may be poorly remembered, or it may be thought necessary to give extra background detail to its narrative, so passages in prose may be inserted between quatrains or other groups of versified lines. Contrariwise, a storyteller may find it useful to memorize some parts of a tale in verse or may insert verse into a narrative to show how accomplished a word artist he or she is. There are of course many examples of literary or oral poets composing a narrative in skillfully combined prose and verse as a deliberate tour de force. The picaresque narrative sequence concerning the Rajah Rasàlu in Indian Punjabi tradition is a case in point.

Much more prevalent in folklore is a shorter type of cante fable which is usually referred to as a "stave **anecdote**." This is a brief story in which a poet or other wise person or being composes some extempore verse as the culmination of the event described. Such lines—usually in the form of a quatrain—settle the point at issue through compelling wisdom, or may win the argument or belittle the opponent in a manner approved of by the teller and the audience. There are also folk **legend**s that pit the wits of celebrated poets against each other, having them compete at describing some event, satirize each other, or pose and answer versified **riddle**s. The prevalence of such verbal duels varies from culture to culture, but it can be generally noted that the closer the literary stream is to the oral one, the richer in dexterity the verses tend to be. In some contexts, such as frequently in the Gaelic lore of Ireland and Scotland, and in Icelandic, the verse uttered by the poet in such anecdotes was represented as having magical power. ***See also*** *Aucassin et Nicolette*; Middle Ages.

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Dáithí Ó hÓgáin

Čapek, Karel (1890–1938)

Karel Čapek was a Czechoslovak journalist, playwright, producer, and novelist internationally known and recognized for his futuristic play *R.U.R* (1920). First staged in the Theatre Guild in New York City in 1922, *R.U.R.* uses the term "robot" for the first time, a word invented by Čapek's brother Josef. His first two poems, titled "Prosté motivy" ("Simple Motives"), were published in 1904 while he was a student in Brno. Until his death, Čapek wrote on many topics and in a variety of genres, including literature, politics, insects, detectives, science fiction, travel, gardening, and fairy tales. Whatever the genre, all his works are typically entertaining, mind opening, and educational. As a liberal and close friend of President T. G. Masaryk, he always denied the utopia of communism and rejected fascism, which placed him high on the Nazi's blacklist when they entered Czechoslovakia in 1939. Refusing to flee the country when the threat was imminent, he died of pneumonia three months before the Nazi invasion. His brother Josef, also a journalist, gifted painter, and cartoonist, collaborated with Čapek on numerous works as a writer or illustrator. Josef was sent to the Bergen-Belsen concentration camp, where he died in 1945.

Devatero Pohádek (*Nine Fairy Tales,* 1932) consists of fairy tales written by Karel and Josef Čapek and illustrated by Josef. They display an everyday world, generally contemporary or recently past, filled with literary or real people, such as Sherlock Holmes and Hollywood stars, and creatures such as fairies or fairy dogs, magicians, sprites, birds that encounter angels, and animals who speak. Most of the tales take place in Czechoslovakia, in Prague, and in other various villages, with creatures or animals wandering in foreign countries. The geographical details are accurate and often linked to the living conditions of their inhabitants. A sprite from Prague, for example, is well off and sometimes even owns a motorboat, while his counterpart in Havlovice lives in a mud puddle. However, there is no animosity among different social classes, a theme conspicuously absent from Čapek's work and politics. Most of the fairy tales address children directly, but their political and social messages and moral lessons are presented in a manner typical of Čapek's satire, making them educational and appealing to a wide range of readers. The tales sometimes reference God, and many deal with the old world's confrontation with the new technological advances being experienced at the beginning of the twentieth century. The plots follow folk tradition, where ordinary people become heroes and innocence ultimately triumphs. Several fairy tales are imaginative **etiologic tale**s, explaining for example why birds can fly and chickens cannot, why dogs dig holes in the ground, or how God created humans as a god that dogs could smell. The language of the tales binds every element together. Written in colloquial Czech with the sparkle of the spoken word, the tales are rich in wordplay, verbal games, and lists. In this respect Čapek's fairy tales could be compared with those of Giambattista **Basile**, with which they share—besides the coarse, witty language—many characteristics and techniques.

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Charlotte Trinquet

Capuana, Luigi (1839–1915)

Luigi Capuana was born in Catania, Sicily. After abandoning law studies, he embarked upon a career as writer, journalist, and playwright. Together with his fellow Sicilian Giovanni Verga, he was one of the protagonists of the *verismo*, or regional realism, movement, and as such embraced the expressive value of folkloric material, recognizing the similarities between the "impersonal" voice that was an essential element of *verismo* style and the narrative techniques of **folktale**s. As a novelist, he also published nearly twenty volumes of short prose, including *Profumo* (*Perfume*, 1890) and *Il Marchese di Roccaverdina* (*The Marquis of Roccaverdina*, 1901).

Capuana was also a prolific author and editor of **children's literature**, especially fairy tales. But the author's familiarity with Sicilian **folklore** and the work of folklorists such as Giuseppe **Pitrè** did not prevent him from creating his own unique tales through the "restoration" of traditional folk **motif**s and **tale type**s, the integration of literary materials, and the use of humor, whimsical fantasy, and realistic detail. The most important of Capuana's collections of fairy tales are *C'era una volta* (*Once upon a Time*, 1882, enlarged in 1889), *Il regno delle fate* (*The Kingdom of Fairies*, 1883), *La reginotta* (*The Princess*, 1883), *Il Racconta-fiabe* (*The Fairy Tale-Teller*, 1894), *Chi vuole fiabe, chi vuole?* (*Who Wants Fairy Tales, Who Wants Them?*, 1908), and *Le ultime fiabe* (*The Last Fairy Tales*, 1919). He also wrote fairy-tale plays such as *Spera di sole: Commedia per burattini* (*Sunbeam: A Comedy for Marionettes*, 1898).

In *Once upon a Time*, Capuana's most significant rewriting of the fairy tale, we find, together with the standard characters and motifs of the fairy tale, down-and-out protagonists whose battles consist of their all too real search for food and shelter, as well as **magic helper**s and royalty who resemble familiar relatives engaged in the mundane details of everyday life.

The tales of *Once Upon a Time* include "Le arance d'oro" ("The Golden Oranges"), "Ranocchino" ("Little Froggy"), "Cecina" ("Little Chick Pea"), "I tre anelli" ("The Three Rings"), "La Fontana della bellezza" ("The Fountain of Beauty"), "L'uovo nero" ("The Black Egg"), "Serpentina" ("Little Snake Girl"), "Testa di Rospo" ("Toad-Head"), "Il racconta-fiabe" ("The Fairy Tale-Teller"), and ten others. The last tale in particular suggestively illustrates Capuana's personal approach to his primary materials. It features a storyteller who, tired of telling the same old Cinderellas and Sleeping Beauties, meets up with some fairies in a wood as he is searching for new material. They send him to the wizard Tre-pi (a transposition of the folklorist Pitrè's name), but Tre-pi refuses to impart any of his narrative riches, instead directing him to Fairy Fantasy, who in turn offers him magical gifts that cause him to spew tales whenever he opens his mouth. His young audience tires of these tales, however, and he offers them to Tre-pi for his collection; but as they are changing hands, the tales turn into "a handful of flies," and the teller concludes that his search for new stories is futile. The entire tale thus sums up the dialectic, common at the end of the nineteenth century, between folklorists concerned with collecting and recording traditional tales before they disappeared, and innovative authors like Capuana, who affirm, through

their original works, the potential for the creative regeneration of tradition. ***See also*** Italian Tales.

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Nancy Canepa

Carroll, Lewis (1832–1898)

Lewis Carroll is the famous pen name of Charles Lutwidge Dodgson, the Victorian writer, photographer, and Oxford mathematician responsible for *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1872). These classic children's narratives are not fairy tales, but looser and more wandering narratives, which use the framework of dreaming to rationalize their nonsense logic and dissolution of familiar structures.

While the first *Alice* book was written to amuse the seven-year-old Alice Liddell, daughter of the dean of Christ Church, in fact Carroll's writing includes levels of **parody**, satire, and mathematical puzzles which are not readily accessible to children. Carroll's somewhat obsessive friendships with female children are well documented by both his numerous surviving letters and his photographs, and are generally taken to be the retreat of a shy and socially inept man from the demands of adult interaction. Certainly he shows a genuine and playful sympathy for the child's imagination, and is notable among Victorian children's writers in that the dream narratives of the *Alice* books are subversive of Victorian society and mores, rather than offering the more usual moralizing tone.

Carroll was a close friend of Victorian fantasist George **MacDonald**, but Carroll's work is somewhat different from MacDonald's and from the bulk of Victorian fantasy for children. **Motif**s in the *Alice* books are recognizable from fairy tales—a child wandering with a vague sense of quest in a magical landscape of **king**s and **queen**s, **magic object**s, and talking animals—but their potentially fairy-tale nature is disrupted by Carroll's disintegrated logic. Where a strong sense of pattern does underpin the narratives, it tends to come from structures such as games (cards and chess), mathematics, or Victorian poetry, which are rather different from fairy tale. On the other hand, Carroll's ongoing invocation of familiar nursery rhymes, with their mythic and magical characters and essential situations (the Lion and the Unicorn, or Tweedledum and Tweedledee facing the Monstrous Crow), does provide some sense of folkloric narrative. In particular, the often savage and summary worlds of Wonderland and the Looking Glass, rife with curiously distanced threats of violence and extinction, bear some comparison with the ritualized brutality of older folkloric forms.

Lewis Carroll. [Library of Congress]

With the exception of the extended poetical nonsense quest *The Hunting of the Snark* (1876), Carroll's other writings have never achieved the popularity of the *Alice* books. His two novels with more explicitly fairy-tale content are *Sylvie and Bruno* (1889) and *Sylvie and Bruno Concluded* (1893). Intended for adults, these are considerably more moralistic and sentimental than the *Alice* books, and their focus on the children of a ruler in Fairyland is no more than a loose rationalization for a similar kind of disconnected dream-narrative based around an adult love story. ***See also*** Children's Literature; Mirror; Pig.

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Jessica Tiffin

Carter, Angela (1940–1992)

A vivid and original presence in British literature, Angela Carter—during her sadly foreshortened career—produced a motley array of novels, short stories, essays, radio and film scripts, and journalistic pieces. Stylistic and generic influences in her writing include **magical realism**, the marvelous, the Gothic, surrealism, science fiction, and cinema. There is also a strong thread of **folklore** and fairy tale in her work. Her writing is characterized by rich, sumptuous textures, linguistic and symbolic excess, and a maverick political sensibility that generates narratives in a continual state of flux. Her shifting indeterminacy shares techniques and sensibilities with **postmodernism**. She is at all times a self-aware feminist with particular interests in female subjectivity and power, but her unabashed interest in heterosexuality and the sensuous, expressed as it is with her earthy vitality, humor, and irreverence, led her to run afoul of some feminist critics. Her interest in genre narratives, particularly, is a fruitful ground for investigation of the inextricability of female desire from patriarchal processes. She is always provocative, never definitive, in her political explorations.

Folklore and fairy tale are both explicit and implicit in much of Carter's writing. Early works include two children's fairy tales, "Miss Z The Dark Young Lady" and "The Donkey Prince" (both 1970). These are playful pieces that self-consciously render traditional animal **motif**s with humor and vividness, and which feature tough, self-reliant heroines. *Sea Cat and Dragon King* (2000) is a similarly fantastic undersea **fable**. Another children's picture book, *Comic and Curious Cats* (1979), brings together her recurring themes of elaborate, mischievous language and magical beasts. Later, she published her own **translation** of Charles **Perrault**'s fairy tales (*The Fairy Tales of Charles Perrault*, 1977), giving them a warm, down-to-earth voice that stresses Perrault's qualities of social awareness and practicality. She also edited several collections of folklore and modern short stories, including the two volumes of the *Virago Book of Fairy Tales* (1990 and 1992) and *Wayward Girls and Wicked Women* (1986). The Virago collections are more folkloric in tone, whereas *Wayward Girls* features literary tales that have a marvelous, fablelike edge despite their realism; all three, however, are deliberate and gleeful assemblages that celebrate female power and wit across a variety of cultural scenarios.

Carter's 1979 collection, *The Bloody Chamber and Other Stories*, establishes the fairy-tale form as her richest arena for subversion, exploration, and play. Its ten tales are mostly

retellings of Perrault, although with some excursions into other sources. They include versions of highly recognizable classics such as "**Bluebeard**," "**Beauty and the Beast**," "**Sleeping Beauty,**" and "**Little Red Riding Hood.**" Carter's tales use the symbols and scenarios of the classic fairy tales to explore different approaches to **women**'s subjectivity and desire, with a weighting toward marvelous beasts as a symbolic exploration of **sexuality**. This political project is particularly interesting when considered in conjunction with Carter's polemical work, *The Sadeian Woman: An Exercise in Cultural History* (1979). In this response to the Marquis de Sade, she demonstrates a powerfully demythologizing vision of sexuality divorced from its social and reproductive functions. *The Bloody Chamber*'s tales grope for a similar vision, attempting to transgress and restate the culturally defined parameters of sexuality. In particular, two "Beauty and the Beast" narratives exist as inverted images, "The Courtship of Mr. Lyon" presenting the complete eradication of desire versus its complete validation, although outside the confines of culture, in "The Tiger's Bride." The collection's strong use of **intertextuality** is consequently important: elements of erotic romance, the Gothic, Romanticism, and other textual traditions provide powerful stereotypes of female identity that illuminate and intersect with those of the fairy tale itself. Thus "The Bloody Chamber" presents a sadomasochistic relationship that explores, through a deliberately nineteenth-century erotic narrative, women's submission to male sexual experience. A comic version of legitimized desire is found in "**Puss-in-Boots**," whose **trickster cat** enables a baroque, operatic version of sexual gratification divorced from emotional or social consequence. The red, white, and black **motif**s of "**Snow White**" are updated to a chill Freudian parable in "The Snow Child," while "The Lady of the House of Love" explores the static and doomed entrapment of the Sleeping Beauty as brooding gothic vampire, the ultimately devouring feminine, equally lost whether her **prince** is rescuer or victim. The collection's final three stories are variations on the Red Riding Hood theme, the wolf becoming both threatening male sexuality and an image of female power in a series of complex, shifting visions that return to a more earthy folkloric expression, in sharp contrast to the deliberate artifice of the literary in earlier stories. The **werewolf** motif becomes the centerpiece in Carter's film script for Neil Jordan's *The Company of Wolves* (1984), a sumptuous visual realization both of Carter's fantastic vision and of her **gender** interests.

While *The Bloody Chamber* is Carter's most sustained engagement with fairy-tale forms, the familiar motifs and structures resonate throughout her writing, both as symbolic underpinnings to novels and in the fablelike, essentialist structure of her short stories. Explicit fairy-tale rewrites occur in other collections, notably the horribly enlivened puppet in "The Loves of Lady Purple" (*Fireworks: Nine Profane Pieces*, 1974) and the female rivalries and mutilated girls of "Ashputtle, or The **Mother**'s Ghost" in *American Ghosts and Old World Wonders* (1993). Carter's novels, with their tendency toward magical realism, feature more generalized images of the marvelous, often the symbolic literally embodied: the winged woman of *Nights at the Circus* (1984), the nightmarish, mythical, and science-fictional dreamscapes of *The Infernal Desire Machines of Doctor Hoffman* (1972). An awareness of structured narrative, genre, and tradition can be found in disparate elements such as the dystopian melodrama of *Heroes and Villains* (1969) or the fantastic cinematic of *The Passion of New Eve* (1977). Carter's writing returns again and again to dreams, **transformation**s, quests, monsters—the toolbox of symbolic fable. ***See also*** Feminism; Feminist Tales; Film and Video.

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Jessica Tiffin

Cartoons and Comics

Folktales and fairy tales have long inspired visual representations—from **chapbook**s and **broadside**s, which illustrated the text of popular folk narratives with images, to children's picture books, illustrated editions, and the fairy-tale **art** of so-called high culture. The history of **illustration** shows how artists have been repeatedly inspired to illustrate the major **motif**s and episodes of folktales and fairy tales. The ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) of Jacob and Wilhelm **Grimm** in particular have found many illustrators, from their brother Ludwig Emil **Grimm** and Ludwig **Richter** in the nineteenth century to important contemporary artists such as Tomi **Ungerer** and Maurice **Sendak**. But while the colorful depictions of these illustrators recreate the world of the fairy tales, cartoonists deal with the tales quite differently in their humorous or satirical drawings. With fairy tales being the most popular traditional narratives since the second half of the nineteenth century, cartoonists have created revealing images that place the perfect world of classical fairy tales in striking contrast with imperfect reality. They usually ignore the positive ending of traditional tales and instead concentrate on special scenes interpreted as signs of a troubled society. These innovative reinterpretations in the mass media of newspapers and magazines concentrate on such problems as hate, greed, cruelty, insensitivity, dishonesty, deception, vanity, selfishness, distrust, irresponsibility, jealousy, and so on. But this is not to say that there are not also those cartoons that react with much humor to some of the well-known fairy-tale **motif**s.

While almost all magazines and newspapers include cartoons and comic strips based on folktales or fairy tales, the *New Yorker* magazine has excelled in the publication of not only humorous but also satirical fairy-tale cartoons, with magazines like *Good Housekeeping*, *Saturday Review*, *Better Homes and Gardens*, *Cosmopolitan*, *Mad*, *Woman's Day*, *Fortune*, and others from the United States following suit. This is also true for such satirical publications as *Simplicissimus*, *Kladderadatsch*, *Fliegende Blätter*, and *Eulenspiegel* from Germany, *Punch* from Great Britain, *Krokodil* from Russia, and *Nebelspalter* from Switzerland. In addition, most newspapers around the world have comic sections that carry cartoons and comic strips into many homes, and since readers will be acquainted with the allusions to folk narratives, meaningful humorous or satirical communication is taking place.

Some of the cartoons and comic strips merely allude to fairy tales in general, as demonstrated by the following captions and lines: "Steve's stepmother isn't wicked. She gave us cookies"; "I fulfill my own wishes!"; "I love fairy tales! Read me 'Thin Thighs in 30 Seconds a Day!'"; "Don't you shush me! I've never heard such fairy tales!"; "It [the fairy tale] sounds a little too perfect. What's the downside?" and "No, my life was not always a fairy tale—yours?" There are also many cartoons that play off the standard introductory formula: "You read me that before, so now it's 'Twice upon a time,' right?"; "If it starts with 'once upon a time' I'm leaving"; "Once upon a time, once upon a time! When was it, anyway?"; "'Once upon a time ...' That's the way all the good stories begin"; "Are you sure this is a

children's story? It didn't begin with 'Once upon a time'"; and "How many years ago was 'Once upon a time'?" And there are also those captions that refer to the formulaic ending of fairy tales: "You're not even trying to live happily ever after!"; "Doesn't anybody ever live happily ever after without gettin' married?"; "And they lived happily ever after—she in New York, he in L.A."; "And they lived happily for quite some time"; "And so the prince and the princess used condoms and had safe sex and lived happily ever after"; and "They lived happily ever after—except for the age thing." Of course, there is also a caption of a cartoon depicting someone trying to write the shortest possible short story: "One upon a time, they lived happily ever after."

It should be noted that most cartoons and comic strips react to a dozen fairy tales at best, mainly "The **Frog King**," "**Cinderella**," "**Hansel and Gretel**," "**Little Red Riding Hood**," "Rapunzel," "Rumpelstiltskin," "**Sleeping Beauty**," and "**Snow White**." Occasionally one also finds references to Hans Christian **Andersen**'s "The Emperor's New Clothes" and "The Princess on the Pea." Folktales are depicted much less frequently, with the exception of the ever-popular "Pied Piper of Hamelin." The ambiguous figure of the piper who first clears the city of rats and then lures children away has found many modern reinterpretations, with such figures as Napoleon, Adolf Hitler, Joseph Stalin, Henry Kissinger, the Ayatolla Khomeini, Margaret Thatcher, Ronald Reagan, and others being depicted as evil or good leaders. In fact, political movements such as communism and national socialism have been represented as negative Pied Pipers, while such modern commodities as the radio and **television** have also been depicted as Pied Pipers leading people astray from an active life. But the ambiguous Pied Piper as a positive or negative symbol can also be a rock musician, a famous athlete, a good teacher, or an evil terrorist, giving the cartoonists ample opportunity to make sociopolitical statements both in the drawing and the caption.

There are numerous articles and books that have included cartoons and comic strips, especially regarding "The Frog King" and "Little Red Riding Hood." The well-known cartoonist Gary Larsen could easily put together an entire book of his many "Far Side" illustrations based on fairy-tale motifs, and the same is true for the creators of such well-known cartoons and comic strips as "The Family Circus," "Dennis, the Menace," "Hi and Lois," "Peanuts," "Blondie," and "Garfield." There is even a comic strip entitled "Mother Goose & Grimm," which bases its individual frames on fairy tales, nursery rhymes, **proverbs**, and other verbal folklore genres. But here are at least a few telling captions from such fairy-tale cartoons that show the multifaceted possibilities of modern reinterpretations of standard fairy-tale motifs: "How 'bout once more with feeling?" ("The Frog King"); "All right, dear . . . have fun, but remember, your Visa card expires at midnight" ("Cinderella"); "Here's your pizza, ma'am. My . . . what big eyes you have" ("Little Red Riding Hood"); "Tell me the truth, mirror . . . do I look like I'm forty?"—"No, not anymore" ("Snow White"); "We should've left a trail of bread crumbs. All these condos look just like granddad's" ("Hansel and Gretel"); "Well, I've spun the entire natural ecosystem into gold. Now what?" ("Rumpelstiltskin"); "With every snip of the scissors she felt a renewed sense of freedom. And she lived happily ever after" ("Rapunzel"); and "Could you leave out the kissing part?" ("Sleeping Beauty").

As expected, there is a definite predominance of sexually oriented cartoons in the modern mass media. While they might be rather innocuous in mainstream magazines, they can also be quite explicit or crude in such erotic magazines as *Playboy*, *Penthouse*, and *Hustler*. Drawings in which the indirect and metaphorical **sexuality** of fairy tales is intentionally translated into commercial exploitation of crude sex can be regarded only as pornographic. But there are

also those tasteful and merely suggestive reinterpretations that make some of these cartoons humorous commentaries on sexual politics, **gender** issues, and erotic pleasures (see **Erotic Tales**). A few captions tell this modern story: "Not bad, child, not bad, but you'll never catch a prince like that—stick these apples down the front of your gown and I'll give the wand another wave" ("Cinderella"); "Come back later, honey. Grandma's entertaining a gentleman caller right now" ("Little Red Riding Hood"); "Perhaps you could break the spell if you'd kiss me someplace other than the mouth" ("The Frog King"); "When you come to 'kiss'— that's a euphemism" ("Sleeping Beauty"); "I don't feel like it now that you're up here—I've got a headache" ("Rapunzel"); "Do you still feel a pea under the mattress, my lady?" ("The Princess on the Pea"); and "Snow White withheld her favors this morning, so we all got up Grumpy" ("Snow White"). Obviously, the drawings add much to make these captions come alive, but it is worth mentioning that in these particular cases none are grossly obscene.

Despite this obvious preoccupation with sexual matters that most certainly add fuel to the fire of **psychological approaches** to fairy tales, the mass media also include many social and political caricatures characterized by satire, sarcasm, and cynicism. Such illustrators as Olaf Gulbransson, Horst Haitzinger, Tony Auth, and Patrick Oliphant often depict known politicians or celebrities in their caricatures, thus going from indirect to direct confrontation and ridicule. Recent U.S. presidents, but also internationally recognized politicians and celebrities like Indira Ghandi, Prince Charles, Mikhail Gorbachev, Madonna, and many others have all been attacked or ridiculed in fairy-tale caricatures. One of the most common motifs is to place the person in front of a **mirror** and to have him or her ask that famous question: "Mirror, mirror on the wall, who is the fairest of them all?"—whereupon they receive an appropriately negative response. But if one is not exactly beautiful, one can, of course, alter the questions accordingly in the hope of getting at least some recognition, as for example in "Mirror, mirror, on the wall, who is the most unselfconsciously hipper-than-thou-almost-over-thirty-type-person of them all?"; "Who's the greatest Mom of them all?"; "Well, then, who is the most intelligent?"; "Mirror, mirror on the wall, who's the most successful regional manager of computer-systems analysis in East Orange, New Jersey?"; "Mirror, mirror on the wall, am I still a 10?"; "Mirror, mirror on the wall, who will rise and who will fall?"; "Mirror, mirror on the wall, who's the fairest at the mall?"; and "Mirror, mirror on the wall, who's the most optimistic of them all?"

But there are also those cartoons that depict certain persons, especially politicians, with revealing captions, as for example: "And so Mr. Reagan and Mr. Andropov threw away all their silly nuclear weapons and they all lived happily ever after"; "My, Grandma Gorbachev, what a witty sense of humor you have and, ooooh Grandma Gorbachev, what a charming personality you have and, gosh, Grandma Gorbachev, what great big teeth you have" ("Little Red Riding Hood"); and "Hi, my name is Mario [Cuomo, former governor of New York]. Don't kiss me or I'll turn into a candidate and if there's one thing I don't want to be it's a candidate. Hi, my name is Mario. Don't kiss me . . ." ("The Frog King").

Finally, cartoonists have also had their fun in referring to several fairy tales at once to make social commentaries. Relating to the annual award ceremonies of the American Academy of Motion Pictures, the caption of one of these cartoons read befittingly: "Nominees for the hand of Prince Charming are Cinderella in 'Cinderella,' Rosamond in 'Sleeping Beauty,' Goldilocks in 'The Three Bears,' Beauty in 'Beauty and the Beast,' and Rapunzel in 'Rapunzel.' The envelope, please." There are also the captions of two cartoons comparing the **violence** of fairy tales with that of modern society: "Snow White kidnapped. Prince

released from spell. Tailor kills seven. Those are the headlines. I'll be back in a moment with the details" and "Witches poisoning princesses, giants falling off beanstalks, wolves terrorizing pigs … and you complain about violence on TV!?" Little wonder then that yet another cartoon example contains this caption addressing the Brothers Grimm: "You and your brother portray a great many wicked giants in these tales of yours, Herr Grimm. Do you think you could balance them by depicting a couple of good ones?"

The result is clearly that in many of the cartoons and comic strips, the perfect world of the fairy tales is placed into question, usually by also indirectly commenting on social issues and concerns. Again, the following captions with their drawings tell general but also more specific stories about modern life and communication: "They don't cast spells like they used to" ("The Frog King"); "Gingerbread? Really? How did you get a mortgage?" ("Hansel and Gretel"); "Actually I'm not a Prince exactly. I'm a Pretender. Will that do?" ("Snow White"); "Why do I have to kiss her awake? Why can't I just punch her one?" ("Sleeping Beauty"); "It is beautiful, Rapunzel, but we don't need it anymore, and it's a fire hazard" ("Rapunzel"); "Forget the gown. This is my best disco outfit" ("Cinderella"); and "My, Grandma, what a big-shot attorney you have" ("Little Red Riding Hood"). Such disenchanted cartoons and caricatures show the dissatisfaction with the sociopolitical situation, but by basing their criticism on traditional fairy-tale motifs, they also refer, if only indirectly, to the way it could and should be.

Because fairy tales continue to resonate in popular consciousness, the relationship between fairy tales and comics remains a vital one, especially in an era when being culturally literature also means being visually literate. Innovative creative work has created a productive new dynamic between traditional tales and visual art in the late twentieth and early twenty-first centuries. Comic art such as Art **Spiegelman**'s *Maus* books (1986–91) has revitalized the relation between the fairy tale and comic book; and the **graphic novel**, which frequently adapts the material of folktales and fairy tales for its combination of printed narrative and sequential images, has become immensely popular around the world, leading to new forms of fairy-tale production and reception that deserve further examination by scholars. ***See also*** Japanese Popular Culture; Mizuno Junko; Vess, Charles.

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Wolfgang Mieder

Castroviejo, Concha (1910–1995)

A Spanish journalist, critic, novelist, and short-story writer, Castroviejo published two books of children's stories: *El jardín de las siete puertas* (*The Garden with Seven Gates*,

1961) and *Los días de Lina* (*Lina's Days*, 1971). *The Garden with Seven Gates* is a collection of fourteen stories and one minidrama that firmly established the author as a teller of contemporary fairy-tale-like narratives.

Featuring talking birds, child protagonists, and extraordinary occurrences, these tales speak to fantasies and fears that are common throughout life, which means that although they are peopled with child characters, they are not for youth alone. A fairy tale reminiscent of the Brothers **Grimm** is "La tejedora de sueños" ("The Weaver of Dreams"), a story about a much-criticized little girl who finds happiness in an unusual calling, in a house in the woods that has seven chimneys issuing seven different colors of smoke. "Una sirena y un corregidor, 500 vecinos y un mirlo cantor" ("A Mermaid and a Magistrate, 500 Neighbors, and a Singing Blackbird") describes a beautiful siren and shows that haughtiness comes at a price. "Barú y el gigante" ("Barú and the Giant"), about a giant who gathers pearls, censures royal greed and slavery. The story "El zopilote presumido" ("The Conceited Buzzard") cautions against arrogance and presumptuousness. ***See also*** Children's Literature; Spanish Tales.

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Robert M. Fedorchek

Cat

Domestic cats appear in the earliest known **myth**s and folktales as representations of the highest deities, such as the Egyptian goddess Bast, the first image of which dates back to 2000 BCE. The cult of Bast was connected with joy and merrymaking, and this role is reflected in later lore of most cultures. For instance, the cat's proximity to gods is emphasized in Norse mythology, where Freya, the goddess of love, is carried in a chariot drawn by cats.

Parallel to Bast, the cat was featured in Egyptian mythology as one of the many incarnations of the solar god Ra, who struggles against and kills an evil serpent. The amalgamation of the cat and the dragonslayer has left traces in Oriental as well as European **folklore**, where the **motif** often got inverted. While sometimes the hero metamorphosed into a cat, often it was the antagonist who underwent this **transformation**, especially into a black cat. This ambiguity explains the twofold status of cats in folklore, where they appear as both benevolent and evil.

Before cats spread to Europe, they often appeared in stories as mythical creatures, alongside **dragon**s, unicorns, and basilisks. Until the late eighteenth century, the generic origin of cats was unclear; they were thought to be related to reptiles and birds. Rudyard Kipling's **etiologic tale** "The Cat Who Walked by Himself" from *Just So Stories* (1902) depicts cats as unreliable and independent as opposed to dogs, which are man's true friends.

The practical uses of domestic cats as mousers contributed to their positive reputation, and in this capacity they were carried throughout the world on conquerors' and merchants' vessels. This is reflected in the British tale of Dick Whittington, who makes his fortune by sending a cat on his master's ship. The ship ends up in Africa, where a local king buys the wonderful animal who can deliver his country from rodents.

During the **Middle Ages** in Europe, cats became associated with evil powers. This was based partly on popular beliefs about cats' lewdness and partly on their Christian association

with Satan. In the European tradition of Last Supper paintings, a cat represents Judas. Such attitudes led to cats being linked to **witch**es. Indeed, black cats, together with ravens, frequently appear in folktales as witches' familiars (such as Grimalkin, a cat from Celtic lore, also featured in *Macbeth*), and witches themselves even turn into cats. An evil cat monster appears in King Arthur stories. In Slavic folklore, Bayun-Cat is a giant hostile black cat that imposes irresistible sleepiness on people, often by telling tales or singing songs. This image is, however, ambiguous since it portrays the cat as creative and wise, as also reflected in later literary works such as E. T. A. **Hoffmann**'s *Lebensansichten des Katers Murr* (*The Life and Opinions of Cat Murr,* 1820–22). The cat's mystifying nature is perhaps best expressed in the figure of the Cheshire cat in Lewis **Carroll**'s *Alice in Wonderland* (1865). A widely recognized trait ascribed to cats is that they have nine lives, apparently referring to their remarkable resilience. The view of cats as evil led to incredible cruelties toward them, including the Great Cat Massacre in France in the 1730s. During witch hunts, cats were burned together with their mistresses.

By the beginning of the nineteenth century, the cat's repute was exculpated, and cats became popular pets in upper- and middle-class families, as reflected in numerous nursery rhymes, **fable**s (for example, "The Mouse Who Put the Bell on the Cat"), **cartoons**, children's stories, and picture books. Cats became benign and often sweet characters in folklore adapted to children's and family reading.

The most famous fairy-tale cat is undoubtedly **Puss in Boots**, a **trickster** figure featured in Charles **Perrault**'s collection (1697) but also known in other cultures, where the same role is played by other animals—for instance, by a fox in Slavic folktales. Puss in Boots is endowed with human intelligence and speech. That he walks upright and wears a pair of boots puts him closer to human beings, even though he retains his feline cunning, agility, and hunting skills, which again underscores the cat's mysterious, double nature.

Cats appear in a number of well-known **animal tale**s, such as "The Bremen Town Musicians" and "The Cat and the Mouse in Partnership," in stories involving helpful animals, and in tales based on the magical bride/bridegroom motif, including the Irish story of Cuculin/Cuchulainn and Marie-Catherine d'**Aulnoy**'s "La chatte blanche" ("The White Cat," 1698), a female contemporary of Puss in Boots. Not unexpectedly, tomcats are frequently portrayed in fairy tales as adventurous and mischievous, while she-cats are connected to feminine witchcraft, shape shifting, mystery, and sexuality. A cat of indiscernible gender is featured in "The Story of Grandmother," a version of "**Little Red Riding Hood**." Here the cat is the voice of conscience, accusing the girl of eating her granny's flesh and drinking her blood. Taking into account the conventional connection between old women and their cats, this peripheral character may be the murdered grandmother's soul (or totem), similar to the bird in some versions of the **Cinderella** story. An enigmatic British tale is "The King of the Cats," which suggests that cats have a secret realm of their own; in a Scandinavian version of the tale, the cat is a disguised troll. A reminiscence of this tale can be found in **children's literature**, for instance, in *Carbonel* (1955) by Barbara Sleigh.

In modern fairy tales and **fantasy**, the cat is widely featured as a **magic helper** and bearer of magic powers, especially assisting the hero in transportation between the everyday and the magical realm. Some children's authors such as Lloyd **Alexander** and Diana Wynne **Jones** are especially fond of feline characters, and generally cats are among the most popular characters in children's literature. *The Cat in the Hat* (1957) by Dr. Seuss employs the trickster and magic helper aspect of the folkloric cat. In contrast, in C. S. Lewis's Narnia

stories, a cat becomes a traitor and is denied salvation. Images of cats originating in folklore are also found in works by Edgar Allan Poe, Charles Baudelaire, T. S. Eliot, and Mikhail Bulgakov. *See also* Animal Bride, Animal Groom.

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Maria Nikolajeva

Cautionary Tale

A cautionary tale is a narrative that demonstrates the consequences of wrongdoing and thus reinforces moral and behavioral norms. Cautionary tales tend to have unhappy endings. For example, earlier versions of the **Little Red Riding Hood** story (ATU 333) concluded with the tragic death of the girl, who was eaten up by the wolf. In folklore, the tale warned children against the dangers of the forest—about encountering predators and werewolves and getting lost in the wilderness. Charles **Perrault** adjusted the tale to an urban setting by adding a moral for young ladies that cautioned them against talking with dangerous strangers—that is, men who would pursue and seduce them sexually.

The **fable** and **exemplum** also serve as pedagogical tools by teaching moral lessons. Many **legend**s admonish listeners to follow approved rules of behavior. Supernatural agents, such as the **devil** who appears to card players, dancers, drunkards, and people who work on Sundays and other holidays, typically administer the punishment meted out in legends. Often legends about ghosts caution that the sins people have committed during their lifetime turn them into restless dead who cannot find peace in the grave. Many **urban legend**s also bear warnings (about drugs, AIDS, etc.) that confirm the moral standards of society. Cautionary tales thus do not constitute a uniform genre but refer to various narratives with didactic plots. *See also* Didactic Tale.

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Ülo Valk

Cazotte, Jacques (1719–1792)

French writer Jacques Cazotte is the author of about twenty tales, ballads, memoirs, and novels. Born in Dijon, Cazotte started his literary career in 1740 when he arrived in Paris to assume his functions as naval prosecutor. After traveling to different French towns and colonies where he suffered scurvy and almost became blind, he returned to France, retired to his house in Pierry, near Epernay, and married a Creole in 1761. Being a fervent royalist, in 1791 he wrote a series of letters to a friend denouncing the revolution and forming plans against it, which sent him to the guillotine a year later.

After arriving in Paris in 1740, he published two parodies of Oriental tales, *La patte du chat, conte Zinzinois* (*The Cat's Paw, Zinzinois Tal*e, 1740) and *Les mille et une fadaises* (*The Thousand and One Trifles,* 1742). Back in Paris between 1751 and 1754, Cazotte wrote a series of poems and two defenses of French music. However, it is really only when he

finally settled in France in 1759 that his literary carrier developed. With the publication of *Le Diable amoureux* (*The Devil in Love,* 1772), his masterpiece, Cazotte reinterpreted the marvelous in black magic with polemic, satire, and burlesque, drawing from contemporary occultist beliefs. Furthermore, he posed the question of the relationship between humans and supernatural beings, reality and the unknown world, and, already anticipating Charles **Nodier**, the real world and the realm of dreams. Given his influence on nineteenth-century writers like E. T. A. **Hoffmann**, Théophile **Gautier**, and Gérard de Nerval, Cazotte could be considered the true initiator of modern fantastic literature.

Le Diable amoureux tells the story of a young Spanish officer, Alvare, seeking to meet supernatural spirits. Initiated by one of his mates into the practice of the occult, he is left alone in the Herculaneum ruins. Conquered by his courage, the devil presents himself to Alvare in the form of a sylph called Biondetta, who gives him absolute submission. After being finally seduced, Alvare consents to marry her, and the devil reveals his real identity, returning to his primitive form of a camel. At this moment, Alvare wakes up, unable to decide if this was a dream or reality. Following the publication of the novel, Cazotte was approached by members of the Martinès of Pasqually society, which initiated him into the science of the occult. He later also belonged to the Saint Martin society and stayed true to his beliefs until his death.

In 1788, inspired by *Le cabinet des fees* (*The Fairies' Cabinet*, 1785–89), Cazotte published in Geneva the *Continuation des Mille et une nuits: Le diable en Arabie* (*Continuation of the Thousand and One Nights: The Devil in Arabia*), a compilation of Oriental tales, some of which profess Martinist theosophy. *See also* Arabian Nights.

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Charlotte Trinquet

Celtic Tales

Celtic tales encompass stories popular among people who speak Celtic languages. The term "Celtic" is basically a linguistic one, referring to a family of languages spoken at the time of the rise of the Roman Empire in much of central and western Europe, and in parts of eastern Europe and Asia Minor. The surviving Celtic languages are all in the extreme west of Europe—the Gaelic group native to Ireland, Scotland, and the Isle of Man; and the Britonic group native to Wales, Cornwall, and Brittany.

The traditional **folklore**s of the three Gaelic languages are directly connected with each other, and to a lesser extent the traditional folklores of the three Britonic languages are connected. The two language groups share few distinctive traditions between them, however. The Irish and Welsh folklore traditions, for instance, can properly be compared only within the general heritage of folklore in western Europe. Speaking strictly and properly of Celtic tales, one must confine oneself to whatever survivals there are of ancient common Celtic lore—mostly mythical materials. In terms of evidence from within the Celtic languages

Illustration by John Batten for "The Vision of MacConglinney" in *More Celtic Fairy Tales* by Joseph Jacobs (London: David Nutt, 1894), p. 73. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

themselves, Irish literature is the earliest, beginning in the sixth century CE. Welsh literature began a few generations later, and the other Celtic languages were not written down until the **Middle Ages**.

The usual division of the year in the Irish language is *ó Shamhain go Bealtaine, is ó Bhealtaine go Samhain*—that is, "from November to May, and from May to November." This indicates that there are two halves to the year—the dark half and then the bright half following it. This is of ancient origin, for the druids of the continental Celts taught that they were all descended from "the same **father**" and they computed "the night before the day." The druids also taught that one should hold the dead in great respect, and that **death** was merely the "middle point" between this life and the afterlife. Such a belief system was quite theoretical—that their chief deity was an ancestral father, that this deity was on the far side of death, and that the living community was closely bound up with the departed. Yet another principle can be read from all of this—namely, that the context of the dead was darkness and that precedence was given by the living community to that dark side over their own appropriate side of light. Night and day are divided in a similar manner—the night as the dark half coming first and the day as the bright half coming second.

The ancestral god of the Celts was called **dago-Devos*, meaning "good sky," which name gives the Irish Daghdha, a personage who had the title "father of all." The term Devos itself was cognate with the name of the father deity in other Indo-European languages, names such as Dyâus, Deus, Jovis, Zeus, and Tiw. Similarly, the Daghdha was connected to the sun, which was imagined as his "eye." In this solar form, he could easily tend to the needs of both dead and living. He went underground at night to lighten the darkness of the otherworld, and by day he lit up the world of the living. From his function, he could be called by either of two nicknames—as patron of light and wisdom he was *Vindos ("the bright one"), and as lord of the dead and obscurity he was *Dhuosnos ("the dark one").

In European antiquity, aspects of the pre-Celtic religions were assimilated to the Celtic belief system. For example, in Ireland the great tumulus at Newgrange predated Celtic culture in Ireland by 3,000 years. Leading persons of pre-Celtic communities were buried there, and the renewal of the sun at midwinter was symbol to them of social renewal. When the Celtic language and its associated ideas came to predominate, it was natural that this tumulus would be claimed as the residence of the Daghdha. According to a story written down in the Middle Ages, the Daghdha had a very handsome son called Aenghus, and this son asked him for a loan of the Brugh for a night and a day. This was granted, but then Aenghus kept the Brugh, stating that "it is in nights and days that life is spent." Another name for Aenghus

was Macán, the Irish cognate of the Welsh Mabon, which comes from the Celtic Maponos ("revered son"), a deity from both Gaul and Britain in ancient times. In Welsh tradition, Mabon was a wondrous youth and hunter, and his **mother** was Modron, from the ancient Celtic Matrona ("revered mother"), patroness of the Marne River. Clearly, in the Irish and Welsh traditions of Macán/Mabon, we are dealing with fallout from ancient lore concerning the father and mother deities and their patronage of society in the form of the ideal son.

The Celtic storytellers were more than willing to develop the contrast between darkness and light to create new narratives. In Welsh literature, for instance, there are accounts of seasonal contests between characters who represent Annwyfn (the underworld) and Gwynn (a name derived from Vindos and cognate with the Irish "Fionn"). In Irish literature, there are two bulls, the dark one Donn Cuailnge and the white one Finnbheannach, fighting each other in the Ulster Cycle **epic**. Furthermore, in Irish folklore, battles are fought each May and November between the Munster and Connacht **fairies** under their leaders Donn Fírinne and Fionnbharra.

The most celebrated of the characters called Fionn was Fionn mac Cumhaill, a mythical seer-warrior who is to the fore in tradition all over the Gaelic world. As a derivative of the god of wisdom, he is born a wonder child who gains magical knowledge from the habit of sucking his thumb, an ability that remains with him through his life. He was early associated with bands of young hunter-warriors called Fianna, and Gaelic literature and folklore in both Ireland and Scotland is replete with stories about the adventures of Fionn and his Fianna band—characters such as Diarmaid, Goll, Caoilte, Oisín, and Oscar. Through the prose poems written in English in the eighteenth century by the Scottish writer James Macpherson, this lore has influenced modern Romantic literature in many languages.

Where the sun sinks in the west is where the border between this world and the otherworld was imagined to be. Already in continental Celtic lore, the emphasis was on otherworld places far out to sea, where the souls of the dead depart with the setting sun. In Ireland, "The House of Donn" was the name of a great sea rock off the southwest coast, a stone shaped like a dolmen through which the sun shines as it sinks. It was considered the place where the dead go to join Donn (from the Celtic *Dhuosnos) the father deity as lord of the dead. Again, in the folklore of Celtic-speaking peoples from Brittany to Ireland, there are strong traditions of an otherworld island, or of a sunken city, off the western coast.

It is apparent that the oldest of all such beliefs concerned a glass rock in the western sea, where darkness and light encounter each other. Early on, this idea was dramatized in story, and the plot used was that of a primordial battle—a contest between two sets of deities at the beginning of the world. This was a far-flung plot, and Indo-European **variant**s of it are found in Greek, Norse, Hindu, and other mythologies. In Ireland, the deities set against each other were called the Tuatha Dé Danann and the Fomhóire. The former meant "people of the goddess Danu," and the latter "under-spirits." The two sets of deities dramatized the people of light and the people of darkness, but the earlier understanding that they were complementary to each other had faded.

This great primordial battle was imagined to have happened on Tory Island, off the Donegal coast. That island's name was Tor-Inis, with "tor" meaning a tower or a pillar, but that location was changed to a plain full of rocks in County Sligo known as Magh Tuireadh ("the plain of the pillars"). In that battle, the Tuatha Dé Danann vanquished the Fomhóire. Balar was **king** of the Fomhóire, Nuadhu was king of the Tuatha Dé, but their leader in battle was the young hero Lugh. Lugh in Ireland is a survival of the ancient Celtic deity Lugus. He was patron of many places that were in ancient times called *Lugudunon* ("fortress of

Lugus"); this was variously corrupted in later times into the toponymics Laon, Lauzun, Laudun, Loudon, and Leiden. The most significant of all these places is the French city of Lyon, where there was once a great autumn festival. This harvest festival is still called Lughnasa in Irish. The hero himself is often called *Lugh Lámhfhada* (the epithet meaning "long armed"), and in medieval Welsh literature his cognate is called *Lleu Llawgyffes* ("dexterously armed"). The name of the ancient deity is found also in place names in Britain and Ireland—such as Carlyle (Caer Liwelydd) and Louth (Lughbhaidh).

According to a Roman account, the Gauls had a god like Mercurius: "They assert that it was he who invented all the arts, that he is a guide on every road and journey, and they consider him the strongest influence in all matters of finance and commerce." This must have been Lugus, for the most likely meaning of his name was "swearer" or "guarantor." In Old Irish literature, Lugh was given the pseudonym *Samhildánach*, meaning that he had all of the arts in his power. It was said that he invented ball games, board games, and horse racing, and that he had consummate skill in many trades, including smithcraft, music, poetry, magic, and healing. In battle, Lugh slew Balar, who had a deadly eye that destroyed all upon which it looked. In folklore versions of the story, we are told that Balar had just one daughter, and that it was prophesied to him that if she gave **birth**, the child would kill him. Despite his best efforts, she became pregnant by a young man of the Tuatha Dé, and when Balar realized this, he ordered the child killed as soon as it was born. His servants took pity on the baby boy, set it adrift on the sea in a basket, and it was rescued. That baby was Lugh. The etymology of Balar's name (earlier *Belerios) has been identified as "blazing" or the like, and the emphasis on his eye indicates that Balar was in origin symbolic of the scorching sun or of a thunderbolt that could damage the harvest.

The story's plot must have come to prehistoric Ireland in as part of the cult of Lugus. This plot does not seem to properly belong to the lore of western Europe, but it was prevalent in the ancient Middle East, where ancient versions of it were told of characters such as Sargon, Moses, Cyros, and the mythical Perseus. It is reasonable to assume that the Celts of Gaul heard a version of the plot from the Greeks—whose colony at Marseilles dated from the sixth century BCE—and applied it to their divine hero of Lyon. Lugus (also called Esus in ancient times) appears to have been an aspect of the father deity that periodically contended with another aspect that had the guise of the thunder god Taranis. The likelihood, then, is that Belerios was another name for Taranis, and that the **myth** of the combat between Lugus and Taranis spread throughout western Celtdom and became the contest of Lugh with Balar in Irish tradition.

"Gobannonos" seems to have been the name of an ancient continental god of smithcraft, and such a god occurs in Wales in the form Govannon and in Ireland as Goibhniu. Many places in Ireland are said to have been the sites of the latter's smithy. He also had a wonderful cow called the Glas Ghoibhneann ("the grey of Goibhniu"), which gave a stupendous amount of milk. She would fill any vessel placed under her, but it is said that a malicious person once used a sieve instead, and the cow died trying to fill it. This tragic story of the Glas Ghoibhneann was told in folklore all over Ireland, and **variant**s also were known in Britain. It seems to reflect an old myth of a goddess in bovine shape, such as the river Boyne or Bóinn, which comes from a Celtic Bouvinda, meaning "cowlike and wisdom giving." Goibhniu himself is better known in folklore under another variation of his name—Gobán, or in full the Gobán Saor. The literature claimed that the Gobán was "the best smith who ever lived," and stories of his adventures are told in folklore throughout Ireland and Gaelic

Scotland. His ubiquity in lore probably sprang from the idea that wherever great skill was evident, the spirit of the deity was present.

The **motif** of a mystical island was strongly instanced in early Celtic Britain by lore of a mythical personage called Manawydan, a deity believed to reside on the Isle of Man. In Ireland, this personage was called Manannán, and the Irish Sea between Ireland and Wales was his flowery garden. The fish were his calves and lambs, and the surging waves were his white-maned horses. Lore of him survived in both Wales and Ireland to recent times. Many stories portray him as a marvelous mariner or as a wizard who came from the sea to help heroes in their adventures or to play tricks on humans.

There was a tendency throughout the whole ancient Celtic world to associate the mother goddess with rivers, and many epithets for her became river names in their own right. The conscious identification of rivers and landscapes with goddesses or otherworldly **women** survived strongly in Ireland, where ancient rituals for the inauguration of kings and chieftains were based on such ideas. It would appear that, according to rhetoric used on such occasions, the paternal solar deity was relinquishing the possession of the land goddess to the ruler who was being installed. This led to folklore about particular fairy queens protecting various families and districts, and indeed to the belief that the banshee (that is, *bean sí* or "woman of the otherworld") laments before the death of every person of Gaelic descent.

The land goddess in less colorful form was referred to as a "hag," or old woman, and throughout the Gaelic world, "the Hag of Beare" (Cailleach Bhéarra) was celebrated in story. This mysterious old woman, whose name associates her with the Béarra peninsula in southwest Ireland, is said to have lived longer than anyone else, and she was full of wisdom and had very keen eyesight, capable of seeing things over huge distances. It is said that she placed in their present position many rocks in the countryside and many islands off the shore; she often appears as a skilled thresher or mower. This is more in the nature of entertaining stories, however, and the patronage of agriculture is more seriously attributed to Saint Brighid, a sixth-century holy woman who has in tradition taken on much of the cult associated with her goddess namesake. The ancient Brigenta, which became Brighid in Irish, was a goddess name meaning "the highest one" and was known throughout the Celtic world from Spain to Britain. The Irish St. Brighid is the patroness of spring, and the protectress of all young things—both human and animal.

Much debris from ancient tradition survived in medieval epical lore. In the stories of the Ulster heroes, for example, the champion Cú Chulainn exhibits the battle frenzy attested from the warrior cults of continental Celtdom, while the battle crow (Cath-Bhadhbh) who haunts his battlefield in search of carrion has her ancient continental parallel called Catu-Boduva. The great Connacht **queen** Meadhbh ("she who intoxicates") is the symbol of sovereignty, and parallels the continental Meduva; and other leading characters, such as Fearghus mac Róich and Conchobhar, have names that echo the rituals and rhetoric of early kingship. The famous Arthur, of Welsh lore and later international medieval romance, may have been a historical figure, but his legendary image owes something to a continental bear god Artaios; while the horse lore associated in Wales with the lady Rhiannon and in Ireland with the Mór-Ríoghain or "Macha" derives from an ancient continental cult of the equine goddess Epona, often referred to as Rigana ("the queen"). The strongest tendency was for ancient Celtic cultic material to be reformulated in medieval times as adventurous tales of conflicts and of love and romance. The most celebrated of these utilize the three-cornered plot of an old man competing with a young man for the favors of a young lady—in the Gaelic world

the story of Fionn, Diarmaid, and Gráinne in the Fianna Cycle and of Conchobhar, Naoise, and Deirdre in the Ulster Cycle; while in the Britonic world the characters are Marc'h, Tristan, and Iseult.

Much has been written of the ways in which lore has developed and altered in Celtic-speaking areas through the centuries, being influenced by international wonder tales and by colorful migratory **legend**s. Some examples of persistence were given above, but more generally the original Celtic cultic lore has been obscured and superseded. What does remain is the Celtic taste for color and ornateness, a factor which has guaranteed that adopted international lore has been preserved with unusual vivacity in these western European areas. ***See also*** Gregory, Lady Isabella Augusta Persse; Yeats, William Butler.

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Dáithí Ó hÓgáin

Chain Tale

A large body of folktales reflects the everyday observation that things don't just happen: they are caused. Furthermore, a seemingly inconsequential act can release a series of larger causes and effects. Storytellers everywhere have delighted in describing such chains, many of which have unintended and tragic results.

Unhappy chains are often initiated by small and well-intentioned acts. One such tale is "The Death of Mosquito" as recorded by Brenda E. F. Beck and others in *Folktales of India* (1987), and documented in variants around the world (ATU 2022, The Death of the Little Hen). A rat and a mosquito live happily together as husband and wife. One day, the rat embraces his wife, and she accidentally slips into his nose, causing him to sneeze, which kills her. Other beings respond to the mosquito's **death**, causing injury to themselves, ultimately all because of an innocent and loving embrace between husband and wife.

Not all chain tales end tragically. The **tale type** known as The Old Woman and Her Pig (ATU 2030), told in numerous international variants, characteristically ends with the woman getting her stubborn **pig** to jump over a stile, but only after a succession of events involving a dog, a stick, fire, water, a cow, a butcher, and others. Whether they end tragically or happily, most chain tales have only the sparsest of plots. More important than the story itself is its **performance**, which typically develops into a tongue-twisting progression that only a skilled storyteller can successfully deliver. ***See also*** Cumulative Tale.

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D. L. Ashliman

Chamisso, Adalbert von (1781–1838)

The German author and natural scientist Adalbert von Chamisso, along with E. T. A. **Hoffmann** and Ludwig **Tieck**, was a major purveyor of the Romantic **literary fairy tale**.

Chamisso's most famous contribution to the genre was *Peter Schlemihls wundersame Geschichte* (*The Wonderful History of Peter Schlemihl*, 1814), a fantastic-realist fairy-tale **novella**, whose protagonist sells his shadow for a magic purse filled with money. The symbolism of the story conveys the author's feelings of homelessness and search for a social and national identity.

A post-revolutionary expatriate whose family fled France in 1792, Chamisso was torn between his French heritage and his growing German engagement, first as an officer in the Prussian army and later as an author writing in German. In spite of his wealth, the shadowless Schlemihl, the object of fear and contempt, is a lonely and miserable figure. A number of satirical-ironic scenes depict Schlemihl's fruitless efforts to be integrated into human and social life. Finally, Schlemihl becomes a natural scientist travelling the globe in his seven-league boots. Hans Christian **Andersen** seized the motif of alienation and in "The Shadow" (1847) developed the idea into a philosophical tale in which nihilism and materialism demonically grow out of idealism, conquering spirituality.

Chamisso also wrote Biedermeier poetry, which was frequently set to music by Romantic-era composers, who produced socially engaged lyrical comments on the conditions of living, and translated Andersen's poetry into German. ***See also*** German Tales.

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Helene Høyrup

Chamoiseau, Patrick (1953–)

A leading figure among Francophone Caribbean writers, Patrick Chamoiseau has shown considerable interest in the **folklore** and **storytelling** of the region. Born and raised in Martinique, he studied law and became a social worker for troubled youths. He has continued this work alongside his prolific and celebrated career as a writer of novels, plays, essays, and fairy tales. Perhaps best known for his novel *Texaco* (1992), for which he received the Prix Goncourt, Chamoiseau has produced among other works vaguely historical novels that accentuate the existential plight of inhabitants of the Antilles. Although woven into the fabric of his entire œuvre, Antillean storytelling and folklore gain particular prominence in his play, *Manman Dlo contre la fée Carabosse* (*Manman Dlo against the Fairy Carabosse*, 1982) and his collections of fairy tales, *Au temps de l'antan: Contes du pays Martinique* (*Creole Folktales*, 1988) and *Emerveilles* (*Marvels*, 1998). Chamoiseau is a major spokesperson for
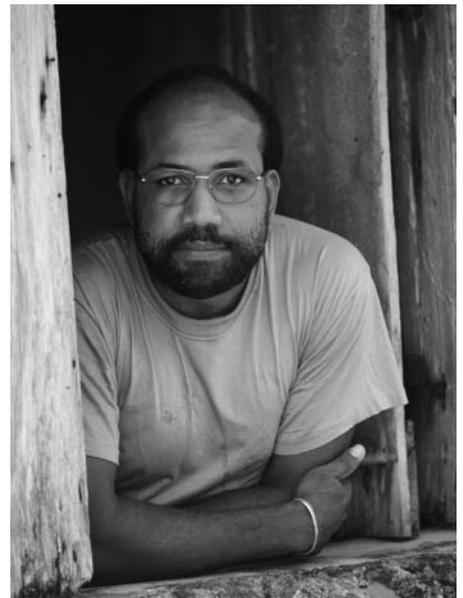
Patrick Chamoiseau. [Giraud Philipe/Corbis Sygma]

créolité (Creoleness), an aesthetic and political movement promoting the diverse and syncretic social, cultural, and linguistic forms of Creole peoples as a means of resisting postcolonial power. As examples of these forms and this resistance, Caribbean folklore and storytelling play a central role in Chamoiseau's understanding of Creoleness.

Chamoiseau repeatedly uses the figure of the slave storyteller (*conteur*) from the colonial era as a model for both the theory and practice of Creole writing. For Chamoiseau, the slave storyteller serves as inspiration because he melded African stories and material specific to the Caribbean experience, but also because he offered an ambiguous resistance to the slave master. But it is especially the storyteller's reliance on orality that Chamoiseau finds to be most productive. In both his theoretical writings and his fiction, orality holds multiple meanings: Creole **authenticity**, polysemicity, and indeterminacy (as opposed to the monolithic and static nature of Western writing and postcolonial power, according to Chamoiseau). Furthermore, the oral storytelling of the slave *conteur* evokes a supernatural power that for Chamoiseau becomes a metaphor for social and cultural transformation inherent in the concept of Creoleness. Ultimately, though, the slave storyteller is not a model to which Chamoiseau limits himself, but rather one he seeks to appropriate into his writing, thus transcending, at least in part, the opposition between orality and writing.

Even as folktale and fairy-tale **motif**s permeate many of his other texts, both explicitly and implicitly, three of Chamoiseau's works can be classified as fairy tales per se. In his play *Manman Dlo against the Fairy Carabosse*, one of his first published works, Chamoiseau stages the conflict between Creole and Western cultures through a struggle between Manman Dlo, a supernatural character from Caribbean folklore, and the fairy Carabosse, a character in French fairy tales by Marie-Catherine d'**Aulnoy** and Charles **Perrault**, among others. Alongside a confrontation of two cultures, the Manman Dlo/Carabosse opposition allegorizes the political struggle of Caribbean peoples against Western colonial and postcolonial hegemony. In his collections *Creole Folktales* and *Marvels*, Chamoiseau rewrites folktales from the French Caribbean oral tradition. Although ostensibly for children (the two collections appeared in French series of **children's literature**), the tales are often written in a dense prose that wavers between standard and regional Caribbean French and often includes Creole words and phrases. Notable as well is the prominent, self-conscious narration that foregrounds the figure of the storyteller and his ambiguous relation to the stories. Like storytellers in the Caribbean **oral tradition**, Chamoiseau's narrator frequently distances himself from his tales, producing a comic effect but also inciting readers to reflect critically on their own interpretations. But the narrator's ambivalence does not put into question the status of the magical setting, as is the case in many other fairy tales; on the contrary, it accentuates the importance of traditional beliefs and the failure of many of the characters to take them seriously. Hence, Chamoiseau's narrator serves to reiterate and revalorize a traditional Caribbean culture under siege from numerous Western influences.

If only implicitly, Chamoiseau also makes comparisons with well-known Western folktale and fairy-tale plots and characters. Most of the stories in the two prose collections bear obvious resemblance to stories of the Western fairy-tale canon, such as "**Bluebeard**," "**Cinderella**," "**Little Red Riding Hood**," and "**Thumbling**," among others. Yet Chamoiseau's tales remain solidly anchored in the historical and social contexts of the French Antilles, not only with his cast of characters but also with the themes he employs. Two of these are given particular prominence: hunger and language. Congruent with the physical conditions under which slaves lived in colonial times, Caribbean oral traditions foreground

hunger, and Chamoiseau retains this emphasis in his own versions. It could be argued, however, that his tales use this theme to emphasize literal and historical but also metaphorical meanings of hunger, which then signifies a desire for food, but also for Creole autonomy and authenticity. Although not as prominent as hunger in Creole oral narratives, language and especially its transformative powers are an important leitmotif in Chamoiseau's fairy tales. Frequently, these powers are illustrated through their characters' use of Creole verses or incantations, which effect magical turns of events, either for good or harm. Chamoiseau thus reiterates in his fairy-tale settings the importance he places throughout his work on the recovery of Creole and the role language can play in valorizing Creoleness. *See also* Colonialism; Négritude, Créolité, and Folktale.

Further Reading: Lewis C. Seifert. "Orality, History and 'Creoleness' in Patrick Chamoiseau's Creole Folktales." *Marvels & Tales* 16 (2002): 214–30.

Lewis C. Seifert

Changeling

Involving a complex mix of beliefs dealing with interactions between humans and the supernatural, a **changeling** is a wizened, deformed, insatiable, and frequently old **fairy** that has been exchanged for an often-unbaptised human child. Changeling narratives have been most heavily recorded in the North Atlantic regions—Scandinavia, the British Isles, Germany, and Newfoundland—but have more far-reaching parallels generally dealing with unexplained abductions of children. Because they are short, involve supernatural encounters, and are expressions of belief, changeling narratives are most often classified as **legend**s and are listed as Migratory Legend 5085 by Reidar Thoralf Christiansen. The typical changeling tale is reflected in **Grimm**s' "Die Wichtelmänner" ("The Elves," 1812). Stith Thompson's *Motif-Index of Folk-Literature* provides the most comprehensive description of changeling narratives in its list of **motif**s from F320 (Fairies carry people away to fairyland), through F321.5 (Fairies appear in a house and offer to dance with child). However, the motifs immediately following these in the *Motif-Index* point to the structural similarities between changeling narratives and stories dealing with the abduction of women by otherworldly beings (for example, Motif F322, Fairies steal man's wife and carry her to fairyland).

The typical changeling narrative involves: (1) the abduction of a child, usually due to the inattention of the **mother** or caretaker but motivated by the fairies' desire for human infants; (2) the substitution of a deformed, old fairy for the child; (3) the ensuing chaos that the changeling brings to the household—eating and screaming and generally failing to thrive; (4) the suspicion that the human baby has been exchanged and the seeking of advice; (5) the various remedies either to trick the changeling into revealing its true nature or to force the fairy parents to rescue their own from harm; and (6) the eventual return of the child to its parents. The concept of exchange lies at the heart of changeling tales. First comes the exchange of the desirable for the undesirable—young for old, a productive potential for a drain on the family economy. Then comes the reversal, the undoing of the exchange, which restores the desirable.

Scholars have put forth diverse analyses of the changeling complex, beginning with the idea that it offers an explanation of **birth** defects, deformities, and the failure-to-thrive syndrome. Whereas some view changeling narratives as adult justifications of child abuse, neglect, and infanticide, others suggest just the opposite: that the stories constitute **cautionary**

tales admonishing inattentive or negligent mothers not to leave their children unattended. Some interpretations stress the liminal and vulnerable position of the unbaptised and therefore unincorporated child, while still others consider the changeling complex in the general context of supernatural encounters. This places changeling narratives into a much larger corpus of stories involving human-fairy interactions, which serve as commentaries on otherwise inexplicable events in ordinary life.

Most modern adaptations, with the exception of Selma **Lagerlöf**'s more traditional "Bortbytingen" ("The Changeling," 1915), focus on a child's abduction by fairies or trolls and the subsequent journey to the otherworld and retrieval of the child by its older sister— for example, Maurice **Sendak**'s *Outside Over There* (1981), Ursula K. **Le Guin**'s *A Ride on the Red Mare's Back* (1992), and Jim **Henson**'s film *Labyrinth* (1986). *See also* Childhood and Children; Disability; Faerie and Fairy Lore.

Further Readings: Christiansen, Reidar Thoralf. *The Migratory Legends: A Proposed List of Types with a Systematic Catalogue of the Norwegian Variants.* 1958. Helsinki: Academia Scientiarum Fennica, 1992; Narváez, Peter, ed. *The Good People: New Fairylore Essays.* New York: Garland, 1991.

JoAnn Conrad

Chapbook

Printed little volumes for popular reading, chapbooks were common in several western European languages. These books contained a wide variety of reading material, ranging from stories about the heroes of ancient Greek and Roman literature to accounts of philosophers, saints, and noted historical personages, and to picaresque tales of rogues and entertaining rascals. The term "chapbook" first came into vogue for such publications in the early nineteenth century. It was derived from "chapman," the usual word for the type of trader or peddler who sold them at fairs or markets and in other public places.

The publishing of small inexpensive tracts began in France near the end of the fifteenth century and soon after became common in Germany, the Netherlands, and England. The German chapbooks—*Volksbücher*—contained prose versions of medieval romances and other miscellaneous tales; and in Germany, the Netherlands, and France, the adventures of the entertaining **trickster Till Eulenspiegel** were especially popular. From the seventeenth century onward, a wide variety of chapbooks were available in England, and they spread to Ireland, America, and other places where material in English was read. Some of the favorites among these chapbooks were "The Seven Champions of Christendom," "The Seven Wise Masters of Rome," "The History of Guy of Warwick," "Doctor Faustus," the ubiquitous Eulenspiegel in the guise of "Owlglass," and "George Buchanan, the King's Fool," as well as the plays of William **Shakespeare** and the prose works of Jonathan Swift, Henry Fielding, and other well-known writers.

Also in chapbook form were accounts of Robin Hood and a variety of other outlaws, including contemporaneous highwaymen and pirates. Written versions of **folktale**s such as "Jack the Giant-Killer" and "**Sleeping Beauty**" were featured, and, in the early eighteenth century, the *Arabian Nights* became available in short and simplified form. This included a variety of joke books and collections of comical stories from many sources—including **anecdote**s from earlier literature, short humorous folktales, **jest**s with temporary or limited currency, and quaint fictional or semifictional accounts. It is interesting to note that the stories that had a lasting effect were usually those that already existed in **folklore** or were similar to folklore in type.

It was inevitable that popular reading material of this kind would exert a strong influence on oral **storytelling**. Because of this, folklore researchers must take into account the possible origin of a narrative in a chapbook or alternately the influence of a chapbook variant on a story preexisting in the lore of a particular area. In some cases—for instance, a mid-eighteenth-century Irish chapbook by James Cosgrave entitled "Irish Rogues and Raparees"—the writer collected **legend**s from living folklore and included them in his book, which in turn tended to eclipse the earlier oral versions of these same legends. In general, the chapbooks provide a unique opportunity for folklore scholars, in that they can be used as definite sources of lore, against which oral derivatives and independent variants can be assessed. This allows for the investigation of plot variations and development in **oral tradition**, as well as for analysis of folk sentiment, humor, and fancy. *See also* Broadside.

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Dáithí Ó hÓgáin

Charm. *See* Incantation

Chaucer, Geoffrey (c. 1343–1400)

Throughout his work, Geoffrey Chaucer utilized a mix of European **folktale**s, reworking them from oral or literary sources to generate many of his most memorable poems. Certainly this is true of his best-known work, *The Canterbury Tales*, which he began around 1387. The characters in this **frame narrative**, pilgrims traveling to the shrine of the late Thomas Beckett, engage in a **storytelling** contest to pass the time. The stories recounted are not uniformly traditional, but many do have prior medieval analogues and have a recorded oral life, even up to the present.

Perhaps the most widely known of Chaucer's folktale retellings is "The Pardoner's Tale" (ATU 763, The Treasure Finders Who Murder One Another), which has seen many adaptations, including the 1948 film by John Huston, *The Treasure of the Sierra Madre*. Other retellings include "The Miller's Tale" (ATU 1361, The Flood), "The Reeve's Tale" (ATU 1363, Tale of the Cradle), and "The Clerk's Tale" (ATU 887, Griselda), which appears in Giovanni **Boccaccio**'s *Decameron* (1349–50) and in Charles **Perrrault**'s "Griselidis" (1691). The concordance with Boccaccio is hardly happpenstance. Literary evidence suggests that many of Chaucer's tales, as well as the frame narrative form itself, can be traced to Italy, where Chaucer was part of a military expedition in 1373. *See also* Fabliau, Fabliaux; Middle Ages.

Further Readings: Benson, Larry D., and Theodore M. Anderson. *The Literary Context of Chaucer's Fabliaux: Texts and Translations*. New York: Bobbs-Merrill, 1971; Bryan, William Frank, ed. *Sources and Analogues of Chaucer's Canterbury Tales*. Chicago: University of Chicago Press, 1941.

Adam Zolkover

Childhood and Children

In 1962, Philippe Ariès, in his *Centuries of Childhood,* asserted that the category of the "child" was a cultural construction that emerged in Europe in the seventeenth century and

came to full fruition in the eighteenth century. Prior to that time, Ariès argued, what might now be clearly seen as a child was merely a small person, with limited economic potential, and the separate and protected sphere of childhood did not exist. Subsequent biological and developmental justifications of the category of childhood were, thus, motivated by this underlying social and historical shift, which was primarily economic in its derivation, and are the processes by which the category of the child has become naturalized. Although the constructionist argument is highly controversial and contested, it does question the presumption of a biological category of "the child" and further suggests that even though there may be some biological aspects of childhood that differentiate children from adults, the meanings that are ascribed to these categories are historically and culturally contingent.

The coincidence of the rise of this new conceptualization of childhood, one that ultimately relegated real children to their own separate sphere, with many other radical social changes sweeping seventeenth- and eighteenth-century Europe, points to its ideological underpinnings. These changes, it has been argued, are a result of those same forces—the move to capitalism, reorganization of social structure, consumerism, modernization, **nationalism**, and literacy—from which both the field and the concept of **folklore** emerged, as well as the category of "the **folk**" and "the child," the development of a separate **children's literature**, and the subsequent relegation of the folktale/fairy tale to this new genre. The intersections and relays between these phenomena, often held distinct, and their interrelationship within an ideological milieu, are significant and essential.

The complicated relationship between the study of folklore and folklore itself is caught up in the transition to modernity, not only in the by-now well-ingrained discussions of literacy, the rise of the middle class, and changes in social structure, but by a changing attitude toward wonder and wonders in the natural world. By the eighteenth century, wonder, the stock in trade of the fairy tale, had shifted from being a favored object of contemplation of the elite in Europe to being seen as that which defined the "folk," prompting its banishment to the margins of elite discourse—wonder became relegated to the "vulgar." The logic of this conceptualization of the vulgar still underscores much of folklore scholarship today, and is certainly critical to it historically: into the vulgar were dumped a host of characters— **women**, the elderly, **peasant**s, illiterates, and children—the stock characters in the folklore about folklore. These constituted, in the case of women and peasants, the ideal **informant**s, and in the case of children, the intended audience. Thus children, folk, and peasants were all embraced into an evolutionary, developmental premise. As such, they were all not only empty signifiers to be filled with meaning, they also were awaiting the paternalistic guidance and stewardship of the institutional and academic elite.

Folklore and childhood were also linked in their ambiguous relationship to the dual impulses of rationalism and Romanticism, the intertwined discourses of modernity. Folklore was seen to be in need of **collecting**, recording, **editing**, archiving, managing, and indexing, with the underlying presumption that if collected and ordered it could be maintained, analyzed, and even reproduced—a rationalist enterprise. Similarly, children were seen as malleable, open to socialization and acculturation according to a rational plan—that of the educational institutions. On the other hand, both the constructed notions of the folk and the child were seen as Romantic palliatives to an increasingly modern, industrial, and impersonal world. Children and the folk were the sites of innocence, purity, and **authenticity**, which could be tapped into as a corrective to the contamination of cosmopolitan, urban life. Nevertheless, real children and real folk were disciplined into the rationalist enterprise.

The rise of the nuclear **family** and the bourgeoisie in early modernity also led to a dramatic restructuring of social relations. The nuclear family, typified by the "male breadwinner/female bread maker" dyad, became the most economically productive unit in terms of industrial capitalism, providing a support system for the now wage-earning and away-from-home husband, while structuring all family members' lives around a workday logic, into which fit the institutionalized child, socialized to eventually become a productive member of society. In this system, not only are children institutionalized and socialized, they are separated from the world of adults, and become economically dependent. The ideological enforcement of this nuclear family model was carried out through the mobilization of folklore, in particular the folktale and fairy tale, in two distinct and yet complementary strands. First, the **literary fairy tale** gradually came to embody the power of romantic/thematic love, essential in the trope of love at first sight—a love that is mysterious and based primarily on superficial qualities. The imperative of thematic love, reiterated in the fairy tale and subsequently in the **novel** and **film**, tended to obscure the economic motivation of the modern nuclear family. Secondly, the fairy tale was co-opted into the newly emerging, much broader category of children's literature**,** with the intention of socializing the developmentally immature child. Thus the fairy tale gradually came to manifest those stylistic and content characteristics of the larger genre, and as such was purged of elements inappropriate to the construction of childhood as a site of innocence. This particularly included sexual references, since the concept of "innocence" is dependent not only on the denial of childhood **sexuality**, but also furthers the emptying of this emblematic child of its own agency, leaving it open to be filled with adult projections and expectations.

This merging of written folktales and fairy tales with children's literature further exemplifies the tension in the construction of childhood as both the site of innocence and the object of socialization. Editorial changes in tales to conform to generic convention likewise follow a larger ideological premise. The removal of sexual material in tales for children speaks to the notion of "appropriateness" derived from a developmental model. Further, the elimination of aspects of the grotesque, particularly when used subversively, disallows agency and resistance, and encourages conformity. Increasingly violent aspects of the tales, when converted to literary tales targeted toward children, however, tended to invest punishment with a higher moral purpose, thus underscoring the authority of patriarchal institutions, as well as serving as exemplary and/or **cautionary tale**s.

The Historical Relationship between the Literary Fairy Tale and Childhood

The development of the canonical literary fairy tale and the development of the modern notion of childhood are inextricably intertwined and emerge simultaneously in the context of the rise of modernity in Europe. Although the origins of the literary fairy tale are often placed in the French salons of the late seventeenth and early eighteenth centuries, and although the majority of these tales, written by aristocratic female authors, were associated neither with the subsequent emergence of the notion of the folk nor the construction of the child, it is the work of one author of this period, Charles **Perrault,** that has been integrated into the canon of the literary fairy tale and associated with the transformation of the fairy tale into a child-oriented genre. In his *Histoires ou contes du temps passé* (*Stories or Tales of Times Past,* 1697)—which includes a frontispiece identifying the tales as "contes de ma mère l'oye" ("tales of my **Mother Goose**")—Perrault established the persistent connection

between these tales, an audience of children, and the female, peasant tellers, thus, in one move, linking again the primitive, illiterate folk developmentally with the unformed, illiterate, innocent (and malleable) child. Perrault's simple prose, in an imitation of an imagined folk speech, was praised subsequently in the 1812 preface to the **Grimm**s' ***Kinder- und Hausmärchen*** (*Children's and Household Tales*) as being authentically derived from oral sources, and, in a circular fashion, became the standard for the signs of authenticity and orality. This purity and authenticity located this text clearly in the Grimms' Romantic-rhetorical sphere, and yet, Perrault was also insistently didactic, summing up each tale with a short moral. His simple language, in circular logic, also came to be seen as suitable for the developmental level of children, as opposed to the longer, more complex, and elaborate prose of his contemporary female authors.

Although Perrault's work ultimately was associated with children's literature, with didactic intent in a simple language that mimicked not only the "folk" but also a childlike simplicity, it was Jeanne-Marie **Leprince de Beaumont** who was the first to write explicitly for children, as in her 1757 *Magasin des enfants* (translated in 1759 as *The Young Misses' Magazine*). Leprince de Beaumont's work is situated in what Jack **Zipes** refers to as the third vogue in the French literary fairy tale—that period in which the fairy tale is fully institutionalized and adapted to do the work of childhood socialization. These stories, in particular Leprince de Beaumont's rendition of "**Beauty and the Beast**," emphasized the proper upbringing for young girls, stressing that happiness depends on industriousness, self-sacrifice, modesty, and diligence. The books celebrate self-denial, domesticity, passivity, and a particular inflection of "femininity" as read through newly emerging middle-class sensibilities. Ultimately, the goal was **marriage**, and selflessness was underscored as the desired feminine attribute, with the promise of thematic love serving as the incentive. Ideologically, these tales are linked to the rise of the middle class, and convey a middle-class morality, stressing imbalanced male-female relationships, domesticity, and dependence for women. They also embody the notion of the "perfect girl" in normative models of beauty that include silence, passivity, and duty.

During this period, children's literature was beginning to carve out childhood as a unique consumer group, a target audience with its own market potential well beyond that for specialized publications, and yet one still motivated toward the instruction of middle-class subjects. In 1744, John Newberry published *A Little Pretty Pocket Book*, which "endorsed a productive discipline ... as it hails acculturation and accommodation" (quoted in Tatar, xvi). The conceptual category of childhood is fully entrenched in this market; the goal of publications is to produce normal, well-adjusted, and productive (and consuming) adults along a predetermined developmental design. This was even more emphatically underscored with ideals of universal subjecthood and universal literacy, embodied in the first Elementary Education Act in England in 1870, which shifted the responsibility of education and literacy to the state, further institutionalizing childhood.

The overlapping of the ideas of childhood socialization, Romantic-era notions of authenticity, and the standardization and canonization of the fairy-tale corpus directed at children was further enhanced by the work of the Grimms. Their *Kinder- und Hausmärchen* served as the model for fairy tales directed specifically at children for generations. The Grimms' use of a markedly simple and implicitly pure and authentic language not only served as a marker of the oral lore of the folk but also was indicative of the presumed state of purity and emptiness of childhood, which was thus available for the explicitly ideological messages embedded in the texts.

It is the model of the Grimms that has maintained up to the current **adaptation**s of classic fairy tales by Walt **Disney** and the **Walt Disney Company** but is also the basis of most folklore scholarship on the fairy tale until recent years. It is necessary to mention in this context the still-circulating theories of Bruno **Bettelheim**. In *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (1976), Bettelheim uses a short selection of the tales from the Grimms to discuss the psychoanalytic meaning from what he assumes is a child's point of view, and, in ironic and circular logic, rearticulates the evolutionary, developmental premise (following Jean Piaget and Sigmund **Freud**). Arguing the child's perspective from the imagined child/folk speech adapted by the Grimms, Bettelheim finds latent meanings in the tales that reinscribe the modern cultural logic affirming patriarchal prerogative, exonerating the acts of the father while blaming those of the child, fitting into the greater cultural Oedipal logic, and further enshrining the male academic/expert as the location of redemption. *See also* Didactic Tale; Exemplum, Exempla; Pedagogy; Psychological Approaches.

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JoAnn Conrad

Children's and Household Tales. See Kinder- und Hausmärchen

Children's Literature

One of the greatest misconceptions about folktales has been that they are a natural part of children's literature. Indeed, most of the overview works, historical surveys, and handbooks on children's literature start with folktales, also called "traditional stories." In their original form, however, most folktales, magic stories as well as everyday tales, are considered by some to be highly inappropriate for young readers. They contain such elements as lewdness, extreme **violence**, **cannibalism**, rape, **incest**, and so on. Many folktales, especially Oriental (for example, *Panchatantra* and the *Arabian Nights*), are explicitly erotic (see **Erotic Tales**). **Trickster** tales contain dubious **moral**s, and **anecdote**s mocking the **clergy** subvert the power of the church. The early Western **literary fairy tale**s, for instance, those by Marie-Catherine d'**Aulnoy** in late seventeenth-century France, were not addressed to children, and fairy tales as a genre were not considered particularly suitable for a young audience.

The reason folktales and fairy tales became part of children's reading (rather than children's literature as such) lies in the fact that by the eighteenth century, **childhood** was successively acknowledged as a separate part of human life with its own interests and needs. Prior to that, children would be present while stories were told or read at familial and social occasions; they might also listen to their nurses' and governesses' yarns. When children's literature began emerging as a specific category, with obvious didactic and instructive purposes, educators were obliged to look for texts that suited the current requirements for desirable reading matter for the young. Selected folktales and fairy tales matched these requirements on several bases. First, they were relatively simple in their narrative structure

of home-adventure-return home, which subsequently became the most common plot in children's fiction. Second, they were clear and explicit in their moral values, expressing unequivocal views on good and evil. Third, most fairy tales feature a happy ending, which was connected with the concept of children's literature as optimistic—a notion that is still alive today. Finally, folktales and fairy tales focus on the ultimate triumph of the underdog, the youngest son or daughter (alternatively the oldest, depending on the cultural premises), the poor orphan, and the hero of unknown origin, who prove more virtuous, courageous, and imaginative than their initially more-fortunate rivals. This oppressed position of the folktale hero corresponds to the powerless state of the child in most cultures and societies. According to many scholars, folktales reflect the **initiation** rite. Incorporating folktales into children's reading thus became part of the child's socialization.

Changing Attitudes Toward Fairy Tales As Children's Reading

Educators happily included folktales and fairy tales in the reading matter for children at its very first appearance as detached from general literature, mainly due to the absence of other sources. Presumably, among the very first Western collections of fairy tales overtly addressed to children was Charles **Perrault**'s *Contes ou histories du temps passé* (*Stories or Tales of Times Past*, 1697), in which he adapted a number of popular French folktales to the current ethics of the upper class. The stories included in this volume have become the most famous children's fairy tales ever, among them "Sleeping Beauty," "**Little Red Riding Hood**," "**Cinderella**," and "**Puss in Boots**." The tales were heavily modified to fit the prevailing view on child education and purified from the most offensive elements, present in the oral versions. They were permeated by didacticism, and equipped with proper moral conclusions, and these traits paved the way for their subsequent reception as children's literature. At the same time, these tales contained irony and a certain playful eroticism that certainly spoke to adults rather than children. So there is good reason to conclude that Perrault's primary audience was in fact adults, and that the ostensible appeal to children served also as a cover for introducing folktales into literary culture. Thus, this early collection already demonstrates one of the most essential characteristics of children's literature: its inevitable double address.

The Age of Enlightenment brought forward ardent adversaries of fairy tales as children's reading. Jean-Jacques Rousseau especially considered fairy tales directly dangerous and harmful for children because of their dubious morals and, in the first place, their unrealistic representation of the world.

Romanticism combined interest for **folklore** with adoration of the child as pure and innocent, which resulted in many scholarly collections of folktales being adapted for children. Among these, Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) is the most famous, but it is far from unique. The Grimms retold a great number of German folktales, adapting them to the governing pedagogical ideas. The nature of **adaptation**, which also characterizes most other collections addressed to children, follows several directions. Stepmothers substitute for biological **mother**s in folktales such as "**Snow White**" and "**Hansel and Gretel**," which ostensibly were less offensive. In "Little Red Riding Hood," the girl and the grandmother are saved by a hunter, which enhances the patriarchal social order and supposedly makes young girls differentiate between wild and civilized males. On the other hand, the Grimms did not hesitate to add

some gruesome details, absent from, for instance, Perrault's volume. In their version of "Cinderella," graphic depictions of the evil **sisters** appear, as they cut off their toes and heels to squeeze their feet into the slipper, and the birds pick out their eyes as punishment in the end. Generally, the castigation of the villain is ruthless; **punishment**s include dancing in red-hot **shoe**s, being rolled in a barrel with spikes nailed inward, or being torn apart bound to galloping horses. "The Juniper Tree" has instances of violence and cannibalism.

The treasury of more or less anonymous "world fairy tales for children" normally contains less-offensive versions of the common tales, such as Perrault's rather than Grimms' "Cinderella" and Grimms' rather than Perrault's "Little Red Riding Hood." In twentieth-century publications of the Grimm tales overtly aimed at children, a limited number of tales is habitually selected, the most popular being "The **Frog King**," "Rapunzel" (often heavily abridged and purged of violence), "Hansel and Gretel," "The Bremen Town Musicians," "Brier Rose" (a version of "Sleeping Beauty"), and "Snow White." This fact contributed to the later picture of the Grimm Brothers as child-friendly, pleasurable storytellers. Further, their tales are perceived as genuine folktales, collected from poor people, which, as Grimm scholars have repeatedly shown, is far from the truth. Even their original versions were already stripped of the most inappropriate details.

Since the Grimm tales were quickly translated into many languages, they were also immediately integrated into children's reading all over the world and remain among "children's classics" today, parallel with, or instead of, national collections. The latter originated likewise from the combination of the Romantic fascination with folk traditions and the need for reading matter for children. Scholarly collections of folktales provided ample material for retellings and adaptations. In England, Andrew **Lang**'s and Joseph **Jacobs**'s collections became models for further compilers, contributing to children's reading with "Jack and the Beanstalk" and "Jack the Giant Killer," as well as a number of tales from continental Europe, such as "Tom Tit Tot" ("Rumpelstiltskin") and "The Pied Piper." From Scandinavia, Peter Christian **Asbjørnsen a**nd Jørgen **Moe**'s *Norske folkeeventyr* (*Norwegian Folktales,* 1841–44) achieved international recognition, with its specific local flavor, while the stories themselves were again well known in other countries, for instance, "Valemon the White Bear" (the story of the magical bridegroom) and "The Giant Who Had No Heart in His Body." The impact on children's literature can primarily be seen in its function as reading matter for Norwegian children in their own language at a time when Danish influence was still tangible and when Norway was in union with Sweden. The original collection was not intended for young audiences, but many of the tales were soon afterward published in children's magazines, anthologies, and school primers. The first collection published specifically for children, *Eventyrbog for børn* (*A Book of Children's Fairy Tales*), appeared in 1883 and was edited by Asbjørnsen himself. This edition and two subsequent volumes (1884–87) were constantly reprinted; often the language in them was revised. The original folktales from the Asbjørnsen and Moe collection lacked any moral or didactic closure. Therefore, they were not always considered suitable as children's reading.

In *Russkie detskie skazki* (*Russian Children's Tales*, 1870), Aleksandr **Afanas'ev** included **animal tale**s, **magic tale**s, and humorous tales from his scholarly collection, carefully adjusting the language and excluding everything unsuitable for children. The most original Russian tale features the wicked witch **Baba Yaga**, who lives in a hut on chicken legs and flies around in a mortar. From the *Arabian Nights*, several tales became incorporated into the Western children's canon, such as "**Aladdin**" and "**Ali Baba** and the Forty **Thieves**,"

presumably as being the least odious. The **frame narrative** about the skillful storyteller **Sheherazade**, if published at all in children's editions, is heavily purged of its bawdy elements. In *Fairy Tales and the Art of Subversion* (1983), Jack **Zipes** outlines how the versions of various fairy-tales correspond to and reflect the sociocultural values and the status of childhood in the society that produces them.

The common denominator of all the tales that finally became integrated into children's literature is that they are stories of maturation, focused on quests and difficult tasks. The ending is frequently enthronement and **marriage**, which is perhaps alien to childhood but symbolizes the empowerment of the oppressed.

Basically, each country and culture started its own children's literature by adapting local folktales and translating the most famous stories by Perrault and the Grimms. In some cases, as in North American and Australia, immigrant populations have partly imported the European treasury and partly—and only quite recently—turned to the rich cultures and traditions of the indigenous population. In some countries, such as China, fairy tales are still considered the only suitable reading matter for younger children before they are mature enough for realistic prose. In many African countries, **myth**s and fairy tales are more or less the only native children's literature.

In the Western countries, the appropriateness of fairy tales for children created violent debates at various periods. In Russia, for instance, in the 1920s, militant educators attempted to banish fairy tales as part of the old, bourgeois heritage. Kornei **Chukovsky**, a leading Soviet children's writer, as well as critic and translator, initiated what he called the "struggle for the fairy tale," insisting on the importance of folktales and fairy tales in childhood education. Fairy tales played a special role in totalitarian countries in the twentieth century. Under the Soviet occupation of the Baltic countries and during the existence of communist satellites in Eastern Europe (1945–91), when all culture was subject to close censorship and children's literature was considered primarily an ideological implement, fairy tales, often with allegorical undertones, became a powerful vehicle of subversive national literature.

During the radical 1960s and 1970s, most western European countries experienced a strong interrogation of fairy tales in favor of contemporary socially engaged children's and youth literature. Today, fairy tales enjoy a relatively high status. They are included in teachers' training, and publishers all over the world release new collections in various adaptations. Moreover, Western publishers as well as educators have discovered the golden mine of Oriental, African, and other folktale traditions, resulting in children's books such as Robert D. San Souci's *Sootface: An Ojibwa Cinderella Story* (1994), Shirley Climo's *The Egyptian Cinderella* (1989), Adeline Yen Mah's *Chinese Cinderella* (1999), and so on. These publications reflect the desire for multicultural experience in contemporary children's education.

Literary Fairy Tales

Although **literary fairy tale**s were written in France as early as the seventeenth century, few of them were included in children's reading, possibly with the exception of "**Beauty and the Beast**," which was abridged and adapted. In the Western world, Hans Christian **Andersen** has been accorded the honorable label of "the father of the literary fairy tale." Between 1835 and 1872, he published four collections that were an immediate, unprecedented success and that were translated into many languages during his lifetime. Yet, only a handful of his fairy tales and stories are widely read by young audiences today, including "The Tinder Box,"

"Thumbelina," "The Ugly Duckling," "The Little Mermaid," "The Steadfast Tin Soldier," and "The Snow Queen."

The sources of Andersen's stories were mostly Danish folktales, collected and retold by his immediate predecessors, whose aim was to preserve, classify and study them. Andersen was primarily a writer, and his objective was to create new literary works based on folklore, although some of his fairy tales also have their origins in ancient poetry or medieval European literature. He also found inspiration in the literary fairy tales by the German Romantics, such as E. T. A. **Hoffmann** and Adalbert von **Chamisso**.

There are several ways in which Andersen may have created the genre of the literary fairy tale for children. First, he gave the fairy tale a personal touch. Many of his stories open in a matter-of-fact way instead of with the traditional "Once upon a time," and their characters, including **king**s and **prince**s, speak a colloquial, everyday language. This feature became the trademark of Andersen's style. Quite a number of his early fairy tales are retellings of traditional folktales; in Andersen's rendering, however, they reveal a definite uniqueness and brilliant irony. Kings wear battered slippers and personally open gates of their kingdoms; **princess**es read newspapers and roast chicken; and many supernatural creatures in later tales behave and talk like ordinary people. An explicit narrative voice, commenting on the events and addressing the listener, is another characteristic trait of Andersen's tales. On the other hand, there are no conventional morals in the tales, possibly with the exception of "The Red Shoes" or "The Girl Who Trod on a Loaf," which are rarely included in children's editions. Many tales persistently explore the theme of true and false art, as in "The Swineherd" and more subtly in "The Nightingale." This aspect, too, is addressed to adults rather than children. Physical and spiritual suffering are accentuated in several tales, but they are either excluded in children's editions or adapted. Thus, in some versions, the Little Match Girl is adopted by a nice **family**.

In addition, Andersen brought the fairy tale into the everyday. His first original tale, "Little Ida's Flowers," reminds one of Hoffmann's tales in its elaborate combination of the ordinary and the fantastic, its nocturnal magical **transformation**s, and its use of the child as a narrative lens. Still closer to Hoffmann is "The Steadfast Tin Soldier" with its animation of toys. However, in both tales, Andersen's melancholy view of life is revealed. Both end tragically, thus questioning the essence of children's literature as depending on happy endings. These may be counterbalanced by more conventional stories of trials and reward such as "Thumbelina" or "The Snow Queen," the latter based on a popular Norse **legend** of the Ice Maiden and featuring the invincible power of love. The origins of the title figure in "Ole Lukkøje" (translated into English as "Willie Winkie," "The Sandman," "The Dustman," or "Old Luke"; the name means literally "Ole, close your eyes," Ole being a boy's name) harks back to a character from German folklore, the Sandmännchen, a little man or **dwarf** who makes children fall sleep. He may be viewed as one of Andersen's many self-portraits as a skillful storyteller.

In one group of fairy tales, Andersen went still further in animating the material world around him and introducing everyday objects as protagonists, which in twentieth-century children's literature led to a vast genre of animated toy and doll stories. Andersen's animal tales are also radically different from traditional **fable**s. "The Ugly Duckling" is one of his many camouflaged autobiographies. The animals, including the protagonist, possess human traits, views and, emotions, making the story a poignant account of the road from humiliation through suffering to well-deserved bliss.

Another programmatic fairy tale is "The Little Mermaid," based on a medieval **ballad**, eagerly exploited by Romantic poets. Andersen, however, reversed the roles and, downplaying the ballad's juxtaposition of the Christian versus the pagan, created a beautiful and tragic story of impossible love. The essence of the tale lies well beyond a young reader's grasp, even though it can also be appreciated more superficially. The **mermaid**'s desire for the prince is connected with her desire for an immortal soul, which she can obtain only by marrying a human. She has to make a great sacrifice to achieve her goal; her loss of voice is irreversible, and her acquisition of legs instead of a tail causes enormous physical suffering. In the end, although she has endured so much to win the love of the prince, she does not live happily ever after with her beloved. Yet—and this is the peculiar kind of hope inherent in Andersen's works—she is given a second chance as she joins the Daughters of the Air and can receive her immortal soul as a reward for good deeds. The philosophical implication of the story is completely gone from the movie of the **Walt Disney Company**, as well as from many retellings.

While most of Andersen's fairy tales are firmly set in his home country and often mention concrete topographical details, such as the Round Tower, the landmark of Copenhagen, some tales have exotic settings: China in "The Nightingale" or unspecified southern countries in "The Shadow," probably echoing Andersen's frequent visits to Italy. The latter tale, based loosely on a story by German Romantic author Adalbert von Chamisso, is probably the most enigmatic and disturbing in Andersen's oeuvre, not only because it depicts evil triumphing over good, but also because it explores the darkest sides of the human psyche. Quite a few tales show similar dual address, especially in their satirical undertones, as in "The Emperor's New Clothes." Most of these aspects disappear in children's editions.

Despite such careless treatment, Andersen's impact on children's literature cannot be overestimated. His fairy tales have been translated into dozens of languages, often in a horrendously corrupted and oversimplified manner, and his most famous characters, such as the Little Mermaid, the Little Match Girl, and the Ugly Duckling, are known all over the world. His fairy tales have been made into picture books, plays, **film**s, **opera**s, and merchandise, and many children's writers have acknowledged their debt to Andersen as model and inspiration.

Another, lesser-known Nordic storyteller was the Finno-Swedish professor Zacharias **Topelius**, whose eight-volume collection *Läsning för barn* (*Reading for Children*, 1865–96) is the first truly national children's work published in the Swedish language. It contains a variety of magic tales, local legends, moral stories, and animal tales. Everyday settings and events are intertwined in his stories with romantic and fantastic motifs to suit the educational purposes of the time. Some of his fairy tales, showing clear influence from Andersen, are still read today.

Among English-language authors, George **MacDonald** can be pointed out as an early creator of literary fairy tales. Some are based on known plots, for instance, "The Giant's Heart" (1867), and some develop them and add unexpected elements, such as unusual curses in "The Light Princess" (1864) and "Little Daylight" (1871), while "The Golden Key" (1867) is highly original, with its enigmatic philosophical ending. The status of MacDonald's fairy tales as children's literature is debatable, yet they paved the way for later writers, not least E. **Nesbit**, who is rightfully called the creator of modern literary fairy tales and fantasy. Nesbit was also inspired by Kenneth Grahame's "The Reluctant Dragon" from his childhood memoir *Dream Days* (1898), an upside-down tale about a romantically minded **dragon** that refuses to fight St. George. Due to financial difficulties, Nesbit produced a whole series of fractured fairy tales, first published in magazines, and later collected in *The Book of Dragons* (1900) and *Nine Unlikely Tales for Children* (1901). The essentially new feature in Nesbit's tales, compared to

earlier authors, was that she introduced tokens of her own time, such as elevators, telephones, diving bells, or cars, into traditional fairy-tale settings, thus violating the genre's norms.

Fantasy

Fantasy, a genre often treated in handbooks on children's literature together with literary fairy tales, or under the misleading label "modern fairy tales," is another example of folk-tales' overall impact on children's literature. Indeed, a sharp border between fairy tales and fantasy is impossible and normally unnecessary to draw. Roger Sale's study, for instance, bears the title *Fairy Tales and After*: *From Snow White to E. B. White* (1978), although it is primarily focused on fantasy **novel**s; Jack Zipes makes no differentiation in *When Dreams Came True: Classical Fairy Tales and Their Tradition* (1999) and his other critical works.

Historically, fantasy grew out of fairy tales and myths, but its specific feature is some form of anchoring in the everyday world. Hoffmann's *Nußknacker und Mausekönig* (*The Nutcracker and the Mouse King,* 1816) is acknowledged as the first fantasy explicitly addressed to children, mainly because the protagonist is a little girl. Carlo **Collodi**'s *Le avventure di Pinocchio* (*The Adventures of Pinocchio*, 1881–83), with its puppet as the central character, adhered to this tradition and well as Andersen's toy stories. In the English-speaking world, however, priority is given to Lewis **Carroll**'s *Alice's Adventures in Wonderland* (1865), accompanied by Charles Kingsley's *Water Babies* (1863) and George MacDonald's *At the Back of the North Wind* (1871). Nesbit followed the path of her predecessors; however, she brought magic into the everyday world rather than sent her characters into magical realms. Thus, her famous fantasy novels *Five Children and It* (1902), *The Phoenix and the Carpet* (1904), and *The Enchanted Castle* (1907) reveal visible links to the folktale about three wishes, in which the last **wish** has to be used to eliminate the fatal consequences of the first two. *The Story of the Amulet* (1906) features a **magic object**, and *The House of Arden* (1908) has a **magic helper**. This tendency to bring magical agents into the ordinary lives of children has been developed by many twentieth-century fantasy writers, notably Pamela Travers in *Mary Poppins* (1934).

By contrast, the most famous American children's fantasy novel, *The Wonderful Wizard of Oz* (1900) by L. Frank **Baum**, closely follows the traditional fairy-tale pattern, in which the heroine is transported into a faraway magical country, exposed to hardship, assisted by helpers, pursued by enemies, and finally gets her heart's desire. Unlike the traditional fairy tale, in which the hero is enthroned in the new realm, Dorothy returns to her own world and is completely disempowered. This ending has become the most common in twentieth-century fantasy for children, present in such classics as Sir James Matthew **Barrie**'s play *Peter Pan* (1904), Eric Linklater's *The Wind in the Moon* (1944), C. S. **Lewis**'s *The Lion, the Witch and the War*drobe (1950), and Michael **Ende**'s *Die unendliche Geschichte* (***The Neverending Story***, 1979).

Roald **Dahl**'s *Charlie and the Chocolate Factory* (1964) replays the theme of the virtuous hero wining over less-worthy rivals. In one of the most recent successes in the fantasy genre, J. K. **Rowling**'s Harry Potter series (1997–2007), more or less every possible trait inherent in fairy tales can be found. Philip **Pullman**'s *His Dark Materials* trilogy (1995–2000) is more sophisticated in setting, characterization, and message, yet it also carries some the basic fairy-tale elements, including magical agents, objects, good and evil, and quests.

Animal fantasy, such as *The Wind in the Willows* (1908) by Kenneth Grahame, *Bambi* (1923) by Felix Salten, and *Winnie-the-Pooh* (1926) by A. A. Milne (it can be argued

whether the characters are animals or toys), has obviously developed from animal folktales and fables. However, many contemporary children's animal stories have more in common with magic folktales than animal tales, such as the story of the little orphan Babar, who becomes king (*The Story of Babar, the Little Elephant,* by Jean de Brunhoff, 1931), while Arnold Lobel's "Frog and Toad" tales are merely everyday stories in which children are disguised as animals. *The Mouse and His Child* (1967) by Russell **Hoban** alludes to Andersen but also features a traditional fairy-tale quest for a better life.

The remarkable feature of fantasy for children is that it enjoys a higher status within children's literature than in general literature, where it is treated as formula fiction. Apparently, fantasy is considered suitable for children on the same premises as folktales and fairy tales, mostly as a vehicle for socialization.

Realistic Fiction

It is perhaps difficult and challenging to discern fairy-tale traits in so-called realistic fiction for children, yet in some genres they are evident. Scholars have pointed out the similarity in structure between fairy tales and adventure stories, in which the hero—often a poor orphan—leaves home, experiences trials, takes on quests, meets enemies and helpers, and returns home in triumph, with wealth and a "princess" as his reward. Many of these stories, originally not intended exclusively for children, have entered the canon of children's literature, sometimes abridged. Robert Louis **Stevenson**'s *Treasure Island* (1883) is the best example. Historical novels by Sir Walter Scott also show a similar pattern, as well do stories by Captain Maryatt, Mayne Reid, and G. A. Henty. Among books addressed primarily to children, Mark **Twain**'s *The Adventures of Tom Sawyer* (1876) can be mentioned. In addition, more-recent novels, such as Mordechai Richler's *Jacob Two-Two Meets the Hooded Fang* (1975), are modeled after the Jack the Giant Killer story, and so on.

Mystery novels, whether addressed to boys, such as the Hardy Boys series, or to girls, such as the Nancy Drew books, and the many adventures of the fearless Biggles series adhere to the same narrative structure. Adventure stories borrow from fairy tales not only plot and stereotypical stock characters but also motifs such as the struggle between good and evil, clear-cut borders between heroes and villains, exotic settings corresponding to fairy-tale dark forests and faraway realms, and the inevitable success and reward of the hero. The convenient removal of parents, necessary for the hero's freedom of action, is another common feature of fairy tales and adventure stories.

On the other hand, books for girls, widely popular in the beginning of the twentieth century and still written and enjoyed today, show clear similarities with another type of folktale, portraying girls who wait for the right man, reject false pretenders, and display moral superiority over less-virtuous rivals. Basically, they follow the "Beauty and the Beast" plot (the **animal bridegroom**). Girl fiction does not have to exhibit explicit fairy-tale elements for us to recognize them anyway, for instance, in such classics as *Little Women* (1868) and *Anne of Green Gables* (1908). Children's career stories, such as Noel Streatfeild's "Shoe books" (*Ballet Shoes*, 1936, and others), display a clear fairy-tale plot of "Cinderella" type. Such novels have been successfully analyzed in terms of Vladimir **Propp**'s **function** sequence and character gallery. The archetypal fairy-tale orphan turns up regularly in children's fiction, for instance, in *The Foundling* (1878; also known as *The Adventures of Remi*) by Hector Malot, or *Heidi* (1881) by Johanna Spyri.

Contemporary realistic stories for children have naturally gone still farther from folktales, yet they, too, frequently reveal traits obviously inherited from fairy-tale plots. Formula fiction in particular is close to folktales with its stereotypical plots and character. Some of the fundamental human relationships explored by folktales, such as **mother**/daughter ("Snow White," "Cinderella," and "Rapunzel"), **father**/daughter ("All-Fur"), and father/son ("Puss in Boots" and "Jack the Giant Killer"), constitute central conflicts in contemporary psychological novels for children. Children's book characters still struggle against evil, not least the dark sides of their own psyche; they still go on quests, even though these may be inner quests; they are still abandoned by parents and discover parent substitutes; and they still have helpers and friends among their peers and among adults. Their goals continue to be maturation and entering adulthood. The stories, with some exceptions, still have fairy-tale happy endings. Finally, recurrent allusions to fairy tales create an additional symbolic level in everyday situations. Katherine Paterson's *The Great Gilly Hopkins* (1978) is an excellent illustration of all these features. Thus, while realistic stories for children may seem radically different from folktales, upon closer examination, they demonstrate the same basic plots and the same core characters, merely with deeper psychological dimensions.

Parody and Fractured Tales

Although fractured fairy tales are often connected with the postmodern stage of literature, in fact they go back to *mundus inversus* folktales that exist in all cultures. However, it is true that **parody**, irony, and intentional intertextual bands in children's books increased during the last decades of the twentieth century. **Feminist fairy tales** have explored the inverted **gender** roles (Robert Munsch and Michael Martchenko's *The Paper Bag Princess*, 1980), and socialist fairy tales have exposed class structures; yet most fractured tales seem merely to play with fairy-tale patterns for pleasure and amusement, consciously addressing both children and adults. These trends are apparently the result of extensive academic study of folktales and fairy tales from various perspectives.

Last but not least, picture books based on fairy tales have brought alien elements into well-known stories, both in words and images. Among these, Jon Scieszka's and Lane Smith's *The Stinky Man Cheese* (1992) is perhaps the most famous. However, Scieszka and Smith's *The True Story of the Three Little Pigs* (1989), Eugene Trivizas and Helen Oxenbury's *The Three Little Wolves and the Big Bad Pig* (1993), Babette Cole's *Prince Cinders* (1987), and Ellen Jackson and Kevin O'Malley's *Cinder Edna* (1994) are equally worth attention in this respect. Anthony **Browne**'s *The Tunnel* (1989) and *Into the Forest* (2004) are not exactly fractured tales but contain many folktale elements that enhance the psychological depth of the plot. **Metafiction** has become a conspicuous trait of modern illustrated fairy tales, such as David Wiesner's *The Three Pigs* (2001). The wordless picture book by **Anno** Mitsumasa, *Anno's Journey* (1977), has numerous visual allusions to famous European folktales. Another recent trend in fracturing tales is children's novels loosely based on famous fairy tales, such as *Ella Enchanted* (1997) by Gail Carson Levine.

Disney As the New Channel for Children's Fairy Tales

In the modern era, fairy tales have invaded children's culture through the productions of Walt **Disney** and the Walt Disney Company. These include *Snow White* (1937), *Pinocchio* (1940), *Cinderella* (1950), *Alice in Wonderland* (1951), *Peter Pan* (1953), *The Little*

Mermaid (1989), *Beauty and the Beast* (1991), and *Aladdin* (1992). Frequently, the Disney film versions, adapted to the morals of the American middle class, are substantially better known than the originals. Unhappy or ambivalent endings are eliminated, as are graphic details and anything that may appear offensive. Plots are simpler and more action-oriented, while personal conflicts and inner quests are made explicit, resulting in the introduction of new, external enemies. The movies are subsequently made into mass-market picture books that push the original stories out of bookshops, libraries, and the young generation's encyclopedic knowledge. ***See also*** Didactic Tale; Illustration; Pedagogy.

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Maria Nikolajeva

Chinese Tales

History of Chinese Folktales and Storytelling

As in other lands and cultures around the world, China has an enduring history of folktales and **storytelling**. In China, **oral tradition** has always intertwined with the literary tradition. This distinctive feature of mutual nurturing and the long history of Chinese literacy have made the works of literati a rich resource in tracing the history, genealogy, and the written records of Chinese tales.

Scholars regard the early decades of the post-Hàn era (around the third to fourth centuries) as one of the most influential times in the history of Chinese tales. First, the spread of Buddhism and its growing influence among the literati promoted the emergence of the collections of Buddhist miracle tales, an important source of Chinese religious tales. The included translation from various Indian or central Asian languages in early Buddhist literature also facilitated the study of the **diffusion** of tales in history. Second, another important tradition related to folktales emerged in this era, the so-called *zhìguài* (literally "documenting strangeness"). Literati recorded and reported marvels and anomalies as **anecdote**s or historical events. The collections of the supernatural and unusual that they compiled, often containing brief outlines of contemporary tales, helped to establish and maintain one of the earliest written repertoires of Chinese folktales.

In the following centuries, from the Jìn (265–420) to Qīng (1644–1911) dynasty, the influence of this tradition continued among literati. Documenting oral tales and anecdotes in personal notes, casual storytelling, and creating literary tales and fictions in both classical and vernacular languages remained an important aspect of the literary tradition. While the historical trace of

oral tradition could easily vanish, some historical records and literary works, such as *Tàipíng Guǎng Jì* (*Taiping Comprehensive Collections*, 978), *Xī Yóu Jì* (*Journey to the West*, 1592), **Fēngshén Yǎnyì** (*The Investiture of Gods*, around 1567–1619), and *Liáo Zhāi Zhì Yì* (*Strange Stories from a Scholar's Studio*, 1679), consisted of abundant **myth**s, oral tales, and religious beliefs popular in their times. The works were so embraced by the **folk** in the marketplace that they often passed into the repertoire of Chinese folktales and professional storytelling.

Compared to the written historical sources of folktales, there is relatively less premodern documentation of Chinese storytelling. Although archaeological material shows that an entertaining form in the Hàn court (206 BCE–220 CE) had a strong affinity with storytelling, scholars commonly agree that *Sújiǎng* (popular sermons in Buddhist temples) in the Táng dynasty (618–907) directly related to the later maturity of professional storytelling in the Sòng dynasty (960–1279). Historical documents show that, in the capital of Sòng, storytelling was regularly performed in the vernacular language in well-defined urban entertainment centers. It included various genres, such as history, Buddhist scripture, warfare, and marvels. Storytellers also had training techniques and written scripts, but they often improvised in performance. In the Qīng dynasty (1644–1911), storytelling experienced its second developmental peak. Professional storytelling became more sophisticated with more variety. Regional, linguistic, and musical differences formed a rich repertoire of schools, genres, and performance formats. Tales of both oral and literary origin, especially the famed traditional stories from the previous dynasties, were more fully developed in this era in terms of plots and characters. Many of them uphold their vitality in contemporary China. Nowadays, professional storytelling is quite visible in many regions and vigorously incorporates mass media into performance to spread its influence.

Collection and Classification

Despite rich historical resources, the systematic collection and documentation of Chinese tales did not begin until the early twentieth century, when **folklore** emerged as a discipline in modern China (from 1911 onwards). Modern Chinese folklorists have conducted three major phases of folktale **collecting**—from 1919 to 1937, from 1952 to 1965, and from 1985 to the present, corresponding to three major transitional eras in the history of modern China.

The early twentieth century saw a declining and powerless China facing internal warfare and the military and economic invasion of Western powers. The rise of folklore at that time was largely related to the nationalistic feelings of intellectual elites, who searched for a new, vital source among the people to build a new national language, literature, and nation-state. It is not surprising that the social and aesthetic values of folktales, such as **women**'s social status reflected in folklore, were emphasized for nationalistic tasks and social reforms. Folktale collections that were published in short-lived journals were often collected through **fieldwork** and were respectable in terms of their numbers and **authenticity**.

The second high point in the collecting of folktales came right after the founding of the People's Republic of China. During the 1950s and 1960s, a time when the peasants and working class were leaders, there was great enthusiasm for collecting ethnic and folk literature from the people. While the published collections were often selective or polished for ideological purposes, radical changes to essential story elements were infrequent.

After the devastating Cultural Revolution (1966–76), China experienced a wave of cultural revival. In the 1980s, Chinese folklorists launched an unprecedented movement to collect folklore with the support of the state. Their intention was to document folktales from

all of the nationalities and regions in contemporary China and to compile the most comprehensive collection in history. The result was *Zhōngguó Mínjiān Gùshì Jíchéng* (*The Comprehensive Collections of Chinese Folktales*; hereafter, *Jíchéng*), under the editorship of Zhōng Jìngwén. With one volume per province, *Jíchéng* when completed will encompass thirty volumes, twenty-four of which have been published in China since 1991. The tales are categorized as myths, **legend**s, **animal tale**s, tales of magic (**wonder tale**s), and **joke**s. They are collected and documented by trained folklorists and the staffs of local cultural bureaus. Ethnographic information about tales and storytellers is provided.

Predating the work of Chinese folklorists, the collecting of Chinese folktales by Westerners can be dated at least to the mid- and late nineteenth century. Many of the earliest collections were compiled by missionaries who had direct knowledge of oral lore. For example, Adele M. Fielde, the author of *Chinese Nights Entertainment* (1893), provided rich details about collecting and recording tales from the people in local dialect in her article "The Character of Chinese Folktales" (1895). She also briefly analyzed the local folk beliefs and social life reflected in the tales. Albert L. Shelton, the author of *Tibetan Folk Tales* (1925), gathered his data around the tents and campfires of the Tibetan people.

Later influential collections, such as Wolfram Eberhard's *Chinese Fairy Tales and Folk Tales* (1937) and *Folktales of China* (1965), display an approach that relies on both fieldwork and folktale publications in Chinese. There are also some recent collections coming from the direct translation of selected tales in Chinese anthologies. This approach significantly broadens the Western view of Chinese folktales by directly introducing Chinese texts. However, for academic research, compilers and **editors** need to provide careful annotations and ethnographic information. In this respect, Eberhard's *Folktales of China* stands as a good example by including information about the origin of the tales, drawing attention to related customs or beliefs, and identifying **tale type**s in the international tradition.

One consistent interest that underlies Western collection of Chinese tales is to understand the Chinese modes of thoughts and the relation between Chinese tales and their international counterparts. Thus, the work of scholars has been characterized by a comparative perspective and active efforts to classify Chinese tales. In 1937, Eberhard published *Typen Chinesischer Volksmärchen* (*Types of Chinese Folktales*), one of the earliest tale-type indexes devoted to Chinese folktales. In 1978, based on the vast number of Chinese publications from before the 1970s (about 7,000 tales), Nai-tung Ting produced the most comprehensive and thorough classification of Chinese folktales, published as *A Type Index of Chinese Folktales*. Ting's systematic index, based on the European Aarne-Thompson (since 2004 the Aarne-Thompson-Uther) tale-type system, brings Chinese folktales and the international tradition under one frame and provides detailed descriptions and impressive bibliographic material. Recently, Chinese and Taiwanese scholars have tried to create a new tale-type index, which aims to include the newly compiled *Jíchéng* collections and stress the intrinsic cultural-narrative characteristics of Chinese folktales.

Comparability and Distinctiveness of Chinese Folktales

The classification of Chinese folktales in the international tradition reveals that Chinese folktales consistently interact with tales from other lands and, at the same time, develop their own distinctive features. Depending on their relation with international tradition, Chinese folktales can be roughly divided into three categories.

The first category consists of folktales that can be identified with the Indo-European tale types and contain the same essential events and plots. Nonetheless, the texts of these tales often bear distinct cultural details and messages. For example, the **prince** or **princess**, a popular character in the European tale tradition, often appears in Chinese folktales as a son or daughter of the rich or noble. In the commonly shared tales of sibling rivalry, the older brother (or his wife) or sister is usually identified as the villain and the suffering hero or heroine as the younger one. This feature emphasizes the responsibility of the older siblings to the younger ones in Chinese morality. The tales about a journey to search for treasure, advice, or answers to questions (ATU 461, Three Hairs from the Devil's Beard) often include, in Chinese versions, a distinctive plot called The Condition in Ting's index (Ting 461A). The protagonist can ask only a certain number of questions and eventually does not get a chance to ask his own. The popularity of this plot highlights the cultural message that the protagonist is rewarded because he believes that the others' interests are more important than his own.

The second category includes folktales that have developed regional and cultural deviations and are often entangled with tale types that are widely distributed in China. Two representative and famous examples are the tale types **Little Red Riding Hood** (ATU 333) and **Cinderella** (ATU 510A). The common Chinese title of the tale known in the West as "Little Red Riding Hood" is "Tiger or Wolf Grandma." The earliest written record of this tale occurs no later than the mid-eighteenth century, and the story circulates popularly among various nationalities and regions in contemporary China. Although the Chinese version has the essential theme involving the violation of a warning and the encounter with danger, it nonetheless exists as a contrastive subtype (Ting 333C) to the tale as it appears in the European tradition. The main characters in Chinese versions are almost exclusively siblings rather than a helpless little girl, and the **wolf** or tiger (or bear) is punished or killed by the children at the end. "Tiger or Wolf Grandma" not only runs counter to the tragedy of "Little Red Riding Hood" but also shatters the central conflict based on **gender** in the European versions. It gives prominence to the self-salvation of children, the power of wit, and the decisive role of the oldest sibling in protecting the younger.

"Cinderella," one of the most beloved tales worldwide, does not enjoy wide popularity in China despite the fact that China maintains the earliest written record of this tale anywhere in the world. Cinderella, under the name of Yè Xiàn, first appeared in the collection of Duàn Chéngshì (803–863) and experienced the same series of plots as her Western cousin. However, in the Chinese versions that are currently available, the tales appear more often than not in combined form (ATU 510A + Ting 433D, Snake Husband), such as the version published in Eberhard's *Folktales of China*. The focus of the tale shifts to the murder of the heroine at the hand of her jealous stepsister after her **marriage** and how the heroine's soul engages in a series of magical **transformation**s to be recognized by her husband. The Chinese tale highlights the moral contrast between the two **sisters** and presents a strong and intelligent Cinderella who overcomes many difficulties to regain her own identity and status.

The third category of Chinese folktales encompasses those that are particularly popular among the Chinese people or peculiar to China. Folktales as a form of human creative expression, whether indigenous or mixed, convey the worldview and ideologies of their storytellers and audience. Scholars have noticed that, besides "Tiger or Wolf Grandma" and "Snake Husband" mentioned above, certain tale types and Chinese subtypes have a special position in the repertoire of Chinese folktales.

One such group is the immortal or supernatural wife (Ting 400A, 400B, 400C, and 400D, Chinese subtypes of ATU 400, The Man on a Quest for His Lost Wife), for which the written record dates back to at least the fourth century. The tales contain the popular **motif** of the **Swan Maiden** (Motif D361.1) but emphasize the man's miserable premarital life and his married life. The heroine—a bird, **fairy**, snail, goose, or fox—often appears in human form to do household work for an orphaned or outcast young man of high morals. The marriage brings the man a warm and materially abundant **family** and children. The wife often disappears at the end. In a departure from other tales of magic, in this tale type the wife's magic is presented in the context of helping the man change his economic status and to fulfill his social role as a husband and **father**. In some cases, such as in the most representative tale "Cowherd and Weaving Maiden" (Ting 400A + ATU 313, The Magic Flight), wherein the couple is persecuted by an outside force, it is often the wife's supernatural power that helps her husband protect the family. The wife's devotion and heroic deeds often transform a tale of magic into a tale of romantic love.

Tales about wit are another very popular category of Chinese folktales. Many of these tales present the contrasting images of "stupid son-in-law" and "clever daughter-in-law or woman." For example, the tale type The Forgotten Word (ATU 1687) has a wide distribution throughout the world, and in Chinese versions, the fool is usually a son-in-law. In other tales, he fails to say the right words on the right occasions, mistakes his mother-in-law for his wife, or is controlled by his wife at home. The clever daughter-in-law or woman, on the contrary, is capable in both domestic and social spheres because of her strategy, skills, and intelligence. She is also often literate and knowledgeable and ridicules or challenges men of learning or of high social status. The popularity of these tales, together with those of the supernatural wife mentioned above, opens a window onto the complex representation of women in Chinese folklore.

Other popular tales peculiar to the Chinese cultural context often contain deeply held cultural values or references to specific customs, beliefs, or events in Chinese history. For example, the tale type The Dog Plows Farms (Ting 503E; Chinese subtype of ATU 503, The Gifts of the Little People) features the struggles over inheritance that often occur between **brothers** in Chinese society, the traditional farming life, and the moral lesson that the wicked and greedy will be punished. In "Cowherd and Weaving Maiden," romantic love and the capable, skillful fairy are linked to a female worship ritual for dexterity and adeptness on the seventh day of the seventh month in the Chinese lunar calendar. The tale of "Mèng Jiāngnǚ" or "The Faithful Lady Meng" in Eberhard's *Folktales of China* (Ting 888C, Faithful Wife Revenges Husband's Death) is based on the historical background of building the Great Wall in the Qín dynasty (221–206 BCE). Mèng's husband is seized and carried away to build the Great Wall and later dies of hard labor. Mèng travels thousands of miles to search for her husband only to discover the tragic news. Her weeping causes part of the Great Wall to collapse. After avenging her husband's death, she commits suicide.

Research on Chinese Tales

The long history and rich written records of Chinese folktales provide a basis for productive historical-geographical research in this field (see **Historic-Geographic Method**). The Chinese repertoire, as in the case of "Cinderella," helps scholars to look beyond the conventional Indo-European tale cycles and create a broader view of the origin, distribution, and

diffusion of folktales. In China, this approach has been adopted to trace the transformation of individual tales in the Chinese cultural context. One representative example is the groundbreaking research carried out in the 1920s and 1930s by Gù Jiégāng on the tales of "The Faithful Lady Meng." Gù lists the circulation systems of the tales, historically and geographically, over the past 2,000 years. Furthermore, combining tales and related customs, beliefs, and historical contexts from different historical periods, he studies the changes in the plots and other details of the stories and examines how the imagination and values of the people influenced the development and themes of the tales. Gù's historical-geographical research provides a rich cultural background and illuminates not only the diffusion of the tales but also why and how the tales were transformed.

Folktale scholars have also drawn attention to the mutual nurturing between oral and written traditions in Chinese literary history. The role and relationship between literacy and orality in the growth and circulation of folktales has become an important topic. Scholars with a historical-textual perspective approach this topic by comparing the works of literati in premodern China with modern oral versions of individual tales. This approach helps detect the literary origins and influence of folktales and the historical process of cross-borrowing between literary and oral traditions. Other scholars have focused on the **performance** of storytelling and the life stories of storytellers in contemporary China. Research has shown that storytellers often consciously base their tales on literary works and insert classical literature (for example, poems) to create atmosphere or underline the main theme in their performances. At the same time, their performances follow the audience-centered techniques and formulas of telling stories. Literacy and orality are woven together as a continuum rather than as a split or dichotomy.

Chinese folktale research has also been concerned with issues raised by **feminism** and questions of gender. In contrast to the stereotypical image of Chinese women as submissive and passive, the heroines in folktales present a complicated picture. A Chinese heroine might be a **woman warrior** like Mùlán, a beautiful and capable fairy with supernatural power, a faithful and strong wife like Lady Meng, or a smart daughter-in-law. Recent research has been undertaken to understand the representation of women in both classical literature and folktales comparatively to explore alternative definitions of womanhood and gender roles in the Chinese oral tradition.

The progress made since the 1980s in compiling *Jíchéng* as a major resource for the study of folktales has prompted another new direction in Chinese folk narrative research in China. Folklorists are now actively conducting research on newly discovered storytellers and storytelling events. Folktales are not regarded solely as texts or isolated performances but as a living cultural ingredient in the historical and cultural cosmos of local regions. Folklorists study the role of folktales and folktale events in the development of temple fairs, village or community history, and in other cultural contexts. At the same time, Chinese folklorists are engaged in writing the history of popular tale types in China. Using the new texts provided by the collection *Jíchéng*, scholars are tracing the historical transformation of tale types and their motifs. These efforts are paving the way for an updated and comprehensive tale-type index of Chinese folktales in the future. ***See also*** Pú Sōnglíng; Wú Chéng'ēn.

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Jing Li

Chukovsky, Kornei (1882–1969)

Kornei Chukovsky, the pseudonym of Nikolai Korneichukov**,** is usually referred to as the greatest name in modern Russian **children's literature**. Although he is well regarded as a literary scholar, critic, translator, and essayist, his work as a poet for children is considered extraordinary.

Born as an illegitimate son in St. Petersburg, he was raised in Odessa by his mother, under very poor conditions. Still, he managed to graduate from secondary school and began work as a journalist for the *Odessa News* in 1901. From 1903 to 1905 he served as a correspondent in London, where he became familiar with the writings of Edward Lear and Lewis **Carroll**, as well as with the tradition of nursery rhymes. Back in St. Petersburg, he published the satirical journal *The Signal* and started to write literary criticism. In 1911, he published *Materyam o detskikh zhurnalakh* (*To Mothers about Journals for Children*), a collection of critical articles on contemporary children's literature. Encouraged by Maksim Gorky, Chukovsky, together with the publishing house Parus, produced the anthology *Yolka* (*The Christmas Tree*) in 1918. This was the first example of a collaboration between representatives of children's literature and the literary avant-garde. By then he had also developed a great interest in the speech of small children, which in 1928 resulted in the popular study *Malen'kie deti* (*Small Children*), later renamed *Ot dvukh do pyati* (*From Two to Five*) and republished in twenty editions.

His real breakthrough occurred in 1917. Like many classics for children, the poem "Krokodil" ("The Crocodile") of that year was created in a real-life situation. While traveling home with his sick son accompanied by the clicking of the train's wheels, Chukovsky made up a story about a cigar-smoking crocodile who strolls along Nevsky Prospekt swallowing policemen and dogs until the brave Vasya comes along, defeats the villain, and sends him back to Africa. In the second part of the poem, man has become an oppressor and war breaks out between humans and animals. As is always the case in Chukovsky's works, the story ends in peace and harmony. The animals captured in the zoo are set free on the condition that they will only eat porridge and drink yogurt kefir. Most of the characteristics of Chukovsky's **poetry** are present already in "Krokodil." Vivid and unusual images, play and improvisation, distinct rhymes, and a precise rhythm formulate the encounter of tradition and innovation and anthropomorphism and protagonists, whose predecessors can be found in folktales.

The verse tale "Tarakanishche" ("The Giant Roach," 1923) once again illustrates the struggle between a despot and his subjects. A similar case is shown in "Mukhina Svad'ba" ("The Wedding of the Fly," 1924), wherein a spider decides to eat the bride but is beheaded by a brave mosquito. In "Moidodyr" ("Wash 'Em Clean," 1923), a careless boy is haunted

by the commander of bath sponges, while "Chudo-derevo" ("The Wondrous Tree," 1924) and "Telefon" ("The Telephone," 1926) stand out as Chukovsky's most advanced poems within the tradition of nonsense, showing the influence of Russian futurism and **folklore**. *See also* Russian Tales.

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Janina Orlov

Cinderella

Best known in the canonical versions by Charles **Perrault** and the Brothers **Grimm,** Cinderella is the widely distributed **tale type** classified as ATU 510A in the Aarne-Thompson-Uther index of folktales. The oldest identified variant of the Cinderella story is Duàn Chéngshì's "Yè Xiàn," which was written in China around 850 CE. Here Cinderella's **magic helper** takes the form of a fish, which is the reincarnation of her deceased **mother**. Several other elements of Perrault's French version of 1697 are already present in "Yè Xiàn," including the evil stepmother, the royal ball, and the small slipper. Other variants of the Cinderella story can be found all over the world: from the Japanese "Benizara and Kakezara" and the Russian "Burenushka, the Little Red Cow" to the Brazilian "Dona Labismina" and the African "The Maiden, the Frog, and the Chief's Son." The rags-to-riches tale (or rather riches-to-rags-to-riches) appears to be one of the most popular story formats. It also lies at the heart of many classic literary works, such as Charlotte **Brontë**'s *Jane Eyre* (1847) and Frances Eliza Hodgson **Burnett**'s *A Little Princess* (1905), and is used in several more recent stories and **film**s, such as *Pretty Woman* (1990) and *Maid in Manhattan* (2002).

The cover of *Cinderella or The Little Glass Slipper* in the Little Dot Series (New York: McLoughlin Brothers, 1887). [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

Best-Known Versions

Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36) contains an early variant of "Cinderella" called "La gatta Cenerentola" ("The Cinderella Cat"). The protagonist, Zezolla, takes the advice of her governess and breaks her stepmother's neck with the lid of a chest. Her governess, Carmosina, then takes the place of her stepmother, and it turns out that she had been hiding six daughters of her own. Again, Zezolla is treated with cruelty, and her name is changed to "Cinderella Cat." She asks her **father** to commend her to the **fairies** and to send her a gift. She gets a date tree,

which magically dresses her like a **queen**. The **king** falls in love with Zezolla but is unable to discover her identity until she loses one of her pattens, the decorated covers of her shoes. Since she is the only one whom it fits, he makes her his queen.

Charles Perrault's "Cendrillon," which also served as the basis for Andrew **Lang**'s *Blue Fairy Book* (1889) and for Walt **Disney**'s animated film (1950), was first published in his *Histoires ou conte de temps passé* (*Stories or Tales of Times Past*, 1697). Cinderella is the only daughter of a widower. When he remarries, she is treated poorly by her stepsisters and stepmother in particular. This comes to a climax when the **prince** organizes a ball. Although Perrault's extremely good-hearted and humble Cinderella claims that it would be fitting for her to join such an occasion, she starts crying when her stepsisters leave for the dance. Her fairy godmother brings solace: with her magic wand, she turns a pumpkin into a coach, six mice into horses, a rat into a coachman, and six lizards into footmen. After giving Cinderella a beautiful gown, she warns her to come home before midnight, when the magic spell will end. For three nights in a row, Cinderella dances with the prince, but runs away before midnight. On the last night, however, she loses one of her glass slippers, which the prince retrieves. (Scholars disagree on whether Perrault intended the slipper to be made from glass, or whether this was a misunderstanding based on the French word *vair*, a type of fur that sounds very similar to *verre*, or glass.) The prince claims that he will marry whomever the slipper fits. When his servant comes to Cinderella's house, she asks to try it on after her sisters, and the shoe fits. As Perrault's Cinderella is a forgiving character, she does not hold any grudge against her stepsisters but lets them marry two noblemen from her new husband's court. Perrault adds two *moralités*—**moral**s—to his tale: in the first, he stresses that "good grace" is worth more than mere beauty. In the second, he adds that one needs a good godmother or godfather to succeed in life.

The Grimms' version of Cinderella, titled "Aschenputtel" ("Ash Girl," 1812), opens with a scene by the mother's deathbed, in which she tells her daughter that if the girl stays pious and good, she will always be with her. This already indicates two major differences between the versions by Grimm and Perrault: Cinderella's biological mother is much more prominent in the Grimm tale, and greater emphasis is placed on religion. Cinderella visits her mother's grave every day, even when her father remarries. As in Perrault's tale, Cinderella is ill treated by her stepmother and stepsisters: the Grimms describe in great detail all of the dirty tasks that she is forced to do. In contrast to Perrault's tale, Cinderella's father makes several appearances during the rest of Grimms' story. When he has to travel to a fair, Cinderella asks him to bring her the first twig that hits his hat. He brings her a hazel twig, which she plants on her mother's grave and from which grows a beautiful tree, watered with her tears. The birds that live in this tree will be crucial to the further development of the plot. When the king organizes a ball, Cinderella's stepmother sets her several difficult tasks, such as sorting lentils from ashes. She accomplishes these with the help of the birds but is still forbidden to go.

Unlike Perrault's persecuted heroine, the Grimms' Cinderella receives no help from a fairy godmother, nor does she get a coach and coachmen. Instead she retrieves a beautiful outfit from the birds in the hazel tree. As in Perrault's tale, she visits the ball three times and wins the prince's heart. The warning to leave the ball before midnight is lacking in the Grimms' version, however; Cinderella decides for herself that it is time to go. The prince follows her, but each time she hides from him: first in the dovecote, then in a pear tree. Each time her father wonders whether it is his daughter hiding there, and so he chops down

her hiding place. On the final night, the prince covers the staircase with pitch and is thus able to retrieve Cinderella's golden **shoe**. In the next episodes, the Grimms' version has several added moments of cruelty in comparison to Perrault's. In a vain attempt to trick the prince, Cinderella's stepmother urges her daughters to cut off their toes and heels so that the shoe will fit. They are revealed by the birds, however, that draw the prince's attention to the **blood** that oozes from the shoe. When the shoe is placed on Cinderella's foot and fits perfectly, the birds reassure the prince that this time he has chosen the right bride. At the end of the tale, the Brothers Grimm add another cruel **punishment**: two doves come to peck out the stepsisters' eyes as they walk Cinderella to and from the church.

Disney's animated picture based on Perrault's "Cinderella" appeared in 1950. In contrast to the versions of Grimm and Perrault, Disney makes the stepsisters extremely ugly and dumb. They are dominated by Cinderella's stepmother, who is given a demonic dimension compared to a happy, chubby fairy godmother. Cinderella's father is completely absent. He is said to have died before the story begins and is thus liberated from all blame for his daughter's hardship.

Criticism

The earliest research on "Cinderella" mainly involved **collecting variant**s of the folktale from different parts of the world and attempting to trace the origin and development of the story. Marian Roalfe Cox published her important collection in 1893 under the explanatory title *Cinderella: Three Hundred and Forty-Five Variants of Cinderella, Catskin, and Cap o' Rushes*. In 1951, Swedish folklorist Anna Birgitta Rooth published her *Cinderella Cycle* with more than 700 variants.

Feminists have critiqued the tale of "Cinderella" as promoting passivity and victim behavior in **women**. In *Women Hating* (1974), Andrea Dworkin defends Cinderella's cruel stepmother: she knows how patriarchal society works and has to cripple her daughters to arrange a good **marriage** for them. On the basis of a speech analysis of "Cinderella" in the variants by Basile, Perrault, and several editions of the Brothers Grimm's ***Kinder- und Hausmärchen*** (*Children's and Household Tales*), Ruth B. Bottigheimer found that direct speech shifted from women to **men** and from good to bad girls: thus Cinderella is gradually silenced. Moreover, although her father's role is increased in the Grimm editions, he is acquitted of any blame for his daughter's hardship. Other critics value the **gender** relationships in "Cinderella" more positively. August Nitschke believes that the story originated in the **oral tradition** of a prehistoric matrilineal society, a view shared by Heide Göttner-Abendroth in her book *Die Göttin und ihr Heros* (1980; translated as *The Goddess and Her Heroes*, 1995). Göttner-Abendroth explains how the tale was adapted by patriarchy: symbols of female rituals were subdued, patrilineal marriage was introduced, and female power was demonized. Jack **Zipes** finds traces of the matriarchic societies in Basile, Perrault, and the Brothers Grimm's variants, for instance, in the fairy godmother or the connection between the helping birds and the heroine's dead mother.

In her book *From the Beast to the Blonde* (1994), Marina Warner interprets "Cinderella" with reference to the sociohistorical context in which Perrault and Grimm were writing. She links the figures of the stepmother and the godmother to that of the mother-in-law, who often needed to live with her son's **family** and could be both an assistant and adversary to the young wife. Moreover, placing these tales in the tradition of old wives' tales, Warner argues

that the fairy godmother may symbolically represent the voice of the elderly woman telling the story.

The Cinderella **motif** has been taken on by feminists and psychologists to explain victim behavior and find a cure for it. Colette Dowling's *The Cinderella Complex* (1981) deals with "women's hidden fear of independence," as the subtitle suggests. Psychoanalyst Bruno **Bettelheim**, in *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, 1976), sees sibling rivalry as central to the tale: the stepsisters are exaggerated symbolic representations of a child's real siblings. The real source of Cinderella's misery is not her sisters, however, but her parents. Bettelheim interprets Cinderella as a jealous child who projects her feelings of resentment onto other people in the family. He links her degradation as a maid to feelings of guilt and uncleanliness at the end of the oedipal period.

Modern Interpretations

As one of Western culture's most-popular fairy tales, "Cinderella" has frequently been adapted, rewritten, and parodied. Several authors and illustrators have relocated the story to different historical periods. Shirley Hughes' *Ella's Big Chance* (2003), Lynn and David Roberts *Cinderella: An Art Deco Love Story* (2001), and Roberto **Innocenti**'s **illustration**s to Perrault's *Cendrillon* all set the tale in the 1920s and make use of ample details in their illustrations of the fashion and architecture of that period. Gregory **Maguire**'s *Confessions of an Ugly Stepsister* (1999) sets the tale in seventeenth-century Holland. Apart from fundamentally changing the relationship between the stepsisters to one of friendship rather than jealousy, Maguire includes reflections on painting, **art**, and **storytelling** in his **novel**.

Other authors have chosen to relocate the tale to another culture, alluding to the multiple occurrences of "Cinderella" variants around the world. Examples of this are Shirley Climo's *Egyptian Cinderella* (1989); Tom **Davenport**'s live-action film *Ashpet: An American Cinderella* (1990); Alan Schroeder's *Smoky Mountain Rose: An Appalachian Cinderella* (1997); Robert D. San Souci and Brian Pinkney's Caribbean Cinderella, *Cendrillon* (1998); and Jude Daly's *Fair, Brown & Trembling: An Irish Cinderella Story* (2000).

Retellings that update the tale to a twentieth-century setting show that sibling rivalry and struggles with stepparents are timeless. In the Irish author Siobhán Parkinson's *Sisters … No Way!* (1996), the tale is told twice, as the reader is presented with diary extracts from both Cinderella and her stepsister. Both girls have problems with their parents' new marriage, especially since it is hurried by the arrival of a new baby. Frances Minters' *Cinder-Elly* (1994) is a humorous rap version of "Cinderella," set in late-twentieth-century New York. Sibling rivalry is once again the central theme: Cinder-Elly feels bad because her older siblings have much more freedom than she. She is simply deemed too young to go to the ball, which here takes the form of a basketball game.

Several picture books and humorous retellings for children turn "Cinderella" into an **animal tale**. The titles of Gregory Maguire's "Cinder Elephant" (2004) and Janet Perlman's *Cinderella Penguin, or the Little Glass Flipper* (1992) speak for themselves. In Jennifer Rae's "Cindersmelly" (1998), all the characters are dogs. Tony Johnston and James Warhola's grotesque picture book *Bigfoot Cinderella* (1998) reverses the theme of the tiny slipper: here Cinderella is the person with the biggest rather than the smallest feet. Such reversals are common in retellings for the young, also with regard to gender. Babette Cole's *Prince Cinders* (1987), a picture book about a male Cinderella in which the glass slipper is

replaced with a pair of tight jeans, has become a children's classic. Ellen Jackson's *Cinder Edna* (1994) contrasts two Cinderella figures: one is the traditional character from Perrault's tale, the other, Edna, is an active and happy girl who does not need magic to find her way in the world. With her retelling, Jackson makes a point that Bettelheim also makes in his interpretation: it is unknown whether the prince and Cinderella really love each other at the end of the story. Cinder Edna, by contrast, shares with her new husband a love for jokes and the environment.

Retellings of "Cinderella" for an adult audience are often written from a feminist perspective. Emma **Donoghue**'s "Tale of the Shoe" (1997) describes Cinderella's struggle to live up to the expectations of society, while at the same time she develops feelings for her godmother, here a friend of her mother's. Barbara **Walker** (*Feminist Fairy Tales*, 1996) draws on feminist beliefs that the tale contains traces of former matriarchal cultures: Cinderella's biological mother is a priestess of the Underground Goddess, her stepmother is the evil Christiana. The story thus becomes an allegory of the battle between paganism and Christianity, as well as a commentary on matriarchal and patriarchal societies. ***See also*** Cinderella Films; Feminism; Feminist Tales.

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Vanessa Joosen

Cinderella Films

The tale of **Cinderella** (ATU 510A) is said to be the story that has most often been made into **film**. If one is to take into account not only the literal versions of the tale for the screen, but also the number of films that are more or less overtly influenced by it, then the task of compiling the filmic avatars of that famous fairy-tale heroine becomes virtually impossible. The success of this story in cinema seems to be due to the same reasons that make it so attractive in its literary renditions by Jacob and Wilhelm **Grimm** or Charles **Perrault**, among others. However, on-screen Cinderellas do have a few other assets to help them succeed.

On the one hand, taking into account that film versions of Cinderella are specially targeted at a feminine audience usually trained to accept traditional **gender** roles as the most desirable ones, it is not surprising to find out that many female spectators enjoy the story of Cinderella as a substitutive ritual. In other words, the films offer them the chance to

experience, if only vicariously, the magic of courtship, of being beautiful and desirable, and of transcending loneliness and poverty. On the other hand, the fact that the story of Cinderella shows the ascent of the main character from rags to riches, that it glorifies romantic love, and that it ends in **marriage** as the epitome of the happy ending may explain why this tale seems to be so much in keeping with Hollywood's narrative spirit. Because of this congeniality, Hollywood has produced hundreds of Cinderellas, and the industry's pervasive influence has disseminated its numerous **princess**es throughout the world, thus socializing the audience to accept the role models they are offered.

From the beginnings of film history it is possible to find silent **adaptation**s of the Cinderella story in black and white. The French experimental filmmaker Georges **Méliès** produced the first with his *Cendrillon (Cinderella)* in 1899. Other silent versions were to follow: *Cinderella*, directed by the American James Kirkwood, appeared in 1914; *Aschenputtel (Cinderella)*, a silhouette film directed by the German Lotte **Reiniger**, was first shown in 1922; *A Kiss for Cinderella*, by the American film director Herbert Brenon, came out in 1925; and in 1926, another American, Alfred E. Green, offered his own rendition of the Cinderella story in *Ella Cinders*.

From then onward, the talkies offered renewed adaptations of the story, both in the United States and in many other countries. The Japanese film director Kenji Mizoguchi, for example, used the Cinderella tale in films such as *Naniwa hika* (*Naniwa Elegy*, 1936), *Gion no shimai* (*Sisters of the Gion*, 1936), and *Saikaku ichidai onna* (*The Life of Oharu*, 1952). For his part, the Russian Grigory Aleksandrov is responsible for a musical originally entitled *Cinderella*, which was later retitled *Svetly put'* (*The Radiant Path*, 1940) at Stalin's request. Federico Fellini directed *Le notti di Cabiria* (*Nights of Cabiria*) in 1957. In 1964, George Sherman directed a Spanish film titled *La Nueva Cenicienta* (*The New Cinderella*), and in 1973, the Czech director Václav Vorlícek made his film *Tri orisky pro Popelku* (*Three Wishes for Cinderella*).

Nevertheless, it is the American film industry in general and Hollywood in particular that have most often contributed to the omnipresence of Cinderellas on the screen. Many outstanding film directors have made their particular renditions of the fairy tale. Certain directors have chosen to produce versions that are largely dependent on the literary sources, as their titles clearly show. Among these we find Walt **Disney**'s *Cinderella* (1950) and many other adaptations, such as *The Glass Slipper* (directed by Charles Walters, 1955), *Cinderella* (directed by Ralph Nelson, 1957), ***Cinderefella*** (directed by Frank Tashlin, 1960), and *The Slipper and the Rose* (directed by Bryan Forbes, 1976).

On the other side of the spectrum one can find films that are not as close to the literary source but are nevertheless greatly influenced by some of the tale's most outstanding features, such as the presence of a poor or victimized female character who rises on the social scale by means of love. They are sometimes free versions that depart from the magic and fantastic elements of the fairy tale and on certain occasions even from its romantic and festive mood. In this sense, Alfred Hitchcock's *Rebecca* (1940) can be said to be partially influenced by the Cinderella story, as are many films by Frank Capra (*Lady for a Day*, 1933; *Mr Deeds goes to Town*, 1936; and *A Pocketful of Miracles*, 1961, among others). The same applies to a number of movies by Mitchell Leisen (for example, *Hand Across the Table*, 1935; *Easy Living*, 1937; *Midnight*, 1939; and *Masquerade in Mexico*, 1945), as well as to many others, including Lloyd Bacon's *42nd Street* (1933), Stanley Donen and Gene Kelly's *Singin' in the Rain* (1952), Laurence Olivier's *The Prince and the Showgirl* (1957),

Vincente Minnelli's *The Reluctant Debutante* (1958), and Robert Wise's *The Sound of Music* (1965).

Just as a great number of important directors have turned to the Cinderella story, many well-known actresses and actors have likewise specialized in playing the role of Cinderella and Prince Charming, respectively. In recent decades, for example, Harrison Ford has become a princelike character in films such as *Working Girl* (directed by Mike Nichols, 1988) and the remake of *Sabrina* (directed by Sydney Pollack, 1995). Audrey Hepburn, for her part, became the princess par excellence in most of her films. In *Roman Holiday* (directed by William Wyler, 1953), she played the role of a princess in disguise, a Cinderella-in-reverse; however, in other plays such as *Sabrina* (directed by Billy Wilder, 1954), *Funny Face* (directed by Stanley Donen, 1957), or *My Fair Lady* (directed by George Cukor, 1964) she is a proper Cinderella in that her initial disadvantages are eventually overcome by virtue of her falling in love with and being loved by a "**prince**" who is superior to her in social status, age, experience, culture, and, of course, economic power. Hepburn's glamorous makeover in films such as these have made her the model for the cinematic Cinderella, a role to which she might partly owe her status as a cultural icon in the Western world.

For the past twenty or thirty years, attempts of many feminist critics have failed to reduce the desirability of the Cinderella story both in its literary and in its movie versions on the grounds that it offers a negative role model for women. As a result, this fairy-tale princess continues to appeal to each new generation, a circumstance from which the film industry of the last few decades has profited greatly. The list of recent movies that have revisited the tale of Cinderella in a more or less obvious way is, once again, a never-ending story. Among the most successful and better known titles are Nichols's *Working Girl* and Pollack's *Sabrina*, as well as **Pretty Woman** (directed by Garry Marshall, 1990), *Stroke of Midnight* (also called *If the Shoe Fits*, directed by Tom Clegg, 1990), **Ever After**: *A Cinderella Story* (directed by Andy Tennant, 1998), *Maid in Manhattan* (directed by Wayne Wang, 2002), *What a Girl Wants* (directed by Dennie Gordon, 2003), *The Princess Diaries* (directed by Garry Marshall, 2001), *The Princess Diaries 2: Royal Engagement* (directed by Garry Marshall, 2004), *The Prince and Me* (directed by Martha Coolidge, 2004), *A Cinderella Story* (directed by Mark Rosman, 2004), and *Ella Enchanted* (directed by Tommy O'Haver, 2004).

In some of these films, it is possible to perceive an attempt to adapt their message to the ideology and cinematic language of the last decades, but the extent to which efforts of this kind have succeeded is quite dubious in most cases. The clearest instance of this accommodation to audience expectations in the late twentieth century and early twenty-first century has to do with the treatment given to **sex** and **sexuality**. Generally speaking, modern revisions of Cinderella are far from being prudish in this respect. Thus, they usually have a number of scenes in which the main characters kiss each other passionately and make love. Whereas the Cinderellas impersonated by Audrey Hepburn had to wait until they were married to do so, more modern Cinderellas such as Jeniffer López in *Maid in Manhattan* are no longer worried about virginity. For that reason, they sometimes have premarital relationships with their respective princes, and, on other occasions, instead of marrying the prince they simply move in with him.

The professional profiles of modern Cinderellas is another aspect that might be affected by contemporary expectations of what women can offer to society as part of the workforce. However, in most cases, the improvement with respect to classical Cinderellas is rather subtle, if not nonexistent. Hepburn's roles in her Cinderella films make her a flower girl in Covent

Garden (*My Fair Lady*), a shop assistant who first sells books in New York and ends up working as a model in Paris (*Funny Face*), and a student of cookery in Paris (*Sabrina*). For her part, Julia Roberts in *Pretty Woman* plays the role of a prostitute, so this modern Cinderella's professional profile is no breakthrough. But in the 1995 remake of *Sabrina*, Julia Ormond becomes an assistant photographer, so here it seems obvious that the scriptwriter and the film director considered it appropriate not to relegate Sabrina to traditionally feminine activities, such as cooking, but to let her explore other fields as well. Nevertheless, her inexperience is made obvious, as is her need to learn from her male mentor, a professional photographer. In *Working Girl*, Melanie Griffith plays the role of a submissive secretary whose intelligence will help her get promotion at the firm where she works, even though she will be promoted only after her "prince," Harrison Ford, intercedes on her behalf. In *If the Shoe Fits*, Jennifer Grey is a shoe designer who aspires to be recognized as such by a famous fashion designer, Salvitore (Rob Lowe), who will nevertheless be unable to actually see her until she is magically transformed into a glamorous model by her fairy godmother. In *Maid in Manhattan*, Jennifer López plays the role of a maid who is afraid of applying for a better job.

With respect to the modern Cinderella's discursive practices, there is also little deviation from the classic tale, though some changes may be perceived, particularly in *Ever After*. In this film, Drew Barrymore plays the role of a Cinderella who likes to read, even though she does not seem to have read any book except Thomas More's *Utopia*. Because of her fondness for literature, she has developed a mind of her own and is able to give rational justifications for her actions. In some scenes, she even dares to refute her prince's words, but it should be noted that she only answers back when she is given permission to do so. Similarly, in *Maid in Manhattan*, Marisa Ventura (Jennifer López) has her own ideas about politics, social welfare, racial and class issues, among other topics, but she never speaks unless her prince, Congressman Christopher Marshall (Ralph Fiennes), begs her to tell him what she is thinking. Despite this subtle development in some modern Cinderellas' capacity to express their own points of view, it is nevertheless true that they are far more articulate than their predecessors. In *My Fair Lady*, for example, Eliza Doolittle (Audrey Hepburn) shows an inability to utter more than polite expressions or set phrases once Professor Higgins (Rex Harrison) has transformed her into a princess. Likewise, in *Funny Face*, Dick Avery (Fred Astaire), falls in love with the photographer Jo Stockton (Audrey Hepburn), and robs his model not only of her own ideas, but also of her feelings.

The degree of action undertaken by modern Cinderellas is also a reason for concern, since, once again, most contemporary movie revisions depart relatively little from their classical models. The only significant exception to this rule is the role played by Drew Barrymore in *Ever After*.

In most films, Cinderellas wait for their prince to rescue them from their situation of disadvantage. Even Marisa Ventura in *Maid in Manhattan* modestly disappears from her prince's life when he discovers that she has assumed someone else's personality. When the prince finally forgives her, he finds her sitting in the basement of the hotel where she now works. He then takes her up, and, offering no words for this sudden change, starts kissing her, much to her joy. These shots are actually quite similar to the final scene in *Funny Face*. Dick Avery searches for Jo Stockton and finally finds her in tears near a church, where he embraces and kisses her, thus helping her recover the happiness she had lost. In *Ever After*, however, the action undertaken by Danielle de Barbarac (Drew Barrymore) is such, that she is first responsible for rescuing the prince from a group of gypsies who had kidnapped him, and then, at the end of the film, for gaining her own freedom.

Another aspect that can be noted with respect to modern Cinderellas is that their classical discrimination on the basis of their inferior social class has become more complex, at least in the case of *Maid in Manhattan*. In this film, the fact that Marisa Ventura is an immigrant from Puerto Rico, a single mother, and a person of mixed **race**, apart from a working-class woman who has always lived in the Bronx, introduces other reasons that modern Cinderellas may be discriminated against. Thus, racial and ethnic issues, together with immigrant status and single motherhood, complicate Marisa's situation a great deal. However, her prince does not reject her on account of all these circumstances, but because she lied to him by pretending to be a rich guest at the hotel, although this is not exactly the case. First of all, the fact that in one scene Marshall is unable to perceive Marisa's attractiveness in her work uniform shows that economic status still plays an important role in enhancing women's desirability, and that therefore social classes do matter. Secondly, the film narrative shows that racial discrimination is also at play, because even though the movie seems progressive enough to permit an interracial relationship between the Anglo-Saxon Marshall and the Latin American Marisa, it nevertheless adheres to Hollywood's racial code. The white man has the prerogative to first approach and finally accept the ethnic woman, not the other way around. Besides, she must have a controlled sexuality, one that is not too dangerous for the white man. Thus, the character of Marisa, despite being played by the sex symbol Jennifer López, is only slightly sexualized, inasmuch as it seems to harmonize with her role as both a devoted mother and an important politician's consort. ***See also*** Feminism.

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Carolina Fernández-Rodríguez

Cinderfella (1960)

Directed by Frank Tashlin, the American movie *Cinderfella* (1960) is a twist on the traditional **Cinderella** fairy tale. The plot conveys the familiar story but with **gender** reversals that affect most characters. Jerry Lewis plays the role of poor Fella, who, after his father's death, has been left at the mercy of his stepmother and his two stepbrothers. While Fella works as a servant for his greedy steprelatives, they try to restore their dwindling fortune by searching for a treasure Fella's father hid before he died, as well as by planning a ball in honor of Princess Charmein in the hope that she will marry one of the stepbrothers. Eventually, the intervention of Fella's fairy godfather helps the protagonist win the princess's love for himself. According to his fairy godfather, the point of having Fella marry the princess is to rectify the wrongs brought about by the original Cinderella story, which leaves the stepsisters frustrated at not winning the prince's love and at having to marry other men, whom they abuse out of resentment. Fella is therefore called to act for husbands as an avenging agent, since he, a mere **simpleton**, is allowed to marry the princess.

The film received mixed reviews, though most of them agreed that its pace was uneven, that the editing process left some gaps in the plot, and that Lewis's songs did not contribute to the film's quality. Nevertheless, many reviews agreed that it had some amusing scenes, some handsome sets, and a few memorable performances. ***See also*** Cinderella Films.

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Carolina Fernández-Rodríguez

Clarke, Susanna (1959–)

Susanna Clarke's reputation rests on her long **novel**, *Jonathan Strange & Mr Norrell* (2004). Set in early nineteenth-century England and Europe, it deals in a realistic manner (echoing Jane Austen) with a revival of magic and various encounters with the realm of **faerie**.

The daughter of a Methodist minister, Clarke spent a nomadic childhood in northern England and Scotland; she was educated at St Hilda's, Oxford. Between 1993 and 2003, while an editor at Simon and Schuster's Cambridge office and working on their cookery list, Clarke composed her magnum opus. In 2006, she published a collection of fairy tales, *The Ladies of Grace Adieu*.

The eponymous heroes of *Jonathan Strange & Mr Norrell* are magicians. The setting is the early nineteenth century, when, in the novel's alternative version of English history, the practice of magic has died out and become of merely antiquarian interest. Several hundred years earlier, however, the north of England had been ruled by John Uskglass, the Raven King, a powerful magician who had close dealings with the realm of faeries. Clarke combines this alternative history, dominated by magic, with a conventional treatment of history, including real people and events (for example, the Duke of Wellington, mad King George, Lord Byron, the Peninsular War, and Waterloo). The "reality effect" is heightened by extensive footnotes purporting to derive from scholarly works about magic and **folklore**.

The novel begins with the merely theoretical York Society of Magicians being astounded by Gilbert Norrell's ability, unheard of in modern times, to do practical magic. Norrell has acquired this ability through his large collection of books of magic kept locked away in his library. Inspired by the prophecy of Vinculus, later revealed actually to *be* the one great book of magic that Norrell cannot find (Vinculus has the magic script inscribed on his body), Jonathan Strange becomes the second practical magician of modern times. His magical powers are derived from instinct, rather than from the books, which Norrell continues to hide even after Strange has become his pupil.

Anxious to promote a revival of magic, Norrell gains influence by restoring to life the fiancée of Pole, a politician, through a bargain with a powerful **fairy**, referred to only as "the gentleman with the thistle-down hair." The price is that Mrs. Pole must make nightly visits to faerie. Strange's wife also becomes enchanted and disappears into faerie. Meanwhile, Strange's spells purportedly determine the outcome of the Peninsular War and the Battle of Waterloo. After a breach with Norrell, Strange visits Venice, where he conjures up a magical darkness. Back in England, Strange is aided by Norrell (their differences notwithstanding), Vinculus, and Pole's servant Stephen Black, on whom the fairy has designs. The Raven King is summoned, the fairy defeated, and the enchanted women released. Strange and Norrell are themselves enchanted, disappearing into the darkness.

Further Readings: "Susanna Clarke." *Contemporary Authors Online*. Gale Literary Databases. Thomson Gale, 2006; "The Three Susanna Clarkes." *Locus: The Magazine of the Science Fiction and Fantasy Field* 54.4 (April 2005): 6–7.

William Gray

Classical Antiquity

Ancient Greek and Roman literature teems with stories furnishing information about the presence of traditional narratives of different sorts in antiquity as well as their use and transmission. Folk-narrative scholars from the early nineteenth century to the present day have asked whether the Greeks and Romans had **folktale**s, including **fairy tale**s, and, if so, what they were like.

These questions have received different answers due in part to a lack of clarity regarding genre categories. Genre terms are frequently incommensurate from language to language, and scholars differ in their employment of them, For some investigators, key terms such as "folktale" and "**märchen**" are synonymous and interchangeable, whereas for others they are not. Moreover, the meanings of such terms are fluid, having changed and shifted over the past two centuries.

For the present purpose, folktales are traditional tales of any sort to which no serious question of historicity attaches. Competent members of the community in which the tales are told understand them to be fictions. Folktales differ in this respect from **myth**s and **legend**s, which are traditional belief-narratives whose historicity it is at least thinkable for competent persons to discuss.

Folktale is consequently an umbrella term that covers more than one kind of tale. Instead of asking whether the Greeks and Romans told folktales, it is more useful to ask what kinds of folktales (if any) are attested to in classical literature. Characteristic forms of the folktale in modern **oral tradition** include the following: **animal tale**s, humorous tales, formula tales, **religious tale**s, **novella**s (or realistic tales), tales of the stupid **ogre**, and fairy tales (or magic tales or **wonder tale**s). Some kinds of tale (for example, the humorous narratives known as **tall tale**s) may be thought of as being true subgenres of the folktale in that they are felt to constitute a distinct class of tale, whereas others (for example, religious tales) are merely convenient thematic groupings.

Animal Tales

Animal tales are abundant in classical literature. Consisting of one or two episodes, they are structurally simple. The characters are partially analogized to human beings in that they eat like animals but are gifted with human speech. An instance is the familiar tale of the town and country mice (ATU 112, Country Mouse Visits Town Mouse):

> A country mouse invited an old acquaintance of his, a town mouse, to dine with him in his humble country quarters. The country mouse offered the best fare he had, which was rustic and modest. His visitor could scarcely bear to touch this humble fare and urged his host to leave his hard country life and accompany him to the city. The country mouse was persuaded, and the two mice journeyed to town under cover of darkness. Making themselves comfortable in a mansion well stocked with food, they were dining luxuriously when they were terrified by the sudden slamming of a door and the barking of watchdogs. The country mouse departed for home, declaring that he preferred his humble abode and rustic food. (Horace, *Satires* 2.6)

Most ancient animal tales are recounted as **Aesop**ic **fable**s, called simply "Aesopic tales" by the Greeks and Romans. However, animal tales and fables are not identical, for although animals are the principal actors in most fables, other characters such as humans, deities, or plants also appear. Any brief and simple tale whose plot lent itself to illustrating a point of practical wisdom could be recounted as a fable.

Humorous Tales

Humorous narratives often focus upon the actions of a clever person or of a stupid one, or both. At one extreme is the numskull tale (or noodle tale), a distinct and simple class of tale that presents the amusing actions of persons who are foolish to the point of absurdity (see **Simpleton**). Many numskull tales are preserved in a Greek joke book from late antiquity known as *Philogelos*, or *Laughter-Lover*. Below is an example of such a tale:

> Two numskulls wished to hide from invading soldiers. One went down a well, and the other hid in the reeds. When the soldiers lowered a helmet down into the well to draw some water, the numskull in the well thought that a **soldier** was coming down, and begged the soldier to spare him; as a result the man was captured. When the soldiers remarked that if he had remained silent, they would have passed him by, the other numskull said: "Then pass me by, since I'm staying silent." (*Philogelos* 96)

According to Greek tradition, the entire citizenry of certain towns were particularly simple-minded, like the conventional communities of fools in various modern numskull traditions such as the silly inhabitants of the English village of Gotham. One such place was the Greek town of Cumae:

> A funeral for a prominent man was being held in Cumae. Arriving late, a stranger inquired: "Who is the deceased?" A Cumaean turned to him and said, pointing: "The fellow lying there on the bier." (*Philogelos* 154)

The opposite of the numskull is the **trickster** who achieves his or her ends by deceit, as in this tale (ATU 1525J, Thieves Cheated of Their Booty):

> A little boy sat crying beside a well. When a **thief** asked him what the matter was, the boy explained that the rope broke so that his golden pitcher fell into the well. The thief immediately stripped off his clothes and descended into the well, whereupon the boy made off with the man's clothes. (Avianus 25)

The tall tale is a simple narrative that features an outrageous exaggeration of one sort or another. For example (ATU 1889F, Frozen Words [Music] Thaw):

> There is a certain city that gets so cold in winter that words freeze as soon as people utter them; however, the words thaw in the summer, so that the citizens are able to hear what they conversed about during the winter. (Plutarch, *Moralia* 79A)

True Story, a whimsical work by Lucian of Samosata, is a repository of ancient Greek tall tales, recounted, as such tales often are, in the first person with tongue-in-cheek seriousness as if the narrator were recounting his own actual experiences.

Formula Tales

Several kinds of structurally unusual tales, principally **cumulative tale**s and catch tales, are known collectively as formula tales. Both kinds are found in classical authors. The

following **anecdote** about the orator Demosthenes illustrates the telling of a catch tale (ATU 2200, Catch Tales) in **context**:

Demosthenes once had difficulty getting the Athenians to be quiet and listen to him. When he finally got them quieted down, he recounted how one summer a young man hired a donkey to travel from Athens to Megara. At noon, both the young man and the donkey's owner sought relief from the sun's heat in the animal's shadow. Each kept pushing the other out, the owner declaring that the youth had rented only the donkey, not its shadow, and the young man saying that he had hired the donkey and so had all rights to it. Then Demosthenes began to walk away. The Athenians grabbed hold of him, asking him to finish the story. Demosthenes rebuked them, saying that although they were not willing to listen to him speak about serious matters, they were happy to hear him talk about a donkey's shadow. (Pseudo-Plutarch, *Lives of the Ten Orators* 848a)

The speaker's account of the dispute over the donkey's shadow seduces his listeners by its masquerading as a real tale, whereas it only is a device to trick them into appearing foolish.

Religious Tales

A number of tales are about the relationship between the human and the divine. For example (ATU 774K, St. Peter Stung by Bees):

A ship and its passengers once sank down to the bottom of the sea. Observing this, a man reproached the gods for their injustice, saying that because merely one impious person had embarked upon the ship, many innocent persons had also met their **death**. As he was saying this, a colony of ants began to crawl on him, and after one of the ants bit him, he trampled most of the rest. The god Hermes then appeared, saying: "Can't you allow the gods to judge you humans the way you judge ants?" (Babrius 117)

Hermes plays the role of divine spokesman because, as the principal messenger of the gods, he regularly mediates between them and humans.

Novellas (Realistic Tales)

Several kinds of realistic tales are collectively known to folk-narrative scholars as "novellas" (or "novelle," from Italian, "short stories"). They focus upon romance, wisdom, trickery, and other themes. A humorous tale (ATU 1510, The Matron of Ephesus) that is also a novella combines most of these themes:

A man died, leaving a beautiful widow who was inconsolable. Mourning at his tomb day and night, she soon became renowned for her remarkable faithfulness to her husband's memory. One day, several criminals were crucified not far from the man's tomb, and a soldier was posted to prevent the bodies of the crucified men from being removed. When he noticed the attractive widow, he felt an immediate and irresistible desire for her, and began to invent little excuses to visit her. She gradually accepted his company, and eventually they were spending their nights together in each other's arms inside the tomb. One morning, the soldier emerged from the tomb to discover that one of the bodies he was charged with guarding was missing. He anxiously explained his crisis to the widow. She told him not to fear. In order that her new lover not suffer punishment, she turned over to him the corpse of her late husband to fasten to the cross. (Phaedrus, *Appendix Perottina* 15)

The following novella has a domestic setting:

Aesop, a slave of the philosopher Xanthos, was attending his master at a dinner party. Wishing to share some of his food with his wife, Xanthos gave a portion to Aesop, telling him: "Take this to her who is fond of me." Aesop went home, showed the food to his mistress, but then gave it to the family dog. When Xanthos came home, his wife wanted a divorce, angrily calling him a dog lover.

Asked to explain his actions, Aesop said that he had been instructed to give the food to her who is fond of Xanthos, and so gave it to Xanthos's dog. In support of his action, he pointed out that because of a trifling amount of food, Xanthos's wife was ready to leave him, whereas Xanthos could beat his dog and she would still come back to him, wagging her tail. (Anonymous, *Life of Aesop* 44–50)

The incident is based upon an international folktale (ATU 921B, Best Friend, Worst Enemy), which the unknown author must have adapted to his fictionalized biography of Aesop.

Fairy Tales (Magic Tales or Wonder Tales)

Typically, fairy tales are complex tales characterized by the presence of magic and an atmosphere of wonder. Many folk-narrative scholars prefer the analytic term "magic tale" or "wonder tale" to the more popular term "fairy tale" because fairies rarely appear in such tales.

The ancient narrative that most strikingly resembles a modern oral fairy tale is the story of **Cupid and Psyche**, recounted by the Roman author Lucius **Apuleius** in his novel, *Metamorphoses*, also known as *The Golden Ass*. At one point, an old woman consoles a young bride, who has been kidnapped by robbers, with a leisurely, charming tale of wonder and hope:

A **king** and **queen** had three daughters, of whom the youngest, Psyche, was extraordinarily beautiful. An oracle instructed the girl to attire herself for a **marriage** to a dreaded creature, and to proceed to a certain cliff. Once there, however, Psyche was conveyed gently by the West Wind to a wondrous palace, where she was attended by invisible servants. Her mysterious husband arrived that night and each night thereafter, slept with her, and departed before sunrise, warning her that if she should look at his face, she would lose him. Presently, Psyche came back into contact with her sisters, who in their jealousy told her that her husband was a serpent, whom they urged her to kill. So Psyche, oil lamp in hand, approached her sleeping husband that night but discovered that he was the god of love himself, Cupid. He awoke and angrily departed.

The tale goes on to tell of Psyche's long, arduous, and ultimately successful quest to find her husband again and to win over his hostile, witchlike **mother**, Venus. All ends happily with the marriage of the beautiful **princess** and her supernatural husband.

Most scholars see Apuleius's narrative as a literary **adaptation** of an ancient popular tale (ATU 425B, Son of the **Witch**), which the novelist has mythologized. But a staunch minority of scholars believes that Apuleius himself invented the tale, which for them is a **literary fairy tale** (*Kunstmärchen*), indeed the first of its kind.

One group of folktales not well attested in antiquity consists of tales of the stupid ogre. Stories of the stupid ogre are found in ancient sources as legends. This is the phenomenon of "genre variance," in which a narrative is told at one place or time in one genre and at another place or time in a different genre. There are in fact many stories that manifest genre variance, appearing in modern tradition as a folktale but in classical antiquity as a legend. For example, a modern folktale (ATU 1137, The Blinded Ogre) relates how a youth came to the dwelling of a one-eyed, cannibalistic giant, where he was held captive. The resourceful hero, pretending to know a cure for the giant's faulty eyesight, destroyed the giant's single eye by jabbing it with a spit or by pouring boiling liquid on it. After more trickery, the youth eventually escaped, taking with him the giant's treasure. In antiquity, this story is recounted as one of the adventures of the supposedly historical hero Odysseus. It appears first and most famously in Homer's *Odyssey*. The story illustrates a thorny problem in the history of traditional narratives. Does the modern international folktale of The Blinded Ogre

derive from an ancient legend, or does the legend of Odysseus and the Cyclops represent a special development of a folktale? The historical relationship of ancient and modern stories that agree in plot but disagree in genre has been much discussed by scholars from Jacob and Wilhelm **Grimm** onwards, but no consensus has been reached. ***See also*** Greek Tales; Middle Ages; Ovid.

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William Hansen

Clemens, Samuel Langhorne. *See* Twain, Mark

Clergy

Religious leaders—priests, rabbis, mullahs, and such—as a rule do not fare well in folktales. Although the faith-promoting **religious tale** and **saint's legend** eulogizing holy men and women exist in all cultures, the orally transmitted lore of the people is replete with charges of hypocrisy and excess leveled against the clergy. An important function of **folklore** is to provide a socially acceptable platform from which taboos can be addressed. Speaking ill of "the Lord's anointed" is suppressed in all religions, but storytellers everywhere and throughout history have circumvented these restrictions.

International folktales abound in **jest**s and **anecdote**s about religious figures (ATU 1725–1849), and their portrayal is seldom positive. A notable exception is the Turkish Muslim cleric **Nasreddin** Hodja, whose self-effacing, pragmatic ways endear him to ordinary people everywhere, while at the same time casting unfavorable light on his dogmatic and self-righteous compatriots.

Taboos against criticizing religious leaders and those governing **sex** and **sexuality** come together in a large number of folktales, many of which were recorded in medieval and Renaissance tale collections. Reflecting secular values, they often recount in bawdy detail sexual exploits of the clergy. Giovanni **Boccaccio**'s *Decameron* (1349–50), Geoffrey **Chaucer**'s *Canterbury Tales* (c. 1387), Gian Francesco Poggio Bracciolini's *Liber facetiarum* (usually titled *Facetiae,* 1470), and Antoine de la Sale's *Cent nouvelles nouvelles* (translated as *One Hundred Merrie and Delightsome Stories,* c. 1462), to name a few prominent examples, present a shameless cast of priests, monks, and nuns artfully engaged in "good works" that defy any biblical definition.

A good example is the **tale type** Putting the Devil into Hell (ATU 1425), exemplified in Boccaccio's *Decameron* (3.10), and well represented among international folktales. In Boccaccio's version, a fourteen-year-old woman requests religious instruction from a "holy man." He complies with a lesson in theological anatomy, identifying his own "resurrection of the flesh" as the devil, and calling her corresponding part hell. Then with her permission he puts the devil into hell. A variation on this ribald classic is Aleksandr **Afanas'ev**'s "Putting the Pope in Rome."

Tales of type ATU 1424, Friar Adds Missing Nose, offer additional examples of naïve **women** exploited by the clergy. In this tale, a churchman warns a pregnant woman whose husband is away that her lack of sexual relations will result in a malformed child. He then volunteers to avert the tragedy by taking her husband's place, and the concerned woman gratefully accepts his offer. Literary versions of this tale appear in the collections of Poggio and others, and folkloric examples are found throughout Europe and beyond.

Gluttony is often paired with lust in tales of clerical misconduct. "Der alte Hildebrand" ("Old Hildebrand," ATU 1360C) as recorded by Jacob and Wilhelm **Grimm** in their *Kinder- und Hausmärchen* (*Children's and Household Tales*, 2nd ed, 1819), is an example. In this tale, a priest and a **peasant**'s wife conspire to trick her husband into leaving home on a pilgrimage to give the illicit couple time alone. Thinking themselves safe, the priest and the woman proceed to feast on the household's food. The excesses being practiced in the kitchen undoubtedly would soon lead to the bedroom, but the peasant unexpectedly returns home and drives the wayward priest away with blows.

Religious dogmatism is criticized in numerous folktales. Foremost among these are the tales of type ATU 756, The Three Green Twigs, popular since the **Middle Ages**. "Der Tannhäuser," as recorded in the Grimms' *Deutsche Sagen* (*German Legends*, 1816–18) is typical. Tannhäuser, following a sojourn with lovely women in the Mountain of Venus, confesses his sins to Pope Urban IV, asking for forgiveness. The pope responds by holding out a dried-up stick and stating that Tannhäuser would no sooner be forgiven than this stick would grow fresh leaves. Disheartened, Tannhäuser returns to the Mountain of Venus. Three days later, the pope's stick begins sprouting green leaves. Angelo S. Rappoport tells essentially the same story ("The Flourishing Staff," *The Folklore of the Jews*, 1937) about a rabbi refusing to accept the penance of a Jew who had left the faith.

In a related story popular in the Nordic countries, belonging to the tale type called Sin and Grace (ATU 755), a woman magically prevents the **birth** of children. Learning of her act, her husband (who is a pastor) casts her out, declaring that she shall no sooner be forgiven than flowers shall sprout from a slate roof. Years later, the woman returns as a beggar and dies during the night. The next morning, flowers miraculously are blossoming from the roof. The message in tales of type 755 and 756 is obvious: God is often more forgiving than are his self-proclaimed messengers.

An important responsibility of the clergy in many faiths is the preservation and practice of sacred rituals. This ostensibly requires substantial learning, but many folktales call into question the clerics' actual knowledge. Representative of this group are tales of type ATU 1848A, The Clergyman's Calendar. First recorded in Georg Wickram's *Das Rollwagenbüchlein* (*The Little Carriage Book*, 1555), this tale is known internationally. For example, J. E. Hanauer's *Folk-Lore of the Holy Land* (1907) includes a version titled "Fast Days and Festival Days." Here an orthodox priest keeps a tally of holy days by counting the number of peas in his pocket. His wife refills the pocket, inadvertently throwing off his count. Reaching his hand into his pocket, the priest exclaims aloud, "According to the peas there will be no feasts," thus revealing his ignorance to the congregation.

The common denominator of most tales critical of the clergy is condemnation of hypocrisy. Religious leaders of all faiths serve as moral arbiters, and those who fail to follow their own teachings find little sympathy. An example from Pakistan is "The Miserly Moslem Priest [Imam] and His Wife" from *Oral Tradition from the Indus* (1908) by J. F. A. McNair and Thomas Lambert Barlow. An imam preaches generosity in the mosque but forces his wife to

lead a life of parsimony. Through trickery she exposes his hypocrisy and forces him to change his miserly ways. Thus, a woman rather than an official clergyman has the final moral word.

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D. L. Ashliman

Clothing

Clothing is significant in folktales and fairy tales in a variety of ways—as enchanted objects that confer magical power to the wearer; as disguise, to transform the wearer's appearance and fate; or as markers of identity for those characters closely identified with distinctive items of clothing or styles of dress.

Many magical items of apparel have figured in international tale traditions—including trousers, gloves, snowshoes, veils, and belts (Motifs D1050 through D1069). Such items are often coveted for their powers: for example, the magical cap or hood from German folk tradition—the *Tarnkappe* prized by the warriors in the **epic** *Nibelungenlied*—renders its wearer invisible. Both a "cloak of darkness" and "**shoe**s of swiftness" are featured in the Scottish travelers' tale "The King of England," collected by Hamish Henderson in 1954. In the **Grimm**s' "Der König vom goldenen Berge" ("The King of the Golden Mountain," 1815), magical boots and a cloak of invisibility form a part of the title character's inheritance. The cloak of invisibility makes another appearance in the Grimms' collection, in "Die zertanzten Schuhe" ("The Worn-Out Dancing Shoes," 1815). In this tale, the magical item is a gift to a far humbler character, a retired **soldier**, from a mysterious old woman later revealed to be a **witch**. The cloak is essential to the old soldier's revelation of the **princess**es' secret nightly escapades, and thus to his own social and economic rise when rewarded by the **king**.

Clothing, enchanted or wondrously luxurious, is sometimes a reward in itself. For example, in Italian versions of ATU 480, **The Kind and the Unkind Girls**, fine clothing or a body covered in gold is the prize given by an appreciative community of **cat**s to the generous sister who cares for them. But the enchantment attached to such magical attire is not always beneficial. Indeed, there are many cases in which clothing punishes, curses, or even kills its wearer. Examples include the six enchanted white silk shirts that transform stepsons into swans in the Grimms' "Die sechs Schwäne" ("The Six Swans," 1812). The stepmother in the Grimms' "Sneewittchen" ("**Snow White**," 1812) uses implements of female adornment, corset laces and hair combs, in her attempts to kill the princess—her own final **punishment** is to wear hot iron slippers until she drops dead. In Hans Christian **Andersen**'s literary tale "De røde sko" ("The Red Shoes," 1845), shoes likewise are more than simple adornments: the desired shoes prove to be fatal, serving as a commentary on female vanity and materialism.

Shoes and other items of clothing come to stand metonymically for their owners in many tales, perhaps most memorably in versions of ATU 510A, **Cinderella**, including Charles **Perrault**'s widely-known "Cendrillon ou la petite pantoufle de verre" ("Cinderella, or the Little Glass Slipper," 1697) and the Grimms' "Aschenputtel" (1812), but also "Fair, Brown, and Trembling" from Jeremiah Curtain's collection of Irish tales and more recently collected **variant**s like the Sudanese "Fatma the Beautiful" (Ahmed Al-Shahi, 1978), the Chilean "Maria Cinderella" (Yolando Pino-Saavedra, 1967), or the Japenese "Benizara and

Kakezara" (**Seki** Keigo, 1963). In a self-conscious parody of such metonymic substitution, Marie-Catherine d'**Aulnoy**'s **prince** in "Finette Cendron" (1697) falls passionately, fetishistically, in love with the shoe itself—never having seen its owner.

In both the narrated worlds of tales and in everyday social interactions, clothing is significant as an outward, visible signifier of identity. This is expressed in a fundamental way in the case of fairy-tale characters known by or named for a distinctive item of apparel or style of dress—such as Perrault's "Le petit chaperon rouge" ("**Little Red Riding Hood**," 1697) or the Norwegian *"Lurvehette"* ("Tatterhood," collected by Peter Christian **Asbjørnsen** and Jørgen **Moe**, 1841). Tales that feature sartorial description or that foreground specific items of apparel often use clothing as symbols of the wearer's **gender**, **age**, status, class, or sexual availability. As is the case in variants of Cinderella, items of clothing closely associated with particular characters can be key to rejecting imposters or to revealing true identities. For instance, in the Grimms' "Die zwölf Brüder" ("The Twelve **Brothers**," 1812), it is the princess's discovery of twelve white shirts that leads her to find and later to identify her exiled siblings.

Where clothing stands as metonymic identifier, changes in clothing may also play a significant role in the unfolding of plot—as characters disguise their bodies to conceal their own identities or adopt the dress/identities of others. Clothing can disguise a baker's youngest son as a nobleman, as in Giovan Francesco **Straparola**'s "Constantino Fortunato" (1553); offer a king access to the world of commoners, as in the Hungarian "King Mátyás and the Hussars" (collected by Bálint Bodnár, 1957); transform a princess into a nobleman, as in Henriette-Julie de Castelnau, Comtesse de **Murat**'s "Le sauvage" ("The Savage," 1699); turn beautiful daughters into beastly, liminal, socially marginalized figures—and render them safe from **incest**uous **father**s, as in worldwide variants of ATU 510B, Peau d'Asne.

Finally, the vagaries of fashion, vanity, social aspirations, and anxieties are central concerns of ATU 1620, The Emperor's New Clothes. In the well-known version by Hans Christian Andersen and in earlier accounts, such as those from fifteenth-century Turkish and Spanish **jest** books, a ruler's vanity and credulity are exposed, as is his dishonesty in claiming to see and admire garments that do not exist. Variants of this **tale type**—and, to a certain extent, all of the tales that employ clothing as important symbols—demonstrate a tacit understanding of clothing as a means by which social identities and social status are conveyed and negotiated, both for the viewer and the viewed. ***See also*** Cross-Dressing; Magic Object; Transformation.

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Jennifer Schacker

Cocchiara, Giuseppe (1904–1965)

Italian folklorist Giuseppe Cocchiara was born in Messina and spent most of his life in his native Sicily, where he served as director of the Pitrè Ethnographic Museum and was the professor of the history of popular traditions at the University of Palermo.

Cocchiara embraced a dynamic historicist vision in which the development of **folklore** in Europe was seen to have its origins far earlier than the period of nineteenth-century

nationalism, with its search for cultural identities and consequent interest in native popular traditions. Instead, Cocchiara posited its beginnings in the early modern period, when, as hegemonic Europe began to observe the populations of the New World, it also began to cultivate an interest in its own "others"—the "**folk**"—and thus to reconsider the history of its "innermost soul."

Unlike his mentor Giuseppe **Pitrè**, Cocchiara did little significant **collecting**. His prolific scholarly output included both wide-ranging studies on the origins and development of ethnography as well as investigations of specific folkloric topics. These include *Genesi di leggende* (*The Genesis of Legends*, 1941), *Storia degli dtudi delle tradizioni popolari in Italia* (*The History of the Study of Popular Traditions in Italy*, 1947), *Il mito del buon selvaggio* (*The Myth of the Noble Savage*, 1948), *Storia del folklore in Europa* (*The History of Folklore in Europe*, 1952), *Il paese di Cuccagna* (*The Land of Cockaigne*, 1956), *Il mondo alla rovescia* (*The World Upside Down*, 1963), and *Le origini della poesia popolare* (*The Origins of Popular Poetry*, 1966). *See also* Italian Tales.

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Nancy Canepa

Collecting, Collectors

Collectors engage in the collecting of folkloric texts, such as oral narratives and poetic texts, to communicate them through other media. The process begins with the collecting of texts from **informant**s, typically in the context of **fieldwork**, and ultimately involves the transformation of the oral **performance**s into written or audio-visual texts when the collector, now acting as an editor, prepares the texts for publication or storage in an **archives**. The work of collecting forms the core of theoretical folkloristics: the history of collecting is the record of the methods used to compile folktales since the pioneering work of Jacob and Wilhelm **Grimm**; and the analytical study of collectors offers insights into the specific processes of collection. Over the last two centuries, the processes of collection and the ideas of collectors have been influenced by technological developments (such as the ability to make audio-visual recordings) and by ideological movements (such as **nationalism**). Moreover, the collection of folktales and the ideas of their collectors have influenced sociocultural histories of nations in major ways. In the history of the discipline of folkloristics, the methods of collectors have been analyzed and the collectors evaluated accordingly. For example, the pioneer collectors Jacob and Wilhelm **Grimm** have been criticized for the method they used and for the way their own contemporary consciousness and values influenced the versions of the tales that they published.

The colonial British collectors of Asian and African folklore have been critically analyzed for their representation of the **folk** and **folklore** of those continents. Some folklore collectors have been given the status of national heroes, such as Elias Lönnrot in Finland, especially for the work he did to preserve the ***Kalevala***, the Finnish national **epic**. Important questions regarding the role of the collector arise from the social differences between the collectors and the people from whom they collect. In most cases, the relationship is of unequal social power, in which the collector's perception of the folk becomes dominant in the written or edited version. ***See also*** Authenticity; Colonialism; Editing, Editors.

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Sadhana Naithani

Collodi, Carlo (1826–1890)

The Italian writer, journalist, and patriot Carlo Collodi authored the children's novel *Le avventure di Pinocchio* (*The Adventures of Pinocchio*, 1881–83), one of the most widely read and beloved books in the world.

Collodi was born Carlo Lorenzini in Florence to a family of modest means; his parents, who hailed from a small town in Tuscany that provided Lorenzini with his pseudonym, served a noble Florentine family. Collodi was educated in a seminary, but as a young man left religious life to work at an important bookstore in Florence, where he immersed himself in the cultural humus of the city. Soon after, he became active in the Risorgimento, the movement for Italian unification, fighting in the First War for Independence in 1848, and then later in the Second War of 1859. After 1848, Collodi took a job as a civil servant and embarked on his career as journalist and writer, founding newspapers such as *Il Lampione*, dedicated to political satire, and producing novels and comedies.

Collodi's first official encounter with fairy tales came in 1875, when the Florentine publisher Paggi commissioned him to translate a small collection of early French tales by Charles **Perrault** and others, issued as *I racconti delle fate* (*Fairy Tales*). In 1877, Collodi reworked a character from a children's book written several decades earlier, *Giannettino*, whose exuberant and mischievous hero in some way previews Pinocchio, and in 1878, continued his adventures in *Minuzzolo*. From 1880 to 1890, these characters appeared in nine more books for use in elementary schools. Collodi returned to experimentation with fairy-tale and fantastic material after *Pinocchio* as well, in 1887, with *Pipì o lo scimmiottino color di rosa (Pipì, or the Pink Monkey)*.

In 1881, the children's weekly *Il Giornale per i bambini* asked Collodi for a story to be published in installments. Featuring a wily wooden puppet and originally called *La storia di un burattino (The Story of a Puppet)*, it ran from July to October 1881, and ended after what is now chapter fifteen of the complete work. Collodi was persuaded to continue his tale, with the title *Le avventure di Pinocchio*, from February 1882 to January 1883; in 1883, *Pinocchio* was published in a single volume of thirty-six chapters, with pen-and-ink illustrations by Enrico Mazzanti. Four more editions followed before Collodi's death.

The late nineteenth century was a pivotal moment in the history of **children's literature** and of Italy. Drawing on the emergence of the study of folk traditions earlier in the century and the editions and collections of folktales and fairy tales that resulted, much children's writing of the time, such as *Pinocchio*, incorporated fairy-tale themes and **motif**s in highly innovative ways. Moreover, *Pinocchio* arrived shortly after Italian Unification (1860), and in light of Collodi's earlier experiences as a patriot and experiments with pedagogical literature, *Pinocchio* can be read as a somewhat ironic Bildungsroman (novel of development)

for the new Italian subject—what he must undergo, the lessons he must learn, and, ultimately, the sacrifices he must make to become a proper member of society.

Collodi's original chapters begin with Pinocchio's "**birth**" from a piece of wood to the wood-carver Geppetto and are structured as a **cautionary tale**. The puppet immediately engages in every sort of mischief, causing his father to be sent to prison, killing the Talking Cricket, cutting school and selling his books to go to a puppet theater, and finally falling prey to two con men in the form of a fox and **cat**. Pinocchio pays for these wrongdoings by hanging at the end of chapter fifteen.

In chapter sixteen Pinocchio is revived, and his cycles of **transgression** and redemption resume. The Blue **Fairy**, a fairy-godmother figure who also takes on the role of sister and mother, assumes an ever-larger part in Pinocchio's reform, in which he is put to various tests as he traverses landscapes both fantastic and real. When Pinocchio finally realizes the advantages of changing his ways and in chapter thirty-six becomes a boy, his **transformation** has less of the flavor of a **utopia**n "happily-ever-after" tale than that of a coming-of-age story in a harsh and all-too-realistic world.

The interplay between the everyday and the marvelous, fairy-tale expectations and the contradiction of these is, in fact, laid out from the very first lines of *Pinocchio*: "Once upon a time there was . . . ! 'A king!' my little readers will immediately say. No, children, you're wrong. Once upon a time there was a piece of wood." This dialectic persists as Pinocchio encounters impoverished Tuscan peasants, thinly veiled representatives of contemporary institutions, **Aesop**ian beasts, **magic helper**s, and *commedia dell'arte* characters, all in a story that shares a basic structure not only with fairy stories but also with the nineteenth-century **novel**. Physical hardships such as hunger, cold, and the threat of **death** punctuate Pinocchio's adventures in a world where indifference and injustice reign; even his adoptive family of Geppetto and the Blue Fairy cannot always guarantee him a safe haven.

Collodi's vision is ambivalent. Pinocchio's struggles between transgression and conformity, anarchic vitality and respect of the social compact, reflect the instinctive anxiety that all of us feel about maturing in an imperfect world and about, at the end, determining who the puppets really are. As the great critic Benedetto Croce commented, "The wood from which Pinocchio is carved is humanity itself."

Pinocchio has enjoyed phenomenal success. It has been translated into more than 100 languages, seen many theatrical and cinematic incarnations (such as Walt **Disney**'s animated film of 1940 and Roberto Benigni's live-action version of 2002), and been rewritten, extended, and otherwise reworked in countless ways. There is a veritable cottage industry of Pinocchio gadgets and toys, and even a sculpture theme park dedicated to him in the town of Collodi (see **Tourism**). Over the past several decades, studies and conferences on Pinocchio have proliferated, as have critical interpretations ranging from the theological to the psychoanalytic to the politico-historical, further proof of the irresistible appeal that Pinocchio continues to wield for young and old alike. *See also* Italian Tales.

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Nancy Canepa

Coloma, Luis (1851–1915)

A bon vivant who became a Jesuit after recovering from a near-fatal pistol wound, Luis Coloma wrote a series of *Lecturas recreativas* (*Recreational Readings*, 1884–87), one of which is subtitled *Cuentos para niños* (*Stories for Children*). Coloma was a friend of Cecilia **Böhl de Faber** and shared her interest in fairy tales and stories of wonder with a didactic twist, and this is reflected in the tales he wrote for children. "Pájaro verde" ("Green Bird") relates the **Cinderella**-like trials of Lelita, a comely maiden who suffers at the hands of her harsh stepmother and mean stepsisters until she meets a prince who transforms into a green bird. When the prince as a green bird is injured and disappears, Lelita roams the world in search of him. "Ratón Pérez" ("Pérez the Mouse") is a contemporary tale with social implications that was written for King Alfonso XIII of Spain when he was a child. The story abounds in humor and irony as it reveals the ravages of children's poverty to a future king. "Las tres perlas" ("The Three Pearls") is subtitled "Leyenda imitada del alemán" ("A Legend in Imitation of German Tales") and tells of the transcendence of a girl's faith. ***See also*** Didactic Tale; Spanish Tales.

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Robert M. Fedorchek

Colonialism

While there have been many "colonial" systems in the history of humankind, the term refers here to the nineteenth-century phenomenon of European colonial control over other continents. Colonialism's relationship to the folktale involves three important components: the collection of folktales worldwide; the growth of the discipline of folkloristics; and the **performance** of folktales in the colonies. In a discourse parallel to that of Orientalism, colonial folktale **collectors** claimed that they were presenting to European readers the narratives of the common and "real" people of the empire—the rural "**folk**" of the colonies. Indeed, this claim was the tales' unique selling point and was especially relevant for India, which Orientalists depicted using ancient and classical images. The threefold relationship between colonialism and folktales is illustrated here by considering specifically the role of folktales in the British Empire.

Folktale Collection in the Colonies

The British Empire encompassed countries and cultures of the Asian, African, South American, and Australian continents. Folktale collections were compiled by British officers, missionaries, and women in almost all of the colonies of the empire, but most collections came from India and Africa. These collections of folktales published in the English language were translations of the tales that the British collectors were believed to have heard directly from the people who narrated them. Different collectors were **collecting** tales from different language zones and transforming them into English-language texts. Some collectors claimed to have remained close to the original narratives, while others took more liberties with the stories.

Contemporary research in colonial folkloristics has shown that these collections were guided by a variety of motives, adopted different methods, and were published for different kinds of readers. However, it is apparent from the large number of publications that there was interest in the subject among common readers as well as scholars in England and European countries.

Although the collectors were guided by different motives, the most common was the desire to understand the mentality of the people under their rule. Entertaining the readers back home was another popular reason. The method of collection was based on the use of the collectors' political and administrative power over the people. Narrators were very often summoned to the residence of the collector, and the precise job of recording was performed by another "native." The narrative was presumably written in the original language and translated at a later stage. Therefore, folktales of various colonized peoples started appearing in print in English even before they appeared in their native language. Another important aspect of the colonial method is the involvement of so-called native assistants. Although no generalizations can be drawn regarding the roles of these assistants, there is evidence that in certain cases, the tasks performed by these individuals far surpassed those of an assistant. This was the case with Pandit Ram Gharib Chaube in India, whose work with William Crooke was examined by Sadhana Naithani in her book *In Quest of Indian Folktales*. However, there were many British collectors, and some of them—such as William Crooke and Richard C. Temple in India and R. E. Dennet, Suthreland Rattray, Edwin Smith, and Andrew Dale in Africa—made significant contributions to the modern study of Indian and African folktales.

It is important to understand the role that the collecting of folktales played in the rise of the British Empire. The nineteenth-century British folklore collectors were guided by anthropological theories and believed that folktales revealed the social customs, attitudes, and mentality of people. As such, the text could be simply a source of pleasure or of making ostensibly definitive conclusions about the narrators. We thus find that colonial folktale collectors often gave vent to their racist and colonialist biases in the context of folktale gathering. Stories of cunning and deceit made them conclude that the people of India and Africa were inherently cunning. Stories of mystical powers made the collectors conclude that people were superstitious. The collecting of folktales also brought colonial rulers into contact with natives. Sometimes, this situation transcended the regular plane of colonial relations and enabled new levels of communication. The writings of colonial collectors exhibit appreciation for their narrators and their skills. Edwin Smith and Andrew Dale, collectors of folklore in Northern Rhodesia, were mesmerized by versatile African narrators. Interestingly, many collectors from different colonies said that the best narrators in their cultural zones were **women**, but they were not accessible by foreigner collectors. Some of the collectors produced more than one anthology and from more than one locale. Their collections became the basis of popular notions about "other" people among the British public. To them, Africa seemed to be a wild place, while India appeared to be lost in a past glory.

Colonialism and the Growth of Folkloristics

Until the middle of the nineteenth century, the documentation and study of folklore was primarily based on the European continent. It has become increasingly international since then. In other words, the concept of "folklore," the means of its collection, and the methods

of its interpretation are internationally known, applicable, and comprehensible. Of course, the ideas of European Romanticism, which had spurred interest in oral culture and was the foundation of nineteenth-century folktale collections, also played an important role in motivating the colonizers to gather folklore. Whatever the case—whether they were guided by colonial reasons, such as the need to control people by better understanding their culture, or by the Romantic fascination with folktales—the colonizers' work led to the growth of folkloristics. Folktales are often very old, but the concept and study of folklore is a result of modernity. Colonialism led to the propagation of the term "folklore" across the world and to the movement of folktales across cultural and linguistic borders at an unprecedented speed.

Colonialism also paved the way for the growth of independent folklore collection movements. In the late nineteenth and early twentieth centuries, erstwhile British colonies such as Ireland and India were witnessing the rise of strong nationalist independence movements. The term that had entered the colonies with the British was now employed by these freedom fighters to assert their cultural identities. This marked the establishment of folklore studies in nations in Asia and Africa. In their postcolonial histories, folklore has been an issue in **politics**, education, and social welfare. While some of the former colonies, such as Ireland, have had strong developments in the study of folklore, others have yet to establish it as an academic field in a major way. India, for example, remains an important locale for folklore scholars; however, the institutions that study India's folklore are not commensurate with the wealth of folktales that the country possesses. This feature is not unconnected to colonial folkloristics. Colonial collectors, unlike their nineteenth-century counterparts in Europe, did not bother to develop the infrastructure for the study of folklore in the colony concerned. They collected materials in the colony and published them in England. Colonial folkloristics was colonial not because it was based in the context of colonialism, but because the collectors never cared for the field of their study. Africa and Asia were grounds for folktale collection but were not developed as centers of folklore research. Most former colonies still suffer from this deficit in the history of their folkloristics. The case of Ireland differs significantly, as Ireland had long been a partner in the expansion of the British Empire. Even today, colonial folklore collections continue to inform those interested about Indian or African folklore worldwide.

Colonialism spread a discipline that was based in Europe. Its terms, categories, methods, and theories of interpretation also became popular concepts in the study of other cultures. For example, "orality" might have been a relevant category to distinguish the expressions of "classical" and "folk" cultures, but in other locations, orality cut across these boundaries and was the dominant form of all cultural discourse.

Colonial folkloristics also helped the agenda of colonial rulers. On the one hand, folkloric scholarship gave the impression that colonial rulers cared about the culture of their subjects. On the other hand, it gave them the right to define the cultures of those colonized. Interestingly, the interpretations of colonial folklore collectors were close to the popular anthropological theories of the time. The major British folklore theorists were the anthropologists Andrew **Lang**, James Frazer, and E. Sidney Hartland. The folklore collectors themselves felt the urgency to gather folktales and theorize later. They felt that the concerned colony was changing quickly under colonial rule and, therefore, soon there would be no (native) folktales available to collect. Not surprisingly, then, some major perceptions about Indian folktales came from German scholars. The theoretical conclusions of Theodor **Benfy** regarding

the age of Indian folktales generated much debate in England. Benfy suggested that India was the original homeland of European folk narratives, whereas many colonial collectors vehemently contested this idea.

Colonial folkloristics was a very interdisciplinary and intercultural phenomenon. It traversed the disciplines of history and anthropology as it tried to explain the history and society of the colonized subjects. The library collections of the Folklore Society of London are evidence of the amount of materials published in the form of books and articles. Although credit for the collections was often claimed by British collectors alone, these were in reality works produced by many people on both sides of the colonial divide.

Folktale Performance in the Colonies

Another dimension of the relationship between colonialism and folktales is at the level of performance. Performance requires performers, audiences, and sponsors. Smith and Dale tell of performers in northern Rhodesia who could mimic so many animals that a jungle once came alive in their narration of stories. Richard Carnac Temple relates the wandering narrators in the northern Indian state of Punjab who sang long versified **legend**s about true lovers. Throughout Africa and India, folktale performance was practiced in ritual and secular arenas of community life. Either way, in the colonies, the place of performers in society was definite, and the sponsorship was organized accordingly—whether in cash or in kind, whether paid by the local ruler or the audience. The channels of sponsorship were seriously disrupted by changes in these colonized societies. Native rulers were displaced, traditional religious authorities were undermined, and social structures were changed or transformed. This contributed negatively to local performance practices, and many vanished. Some colonial rulers banned performances connected with rituals they deemed unacceptable, and the practice came to an end.

Many performance practices survived, but colonialism often created stressful situations, which led to the transformation of all performance practices. The displacement that began in colonial times continues. For example, the *mirasis* (bards), from whom Richard C. Temple collected versified legends, were also bearers of local genealogies and land records. The British Empire used its information to write real-estate records, but this removed from the *mirasis* an important social role. Today they are paupers.

In summary, one can say that the colonial British folktale collectors added substantially to the global stock of printed folklore. Although folktales have traveled across cultures for centuries, colonial collectors worked at this consciously and put the folktales they gathered into a new **context**. A study of the **translation** methods used for these collections shows that frequently more than one language came into play. The text was often narrated in a dialect that the British collector could not understand. The native assistant could translate it into another link language between himself and the British collector, from which the English text then emerged. This text was printable and traveled around the world. It no longer mattered whether a given story was meant to be narrated on a particular occasion, by particular persons, and in a particular style. It was simply a text that symbolized an "other."

Some interesting aspects of the relation between colonialism and folktales are less-commonly known. For example, colonialism led to the creation of new folktales. It is easy to imagine that those colonized would have told stories about their new rulers. Surprisingly, these stories have not yet been systematically documented. In recently discovered tales from India, for example, the British are depicted as ghosts and harmful spirits (Naithani).

There is a positive aspect of colonial folktale collections: for many cultures and languages, they are often the first modern records of their traditional stories. More often than not, no other equally comprehensive records exist for the nineteenth century. The negative side is that these folktale collections are often colored by the biases of their collectors. When dealing with such collections, the researcher must closely analyze the interpretations of the collectors. As postcolonial theory and scholarship continue to develop, more serious analyses of colonial collectors and their collections should be published. *See also* African Tales; Anthropological Approaches; Editing, Editors; Frobenius, Leo; Nationalism; Négritude, Créolité, and Folktale; South Asian Tales.

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Sadhana Naithani

Colors

The use of colors in **wonder tales** is both scant and stable, suggesting more hues than meets the eye. Max **Lüthi** once remarked that since most wonder-tale items are colorless, the colored few stand out sharply. Moreover, he noted that the standouts display clear and ultra-pure colors—such as white, black, and red—along with the hues of precious metals: gold, silver, and copper. Add the occasional shimmer of green or blue, and the chromatic list is about complete. Lüthi's point suggests, then, purposefulness in creating sharp contrasts. Why? The short answer is, because clear-cut colors are convenient pegs for genre-specific values.

Regarding the colors of precious metals, Vladimir **Propp** pointed out in *Istoricheskie korni volshebnoi skazki* (*Historical Roots of the Wondertale,* 1946) that golden hues connote the otherworld and, in particular, its solar essence. Propp also noted that the standard set of precious metals—copper, silver, and gold—refers to three kingdoms along the transition to the otherworld. Such transition is also marked by (among others) the realms of the stars, moon, and sun. Bright as the stars, silvery as the moon, and golden as the sun is a customary referent for dresses of silk, silver, and gold in the "**Cinderella**" cycle. The slaying of Russian **dragon**s often liberates the light of the stars, moon, and sun even as it frees **princess**es from underground castles of copper, silver, and gold. In sum, the three precious metals represent otherworldly sources of light and life befitting the cosmic framework of wonder tales.

All such guises of light find synthesis in white, which thus connotes otherworldly essence. Blue, the color of the sky and the sea, likewise intimates unearthly origin. Hence, meeting a white animal or a white lady in the forest signals otherworldly presence, and so does meeting donor figures garbed in blue. But white also stands for the mundane realm of the living as opposed to the chthonian sphere of darkness and **death**. Thus, heroes venturing underground leave the "white" world to find themselves in the "black" world. Indeed, black generally connotes infernal essence. Specifically, usurpers replacing enchanted characters are dark. Even the forest of enchantment is dark, not green.

This is important. Maidens delivered to **animal groom**s may choose between a black wedding dress foreshadowing their death or a green one heralding a joyful life. Green

connotes prosperity even when the **devil**, acting as a donor, appears clad in this color. The green devil echoes the immemorial Green/Wild Man personifying vegetable vitality. Overall, whereas blackness bodes doom, green promises revival.

In the Wild Man of yore, green meets red. Of old, the *homo ferus* (wild) is also said to be *ferreus* (iron)—hence, of the color of rusty iron (as in **Grimm**s' "Der Eisenhans," or "Iron Hans"). **Oral tradition** also presents this colorful character as the hirsute, sometimes red-haired, son of a bear. The Wild Man appears in both green and red because, of course, his envelope is seasonal—green leaves predominate in summertime, and ragged hairs show in the winter. However, whereas green leaves indicate exuberant vitality, tangled **hair**/furs hint at the dormant state of enchantment wonder tales persistently associate with **blood**.

Indeed, wonder-tale **transformation**s include swinging between the world of the living and the realm of death, whence heroines and heroes acquire riches and vitality to take back to this world. In between the living and the dead, heroines and heroes undergo enchantment, which is a blood condition. Because red connotes an intermediary state between living whiteness and deadly blackness, it can be associated with both. (Also, red represents the realm of earthly blood as opposed to those of otherworldly whiteness and of infernal blackness, as when supernatural **ogre**s say they smell the hero's blood.) Structurally speaking, then, white, red, and black constitute the basic color triad of wonder tales.

Remarkably, this color triad also designates ideal maidens, deemed white as snow, red as blood, and black as a crow. On one hand, white stands for luminosity and untainted sheen, thus for heavenly essence and purity. But it appears tinged by red, for persistent red-on-white imagery underlies the **initiation** leitmotiv of maidens passing from the purity of infancy to the mature realm of procreation. On the other hand, black connotes death; but this, in wonder tales, is a prerequisite for rebirth. Indeed, enchantment is like reversible death, just as darkness foreshadows new light. Such primacy of death and darkness over life and light is a standard feature of cyclic models based on natural phenomena—recall the dark moon, out of which the "new" moon reappears periodically, or the black earth synthesizing tomb and womb. Moreover, persistent equivalence between such phenomena and **women**'s cycles shows in the Mother-Earth metaphor as well as in association between moon's returns and menstruation. All this suggests that depiction of ideal womanhood in terms of white, red, and black engages the theme of women's unique power to generate new life—out of death, as it appears—by means of cyclic blood.

In sum, the basic color triad concerns characters fallen into red enchantment, then to extract luminous riches from the black realm into the domain of light, as much as it connotes women's capacity to elicit white from black by means of red. Such parallelism between the cyclic pattern of wonder tales and ideal womanhood recalls Propp's assertion that all wonder tales are variations on the kidnapping of a princess by a dragon—a full-fledged image of cyclic time. In other words, one finds red at the heart of tale chromaticism, the full set of which describes cyclic transitions hinging on enchantment.

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Francisco Vaz da Silva

Comics. *See* Cartoons and Comics

The Company of Wolves (1984)

Irish filmmaker Neil Jordan's sumptuous Red Riding Hood film, *The Company of Wolves*, is based on three tales from Angela **Carter**'s collection *The Bloody Chamber* (1979) and features a script by the author herself. While nominally a **werewolf** film in the tradition of gothic horror, it is an intelligent and densely textured cinematic work. Carter's original stories, "The Werewolf," "The Company of Wolves," and, to a lesser extent, "Wolf-Alice," are patched together in the script to explore issues of female **sexuality** and desire within a patriarchal universe, using images of the wolf and werewolf to represent the power, seduction, and threat of sexuality. Both tales and film thus infuse Charles **Perrault**'s "**Little Red Riding Hood**" with psychological depth, Freudian significance, and a heightened sense of erotic menace.

The film is particularly interesting in its framing of fantastic narrative both as oral **storytelling** and as dream. The Red Riding Hood character, Rosaleen, occupies a central space in the film, her encounter with the wolf forming a coherent narrative in which smaller werewolf narratives are embedded. At the same time, she has a dual identity, since the "Red Riding Hood" narrative is also itself framed as the dream of an adolescent child, sleeping fitfully in the fever of an awakening sexuality. While the dream narrative can work against

The wolf dinner party in the 1984 film *The Company of Wolves*. [Cannon Films/Photofest]

the flat acceptance that is characteristic of fairy tale, here it instead brings to prominence the symbolic significance of imagery that is simultaneously that of fairy tale and of Sigmund **Freud**. Jordan's rich visual canvas includes frequent, lingering shots of snakes, toads, giant trees, spiders, birds, and white roses slowly turning red. The film's mixture of visual styles is also validated by the dream framework. For instance, Rosaleen's medieval-village existence is seamlessly integrated not only with the trappings of eighteenth-century aristocracy, which deliberately invoke the classic French fairy tale, but also with the **devil**'s vintage motorcar. The overall effect is of a universalized dreamworld, a visual realization of an idealized fairy-tale setting that is both compelling and endlessly resonant.

Within the dream narrative, the story of Rosaleen forms an interior frame for embedded oral recitations, notable in that the storytellers are all **women**. Rosaleen's grandmother provides a cautionary note, representing the somewhat reactionary strictures of patriarchy that curtail women's sexual freedom in the service of social uniformity. Her tales thus include warnings about **men**, specifically men who embody sexual promise, and who thus exist on the fringes of society: a woman marries a werewolf and loses him to the forest on her wedding night, a boy encounters the devil in the forest at night and accepts the gift that brings out the wolf in him. The grandmother's tale telling is thus intrinsically the narrative of culture itself, told by a woman who has clearly adopted a patriarchal view of sexuality after a lifetime in that culture. Rosaleen's **mother** provides a contrast to this: her sense of the sexual is far more egalitarian, epitomized by her statement that "If there's a beast in men it meets its match in women, too." The process of gradual emancipation down the generations reaches its climax in Rosaleen, whose narratives of **transformation** are celebratory rather than cautionary: a **witch**-woman turning aristocratic men into wolves in revenge against the lover who discarded her, and a wolf-girl emerging from the deep well that links to the underground world of the subconscious, to meet with misunderstanding and fear, but also a tentative gesture toward reconciliation, in the above-ground world of culture. The film thus faithfully represents Carter's ongoing concern with the artificiality of social restraints, the constructs of culture in conflict with the self-determination of animal symbols. The figure of Rosaleen's werewolf, an urbane and charming gentleman in beautiful eighteenth-century costume, explicitly explores and attempts to reconcile this divide. He is clearly a far more desirable alternative to Rosaleen's freckled and naive village-boy suitor, whose social conditioning has come to replace the power of acknowledged sexuality represented by the animal.

While the film is a powerful and resonant piece of symbolic cinema, in its closing scenes, it becomes problematical for Carter's feminist exploration of sexuality via fairy tale. Rosaleen's story climaxes with an ending taken from Carter's story "The Tiger's Bride," that involves the transformation of the girl into beast rather than the humanizing of the beast into man. The wolfpack's joyous excursion into the winter woods suggests an abdication of the effort needed to be a free sexual entity within culture rather than outside it. More disturbingly, however, the resolution of the **frame narrative** is an unabashed horror trope, the wolves pouring through a picture in the sleeping girl's bedroom to waken her, screaming, in a classic image of phallic defloration. This is not the ending provided by Carter's film script, published in *The Curious Room* (1996), which has the awakened girl diving suddenly through the floor of her bedroom in a graceful appropriation of phallic penetration and authority, leaving her bedroom to be explored in her absence by the transformed wolf couple of her dream, rather than a threatening pack. Jordan's ending seems to deny the

resolution provided by the dream narrative, overwriting its promise of sexual equality with the reasserted **gender** constraints of the horror genre, an essentially male vision of woman as victim, which affirms the masculine gaze of both director and camera. Despite this, however, the film stands as one of the most successful cinematic **adaptation**s of fairy tale—compelling, thought-provoking, and symbolically powerful. *See also* Cautionary Tale; Erotic Tales; Feminism; Feminist Tales; Film and Video.

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Jessica Tiffin

Comparative Method

It is always useful to know as much as possible concerning the origin, growth, and spread of an item of **folklore**—be it a belief, custom, narrative, or traditional saw. The fact that it is usually very difficult, and often quite impossible, to be precise on these issues does not negate the importance of the inquiry. Accordingly, folklore scholarship includes a long and continuing tradition of inquiry into the origin and dissemination of folklore, and the technique employed is known as the "comparative method."

The method is basically directed to two planes—the historical and the geographical. An attempt is made to identify as exhaustive a number of examples as possible of the particular item to be investigated—for example, as many **variant**s of a **tale type** as possible. On the historical plane, this entails all of the occurrences of the item in recorded written sources, and the dates of these sources are noted. On the geographical plane, the places where the item has been recorded, either in written or oral sources, are noted. The combined sources of information are considered to give insights into the growth and spread of the item, and these observations can be deepened by further details such as the context in which each example occurs and the sociocultural connections between the relevant communities possessing the lore. All of the collated information constitutes the "provenance" of the item.

Since the work of Jacob and Wilhelm **Grimm** in the nineteenth century, systematic exploration of folkloric data has been undertaken through comparison, and the culmination of this work in the area of folk narrative research has been the catalogue *Verzeichnis der Märchentypen* by Antti **Aarne** (1910), which was translated and enlarged by Stith **Thompson** in *The Types of the Folktale* (1928 and 1961) and then further developed by Hans-Jörg Uther in *The Types of International Folktales* (2004). An indispensable guide for students of the international folktale, this catalogue allots a number to each identifiable narrative plot, provides a synopsis of its main features, lists its basic **motif**s, and gives references to its occurrences in literary sources and in folklore anthologies from different countries. Those researchers who specialize in the comparative method are often referred to by scholars as "the historical-geographical school," and also sometimes (from the nationalities of Aarne and Thompson) as "the Finnish-American school."

One undeniable benefit of this comparative approach is that it specifies the available sources and groups them into manageable units, indicating the variations that appear to have come about in time and place. The method has not been without its critics, however. For one thing, it tends towards pictorial representation, where the concentration of instances as

marked on a map can be misleading because it depends to a greater or lesser degree on the availability of samples. Since the provenance of literature itself varies from culture to culture, and since samples from actual folklore are dependent on the volume of collecting, which varies greatly from place to place, the actual evidence must necessarily be of a haphazard nature. The most that can be expected from the comparative method, therefore, is likelihood but not certainty, and this likelihood itself will vary according to context.

A more far-reaching, but less assured, criticism of the method questions the very premise that there are definite phenomena to be studied. Much does indeed depend on the role and purpose assigned to an item of lore within a particular culture, but to what extent such roles and purposes change the inherent nature of the item is itself a matter for investigation and can easily be accommodated within the comparative methodology. In the case of narrative, the idea—basic to the method—that a traditional story is a logical unit comprising a definite selection of motifs has been questioned by scholars of several schools, including formalists, structuralists, and functionalists. Oral storytellers do indeed have the ability, and sometimes an incentive, to vary plot-structures, to combine hitherto separate structures, or indeed to deliberately disassemble them and reassemble them as new constructs. A survey of the myriad of examples cited by Aarne and Thompson, however, bears witness to an extraordinary degree of consistency in the growth and spread of specific narratives. This is a strong argument in favor of the comparative method of study.

The method can also be used to good effect in investigating the various genres of oral **legend**, the distinctive plots of which tend not to be disseminated over such large areas as the folktales; and in the cases of mythical stories or hero-tales, in which dissemination can be an important factor but tends to be more concerned with partial borrowing. The shorter and simpler items of folklore may be bound to specific cultural contexts and therefore entail the possibility of **polygenesis**. It is obvious that the more complicated a plot's structure, the more assured is the argument for borrowing, and consequently the more reliable is the comparative method as a tool for analysis. ***See also*** Historic-Geographic Method; Monogenesis; Structuralism.

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Dáithí Ó hÓgáin

Conduit Theory

The conduit/multiconduit theory was developed by Linda **Dégh** and Andrew Vázsonyi in an effort to explain why **folklore** genres persist throughout their transmission and dissemination. The theory holds that folkloric texts do not pass through a systematic track between senders and receivers; instead, they formulate their own specific chain linkages, called "conduits," which carry messages through society. The theory argues that these conduits consist of individuals united by analogous mindsets, such as those who react correspondingly to similar messages. Dégh and Vázsonyi suggest that these groups of individuals qualify as members of a similar proper conduit, which is essential for the continued

transmission of the original texts. When a transmission is received by an appropriate conduit receiver, that recipient is likely to resend the message to other proper conduit members.

When a transmission is received by an inappropriate conduit receiver of the text, it will either cease to be resent, thereby reaching a dead end, or undergo modification to assume the characteristics of a new conduit by deviating from the original message. Conduit modification creates the opportunity for infinite personal variations of the original text by senders and receivers as they are shaped by **context**. Thus, the theory is contingent upon the transmission through interested parties who have the opportunity and willingness to interact. Conduit theory denotes that folklore transmission only occurs with interested participants and consequently enables uninterested parties to opt out.

Dégh and Vázsonyi assert that conduits unite persons with similar tastes and consequently aid in the formation of **folk** groups and regional identities. The individual's personal preferences (as evidenced through linking conduits) influence, shape, and reshape the regional, ethnic, and personal cache of ghost stories, **ballad**s, **tall tale**s, and **legend**s. The characteristics of a single genre can also amount to their own conduits, known as subconduits or microconduits. In a given community, folklore conduits typically function concurrently. Conduit theory holds that the transmission of folkloric texts leads to a complex multiconduit system that is essential to the folklore process.

Conduit theory debuted in *Folklore: Performance and Communication* (1975), in an article titled "The Hypothesis of Multi-Conduit Transmission in Folklore." While there have been critiques made on the lack of empirical evidence provided in this publication, conduit theory has gained credibility among scholars who utilize it to analyze various fields in the social sciences. ***See also*** Diffusion; Monogenesis; Polygenesis; Storytelling; Variant.

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Trevor J. Blank

Contamination

In folktale studies, "contamination" refers to the mixing of elements from one story into another. The notion of contamination stems from the arrangement of folktales into **tale type**s. Antti **Aarne,** in building the first version of what became the Aarne-Thompson-Uther index of folktale types, chose to take a complete narrative as a template for each type. Therefore, each tale type was defined on the basis of a particular set of **motif**s. But **folktales** actually shuffle motifs continuously, displaying ever-new **variant**s. Therefore, discrepancies became apparent between preset tale types and protean folktales.

Aarne attempted to resolve such discrepancies by postulating that "originally" every motif was part of one tale exclusively, so that motif mix-ups are due to latter borrowings between tales. He thought such borrowings result from corruption due to imperfect oral transmission. The rationale is as follows: Since **oral tradition** is based on **memory**, which is intrinsically faulty, new variants of tales become increasingly corrupted. As tellers forget motifs, materials from other stories tiptoe in. Therefore, contamination results from corruption, which is endemic in oral tradition.

In hindsight, the use of contamination in folkloristics is one byproduct of two rather simplistic ideas: that of tale types as real entities (as opposed to scholarly constructs) and that of oral tradition as corruption. Both ideas are outdated now; so is contamination, along with its melancholic assumption of once-upon-a-time purity or **authenticity**.

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Francisco Vaz da Silva

Conte de fées

"*Conte de fées*" is the expression used in French to signify "**fairy tale**." Its emergence in the French language came in 1697 with the publication of Marie-Catherine d'**Aulnoy**'s first volume of *Les contes des fées* (*Tales of the Fairies*). Notably it was the **salon** woman d'Aulnoy and not her better-known contemporary Charles **Perrault** who coined the expression. "**Fairy**" could refer to an aristocratic woman who presided over a Parisian salon, evidenced in Henriette-Julie de Castelnau, Comtesse de **Murat**'s preface to her *Histoires sublimes et allégoriques* (*Sublime and Allegorical Stories*, 1699). These early fairy tales implicitly celebrated the salon **women** who hosted **storytelling** games as well as the women who wrote them.

The term "*conte de fées*" surfaced during the great fairy-tale vogue of late seventeenth-century France, which introduced to the literary scene for the first time in history tales thoroughly imbibed with the marvelous and in which powerful fairies cast spells with their magic wands, magical forms of transportation carry heroes and heroines across the skies, and beautiful princesses inhabit magnificent castles. Although we think of such tropes as common currency when we hear the expression "fairy tale," in fact few such examples of the marvelous exist in tale tradition before the 1690s, and certainly not to the same extent. Indeed, it was in this period that our contemporary notion of "fairy tale" and all that the term evokes emerged.

See also Folktale; French Tales; Literary Fairy Tale; Märchen; Wonder Tale.

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Anne E. Duggan

Contemporary Legend. *See* Urban Legend

Context

"Context" derives from the Latin word *textere*, which means "to weave." In the broader sense, the term "context" means anything that comes with the text. A text, like a piece of textile, is woven together from the situation of a given **performance**: the audience, the

individual performer, the knowledge and understanding of the social group, and the culture of the performer and audience. Since the 1960s in particular, when folklorists began emphasizing performance in response to developments in the field of sociolinguistics, context has been used as an analytical concept central to determining the conditions in which folkloric materials are composed, transmitted, and received. As utilized in **folklore** studies, contextual analysis strives for an interpretation, rather than description or mere explanation, of folkloric material.

The understanding of context as developed in the discipline of anthropology, especially by Bronislaw Malinowksi, found its way into folklore studies through the work of William Bascom. Malinowski's notions of "context of situation" and "context of culture," which he deemed essential to understanding a text, drew attention both to the specific situation in which a given text is produced or uttered and to the broader cultural system of which it is a part. These ideas of context and their importance to our understanding of texts demanded a new level of analysis and shifted the attention of folklorists from function to meaning, from explanation to interpretation. Alan **Dundes** sought to illuminate the nature of context for folklorists by considering it in relation to the terms "text" (a single version of an item of folklore) and "texture" (the text's linguistic features). According to Dundes, "The context of an item of folklore is the specific social situation in which that particular item is actually employed" (Dundes, 23). Dundes posited that the text and its textural features must be understood not only in relation to their context but also as being influenced by that context. Consequently, Dundes stressed that in **collecting** folklore, the documentation of not only the text but also its context is critical since context will give us information that helps us understand what significance a text has—why it is used—in a given social situation. Analyzing who is telling what to whom on which occasion and under which circumstances enables us to discern why the text takes the specific form that it does. Moreover, the fact that context shapes a text is for Dundes "evidence that a knowledge of context can explain variations in text and texture" (Dundes, 27). Knowledge of context better enables folklorists to interpret the variations among tales of the same **tale type**.

Context is obviously relevant to the act of **storytelling**. Applying a linguistic model of communication to storytelling events, Robert A. Georges underlined in 1969 that the message of each event is shaped by the interactions between the storyteller and listeners in reference to their social interrelationships, which are unique to each storytelling occasion. The role of context in storytelling had been recognized well before the 1960s, however. Representing an eastern European perspective on context, Mark Azadovskii had emphasized the role of the narrator in storytelling as early as 1926 in *Eine sibirische Märchenerzählerin*, an introduction to a revision of his fairy-tale collection from the upper Lena in Irkutsk in 1925. First translated into English in 1974 as *A Siberian Tale Teller*, Azadovskii's pioneering work found resonance among American folklorists only in the 1980s. Azadovskii presents the image of postrevolutionary storytellers, especially Natalia Vinokurova, an illiterate storyteller from whom Azadovskii collected more than fifty tales. Among Vinokurova's folktale characters were vagrants, some of whom were prisoners in the Upper Lena region. By analyzing the particular motifs of Vinokurova's art, Azadovskii detected that some motifs carried a particular historical context and that the storyteller's performance depended a great deal upon her psychological situation.

Linda Dégh is another folklorist representing an eastern European perspective on context. In *Folktales and Society*, which originally appeared in German in 1962 and was translated

into English in 1969, Dégh focuses on the relationship among tale, narrator, and society. Her study demonstrates the effect of the narrator's personality and social position on the texts of the tales and illuminates the idea of "stability" or "continuity" within tradition. Continuity, it turns out, depends on both the narrator and the audience playing key roles in the social context. Narrators tell their favorite tales, but those stories to which the audience does not listen do not remain within the tradition. By seeking other tales that will appeal to their audience, the narrators preserve a corpus of tales in their repertoire.

Early scholars of folk narrative implicitly recognized that folktales could be shaped by what we now call "context" when they viewed folktales as the embodiment of social, cultural, and national characteristics. According to the eighteenth-century German writer Johann Gottfried Herder and the nineteenth-century Brothers **Grimm**, the style of folktales derived from the social and cultural contexts in which they were produced. Herder argued that that folk literature owed its style to peasants' close contacts with nature. Today—in the wake of **anthropological approaches**, **ethnographic approaches**, **sociohistorical approaches**, cultural studies, and sociocultural movements such as **feminism**—scholars take a wide range of social, cultural, and situational factors into account when considering context, including the age, gender, ethnicity, class, and socioeconomic status of the storyteller and audience. All of these play roles in determining the form, meaning, and function of the narrated materials. ***See also*** Fieldwork.

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Hande Birkalan-Gedik

Coover, Robert (1932–)

One of the most inventive voices of late twentieth-century American literature, Robert Coover has produced a large body of fiction marked by a critical interest in the active role of popular cultural narratives in the lives and selves of those who consume them. Specific forms include baseball and sports, used in *The Universal Baseball Association* (1968), and the various modes of cinema, explored in *A Night at the Movies* (1987) and *Ghost Town* (1998). Coover's interest in narrative forms and their influence is nowhere more evident than in his engagement with the fairy tale, a genre to which he has returned intermittently throughout his writing. His credentials as a postmodernist experimenter were firmly established with the publication in 1969 of *Pricksongs and Descants*. This collection of short stories opens, fittingly, with "The Door: A Prologue of Sorts," a fractured, scatological take on "Jack and the Beanstalk" and "**Little Red Riding Hood**." Key Coover traits are already apparent in the use of the source narratives as an implicit backdrop against which are enacted a series of variations on central fairy-tale themes of innocence and experience, **transformation, death**, and, above all, desire. "The Gingerbread House," from the same volume, experiments further with narrative, consisting as it does of forty-two numbered

sections, offering a cubist-like meditation on the first part of "**Hansel and Gretel**." These early fictions, together with the uncollected "The Dead Queen" (1973), a version of "**Snow White**," stand alongside Angela **Carter**'s *The Bloody Chamber* (1979) and Salman **Rushdie**'s *Shame* (1983) as key texts in the renaissance of English-language fairy-tale fiction in the 1970s and 1980s. Coover's writing is integral to this countertradition, of a piece with the questioning of ideologies of power and **gender** evident in Rushdie and Carter, but perhaps the more experimental in formal terms.

Coover's most ambitious engagement with the fairy tale is the **novel** *Pinocchio in Venice* (1991), a carnivalesque riposte to the moralizing of Carlo **Collodi**'s *Pinocchio* and, even more so, of Walt **Disney**'s cinematic adaptation of 1940. Specific source material is again used to spin a dense web of variations. Collodi's narrative tells of the taming, via transformation, of a wayward spirit, and it is this waywardness that comes back to haunt Coover's Pinocchio figure, aging art historian Professor Pinenut. Pinenut is a palimpsest of all the former lives of Pinocchio. Having devoted himself to the pursuit of absolute truth, he is now encircled by the forces and figures of mutability—that is, by the wayward powers of transformation on which the fairy tale, and so Pinocchio's own life, might be said to have been built. Coover is quite clearly of the same mind as Carter in feeling a need to argue furiously with Bruno **Bettelheim**'s conception of the fairy tale as a normative vehicle for successful socialization.

Coover taught experimental writing at Brown University for many years. He has been a firm advocate of the creative possibilities of hypertext, the early influence of which can be detected in the intertextual layering of *Pinocchio in Venice*. Yet it is in *Briar Rose* (1996), the first of two mid-length prose works, that the workings of hypertext are most clearly evident. Harking back to the numbered sections of "The Gingerbread House," *Briar Rose* comprises a series of single paragraph blocks that circle relentlessly around a familiar core scenario: the sleeping and dreaming beauty, her entangled but eager prince, and the witch-fairy who inhabits and fuels her dreams. As with the experiments of *Pricksongs and Descants*, narrative is frozen, with the characters caught in those moments of tension prior to the longed-for release of transformation and fulfillment. The space of the tale is constructed from its many forms, including those by Giambattista **Basile**, Charles **Perrault**, and Jacob and Wilhelm **Grimm**. Uniting these strands is the force of desire, including the need to make a name and settle down: the desire for desire to reach its end. Such easy outcomes are of course dismissed as just one more set of fictions. The storytelling crone is a classic Coover figure, a manipulative narrator who carries the burden of tradition with a mixture of sardonic humor and world-weary regret. Such an aged character allows Coover not only to incorporate a narrator within the narration, and so to acknowledge the folkloric heritage of the fairy tale, but also to play with a literal embodiment of the tradition. It is a technique used again in *Stepmother* (2004), another **novella**-length prose work, this time with a slightly more conventional acceptance of narrative. Again, the eponymous protagonist serves as a palimpsest of previous lives; and as with the crone of *Briar Rose*, Coover rescues the figure of demonized femininity. Alongside the scurrilous narrator are her current charge, an Old **Soldier**, the Reaper, and a shape-shifting **devil**. Reaper's Woods, in which much of tale is set, is a chaotic, magical space. The transformative aesthetic of the fairy tale is represented as an unruly force, well able to survive beyond the neat conclusions of didactic narrators. Whereas Coover's previous fairy-tale fictions have centered on particular source narratives, *Stepmother* takes the tradition itself as its object. The language is saturated with

echoes and allusions, Coover once again holding the fairy tale to account for its erroneous symmetries and moralizing, while at the same time finding new fictional potential in its **motif**s, characters and, above all, in its desire-driven dramas. ***See also*** Intertextuality; Postmodernism.

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Stephen Benson

Correia, Hélia (1949–)

Portuguese writer, novelist, dramatist, and poet, Hélia Correia manipulates the folktale and fairy-tale traditions in a variety of ways. In her **novel**, *O número dos vivos* (*The Number of the Living*, 1982) the author draws on **archetype**s from popular culture and dwells on themes such as life and **death**, love and immortality, and triumph over or defeat by patriarchy.

Although Correia's **novella**s are comparable in form and length to **fable**s and exemplary tales (or **exempla**), reminding us of the German **märchen**, her stories are unique. Set in a superstitious peasant community, *Montedemo* (*Devil's Mountain*, 1983) builds on Christian and pre-Christian elements in Portuguese popular beliefs to explore questions of social conditioning, **gender** relations, female identity, and sexuality. **Women** are central in Correia's work. **Oral tradition**s of **folklore** are often mediated through a feminine voice and emphasis is placed on female characters that embody the Great Mother archetype, as is the case with Teresinha Rosinha and Maruja in *Villa Celeste* (1985) and *A Fenda Erótica* (*The Erotic Fissure*, 1988).

Correia's more recent work reprises these **motif**s, focusing on traditional ways of life (*Insânia* [*Insanity*, 1996]), translating and adapting works that abound with fairy-tale characters (*Sonho de uma noite de verão* [*Midsummer Night's Dream*, 2003]), and writing original versions of popular folktales (*Fascinação* [*Fascination*, 2004]). ***See also*** Feminism; Feminist Tales.

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Ana Raquel Fernandes

Coyote

A **trickster** figure from **Native American tales** based on the species *Canis latrans*, Coyote is one of the most widespread folktale characters, with Coyote stories stretching from Canada to Central America and persisting in popular culture to the present day. Generally characterized

as an anthropomorphic male, Coyote is the archetypal trickster in stories prevalent in many Native American cultures, including the Pima, Chippewa, Salish, Maya, Apache, Nez Perce, Blackfoot, Chumash, Pawnee, Ute, Thompson, Crow, Pueblo, and Navajo.

In the mode of many Native American tricksters, Coyote is the buffoonish hero who does good by accident. These tales tend to feature Coyote, motivated by his hunger and libido, falling victim to some sort of misfortune. Coyote is featured as the protagonist of some versions of "The Bungling Host" (Motif J2425), including the one in Stith **Thompson's** collection *Tales of the North American Indians* (1929). In this characteristic tale, Coyote hurts himself by attempting to imitate a trick by Bear. Coyote's misadventures, while comical, are generally intended to be educational, presenting foolish behavior as a contrast to proper behavior.

One of the complicated aspects of Coyote, as with many Native American trickster figures, is the lack of distinction between **folktale** and **myth** in Native American cultures. Coyote is featured in some tales as a creator figure, for instance creating humanity by rolling dung, and in some tales as a bungling character, being scared away by the voice of a mouse. Individual cultures may include both types of tale, thus making Coyote a hero of both myth and folktale.

Coyote has been adapted a number of times into modern **fantasy** literature. Christopher Moore's *Coyote Blue* (1994) adapts the tale to a modern context, with a Crow Indian insurance agent encountering the figure of Coyote. Coyote also appears in *Buffalo Gals and Other Animal Presences* (1987) by Ursula K. **Le Guin**, *Green Grass, Running Water* (1993) by Thomas King, and *New Coyote* (2005) by Michael Bergey. Bergey's **adaptation** uses science-fiction concepts to present a futuristic cyborg masquerading to Chumash Indians as their Coyote god. Many contemporary versions of Coyote have linked the traditional figure to the character Wile E. Coyote from Warner Bros. **animation**, implying a link between the folktale figure and the cartoon character. Interestingly, Coyote's generic ambiguity carries over to modern literature, with some tales presenting him as a god and some as a culture hero.

One of the interesting characteristics of Coyote is demonstrated by the controversy involving folklorist Barre Toelken and his Navajo **informant** Yellowman. Among the Navajo, who refer to Coyote as Ma'i, Coyote stories are traditionally told only during the winter months of the year; telling them outside this time period is against the belief system of the Navajo. Due to difficulties in limiting access to such materials to the Navajo winter, Toelken made the controversial decision to return his fieldwork tapes to Yellowman's family. *See also* Anansi.

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B. Grantham Aldred

Craik, Dinah Maria Mulock (1826–1887)

An English writer who produced work in a wide variety of genres including fairy tales, Dinah Maria Mulock Craik was born in Hartshill near Stoke-on-Trent in Staffordshire. In 1839, she moved to London, where she studied, taught, and established a literary career,

marrying George Lillie Craik in 1865. The author of the bestseller *John Halifax, Gentleman* (1856) and other novels, Craik also wrote fairy tales for children. *Alice Learmont: A Fairy Tale* (1852), inspired by Scottish **folklore**, tells of a girl stolen from her cradle by **fairies** and raised in their pleasurable but soulless world until she escapes into human womanhood via helping members of her **family** and being saved by her **mother**'s love.

Craik's popular anthology *The Fairy Book* (1863) includes traditional tales and some lesser-known stories. For her adopted daughter Dorothy she wrote *The Adventures of a Brownie as Told to My Child* (1872), which recounts children's adventures with a house **elf**, and *The Little Lame Prince and His Travelling Cloak* (1875), which tells of a lame **prince** regally usurped and imprisoned in a tower by his uncle. The prince is given a magic cloak by his fairy godmother that allows him to fly all over the world—looking but not touching anything. After his uncle's death, he becomes **king** and rules wisely. *See also* Changeling; Disability.

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Adrienne E. Gavin

Crane, Walter (1845–1915)

An English illustrator, painter, and designer, Walter Crane was best known for his popular illustrations of fairy tales and children's stories. Born in Liverpool and raised in Torquay and London, Crane apprenticed as a wood engraver and in 1865 began illustrating a series of highly popular toy books for young children. Published by Routledge and printed by prominent woodblock color printer Edmund Evans, this inexpensive series made colored pictures more widely available and included fairy tales, nursery rhymes, and primers. Crane's illustrations for these books, including ***Beauty and the Beast, The Frog Prince***, ***Cinderella***, and *The **Sleeping Beauty** in the Wood*, established his fame as well as his distinctive style of **illustration**. Influenced by the aesthetic movement and Japanese prints, his images are characterized by attention to aesthetic fashions and furnishings. Crane used bright colors, bold lines, and lavish details that fill the picture. He also is known for his imaginative fantasy illustrations of anthropomorphized animals engaged in human activities. He often signed his work with his initials and an illustration of a crane.

Crane's later illustrations of fairy tales include those for his sister Lucy Crane's **translation** *Household Stories from the Collection of the Brothers **Grimm*** (1882). The illustrations therein are often regarded as his finest work. In elaborately detailed black and white, they interpret light and dark aspects of the tales and include headpieces and tailpieces, elegant initial letters, decorative frames, and incorporated text. He illustrated many other works of **children's literature** including fairy tales by several writers such as Mary Louisa **Molesworth**, Oscar **Wilde**'s *The Happy Prince and Other Tales* (1888), and Nathaniel **Hawthorne**'s *A Wonderbook for Boys and Girls* (1892). He also drew private illustrations for stories he told his children.

Crane wished his success to rest on his allegorical paintings, but it was for his children's book illustrations that he was best known. From the 1870s onward, he also became a leading decorative artist involved in the arts-and-crafts movement. He knew William Morris,

became a socialist, and served as president of The Arts and Crafts Exhibition Society from 1888 to 1893 and again from 1896 to 1912. As a prominent, inventive, and prolific decorative artist, he designed textiles, stained glass, tiles, plasterwork, embroideries, and wallpaper, including wallpaper for nurseries. He wished to move beyond his connections with children and illustrated adult books in aesthetic style, such as an edition of Edmund Spenser's *Faerie Queene* (1894), and he wrote books on decorative **art** and illustration. He also became involved in art education at the Royal College of Art and Manchester Municipal School of Art.

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Adrienne E. Gavin

Créolité. *See* Négritude, Créolité, and Folktale

Croker, Thomas Crofton (1798–1854)

An Irish antiquary and collector of Irish **folklore** and **legend**s, Thomas Crofton Croker was born in Cork and worked in a mercantile firm before moving to London, where he became a clerk in the Admiralty. From 1812 to 1815 and again in 1821, he traveled through southern Ireland (Munster) gathering **folktale**s, songs, legends, and **myth**s. In 1824, he published *Researches in the South of Ireland*. This was followed in 1825 by the anonymously published first volume of his *Fairy Legends and Traditions of the South of Ireland*, which was expanded and completed in two series in 1828 and published under Croker's name. A collected edition appeared in 1834. The **Grimm** brothers translated volume one into German shortly after it first appeared in 1825, and by the end of that year, it was in print, predated for 1826. In 1828, Croker included the Grimms' essay "On the Nature of the Elves" in volume three of his work, which focused on English and Welsh fairy lore. In 1828, a French translation of *Fairy Legends* was also produced.

Regarded as the earliest collection of Irish or British oral tales collected in the field, *Fairy Legends and Traditions of the South of Ireland* was reprinted widely throughout the nineteenth century and illustrated by artists such as George **Cruikshank** and Daniel Maclise. The stories influenced literary interpretations of Irish tales and helped expand interest in Irish myth. Croker had corresponded, for example, with the poet Thomas Moore at the time of his Irish travels, and Moore worked some of Croker's discoveries into editions of his *Irish Melodies*. In *Fairy Legends*, Croker emphasized a variety of fairy figures of Irish folklore, such as leprechauns, and the collection served as inspirational source material for poets and authors of the Irish literary revival. Croker's work brought traditional tales to a wider readership and was well regarded by early readers, including Sir Walter Scott. Later commentators, however, suggested that Croker had made the tales overly literary and inauthentically humorous.

Fairy Legends is Croker's most important work, but he also edited R. Adolphus Lynch's Killarney tales, *Legends of the Lakes,* in 1829, and helped inspire Thomas Keightley's *The Fairy Mythology* (1828). Additionally, he engaged in further historical and ethnographical investigations, published works such as *Popular Songs of Ireland* (1839), continued his

career at the Admiralty, researched English drama, contributed to journals, helped found several historical societies, and was a member of the Royal Irish Academy and a fellow of the Society of Antiquaries of London. Croker had married in 1830 and his wife, Marianne Croker, a painter, illustrated and collaborated in his work, although her role has been given little recognition. ***See also*** Celtic Tales; Collecting, Collectors; Oral Tradition.

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Adrienne E. Gavin

Cross-Dressing

Prohibited in many societies, cross-dressing, or wearing the **clothing** of the other sex, is nonetheless practiced or narrated around the world in ritual, **dance**, balladry, **theater**, **folktale**s, **fairy tale**s, short stories, and **novel**s. Transvestism, as it is also known, is an integral part of many folk ritual practices. In initiation rites for young boys, as well as comic theater and ceremonial dance in many clan cultures, **men** dress as **women**. Male transvestites are also the highlight of carnival celebrations in Europe and the Americas. From Greek theater to Kabuki and the Elizabethan English stage, prohibitions against women performers made male transvestites commonplace in dramatic performance. While cultural practice nearly always calls for men dressed as women, **legend** and literature prefer the cross-dressed woman. Legendary women such as Hua Mulan (fifth century balladry), Catalina de Erauso (1592–1650), and Mary Read (c. 1700–1720) passed as men to live a life of combat. Similarly, **epic** poetry and early romance feature women fighting in disguise, often against their own lovers, as in the case of Khvaju Kirmani's Humayun (fourteenth-century Persian manuscript) and Britomart of Spenser's *Faerie Queene* (1590–96).

Fairy tale and folktale, too, adore the story of the female transvestite (Motif K1837, Disguise of woman in man's clothes). While there are many types that feature cross-dressed girls, there is no tale type specific to male cross-dressing. Even as a **motif** male transvestism is quite rare. When it appears, male cross-dressing has neither the ennobling force of ritual transvestism nor the comic relief of carnivalesque disguise. Common among the few men who cross-dress in tales are the **devil**, adulterers, **thieves**, and the infamous **wolf** that tricks Little Red Riding Hood. All disguise themselves as women to escape justice, infiltrate enemy territory, or seduce their prey. Female cross-dressers appear as an entirely different cast of characters in tales, and they are generally heroic, clever, and virtuous. In the marvelous universe of tales, if men dress as women for reasons either dubious or humorous, when women dress as men, the transvestism serves a higher purpose.

Variations on the female transvestite theme occur in tales from China, India, Arabia, Iran, Romania, Armenia, Greece, Italy, France, Spain, England, and Chile. More intriguing than female transvestism in tales, however, is the remarkably similar form the theme takes across traditions. Transvestite heroines tend to be of noble birth and cross-dress out of necessity in

response to disorder. In other words, female transvestites do not create disorder by shifting gender; rather they assume male power to restore legitimacy and stability, which male authorities in the story have failed to secure. Crises that call for female transvestism can take many forms, including everything from a domestic problem (a girl cross-dresses and runs away to avoid misalliance or to find her husband) to full-blown political catastrophe (with extraordinary helpers, the transvestite heroine vanquishes a threat to the crown).

The transvestite heroine resembles the classic underdog of the marvelous universe, who overcomes her limits through heroic or extraordinary means. In this case, her tactics involve passing as a man for a portion of the story. She is often the youngest of the family and must rely on her natural ingenuity and/or physical prowess to make her way, graced sometimes with a **fairy**'s magical intervention. Yet, cross-dressing stands apart from other tale theatricality such as metamorphosis or other forms of disguise and trickery. At least two features distinguish tale cross-dressing from these broader motifs common to **myth**, **legend**, and **folklore**. First, the cross-dressed girl/woman plays the role of heroine and hero in the story. Second, the girl masquerading as a man violates the most basic rules of social order: **gender** distinction and the dominance of the masculine over the feminine. Unlike the categories of rich/poor, noble/**peasant**, and human/animal, breached liberally in the realm of the marvelous, the hierarchy of the sexes remains a defining element of tale morphology (the active **prince** saves the passive maiden in distress) and is rarely reversed. Transvestite heroine tales alter the traditional romantic plot by sending the **princess** out on the prince's journey, but they tidy up the narrative in the end by returning her to female attire.

One set of motif variants has women pose as members of an elite social group, such as doctors, lawyers, wise men, or even monks. In one story of deception, a woman disguised as a man becomes pope (motif K1961.2.1, Woman in disguise becomes pope). Women who ascend to legal or religious functions do not necessarily cross-dress for this purpose, which is rather a means to an end. Instead, they become doctors or lawyers to find or free their husbands, or to prove themselves worthy of a prince. More common in the early modern period and after are tales that are classified in the ATU index as tales of magic and found in the category of Supernatural Helpers, where they are grouped together as tale type ATU 514 (The Shift of Sex) and those classified under as realistic tales (or **novella**s) and grouped together as a range of tale types collectively known as Proofs of Fidelity and Innocence (ATU 880–899). As the categories suggest, in these stories, the heroine embarks on a journey to prove or save herself, and ends in a romantic union. The most common female-to-male disguise in tales is that of the knight.

While there exist transvestite folktales that feature an actual metamorphosis (for example, Motif D11, Transformation woman to man), wherein the girl eventually turns into a man to legitimize her exploits, in most versions of the story, cross-dressing takes the form of temporary disguise. Unlike stories of sexual metamorphosis, tales of gender inversion turn on the ambiguity of the heroine/hero's identity. The woman or girl in disguise invariably betrays cultural habits or interests associated with femininity that pique the curiosity of other characters in the story. Attendant effects of this ambiguity, such as a suspicion and homoeroticism, are common. Often, she is suspected of being female and undergoes tests to prove her male sex identity (Motif H1578, Test of Sex: to discover person masking as of other sex). In some cases, when she arrives at court as a soldier, the queen falls in love with "him" and threatens to have him killed when he does not return her affections (ATU 514**, A Young Woman Disguised as a Man Is Wooed by the Queen). Transvestite tales inevitably

end when the girl's identity is discovered, a dramatic event that resolves the ambiguity of the heroine's identity. Rather than leading to sanction, however, the revelation of her gender brings glory to the heroine and improves her social standing through a royal union that places her on the throne.

Famous among transvestite heroine tales for modern readers is the legend of Hua Mulan, popularized by Maxine Hong Kingston's novel *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1975) and Disney's *Mulan* (1998) based on a modern version by Robert de Sans Souci. Renewed interest in French fairy tales has revived Marie-Catherine d'Aulnoy's "Belle-Belle, or the Chevalier Fortuné" (1696), which appears in Jack Zipes's *Beauties, Beasts, and Enchantment: Classic French Fairy Tales* (1989); and the novella, "The Counterfeit Marquise" (1695), attributed to the Abbé de Coisy and Charles Perrault, in Marina Warner's *Wonder Tales* (1994). At the turn of the twenty-first century, an ancient Japanese version of the transvestite tale produced as anime achieved cult status. In the popular *Cardcaptor Sakura* (1998), *Shojo Kakumoi Utena: Adolescence Mokushiroku* (1999), and *The Butterfly Lovers* (2003), heroines do not cross-dress in response to a social or political crisis, but with a personal goal in mind: to go to school and learn what the boys know.

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Christine A. Jones

Crowley, John (1942–)

An American writer of science fiction, **fantasy**, and mainstream **novel**s, John Crowley produces challenging, intellectual work, characterized by beautiful prose and dense with ideas. He is very much a modern fabulist: characteristic concerns in his novels include history and memory, the notion of alternative worlds lying alongside our own, and a strong awareness of the mythological and folkloric.

Crowley most strongly investigates other worlds in the **faerie** realm of *Little, Big* (1981) and in the Aegypt series (*Aegypt: The Solitudes*, 1987; *Love and Sleep*, 1994; and *Daemonomania,* 2000), with its secret history of the world. *Little, Big* is Crowley's most overt exploration of the folkloric: **folklore**, fairy tales, and nursery rhymes weave in and out of the warm, sprawling narrative, which, in its depiction of the Drinkwaters, an eccentric country family whose many generations are subject to faerie intervention, has a Victorian feel. Significantly, the world of faerie is also the world of story, the human characters living with the pervading sense that that their lives are a fairy tale told by the fairies themselves. A similar sense of the importance of narrative is found in *Engine Summer* (1979), in which storytelling both enshrines history and designates status.

Many of Crowley's works have the flavor of **fable**, such as the symbolic use of red and black in *The Deep* (1975), or the humanized, postapocalyptic animals of *Beasts* (1976). The folkloric is more overt in his short stories, however, including a retelling of "The Green Child" (*Antiquities,* 1993) and the Scottish selkie story in *An Earthly Mother Sits and Sings* (2000). "Lost and Abandoned" (*Novelties and Souvenirs*, 2004) uses the recounting of "**Hansel and Gretel**" in a contemporary setting to work through issues of divorce and separation.

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Jessica Tiffin

Cruikshank, George (1792–1878)

George Cruikshank was a Victorian caricaturist, cartoonist, and illustrator who became popular for his literary illustrations, including those for many fairy tales. Notably, Cruikshank illustrated Edgar **Taylor**'s *German Popular Stories* (1823–26), which offered English translations of selected tales from Jacob and Wilhelm **Grimm**'s 1819 edition of their ***Kinder- und Hausmärchen***. These illustrations added to the sense of narrative by depicting either the climactic moment of a tale or a moment crucial to the plot. For instance, in his picture for "The Elves and the Shoemaker," the **elves** dance wildly in their new clothes as the shoemaker and his wife watch. Typical of Cruikshank's illustrations, details such as the furnishings of the room place the fabulous elements in a familiar setting. The picture also typifies many of his early engravings in portraying the figures as caricatures. Cruikshank's work for Taylor helped launch a decades-long career illustrating fairy stories.

In 1853 and 1854, Cruikshank rewrote "Hop-O'-My-Thumb and the Seven-League Boots," "The History of Jack and the Bean-Stalk," and "**Cinderella** and the Glass Slipper," which he published as *George Cruikshank's Fairy Library*. In 1864, Cruikshank also published a version of "Puss in Boots," which he had evidently written earlier. He planned to add more tales but found relatively few readers. Cruikshank's retellings were bowdlerized. For instance, the **ogre**'s slaying his own

Jack brings the Giant prisoner to King Alfred.

George Cruikshank's illustration of "Jack and the Beanstalk" in *The Cruikshank Fairy-Book: Four Famous Stories with Forty Illustrations by George Cruikshank* (New York: G. P. Putnam's Sons, 1900). [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

children is absent from "Hop-O'-My-Thumb;" and he rewrote "Puss in Boots" to eliminate the dishonest behavior of characters. In particular, Cruikshank, whose family had suffered from alcoholism, depicted alcohol as a destructive force. In "Jack and the Bean-Stalk," drink accounts for the giant's cruelty; in "Cinderella and the Glass Slipper," the fairy godmother gives a temperance lecture to Cinderella's future father-in-law. These revisions have been condemned since their appearance. In his 1853 article, "Frauds on the Fairies," for instance, Charles **Dickens** mocked Cruikshank's didactic revisions and claimed that traditional tales promoted healthy mental development in children. Cruikshank countered his critics in an open letter by arguing that many writers had altered the tales and that the alterations did not lessen the appeal of the fantasy. A revised version of the letter was included in later editions of *Fairy Library*. Cruikshank's other revisions have attracted less criticism, such as his introduction of a character named Crooked Shanks at the end of "Puss in Boots."

Cruikshank's pictures for *Fairy Library* have usually been better received. Like much of his later work, they continue to display careful detail but also exhibit finer lines and shading. For instance, an illustration to "Jack and the Bean-Stalk" shows Cruikshank's altered conclusion for the story, in which Jack presents the captive Giant to Alfred the Great. Although some critics, including John **Ruskin**, have found Cruikshank's later illustrations to lack the vigor of his earlier work, others, including Dickens, have admired them for realizing the dramatic possibilities of fairy tales. *See also* Illustration.

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Paul James Buczkowski

Cumulative Tale

Repetition is an integral part of many art forms, including **storytelling**. Folktales of many types repeat (with variation) selected events, thus adding drama and a certain epic breadth to their basic plots. In a large family of tales (ATU 2000–2100, Cumulative Tales), repetition itself is the essential aesthetic element.

When given in verse, cumulative tales are akin to folksongs, as in tale type ATU 2010A, The Twelve Days (Gifts) of Christmas, with its incremental reiteration. Each of the twelve days brings a new gift with a restatement of all the previous days' gifts as well. The familiar American folksong "When I First Came to This Land" follows the same formula, with the immigrant's acquisitions accumulating one at a time, then added to an ever-growing list: "Called my duck 'out of luck'; called my cow 'no milk now'; called my shack 'break my back,'" and so on.

Some cumulative tales are limited in their extension only by the patience of storyteller and listener, giving them a kinship to the **nonsense tale**. For example, "Pulling Up the Turnip" (ATU 2044) from Aleksandr **Afanas'ev**'s collection of Russian fairy tales, tells of a turnip so large that grandfather cannot pull it up. One at a time, additional family members form an ever-growing chain to pull at the vegetable; animals too—including a puppy and a succession of beetles—join in, until finally they pull out the turnip. *See also* Chain Tales.

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D. L. Ashliman

Cupid and Psyche

Whether classified as **folktale**, **fairy tale**, **literary fairy tale**, or **myth**, the ancient story of Cupid and Psyche is one of the world's most enduring narratives, and its plot and characters find echoes in **art** and literature from the Renaissance to the present day. The literary tale of Cupid and Psyche originated as a framed story within the Latin **novel** *Metamorphoses* or the *Golden Ass* by Lucius **Apuleius** (c. 124–c. 170 CE). There is no single accepted source for Apuleius's creation, although he undoubtedly drew on existing folklore, myth, and iconographic representations, combining them in a new way. In *The Types of International Folktales* (2004) by Hans-Jörg Uther—the index used by folklorists to categorize **tale type**s—the story is classified as ATU 425B, Son of the Witch, although it can also be associated with ATU 425A, The Animal as Bridegroom. Versions of the story are found worldwide, in regions as disparate as Scandinavia and Indonesia; but it was Apuleius's tale that perpetuated the story in the Western world.

Apuleius's work was known to pagan and Christian authors in centuries following his death, but it was only when an eleventh-century manuscript of the *Golden Ass* was discovered in Italy in the fourteenth century that its influence grew. The Italian storyteller Giovanni **Boccaccio** was one of the earliest European authors to spread Apuleius's fame. The Cupid and Psyche story became particularly popular after the *Golden Ass*'s first publication in Rome in 1469. The Italian painter Raphael's *Villa Farnesina* frescoes in Rome (begun in 1518 and unfinished) are perhaps the most famous visual representations of the story, which has also been taken up by countless authors, including the French fabulist Jean de **La Fontaine** in *Les amours de Psyché et de Cupidon* (*The Love of Psyche and Cupid,* 1669), the English Romantic poet John Keats in his "Ode to Psyche" (1820), and the American writer Joyce Carol Oates in her story "Cupid and Psyche" (1970), as well as by composers such as César Franck and Manuel de Falla.

A brief overview of the story's characters and **motif**s reveals its relationship to fairy tales such as "**Beauty and the Beast**." Psyche, youngest of three daughters of a royal couple, is the most beautiful young woman in the realm; but she is fated to become the bride of a horrid, snakelike creature with wings. (In fact, threatened by the girl's beauty, Venus has decreed that Psyche will fall in love with a monster and orders her son, Cupid, to make this happen. However, Cupid himself falls in love with Psyche.) Transported to an ornate palace from the mountaintop where her **family** abandons her, Psyche is welcomed by invisible attendants. At night Cupid enters her room, makes her his wife without disclosing his identity, and leaves before dawn. Reassured by her partner's gentleness, Psyche soon finds herself pregnant.

Meanwhile, her **sisters** search for her and, despite Cupid's warnings that they will bring about sorrow and destruction, she invites them to her new home. But the wicked sisters are envious of Psyche and plot to ruin her good fortune. They inquire about her husband's identity, and when she cannot enlighten them, they suggest that her husband is a wild beast who will soon eat her. They prevail upon Psyche to kill the creature that has repeatedly warned her not to gaze upon him. Lighting her lamp while her husband sleeps, the young woman discovers the winged god. A drop of oil on his shoulder awakens him, and he disappears. Distraught, Psyche determines to earn Cupid's love; but first she punishes her sisters by indirectly causing their **death**.

Venus is furious when she learns that Cupid has wed her rival. She locks up her disobedient son and turns her attention to Psyche, who must submit to her cruel **mother**-in-law if

she is to win back her husband. Venus devises a series of trials, each more difficult and life-threatening than the next, culminating with the requirement that Psyche go to the Underworld and bring back a box containing Proserpine's beauty. Psyche fears for her life, but a tower tells her how to carry out her mission, warning only that she must never open the box.

Curious and incautious, Psyche disobeys the command, whereupon she falls into a deadly sleep. Rushing to her rescue, Cupid revives his beloved, who then completes this final task. Cupid obtains Jupiter's approval of his **marriage**, and Psyche becomes immortal. Venus is placated, Psyche delivers a daughter called Voluptas, and they all live happily ever after.

This family drama has universal appeal, and the fact that Apuleius's version allows for many different interpretations also has kept the tale alive. Modern classical scholars view Psyche's story as the key to understanding the *Golden Ass*, which they read as a pagan allegory of a soul lost and saved by the goddess Isis. Psyche's fatal curiosity parallels that of Lucius, the novel's protagonist, and both undergo a series of ordeals, including a kind of death, before they are redeemed through the gods' intervention. This reading draws on the Platonic idea of the union of the soul (Psyche) with love (Cupid/Eros), producing eternal joy (Voluptas). Christian commentators, including Fulgentius (468–533), have interpreted the tale in line with their belief that the soul is meant to be united with God, as the church is the bride of Christ. More recently, analysts in the Freudian and Jungian traditions, pursuing **psychological approaches** to the study of fairy tales, have read it as a story of (usually feminine) psychological or sexual development. Bruno **Bettelheim**, for example, claims that Psyche's experience symbolizes the necessary overcoming of a girl's sexual anxieties and the mature, hard-won union of **sexuality** and wisdom. *See also* Animal Bride, Animal Groom; Initiation.

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Virginia E. Swain

D

Dadié, Bernard Binlin (1916–)

Bernard Binlin Dadié is a West African playwright, novelist, and **folktale** collector who published in French. Born in Assinie, Ivory Coast, of Agni ethnic origin, Dadié became a civil servant in the colonial administration in 1939 and served in Dakar, Senegal, until 1947. After returning to his home country, he became an activist in the independence movement, which brought him a jail sentence of sixteen months. From 1957 to 1985, Dadié held several senior ministerial offices, including the post of the country's minister of culture. His poetic, dramatic, and fictional writings take a stand against colonial oppression, negotiate between modern and traditional conditions, and issue African satirical perceptions of life in Paris, Rome, and New York.

Dadié published four editions of folktales: *Légendes africaines* (*African Legends,* 1954), *Le pagne noir: Contes africains* (1955; translated as *The Black Cloth: A Collection of African Folktales*, 1987), *Les belles histoires de Kacou Ananzè, l'araignée* (with André Terrisse; *The Wonderful Stories of Kacou Annanzè, the Spider*, 1963), and *Les contes de Koutou-as-Samala* (*The Tales of Koutou-as-Samala*, 1982). The *Legends,* which tell of interactions between animals and humans, are "a lie, but a lie that contains a teaching from which to profit, a lesson in prudence, generosity, patience, and indispensable wisdom for the guidance of mankind and necessary for the stability of the society," as Dadié stated in a lecture he gave during the First Congress of Black Writers and Artists in Paris 1956 ("Le rôle de la légende," 167). The principal character of the stories in *The Black Cloth* is Kacou Ananzè, a spider who is cunning, clever, skillful, and sly. In the first group of stories, he triumphs over his victims; in the second, he is punished for his egoism and thoughtlessness. The title of the collection derives from a story in which a cruel stepmother sends little Aiwa to wash the pitch-dark loincloth white. Aiwa sets out on a quest with many tests until her deceased mother relieves her by exchanging the black cloth for a white one. The other two collections constitute a schoolbook with didactic apparatus and an edition for young people. The latter contains the widespread story of a girl who chooses her husband on her own. He is just a skull that she must discover step by step and escape from in a dramatic flight, which is followed by insightful maturity.

Dadié's intention in these works is to edit the oral tales as an affirmation of African cultural identity and as an assertion of African literary values against colonial and postcolonial

cultural estrangement. Accordingly, certain tales—for example "Les premiers aveugles" ("The First Blindmen") from *The Tales of Koutou-as-Samala*—can be interpreted in straight political terms. In his essays, Dadié has developed a comparative perspective on the humanism and universality of African tale themes, which are related to European tale traditions. In choosing the medium of writing, he did not opt for his mother tongue, Agni, but for French, a language of wider circulation in the Ivory Coast, West Africa, and the world. Dadié now stands alongside his contemporaries Birago **Diop** and Léopold Sédar Senghor. *See also* Anansi; Collecting, Collectors; Colonialism.

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Thomas Geider

Dahl, Roald (1916–1990)

Roald Dahl was a best-selling British author of novels, short stories, and screen plays for adults and books and fairy-tale retellings for children. Intertextual references to fairy tales abound in Dahl's works: when James sows the magic seeds that produce his giant peach (*James and the Giant Peach*, 1961), or when Sophie travels to a land of man-eating giants (*The B.F.G,* 1982), the reader is reminded of "Jack and the Beanstalk." Other books draw on stock fairy-tale characters, such as *The Witches* (1983), or on typical folktale patterns, such as underdog protagonists who go on adventures, meet **magic helper**s, and end up living happily ever after.

In *Revolting Rhymes* (1982), illustrated by Quentin Blake, Dahl parodies six popular tales in humorous verse. His colloquial style, specked with curses and swear words, clashes with the solemn and sentimental tone of Jacob and Wilhelm **Grimm**, Hans Christian **Andersen**, and Charles **Perrault**. In "**Cinderella**," Dahl makes his antiauthoritarian view on education explicit, as well as his critique of the bourgeoisification of the fairy tale. The narrator explains that adults cooked up a "sappy" version of the story "Just to keep the children happy." He then continues to tell the "true" version of the tale, which now has a grotesquely bloody ending: the **prince** chops off several heads and calls Cinderella a "dirty slut." Although Dahl has often been accused of antifeminist attitudes, his Red Riding Hood is no easy
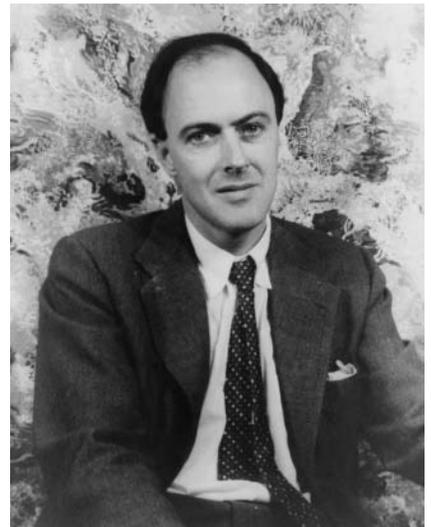
Roald Dahl. [Library of Congress]

victim: she shoots the **wolf** with a gun that she pulls from her knickers, and turns him into a wolfskin coat.

In *Rhyme Stew* (1989), the sequel to *Revolting Rhymes*, Dahl draws upon a varied collection of source material, from **fable**s ("The Tortoise and the Hare") to nursery legends ("Dick Whittington and His **Cat**"), as well as fairy tales and the ***Arabian Nights***. Dahl's retelling of "**Hansel and Gretel**" explicitly attacks Wilhelm Grimm for adapting the tales and for his lack of humor. He goes along with Andersen's social satire in "The Emperor's New Clothes" but adds a different ending: the emperor freezes to death when he goes skiing without his **clothes**.

Traditionally, Dahl's books are beloved by children but disapproved of by parents and teachers. The folktale has been used in defense of Dahl's work: his use of scatological references, flat characterization, **violence**, and grotesque humor is said to be rooted in the **folk** tradition from which he drew inspiration. ***See also*** Anti-Fairy Tale; Children's Literature; Intertextuality; Parody.

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Vanessa Joosen

Dance

Although earlier productions of fairy-tale ballets were registered in dance history books and dictionaries—for example, ***Cinderella*** was choreographed by Charles Didelot for the Paris Opera Ballet in 1823—the genre blossomed with Marius Petipa's monumental pieces based on **literary fairy tale**s in late nineteenth-century Russia. Working for the St. Petersburg Imperial Theater and Maryinsky Company, he created ***Sleeping Beauty*** (1890); *The Nutcracker*, choreographed with his assistant Lev Ivanov (1892); *Cinderella* (1893), created with Ivanov and Italian choreographer Enrico Cechetti; ***Bluebeard*** (1896); and *The Magic Mirror* (1903).

The Romantic era of the beginning of nineteenth-century Europe, with its infatuation with the supernatural and the ethereal ideal of the ballerina, had set the ground for the fairy-tale ballet format. Nevertheless, it was only with Marius Petipa that fairy tales turned into prototypes for ballet librettos, as he managed to parallel the fairy tale's magical shifts with postures demanded by the ballet steps. The choreographer also depicted male and female dancers in a contrasting manner that reinforced **gender** notions perpetuated in the balletic world from then on. The ballerina became the center of all attention, gaining a status that was equivalent to that of the fairy-tale heroines in the literary stories, particularly since Charles **Perrault**'s tales of 1697. The notions of ballet as a graceful, pure, and feminized art became universal.

Examples of fairy tales turned into ballet productions abound. The first of George Balanchine's ballets to be shown in Paris in 1925 was *The Song of the Nightingale*, based on Hans Christian **Andersen**'s tale. *Le baiser de la fée* (*The Fairy's Kiss*) was choreographed by Balanchine in 1937 for the American Ballet Company and by Frederick Ashton for the

Sadler's Wells Ballet, while *Beauty and the Beast* was choreographed by John Crancko, also for the Sadler's Wells, in 1949. *Bluebeard,* after Petipa, was conceived by Michel Fokine in 1941 and produced by the Ballet Theater in New York.

Other specific fairy tales were used in an even larger number of productions. After Didelot and the St. Petersburg production of 1893 by Cecchetti, Ivanov, and Petipa, *Cinderella* was produced in 1938, choreographed by Michel Fokine for the Original Ballet Russe. There was also a 1945 production by Rostislav Zakharov for the Bolshoi Ballet in Moscow, the first to use Sergey Prokofiev's score; and also American productions, beginning with the one created for the National Ballet of Washington, D.C., by Ben Stevenson in 1970.

Peter and the Wolf, considered a contemporary fairy tale—it was created by Sergei Prokofiev himself in 1936 for orchestra—had a first ballet version conceived by Adolph Bolm for the Ballet Theater in 1940. Many other productions followed, such as Ivo Cramer's for the Norwegian National Ballet, Niels B. Larsen's for the Royal Danish Ballet in 1960, a 1969 version choreographed by Jacques D'Amboise for the New York City Ballet, and a 1992 **adaptation** by Michael Smuin for the American Ballet Theater.

Sleeping Beauty, after Petipa, was choreographed by Bronislava Nijinska (1960), as well as by Sergeyev for the Sadler's Wells in 1946, and a additional version was choreographed by Frederick Ashton and Ninette de Valois. Finally, T*he Nutcracker*, after Ivanov and under Petipa's auspices, was choreographed by Sergeyev for the Sadler's Wells in 1934. It was first presented in American stages in 1934 in a production of the Ballets Russes of Monte Carlo in 1940 and was restaged by Balanchine for the New York City Ballet in 1954.

While the fairy tale became almost a paradigm for the ballet, it was eventually rejected by the modern dance world. The modernist project in dance corresponded less to the experiments with abstraction developed in the visual arts and more to a search for essential emotions, social engagement, and expressive movement.

In the 1930s and 1940s, American choreographers such as Martha Graham and Doris Humphrey denied ballet's tendency to become a virtuosic showcase. Graham, for example, choreographed a cycle of dances based on Greek mythology dealing with **archetype**s of universal emotions, such as passion, guilt, and redemption, as well as symbolic marks of life's cycle.

In contrast, during the 1960s and 1970s, the urge for expression and drama launched by modern dancers was questioned and eventually abandoned by a new generation of choreographers known as the postmodern dance choreographers. During its initial developments, **postmodernism** in dance did not refer to the notions of historical references, pastiche, irony, and nostalgia, attributes associated with the postmodern condition in cultural history and art. In fact, the term "postmodern dance" has been coined by some dance critics, particularly Sally Banes and Noel Carroll, in reference to a generation's reaction to expression in modern dance as it was propagated by choreographers such as Martha Graham and Doris Humphrey.

Influenced by Merce Cunningham, choreographers such as Yvonne Rainer, Trisha Brown, Douglas Dunn, David Gordon, Laura Dean, and others proposed that the formalist quality of dance could be reason enough for choreography. Another idea was the use of pedestrian movements and clothing, a reaction against the elitist condition imposed by specifically trained bodies.

Since the mid-1980s, however, narrative has returned and become the center of preoccupations of the new dance generations. It has been again infatuated with content, meaning,

and historical references. But the rebirth of narrative is not simply a return to older values or storytelling techniques. The way the new generation deals with narrative incorporates the developments of postmodern dance in its deliberate dismantling of literary devices, fragmentation, and ambiguity of interpretation. In contrast to the theatrical illusions fostered by Graham or Humphrey, the new choreographers create pieces that are partially expressive and partially abstract, playing with perception and interpretation.

The consistent use of narrative has become an anchor for representation, with the audiences being given recognizable material, which guarantees that they will remain dance patrons. For an appetite for meaning and conventions, fairy tales appear as exemplary narrative. In fact, the new dance choreographers' focus is not on the telling of the tale, but on experiments about how to narrate it. They profit from the fact that fairy tales are well-known narrative frames and play with them, using them to question artistic media, the relation of high art and mass cultures, gender roles,and political issues.

German *Tanztheater* (dance theater) choreographer Pina Bausch has been an inspiration for an entire generation of new dance choreographers worldwide. The presentation of harsh emotional content in Bausch's pieces allow other choreographers to make use of emotion too, as opposed to keeping dance as a structural, abstract art form. Unlike fairy-tale ballets, Bausch's *Bluebeard* (1977) does not follow a narrative line imposed by the **music**. Using only tape-recorded spurts of Béla **Bartók**'s one-act **opera**, *Bluebeard's Castle*, it develops an onslaught of movement metaphors of the impasse between the sexes.

In France, Maguy Marin has choreographed a new version of *Cinderella* (1985) for the Lyon Opera Ballet. Marin, who belongs to a contemporary generation of French choreographers named *danse nouvelle,* combines a background in classical ballet, modern dance, and **theater**. At first glance, Marin's *Cinderella* seems a cheerful, delicate modern ballet, with dancers as masked dolls retelling Perrault's fairy tale. Nevertheless, the work is loaded with an ironic comment about our cliché notions of prettiness, happiness, and **childhood**.

In the United States, many choreographers have been using fairy tales in jigsaw-puzzle ways, combining a generalized excitement toward **storytelling** with the pure formalist interplays developed by their postmodern predecessors of the 1960s and 1970s. The ballet company Kinematic's *The Handless Maiden* (1987) based on the **Grimm**s' "Das Mädchen ohne Hände" ("The Maiden without Hands") is a good example. The dance company formed by Tamar Kotoske, Maria Lakis, and Mary Richter combined different techniques to recreate this tale onstage. The work begins with the creation of scripts that are collages made with the libretto and other literary sources. The group then composes the movements under the voiced text, according to the sounds of the words. The result is astonishing.

The Nutcracker, based on E. T. A. **Hoffmann**'s literary fairy tale *Nußknacker und Mausekönig* (*The Nutcracker and the Mouse King,* 1816) is another fairy-tale classic that has been consistently staged by contemporary choreographers. One of its most intriguing versions is Mark Morris's *The Hard Nut* (1991), which uses Pyotr Il'ich **Tchaikovsky**'s music to build both a scary and a very ironic piece, with movements and costumes that remind us of the comic book's sensibility.

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Katia Canton

Daudet, Alphonse (1840–1897)

Born in Nîmes, Alphone Daudet moved to Paris in 1857, and he started his career writing for newspapers before becoming known as a talented short-story writer and novelist. He is mostly remembered for his *Lettres de mon moulin* (*Letters from My Mill,* 1866), a collection of skillfully crafted tales that find their inspiration in the lore of Daudet's beloved Provence. Among them, "La chèvre de Monsieur Seguin" ("Mr. Seguin's Goat"), a children's favorite, is still published in illustrated editions in French and has been translated, like much of his work, into English. Daudet's genius lay in his ability to retell meridional **folktale**s in a pure French language and yet with a distinct southern style. The most famous regional tales that Daudet wrote can be found in the trilogy that he devoted to the adventures of a truculent Provençal character who likes to tell **tall tale**s and jokes: *Tartarin de Tarascon* (*Tartarin of Tarascon,* 1872), *Tartarin sur les Alpes* (*Tartarin on the Alps,* 1885), and *Port Tarascon* (1890).

In addition to his regionally inspired tales, Daudet published adaptations of well-known tales such as "**Little Red Riding Hood**" and "**Bluebeard**" to conform to the values of his time. This is evident in *Le roman du chaperon-rouge* (*The Novel of Red Riding Hood*, 1862), which—as the subtitle tells us—includes "scenes and fantasies," among them the title story and "Les sept pendues de barbe-bleue" ("The Seven Hanged Wives of Bluebeard"). Daudet's *Contes du lundi* (*Monday Tales,* 1875) offers stories that create a sharp image of France in the context of the Franco-Prussian war. Daudet wrote two children's stories that he dedicated to his son Lucien, *Les cigognes (The Storks)* in 1884 and *La Belle-Nivernaise* in 1886.

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Claire L. Malarte-Feldman

Davenport, Tom (1939–)

Tom Davenport, an independent filmmaker, produced some of the most innovative folktale **adaptation**s of the late twentieth century in his live-action film series, From the Brothers Grimm: American Versions of Folktale Classics. A native of Washington, D.C., and graduate of Yale University, Davenport spent several years studying Chinese and teaching English in Hong Kong and Taiwan. His work in New York with documentary filmmakers Richard Leacock and Don Pennebacker led to the production of his first independent film in 1969. In 1970, he settled in Delaplane, Virginia, where he works as a farmer, filmmaker, and film distributor. Since 1971, his wife, Mimi Davenport, has served as designer and artistic director for their independent company Davenport Films, which has produced documentaries about American folklife and eleven films in the folktale series.

While reading to his young sons, Davenport recognized how deeply traditional fairy tales appealed to the psychological needs of children. Realizing that historical scenes filmed in rural Virginia could seem like faraway magical settings to modern children, the Davenports produced ***Hansel and Gretel***: *An Appalachian Version* in 1975, a sixteen-minute film in which poor parents abandon their children during the Great Depression. Subsequent short films based on tales of the Brothers **Grimm** were *Rapunzel, Rapunzel* (1979), *The **Frog King*** (1980), *Bearskin, or The Man Who Didn't Wash for Seven Years* (1982), *The Goose Girl* (1983), and *Bristlelip* (1982).

Still photo from Tom Davenport's *Jack and the Dentist's Daughter*. [Copyright © Tom Davenport. Used by permission.]

The remaining five films are somewhat longer, more sophisticated productions (from forty to eighty-five minutes), with regional Appalachian sources as well as European antecedents. "Soldier Jack," "Ashpet," "Mutsmag," and "Jack and the Doctor's Girl" all appear in Richard Chase's Appalachian folktale collections from the 1940s. In 1983, Davenport adapted the last of these tales as *Jack and the Dentist's Daughter* with an African American cast because he thought Jack's humorous tricks to win the hand of a girl with a socially superior, disapproving father fit well into the **trickster** tradition in African American folklore.

The specific historical settings, with authentic costumes, props, songs, and other details, range from seventeenth-century colonial America in *The Goose Girl* to the Civil War in *Bearskin* and the World War II era in *Soldier Jack* (1988) and *Ashpet* (1990). Soldier Jack, a war veteran, saves the president's daughter and captures **death** in a sack until he realizes that dying naturally is better than aging eternally. In *Ashpet: An American **Cinderella***, a soldier instead of a **prince** woos the heroine, who develops self-reliance while a wise neighbor helps her recover the property, memories, and love of **storytelling** left by her dead **mother**.

Davenport's films contain humorous and satiric touches, such as the dinner scene in *The Frog King*, when a real frog splashing around on the table horrifies refined Victorian guests. But these films also retain the integrity and serious themes of old fairy tales. As the series developed, Davenport became most interested in appealing to the often-neglected audience of preteen and adolescent girls. Characters such as Ashpet, Mutzmag, and Willa, who rely less on magical help than their European counterparts, use inner strengths and ingenuity to overcome obstacles that are more realistic than fantastical. Gothic details in *Mutzmag: An Appalachian Folktale* (1992) create an atmosphere of terror as spunky Mutzmag outsmarts a **witch** and a giant (played by a large, violent man without elaborate special effects), while Mutzmag's role as narrator reassures the audience that she will triumph in the end. Mutzmag and most of the supporting roles were played by high school students from Madison County, North Carolina.

*Willa: An American **Snow White*** (1996) is a more polished, innovative feature-length adaptation of European and Appalachian folktales, blending real Virginia settings, historically accurate elements of American popular culture, and intertextual allusions to sources from William **Shakespeare** to Charles **Dickens** to classic movies about young heroines and jealous older **women**, such as *Sunset Boulevard* (1950) and *Rebecca* (1940). Its sources include "A Stepchild That Was Treated Mighty Bad," a Kentucky tale collected by Marie Campbell around 1935. The Snow White character, fleeing from a violent stepmother who is an aging actress, stays with three men in a traveling medicine show in 1915, before leaving with a young filmmaker headed for California. Her virtues and acting talents help raise the level of the entertainment and ethical standards in the rural medicine show.

In 1992, Davenport and writer Gary Carden, who coauthored the script of *Willa*, published storybook versions of all of the films except *Willa* in *From the Brothers Grimm: A Contemporary Retelling of American Folktales and Classic Stories*. Davenport encourages educators and others, especially teenagers, to explore **folklore** history and the processes of filmmaking. He provides a wealth of background material on the folkloric, literary, and cinematic origins of his films through articles, teaching guides, interviews, and Web sites. *The Making of the Frog King* (1981) and the three-part *Making Grimm Movies* (1993) are short films about creating fairy-tale illusions for low-budget films.

Early in its development, the series attracted support from arts foundations, the National Endowment for the Humanities, and the Corporation for Public Broadcasting. The films have appeared many times on educational **television** and won numerous awards, including, for *Willa,* the 1998 Andrew Carnegie Medal for Excellence in Children's Video. Critics such as Jack **Zipes** praise Davenport's experimental approach to providing thoughtful, original alternatives to Walt **Disney**'s fairy-tale films and empowering young people to understand modern media.

Many of Davenport's documentary films focus on Southern American folklife and oral history. They include films about storytellers, such as John E. Joines, Arthur "Peg Leg Sam" Jackson, and Louise Anderson (who played the wise helper in *Ashpet*). *The Ballad of Frankie Silver* (1996) explores a legendary North Carolina murder. ***See also*** African American Tales; Beech Mountain Jack Tale; Cinderella Films; Film and Video; Intertextuality; Jack Tales.

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Tina L. Hanlon

Dazai Osamu (1909–1948)

Japanese author Dazai Osamu is best known for his highly autobiographical short stories and novels; he is also renowned for revising and retelling literary classics and canonical folktales and fairy tales. Born Tsushima Shūji in Kanagi, Aomori Prefecture, Dazai entered Tokyo Imperial University in 1930 to study French literature. Within six months of arriving in Tokyo, Dazai had abandoned his studies in favor of writing. He took his pen name in 1933, and his first collection, *Bannen* (*The Final Years*), appeared in 1936. Alongside the overtly autobiographical stories in *The Final Years*, there are others that draw less on personal experience and instead utilize fragments of folktales and **legend**s as well as narrative techniques derived from fairy tales. During World War II, Dazai continued to find inspiration by rewriting the work of earlier authors, including Friedrich Schiller, William **Shakespeare**, and Ihara Saikaku. Some of these stories have been collected in *Blue Bamboo* (1993), an anthology of Dazai's short fiction that also includes tales appropriated and retold from sources as diverse as Pú Sōnglíng and the **Grimm** brothers.

Dazai's enduring interest in the fairy-tale genre culminated in 1945 with the publication of the critically acclaimed *Otogizōshi* (*Fairy Tales*), a retelling of the popular **Japanese**

tales "Kobutori" ("Taking the Wen Away"), "Urashima-san" ("The Tale of Urashima"), "Shitakiri suzume" ("The Tongue-Cut Sparrow"), and "Kachikachi yama" ("Crackling Mountain"). After the war, Dazai returned to his more familiar autobiographical mode to write his two best-selling novels, *Shayō* (*The Setting Sun,* 1947) and *Ningen shikkaku* (*No Longer Human,* 1948).

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Marc Sebastian-Jones

De Lint, Charles (1951–)

Canadian author Charles de Lint writes **novel**s and short stories that incorporate **motif**s from folk narrative—**myth**, **legend**, **ballad**, and **folktale**. De Lint's most notable creation is the mythical North American town of Newford, where characters from **Native American tales** and myths interact with creatures of European legends and folktales. Many of de Lint's characters are musicians, artists, social workers, and street people who are likely to violate interdictions and cross boundaries that lead to other worlds.

De Lint's works do not slavishly follow fairy-tale plots. His novel *Jack, the Giant-Killer* (1987) features urban heroine Jacky Rowan and her friend Kate Hazel. Jacky corresponds to the **trickster** Jack of European folktales, while Kate alludes to Kate Crackernuts. Other characters come from both fairy tales and legends: trolls, giants, and princes who change between human and swan shapes through nettle shirts.

His first Newford story collection, *Dreams Underfoot* (1993), is characteristic of his melding of folkloric genres and tropes from modern fiction. Most of the stories have bittersweet endings, differentiating them from the happy or didactic endings of their sources. "Our Lady of the Harbor" retells Hans Christian **Andersen**'s "The Little Mermaid," whereas "The Moon Is Drowning While I Sleep" plays with fairy-tale tropes in a modern heroine's dreams. Typically, de Lint uses folk narrative material to validate both tradition and creativity in the lives of his characters. ***See also*** Vess, Charles.

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Jeana Jorgensen

De Morgan, Mary (1850–1907)

In a period noted for its evolving **literary fairy tale**, the British Victorian author Mary de Morgan played a central, comprehensive role. Coming of age in the era of Pre-Raphaelitism and its aesthetic descendants, having inherited the lore of the Brothers **Grimm** and John **Ruskin**, de Morgan honed her craft telling original tales to the William Morris, Edward Burne-Jones, and Kipling clans. De Morgan's first published collection, *On a Pincushion and Other Fairy Tales* (1877), featured woodcuts by her artist brother, William de Morgan. While respectful of their roots in **folktale**, these stories also translated contemporary issues such as the woman question ("A Toy Princess") and the wages of industrialism ("Siegfrid and Handa"). Other sturdy pieces include "The Seeds of Love" and "Through the

Fire." Walter **Crane** illustrated the even stronger second collection, *The Necklace of Princess Fiorimonde and Other Stories* (1880).

The trials of the human heart, the marketplace, and the body politic are explored in such memorable tales as the title story, "The Wanderings of Arasmon," "The Bread of Discontent," and "The Three Clever Kings." A third volume, *The Windfairies and Other Tales*, appeared in 1900. Though not as well known as its predecessors, it contains selections— "The Gipsy's Cup" and "The Ploughman and the Gnome"—worthy of joining de Morgan's anthologized tales. ***See also*** Children's Literature.

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James Fowler

Dean, Pamela (1953–)

Pamela Dean Dyer-Bennet, a founding member of the Scribblies, a Minneapolis-based writing group, is also affiliated with the Pre-Joycean Fellowship. Her writing, which is grounded in **folklore** and fairy tales and which stylistically hearkens back to the nineteenth century while set in a variety of times and places, certainly reflects both associations. Dean's first published works were stories in the Liavek shared-world anthologies published by Emma Bull and Will Shetterly. Appropriately, her Secret Country trilogy—including *The Secret Country* (1985), *The Hidden Land* (1986), and *The Whim of the Dragon* (1989)—concerned a similar conceit, as a friends' role-playing game became reality: Dean revisited the realm of *The Secret Country* in her 1994 stand-alone **fantasy** novel, *The Dubious Hills*.

Dean's next major work, the cult-classic novel *Tam Lin* (1991), ventured further into the realm of **faerie**, taking its basis from the sixteenth-century Scottish **ballad** of the same name. *Tam Lin* is set during the 1970s at Blackstock College (loosely based on Dean's own alma mater of Carleton College) and concerns the travails of one Janet Carter and her circle of friends. However, Janet's circle of friends includes more than just the typical assortment of eccentric, budding intellectuals; it also overlaps with the court of faerie, pursuing liberal arts degrees as a kind of entertainment while still, somehow, trying to meet the conditions of their necessary tithe to hell. Dean's other ballad-based novel, the young-adult-oriented *Juniper, Gentian and Rosemary* (1998), is more loosely based upon the Scottish ballad "Riddles Wisely Expounded." ***See also*** Young Adult Fiction.

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Helen Pilinovsky

Death

Death is, like all human conditions, such as **birth**, child/parent relationships, marriage, and procreation, an indispensable element in **folklore**, appearing in some way in most folktales and fairy tales. The origin of the **motif** is manifest in all world mythologies, explaining humankind's passage from immortality toward demise by some fatal incident, often offense and punishment (for example, the Bible's description of the Fall). Death is thus the most

essential difference between gods and human beings. Folktale motifs involving death and rebirth are based on the archaic ideas of circular, cyclical time, as opposed to the linear, measurable time, in which death is definite and irreversible. The **myth**s of the dying and returning god are connected with the earliest solar and lunar worship, where the sun is devoured by a monster every day and reappears in the morning, while the moon is slowly dying and recovering during a month.

In the plot structure of folktales and fairy tales, death has several functions. Many tales begin with the death of one or both of the hero's parents, which radically changes the hero's status and initiates his maturation process. As the hero is usually the youngest son, the older brother takes over the deceased **father**'s position, while the hero has to depart in search of a better fortune. Alternatively, the remaining parent remarries, and the stepparent becomes the primary antagonist of the hero, trying to gain privileges for his or her own offspring. The dead parent can transform into an animal (such as a cow or a bird) and assist the oppressed orphan; a later version, more frequently employed in **literary fairy tale**s, is a substitute parent, such as a **fairy** godmother. At the end of the tale, the antagonist is sometimes punished by death, often of an extremely violent torture.

During his trials, the hero may encounter death in many shapes and situations. Peripheral characters are dispensable and killed off without much regret. A common motif is the hero being slain, devoured or even dismembered either by the antagonist or by envious rivals. This element goes back to the myth of the eternal return, in which death is not only reversible but necessary for the further welfare of humanity. Some **etiologic tale**s and myths trace the origin of a certain landscape in the scattered body parts of the hero; most often, the resurrected hero brings back fertility and prosperity to his people. In folktales, the **magic helper** provides some means to bring the hero back to life, such as the Water of Death (to glue the cut parts together; Motif E84) and the Water of Life (to revive him; Motif E80); or the hero is simply retrieved from the monster's belly unhurt (for example, "**Little Red Riding Hood**"). The hero recollects his experience as a deep long sleep, which reflects the archaic belief in the essential connection between the states of sleep and death. The tales of "**Snow White**" and "**Sleeping Beauty**" also reveal close association of temporary and permanent inactivity.

In tales involving the motif of the magical groom or bride, the hero is compelled to kill and dismember the animal spouse to disperse the spell. Death is thus perceived as the necessary transitional state between the enchantment and the true shape. Yet another universal motif is the hero descending into the realm of the dead, usually to bring back a deceased beloved (Orpheus); sometimes a **mother** tries to bring back her dead child. The endeavor fails as the hero breaks some form of prohibition: not to look back, not to talk, and so on. Accepting **food** in the realm of the dead has fatal consequences. In contrast, assisting someone dead brings generous reward. In the tale of The Grateful Dead (ATU 505), the hero rescues a corpse from defilement, and the dead becomes his magic helper.

Death also appears in folklore as a character, both male and female. In the Godfather Death **tale type** (ATU 332), a doctor makes a deal with death, who, by standing at the head or foot of a sickbed, indicates whether the patient will survive or die (Motif D1825.3.1). The doctor tries to cheat by turning the bed around and is punished by untimely death (Motif K557).

In literary fairy tales, the death motif can be modified, especially to accommodate the current views on death. In Romantic-era tales, with their typical notion of the innocent child, the death of the main character may be presented as a blessing, as in Hans Christian **Andersen**'s

"Den lille pige med svovlstikkerne" ("The Little Match Girl," 1846). Because of strong Christian values in Western **children's literature**, death was not perceived as a tragedy but as a welcome liberation from earthly worries, sometimes depicted symbolically, as in George **MacDonald**'s *At the Back of the North Wind* (1871). In "Den lille havfrue" ("The Little Mermaid," 1836), Andersen treats the fear of death through the **mermaid**'s longing for an immortal soul. At the same time, various Gothic tales widely exploited the motifs of living dead, corpse brides, vampires, and ghosts, all based on the vague border between life and death.

Modernization, urbanization, and higher standards of living in the Western world in the twentieth century made death into something alien and more terrifying. Many contemporary fairy tales and **fantasy** novels transform the folktale motif of death. Because death is still today perceived as the greatest imaginable evil and the utmost mystery, dark magical forces are always associated with death and are portrayed as destructive, as in J. R. R. **Tolkien**'s *Lord of the Rings* (1954–56). The pivotal point of C. S. **Lewis**'s *The Lion, the Witch, and the Wardrobe* (1950) is Aslan's sacrificial death and resurrection; Astrid **Lindgren**'s *Bröderna lejonhjärta* (*The Brothers Lionheart*, 1973) depicts death as a passage to a magical realm; and in Philip **Pullman**'s His Dark Materials (1995–2000), the protagonists meet their own personal death figures and descend into the realm of the dead. A comical figure of death appears in Terry **Pratchett**'s Discworld novels.

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Maria Nikolajeva

DEFA Fairy-Tale Films

In the Soviet-controlled eastern part of defeated Germany, which was to become the German Democratic Republic (GDR) in 1949, the first full-length motion picture was produced in 1946, even before the state-operated Deutsche Film AG (German Film Company)—known as DEFA—was officially established in 1950. From the outset, films for younger audiences played a prominent role in the GDR's overall effort of forming a socialist society. Of the roughly 200 full-length children's films made in East Germany, 25 percent were **adaptation**s of fairy tales. The GDR, along with Japan, India, the Soviet Union, Czechoslovakia, and Great Britain, was one of only very few countries to produce children's films on a regular basis. Until the end of the GDR in 1990, children's films constituted approximately 20 percent of all full-length motion pictures produced. A studio for animated pictures with a focus on short films for children was created in Dresden in 1955. In 1971, the state-operated **television** network made the first full-length fairy-tale movie of its own, *Der kleine und der große Klaus* (*Little Claus and Big Claus*, directed by Celino Bleiweiss). In 1958, the GDR inaugurated its National Center for Children's Films and Television Productions (Nationales Zentrum für Kinderfilm und -fernsehen der DDR), which became a member of the UNESCO's Centre International du Film pour l'Enfance et la Jeunesse (CIFEJ) in 1960.

Film adaptations of fairy tales were not primarily geared toward grown-up audiences. Following the example of the Soviet Union, they were thought of as elements of a comprehensive educational strategy to guide young people on their way to socialism. The first two

DEFA fairy-tale films, however, were films intended for the entire family: *Das kalte Herz* (*The Cold Heart*, 1950, directed by Paul Verhoeven) and *Die Geschichte vom kleinen Muck* (*The Story of Little Mook*, 1953, directed by Wolfgang Staudte) were both adapted from nineteenth-century German tales by Wilhelm **Hauff**. These films won wide acclaim and were in fact exported worldwide. In the following decades, more than half of all fairy-tale films were adaptations of the well-known ***Kinder- und Hausmärchen*** (*Children's and Household Tales*), first published in 1812–15 by Jacob and Wilhelm Grimm. Another 20 percent were derived from the works of various, not necessarily German, fairy-tale authors such as Hans Christian **Andersen** (Danish), Hans Fallada (German), Theodor **Storm** (German), Samuil Marshak (Russian), and Václav Rezác (Czech). The fairy-tale plays by Soviet author Evgeny **Shvarts** strongly influenced the theoretical framework guiding DEFA's film production for young audiences. The remaining films were chiefly produced from original screenplays often based on children's books. Following the classification of Aarne-Thompson-Uther, the stories adapted for film mainly belong to the Tales of Magic (ATU 300–749), from which nineteen full-length motion pictures were drawn.

Between 1946 and 1990, fifteen different directors were involved in the making of full-length DEFA fairy-tale adaptations, including film productions for television. Siegfried Kolditz, for example, had directed **opera**s on stage before he began shooting motion pictures. When working with the DEFA, he mainly directed general entertainment pictures. His first fairy-tale film, *Die goldene Jurte* (*The Golden Tent*, 1961), a coproduction with the Mongolian Republic, was based on a Mongolian folktale. Its huge success with the general public was largely due to its opulent decor and exotic setting. Kolditz's further fairy-tale adaptations, *Schneewittchen* (**Snow White**, 1961) and *Frau Holle* (*Mrs. Holle*, 1963), were designed to reach the youngest audience. Filmed in somewhat simpler settings than his first production, they closely followed the texts by the Brothers Grimm.

Walter Beck began his career by filming documentaries, but he soon discovered that making children's films was his true calling. He shot more fairy-tale films than any other DEFA director and also wrote numerous articles delineating his theoretical ideas on fairy-tale adaptation, **pedagogy**, and socialist humanity. Between 1959 and 1990, he directed fifteen pictures for a younger audience, six of which were fairy-tale films. His adaptations of a number of Grimms' tales were particularly successful: *König Drosselbart* (*King Throstlebeard*, 1965), *Der Prinz hinter den sieben Meeren* (*The Prince beyond the Seven Seas*, 1982), and *Der Bärenhäuter* (*The Bear-Skinned Man*, 1986). His films triggered considerable controversy because their styles differed from mainstream fairy-tale adaptations. Since Beck wanted his young audience to remain aware of the artificial character of the fairy-tale world he presented to them, his movies were filmed entirely in the studio, without any location shooting involved.

Rainer Simon began his career with two very successful fairy-tale films: *Wie heiratet man einen König?* (*How to Marry a King*, 1969) and *Sechse kommen durch die Welt* (*Six Go round the World*, 1972). He is said to have turned his attention toward children's films to avoid disagreement with DEFA and Socialist Party authorities over issues of production and style in movies for the general public. The two fairy-tale films he made nevertheless caused heated discussions because they broke up the familiar dichotomy between good and evil, which structures the plot of most fairy tales. In Simon's films, the protagonists' actions are no longer predictable from a theoretical, that is, socialist point of view. He augmented the stories by including psychological motivation, wittiness, and a sense of humor. The celebrated fairy-tale films of Czech and Russian origin found their equal in these DEFA pictures.

In a socialist country such as the GDR, the guiding aesthetic principles of socialist realism even applied to fairy-tale films. While films were being shot or edited, they often had to be changed according to the cultural administration's ideas. Konrad Petzold's *Das Kleid* (*The Dress*, 1961), for example—an adaptation of "The Emperor's New Clothes"—was banned for political reasons and was released only in 1991. ***See also*** Film and Video; Mother Holle; Soviet Fairy-Tale Films.

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Willi Höfig

Dégh, Linda (1920–)

Born in Hungary, Linda Dégh is one of the most prominent folktale scholars of the twentieth century. Her influential scholarship has focused primarily on the relationship among narratives, performers, and societies. One of Dégh's important early works is *Folktales and Society: Story-Telling in a Hungarian Peasant Community,* originally published in German as *Märchen, Erzähler und Erzählgemeinschaft dargestellt an der ungarischen Volksüberlieferung* (1962). In this volume, Dégh studies folktales based on their role in society, exploring connections to cultural identity, subject matter, and **performance** context. Drawing on Dégh's research among the Szekelers in Hungary, *Folktales and Society* established the roles that **märchen** played in European peasant life, where they served as more than simple entertainment.

After coming to America in the 1960s, Dégh began to focus more on **legend**s and personal narratives, but she returned to folktale work in her book *American Folklore and the Mass Media* (1994). Here, she examines how märchen are used in the American media. She considers in particular the influence that fairy tales and folktales have on gendered socialization and the ways in which models of wish fulfillment from märchen and legend are used in American **advertising**.

Dégh, who published frequently with her late husband Andrew Vazsonyi, has shown a great deal of versatility in her scholarship. Through the years, she has worked on two continents and in many different genres, and her influence on subsequent generations of scholars has been significant.

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B. Grantham Aldred

Delarue, Paul (1889–1956)

Paul Delarue was a French folklorist whose efforts in compiling all of the **folktale** versions collected in France and Francophone countries during the late nineteenth and early twentieth centuries culminated in *Le conte populaire français: Catalogue raisonné des*

versions de France et des pays de langue française d'outre-mer (*The French Folktale: Structured Catalog of Versions from France and French-Language Countries Overseas*, 4 vols., 1957–2000). This catalogue follows the Aarne-Thompson index of **tale type**s while adapting it to the French domain. Having edited and annotated the first volume, which included a history of the French folktale and a critical bibliography, Delarue died before its publication in 1957. The subsequent three volumes were published in 1964, 1976, and 1985–2000 by Marie-Louise **Tenèze** in keeping with Delarue's approach.

Delarue became first interested in the **folklore**, especially the folksongs, of his native Nivernais region while working as an elementary school teacher. In 1934, he began classifying the collection of the late folklorist Achille Millien. Delarue participated in the first international folklorist conference in Paris (1937) and soon became affiliated with the French Society of Ethnography. After World War II, his research focused increasingly on folktales. Delarue's extensive work on Charles **Perrault** centered on the relationship between **oral tradition** and **literary fairy tale**s. He also founded and directed two series on French and Francophone tales published by Editions Erasme. Delarue devoted much of his later life to compiling materials for the catalogue, which remains an invaluable reference work for students of French folk narratives and literary tales alike. *See also* Collecting, Collectors; French Tales.

Further Reading: Tenèze, Marie-Louise. "A la mémoire de Paul Delarue." *Arts et Traditions Populaires* 6 (1958): 289–307.

Harold Neemann

Deledda, Grazia (1871–1936)

The self-taught Italian writer and folklorist Grazia Deledda was born in Nuoro, Sardinia, and published more than forty volumes, primarily **novel**s and short stories. She won the Nobel Prize for Literature in 1926. Her noteworthy novels include *Elias Portolu* (1903), *Cenere* (*Ashes*, 1904), *Canne al vento* (*Reeds in the Wind*, 1913), and *La madre* (*The Mother*, 1920). Much of her early writing was in the style of Italian regional realism and as such integrated Sardinian customs, traditions, and **folklore** into its texture.

Deledda's interest in the traditional cultures of Sardinia, as well as her belief that, in this context, "Sardinia is the Cinderella of Italy and still awaits its fairy godmother," led her to gather and edit material that she compiled first in a collection of Sardinian **legend**s appearing in the journal *Vita Sarda* (1893) and then in the ethnographic study "Tradizioni popolari di Nuoro" ("Popular Traditions of Nuoro") published in the journal *Rivista delle Tradizioni Popolari Italiane* in 1894–95. In the latter, she covered topics such as **proverbs**, popular sayings, names, curses, oaths, popular poetry, nursery rhymes, lullabies, **riddle**s, games, superstitions, popular beliefs, rituals, and festivities.

Deledda's editing and original reworking of popular material demonstrated her interest in the intersections between legends and other narratives (**fairy tales**, for example), fantastic and realistic modes, and historical and supernatural or mythical characters, as well as her attraction to themes common to folk narrative, such as **transgression**, negotiation of violent passion, and socialization. *See also* Collecting, Collectors; Editing, Editors; Ethnographic Approaches.

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Nancy Canepa

Demófilo. *See* Machado y Alvarez, Antonio

Deulin, Charles (1827–1877)

Charles Deulin was the son of a poor tailor who lived in the Escaut, a region in the north of France whose **folklore** inspired his major works. Deulin's early career as the secretary of an enlightened notary and patron of the arts came to a sudden end after he eloped with the daughter of a notable local merchant. Deulin relocated to Paris, where he worked as a columnist for numerous French journals and reviews. However, Deulin found his real fame writing tales that drew on regional folklore and folktales. His first tale, "Le compère de la mort" ("Godfather Death"), was based on an oral tale that he had first adapted as a song.

His tales achieved both popular and critical success, so Deulin mined the rare resources and folk literature in the Library of the Arsenal in Paris for material that he could reshape into tales of his own. *Contes d'un buveur de bière* (*Tales of a Beer Drinker*, 1868) and its sequels *Contes du roi Cambrinus* (*Tales of King Cambrinus*, 1874) and *Histoires de petite ville* (*Village Stories*, 1875) constitute his most important collections of fairy tales. *Les contes de ma Mère l'Oye avant Perrault* (*The Tales of **Mother Goose** from before Perrault*), a scholarly work that explores Charles **Perrault**'s likely sources, was published in 1879, after his death. Deulin and his beer drinker remind us of his contemporary Alphonse **Daudet** and his windmill of Provence. Despite obvious differences between these writers, they both provide sharp yet personal evocations of the lore of their native regions, thanks to their skill at giving French language a distinctive regional twist.

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Claire L. Malarte-Feldman

Devil

According to Jewish, Christian, and Islamic beliefs, God and humans are opposed by a mighty enemy who is the personification of the powers of evil. He is known under several names, such as Satan (Hebrew for "adversary"), the devil (from the Greek *diabolos* for "slanderer"), and Lucifer (Latin for "light carrier"). The latter name refers to his former status as one of the archangels, who due to his pride revolted against God and was expelled from the heaven by the archangel Saint Michael. According to Christian **legend**s, minor angels who followed Lucifer were cast down from heaven together with their leader and turned into demons. This legend explains the origin of various spirits of nature in Christian folk religion.

The devil appears as an adversary to humans in literary and oral genres that range from scriptures, sermons, and **exempla** to fairy tales, legends, and jokes. Thus, in many **variant**s of the **tale type** The Three Stolen **Princess**es (ATU 301), the abductor is the devil, who is sometimes replaced with a monster or a **dragon**. Identification of the dragon with the devil

has a parallel in the New Testament (Rev. 12). Thus, in European folktales about the slaying of the dragon by a young hero, his victory sometimes symbolizes defeating the devil, which was also the main mission of Christ. In religious legends, Christ descends into the inferno to chain Satan and to rescue the righteous, who were imprisoned in hell. The resurrection of Christ was interpreted as a victory over the devil, who had tempted Adam and Eve in the guise of a serpent. According to the **Bible** and to the interpretation of early church fathers, **death** entered the world due to the fall of the first humans, who were deceived by Satan, who gained power over them and subsequent generations. Early church fathers claimed that it was God's plan to save humankind from the power of Satan. Since he was not able to recognize Jesus as the Son of God, he was cheated by God and lost his legitimate power over humankind.

Some of the theological topics found in religious legends have parallels in folktales. The **motif** of cheating the stupid devil became particularly popular. In tales of the type called The Crop Division (ATU 1030), also known as "The Peasant and the Devil" in the version of the Brothers **Grimm**, the devil is cheated by a farmer, who promises him that part of the crop that grows above the ground. The farmer plants turnips, and the devil gets the leaves. The next year, the devil tries to be wiser and claims what grows beneath the ground. The farmer sows grain, and the devil is cheated again. In many versions of the story, the farmer's stupid partner is not the devil but a bear or a giant. This narrative belongs to the set of tale types about the stupid **ogre**, giant, or the devil (ATU 1000–1199). Replacing an ogre, a giant, or some other beast with the devil shows that he took over the role of opponent in many tales during Christianity's spread throughout Europe. Tales about outwitting the devil often have humorous overtones because the mighty adversary is depicted as a clumsy and even harmless creature. In the folktale, the devil sometimes seems more like a human than a diabolic character. This is in contrast to his appearance in church doctrines, which depict him as an aggressive demonic creature. In the tale type ATU 475, The Man as Heater of Hell's Kettle, a poor **soldier** works in hell for a good salary and discovers that his former cruel masters are in the kettles. Here the devil is a positive figure and even helps the hero to regain his money, of which he had been robbed. A good example is Grimms' "Des Teufels rußiger Bruder" ("The Devil's Sooty Brother," 1815).

The devil's character in **folklore** ranges from funny to evil, from a hero's helper to a demonic adversary. It seems that both humorous and **cautionary tale**s about the devil have spread parallel to each other. The dangerous and frightening devil is typical of legends, where encountering him can cause sickness and death. As a shape-shifter he can appear as a man, woman, or child, as a wild or domestic animal, a bird, a material object, or a fantastic creature that combines human and bestial traits (hooves, horns, tail, etc.). The most common **colors** associated with the devil are black and red. Many legends warn against his seemingly innocent guises and instruct listeners how to ward him off when he appears in everyday situations. Among the common means of defense are the Lord's Prayer and the sign of cross. There are many **didactic tale**s about the devil, who both seduces humans into sin and punishes them for immoral behavior. He appears at dance parties as a handsome youth who carries his merry partner to hell; in other legends, he punishes card players, drunkards, **witch**es, and other offenders. In many legends, the devil comes after the soul of a dying sinner, often with a black coach drawn by black horses. There is a strong link in folklore between riches and the devil, who can help to procure money. This is the topic of many legends about making a contract with the devil, who can guarantee wealth, success, and

magical powers in return for one's soul. The didactic function prevails in legends about the repentance and frightening death of the person who enters into a contract with the devil. In other tales, the devil is cheated by the contractor, who can also be saved by the Virgin Mary, by prayer, or thanks to somebody's advice. *See also* Ghost Story; Jest and Joke; Religious Tale; Saint's Legend.

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Ülo Valk

Dickens, Charles (1812–1870)

For the English novelist Charles Dickens, fairy tales and the *Arabian Nights* held a life-long allure. His very first **novel**, *The Pickwick Papers* (1836–37), interpolated magical and surreal stories as a darker counterpoint to the sunny adventures of Mr. Pickwick and his comical friends. One of these, "The Story of the Goblins Who Stole a Sexton" (which appeared as the novel's tenth installment in December 1836), prefigures *A Christmas Carol* (1843): Gabriel Grub, a cynical sexton, becomes "an altered man" after his abduction by a goblin king and his cohorts. Dickens's later fictions, however, directly weave fairy-tale allusions into their plots. In *Little Dorrit* (1855–57), for example, the story of a shadow parted from its owner (derived from Hans Christian **Andersen**) plays an important symbolic role. In *Great Expectations* (1860–61), Magwitch is cast as Goblin, Bad Wolf, and Frog King before we discover that he has acted as a beneficent godparent.

In an 1853 essay called "Frauds on the Fairies," Dickens accused George **Cruikshank**, a former associate, of having violated the sanctity of fairy tales in his *Fairy Library* (1853–54). To mock Cruikshank's use of "**Cinderella**" as a temperance tract, Dickens himself deformed Charles **Perrault's** version of the tale into a satire of similarly "enlightened" but curiously American and protofeminist views. Dickens also adopted a female point of view when he pretended, more genially, that "The Magic Fishbone" (1868) had been written by a wishful little girl called Alice.

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U. C. Knoepflmacher

Didactic Tale

A didactic tale is a story that seeks to instruct an audience, especially in moral values. Didactic tales are found in all cultures and periods, and many genres of folk narrative can have a didactic thrust. In the Indo-European context, there have been narratives with didactic purposes since the earliest recorded tales such as the **Jātaka**s. A didactic orientation is evident in tales from the **Bible** and the Aesopic **fable** tradition, in the **exemplum** of the **Middle Ages**, and in the **literary fairy tale** during the early modern and modern periods. In the seventeenth century, French moralists created literary works that sought both to please

and to instruct (*plaire et instruire*), thereby blurring the distinction between didactic and nondidactic tales. Jean de **La Fontaine**'s fables and the literary fairy tales of Charles **Perrault**, Marie-Catherine d'**Aulnoy**, Marie-Jeanne **Lhéritier de Villandon**, and Henriette-Julie de Castelnau, Comtesse de **Murat** are examples of narratives that are simultaneously instructive, entertaining, and aesthetically pleasing.

With the increased production of **children's literature** beginning in the eighteenth century, didactic tales once aimed at adult audiences now targeted children. For example, *Juttud ja Teggud* (*Tales and Deeds*, 1782), a didactic collection by the Estonian clergyman Friedrich Wilhelm von Willmann, drew on a wide range of sources, especially fables from **Aesop** and Martin Luther. The didacticizing of previously adult tales for children in also illustrated by Jeanne-Marie **Leprince de Beaumont**'s rewriting, in 1757, of Gabrielle-Suzanne de **Villeneuve**'s "Beauty and the Beast" (1740). In nineteenth-century Germany, the Brothers **Grimm** further developed this trend in their editing and rewriting of traditional tales. Grimms' version of "Little Red Riding Hood" transforms Perrault's **cautionary tale** for young ladies into a didactic tale for children. Whereas in Perrault's version the heroine dies for not being guarded and vigilant, in the Grimms' version the wolf is punished for committing the sin of gluttony. The heroine's good scare, however, is enough to teach her a moral lesson about acceptable behavior and obedience and to demonstrate the fluid relationship between cautionary and didactic tales.

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Charlotte Trinquet

Diffusion

Diffusion is the transmission or spread of cultural traits from one location or group to another. Since the nineteenth century, diffusion has been one standard explanation for the recurrence of **folktale**s across cultures. Unlike the rival hypothesis of **polygenesis**, the hypothesis of diffusion makes no assumption regarding the human psyche. Rather, it attempts to map actual migrations of cultural traits. Therefore, its outlook is historical—and even genetic insofar as it assumes **monogenesis**, which posits a single time and place of origin.

Regarding folktales, diffusion's premises are evident in two main sets of proposals. Nineteenth-century authors such as Theodor **Benfey**, Emmanuel Cosquin, and Joseph **Jacobs** thought the uniformity of Eurasian folktales owes to diffusion from an original place of invention. In the early twentieth century, the so-called Finnish school proposed the **historic-geographic method** to reconstitute the "life history" of folktales. Ultimately, at stake in both cases was a genetic quest for "original" stories—either as invented in some named place, such as India, or as told for the first time at some yet unknown place to be ascertained via the historic-geographic method. While such quests for a largely hypothetical **urform** are no longer tenable, diffusion studies did draw valuable attention to actual folktale **variant**s and **motif**s as well as to their distribution patterns and cultural contexts.

Today, the benefit of hindsight suggests that the views of diffusion and polygenesis are not incompatible. Human imagination tends to be akin everywhere, and diffusion did take place, which suggests that modern scholars need adopt a layered view of human complexity to meaningfully engage cross-cultural similarities. ***See also*** Contamination; Oicotype.

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Francisco Vaz da Silva

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Diop, Birago (1906–1989)

Author of the best-known collections of Western African folktales in French, Birago Diop belonged to the founding generation of Francophone African writers. Although he approached writing as a pastime (he was a practicing veterinarian his entire life, after being barred from medical studies by French colonial authorities), he was widely celebrated as a writer in both his native Senegal and in France. He is chiefly known for three volumes: *Les contes d'Amadou Koumba* (*The Tales of Amadou Koumba*, 1947); *Les nouveaux contes d'Amadou Koumba* (*The New Tales of Amadou Koumba*, 1958); and *Contes et lavanes* (*Tales and Enigmas*, 1963). Diop was intimately acquainted with members of the négritude movement, which sought to valorize African cultures and traditions in the face of Western assimilation and hegemony. The movement's leader, Léopold Sédar Senghor, wrote an enthusiastic preface for *The New Tales of Amadou Koumba* in which he praised Diop for preserving and recasting authentic African traditions by adapting them into a French literary medium. In spite of his connections to Senghor and others, Diop's tales are less overtly political than the works of most négritude writers.

In the introduction to his first volume, Diop explicitly credits his family's griot, Amadou Koumba N'Goum, for his tales (although he also evokes childhood memories of his grandmother's **storytelling** as inspiration). In point of fact, he also culls from widely divergent sources, including Bambara stories from Mali, Wolof stories from Senegal, and Mossi stories from the Upper Volta, all regions where he had lived while practicing veterinary medicine. The product of his wide knowledge of oral storytelling, his tales also incorporate, stylistically and formally, western European and particularly French literary traditions, with which he was also well acquainted. Written in elegant prose, Diop's tales do not seek to replicate an oral storytelling style, nor do they conform on the whole to the standard formulaic features of Western **literary fairy tale**s. Instead, they use a variety of narrative techniques (borrowed from the *nouvelle* or short story, especially) to highlight the sociofamilial organization of rural African societies as well as the animistic beliefs they once held, and to retell West African **etiologic tale**s, pseudohistorical stories, **legend**s, and animal **fable**s. This last genre constitutes fully one-half of his corpus and includes many characters that appear in French Caribbean and Louisiana **folklore**.

Prominent in Diop's tales is the use of irony, and especially tragic irony. In lieu of an explicit **moral**, it is more often the sudden reversal of fortune putting a character in a position he or she initially rejects that conveys the tale's latent message. Through irony, Diop underscores the cultural importance of traditional rites of passage (for example, in "Petit mari" ["Little Husband"]), but also of the respect due between husband and wife ("Le salaire" ["The Wages"]), parents and children ("Maman-Caïman" ["Mother Crocodile"]), and one friend and another ("L'os" ["The Bone"]), among other things. Diop's vivid and engaging portraits of traditional West African society have become classics in their own right and have been adapted both for the stage and the screen. ***See also*** African Tales; Négritude, Créolité, and Folktale.

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Lewis C. Seifert

Disability

People who are categorized as "disabled" are, by definition, in some way severely impaired. Impairment can take different forms; restrictions in disabled people's movements may, for example, be due to missing or malformed limbs, or to spastic or mental disorders. How the disabled have been regarded and accordingly handled in society over time—ranging from complete rejection to the highest esteem—is related to the prevailing cultural and historical conditions at any one time or place.

On the one hand, contact with this group of people was regarded as inauspicious; those with physical defects conflicted with the supposed aesthetic harmony of the world, and an abnormal physical appearance was seen as an indication of a disharmony of the soul. Many folktales and **proverbs** reflect this way of thinking. On the other hand, the disabled were thought to bring luck or were considered to be particularly gifted lovers, as we learn from old songs. An increasingly positive attitude towards the disabled began to evolve at the dawn of the spread of the major religions. Thus, the Romans, ancient Greeks, and Jews for example integrated the phenomenon of disability into their religious worldview and interpreted it as a sign from God. Moreover, contemporary accounts exist of the miraculous healing of disabilities by Jesus Christ, Mohammed, and Buddha. In late sixteenth-century Europe, secular society also changed its attitude towards the disabled, who were finally recognized as fully entitled citizens and granted rights, such as access to education.

When disability appears in early descriptions of the world, bestiaries, stories about nature, travel accounts, and literature about other countries and civilizations, it is linked with the concept of "otherness." In these writings, people and animals from foreign cultures are often characterized by physical deformities. This reflects the confrontation and conflict with the "foreign" and the "exotic" and shows that there is no limit to the imagination when projecting how people and animals from foreign countries may appear. Sometimes they are rendered as monsters or at least as strange creatures with various deformities. The folktale has a special position in this context. It is true that otherness in folktales also finds its expression in the depiction of characters or animals with physical defects. However, the difference is that their deformities do not have a purely negative connotation. In fact, deformities can be the reason for the remarkable abilities of the disabled. Accordingly, disability is not detrimental to these figures but makes them superior to their normal counterparts. One example of this is the one-legged man who outruns his two-legged competitors (ATU 513A, Six Go through the Whole World).

In spite of the possible advantage deriving from their impairment, the disabled in folktales are at the same time represented in a way that clearly evokes stereotypes of ugliness (which are also commonly found in **chapbook**s, **comics**, science-fiction literature, detective novels, horror legends, and children's books and are used to reinforce typologies of **age**, as, for example, with bugbears). Although the physical defect might grant them supernatural powers, this only underlines their otherness and their distance from the society of "normal beings." Moreover, as protagonists they are not necessarily likeable for their outstanding

abilities, especially since these qualities often appear in conjunction with a ruthless determination to succeed. The ambiguous representation of the disabled in folktales is a clear indication that the otherness of disability always held a fascination for people but that a distanced and skeptical attitude prevailed.

In **legend**s, a physical handicap is regarded as a **punishment** imposed on the victim by other human beings or by the otherworld because social norms have in some way been violated. A permanent or temporary physical disability (including blindness) may be inflicted on humans in the form of miraculous punishments. This may occur, for example, when moral and ethical norms have been flouted (for example, leading to the amputation of a leg if someone has treated his mother badly) or when laws have been disregarded (for example, someone's hand might be crippled if he has stolen from the church, thereby committing sacrilege). Similarly, if a human being observes or comes into contact with a supernatural creature, he could also be subject to punishment (becoming a hunchback or paralyzed). In legends where disability is thus inflicted as a punishment, the prospect of disability is obviously intended as a deterrent to steer the readers into conforming to social conventions rather than as a demonstration of the principles of law. Hence, the **motif** of magic disability (in the sense that the disability is not congenital or due to an accident but intentionally inflicted) illustrates the repressive nature of legends. Human beings are completely at the mercy of powers from the otherworld (ATU 503, The Gifts of the Little People).

Moreover, the motif of disabling someone as a precautionary measure is also found in legends. Such drastic action might, for instance, be taken to secure someone's possessions and power before somebody else could lay hold of them, or to eliminate rivals. For similar reasons, jealousy among artists can lead to a master's mutilating his apprentice to hinder him from achieving greater success. When a victim exacts revenge on his tormentor, he or she prevents him from ever performing his abominable deeds again (as in the German **myth** of Wieland or the Akkadian myth *The Poor Man of Nippur* [ATU 1538, The Revenge of the Cheated Man]).

Being mutilated at the hands of another, however, is not the only means of becoming impaired and disabled. Self-mutilation also occurs, especially among groups whose religious beliefs promote self-harm as a means to avoid temptation. **Saints' legend**s depict many martyrs who maim themselves to preserve their celibacy and chastity (see also Matt. 18.8 and 19.12). There are three forms of self-mutilation: (1) crippling of the hand; (2) cutting off the nose, ears, tongue, or breasts; and (3) gouging out the eyes.

Disability and (magic) healing constitute one of the central topics of folktales and legends and often determine their plot structure. According to Max **Lüthi**, disability stands for "neediness," which manifests itself in the apparent helplessness of the hero or heroine. It is not always important, therefore, to know why the protagonists are handicapped, and the reason for their misfortune need not be mentioned. The information that they lack something and need help is sufficient to set the action in motion. Though Lüthi and Vladimir **Propp** follow different methodologies (phenomenology and **structuralism**, respectively), they both come to the same conclusion with regard to the basic **function**s of the folktale: a deficiency (Propp's functions VII and VIIa) must be made good (function XIX), both functions, of course, necessitating each other. This is consistent with the overall structure of folktales, which requires that a task be completed and a deficiency eliminated.

According to Hans-Jörg Uther, three basic functions can be identified: (1) an old, blind **king** regains his sight via a healing substance; (2) the defect is removed as a result of

selfless behavior; and (3) the disability is caused by a criminal act. Concerning the first and the second functions, the heroes either procure the remedies themselves or receive advice as to how to heal their ailments. In this way, they receive help and are cured of their defects (often blindness). Though the selection of remedies (most often healing herbs, water of life, and lion's milk) is more limited than in folk medicine, it nevertheless suffices for a "happy" ending to the folktale. In the third basic function, the disabled blossom in spite of their defects, outgrow the malicious, and defeat stronger opponents. The message here is two-fold and not only reflects a tendency to protest in folktales but also demonstrates the desire to see wishes come true. Consistent with the irony typically found in folktales, the evil opponent harms himself. This form of compensatory justice insures that antagonists are punished. When the disability is only temporary, is subsequently healed, and is then used to the advantage of the affected person, the folktale creates role models for the disabled.

Disability can already be found as the target of mockery in classical Greek and Roman comedies as well as in derisive epigrams from antiquity. The defects of the disabled have a comic effect because they violate the conventions of harmonious proportions (the theory of contrast). Therefore, these defects are an ideal starting point for plots intended to create a humorous mood. Aristotle (*Poetics* 5.1449) was the first to draw attention to this phenomenon: the ridiculous is part of ugliness and, in turn, ugliness is the counterpart of the sublime. In short, physical defects provoke laughter (ATU 1536B, The Three Hunchback Brothers Drowned). Furthermore, **joke**s, legends and pictures may all at least superficially confirm the widespread belief that physical ailments are hereditary. **Broadside**s from the nineteenth century, for example, depict a husband's discovery of his wife committing adultery with a wooden-legged priest. Subsequently, she gives **birth** to a baby who also has a wooden leg.

If the function of jokes about the disabled (as with jokes about the insane) is reduced to breaking taboos—however absurd they may be—they then cease to be "comical" or "funny." Anton C. Zijderveld draws attention to the fact that jokes about the disabled often serve the purpose of breaking taboos relating to sociocultural structures. Even though grotesque jokes about the disabled are not often published in collections of jokes (due to the control mechanisms of the media), their real number is certainly considerably higher. In jokes, the disabled are placed in the most absurd situations: They appear as witnesses in court (ATU 1698, Deaf Persons and Their Foolish Answers), as one-eyed bridegrooms (ATU 1379***, One-Eyed Man Marries), as people cured through shock (ATU 1791, The Sexton Carries the Clergyman), or as courageous and valiant **soldier**s who carry their substitute leg around with them in a trunk. Tall tales relate the grotesque adventures of three disabled people as hunters: the blind man shoots a hare with a gun, the lame man catches the wounded animal, and finally, the naked man puts it into his pocket (ATU 1965, The Disabled Comrades). Such absurd stories have been popular since ancient times and appear frequently in folk literature dating from the late **Middle Ages**.

Nevertheless, disabled people are not always the object of ridicule in folktales; they are sometimes more than able to defend themselves with a quick-witted repartee. However, the protagonists are interchangeable (ATU 1620*, The Conversation of Two Handicapped Persons) in these stories categorized in Stith Thompson's *Motif-Index of Folk-Literature* as "clever verbal retorts" (Motif J1250–J1499). Being "different" in the broadest sense of the word is the basis for this kind of humor, which has enjoyed great popularity since time immemorial and is often related to the double meaning of words.

The portrayal of disability in folktales depends on the genre and is determined by certain rules. Thus, the attitude toward the disabled in legends, miracle plays, and **exempla** is

dictated by basic notions of religion (duty to be merciful and charitable). The saintly healing of the disabled confirms that God and his representatives on earth are more powerful than either humans or matter (miracles of confirmation). Enduring excruciating torments and the resulting mutilation, whether it be self-inflicted or not, is regarded as serving a higher purpose. The primary aim of legends is to confirm given norms. This is demonstrated by the recurring motif of miraculous punishment, which can be interpreted as an effective means of divine and, implicitly, social control. In folktales, disabled characters who prove themselves to be worthy members of society can be healed of their disabilities by magic aides. In farcical stories, jokes about the disabled are mostly discriminatory. The disabled are put into grotesque situations where their defects appear distorted and are often reduced to absurdity. In popular tales, the negative portrayal of the disabled has largely disappeared, and they are generally regarded with sympathy and respect. Nevertheless, we should not ignore the fact that humor about the "defects" of the disabled, in particular aggressive jokes, are still virulent.

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Hans-Jörg Uther

Disney, Walt (1901–1966)

As the cofounder and creative head of the media and entertainment corporation that bears his name, Walter Elias Disney established his company's reputation for family-friendly fare by producing animated fairy-tale **film** adaptations. In the twentieth century, Walt, as he was referred to throughout his career, and by extension The **Walt Disney Company**, substantially shaped Hollywood animation studios and influenced **children's literature**, media, and culture. Disney's **adaptation**s of folktales and fairy tales, which celebrate technological innovations and reflect his middle-class American values, have become classic versions in their own right. His films also set expectations against which other versions of tales, earlier or later, print or visual, continue to be received.

Early Life and Career

What has become known as the Disney version of the fairy tale is rooted in the personal history of its founder, whose own life is often cast as an American fairy tale. Disney was born in Chicago to Elias and Flora Disney, and his youth was marked by the family's struggle to achieve economic stability and his father's entrepreneurial desires. During Disney's

early childhood, the family worked a farm near the small Midwest town of Marceline, Missouri. As an adult, Disney would nostalgically revisit this period in early cartoon shorts, setting them in rural America and depicting anthropomorphized animals, and later in Marceline's reincarnation as Disneyland's Main Street, USA. When he was eight, the family moved to Kansas City, where Elias became a newspaper-route manager. Elias hired Disney and his older brother Roy, a move that established a lifelong partnership.

While in Kansas City, Disney became interested in **storytelling**, film, and cartooning. He enjoyed reading, notably works by Horatio Alger, Robert Louis Stevenson, and Mark Twain, and watching **silent films** with stars such as Charlie Chaplin, Mary Pickford, and Harold Lloyd. During this period, he began to consider a career as an artist. In 1917, when his family returned to Chicago, Disney briefly enrolled in classes at the Chicago Art Institute. Soon afterward, though, Disney lied about his age to become an ambulance driver for the Red Cross and serve in World War I. He informally worked as a cartoonist while serving in France and gained a reputation as a capable artist. In 1919, he returned to Kansas City and joined a commercial arts studio. There he met Ub Iwerks, a gifted technical artist and inventor. Disney and Iwerks formed Laugh-O-Grams and made several fairy-tale cartoon shorts, all of which rely on anthropomorphism and sight gags. Well-received Laugh-O-Grams include *Little Red Riding Hood* (1922), *The Four Musicians of Bremen* (1922), and *Puss in Boots* (1922). The company also started the live action-**animation** hybrid *Alice's Wonderland,* loosely based on Lewis **Carroll**'s fairy tale and featuring the adventures of Alice, a human girl in a cartoon world. Although these shorts were popular, distribution problems and Disney's general lack of business sense bankrupted the studio.

Undeterred, Disney relocated to Hollywood and convinced his brother Roy to invest in and manage the financial operations of the new Disney Brothers Studio. Iwerks joined this new endeavor, but as an animator rather than as a partner. Disney resurrected the Alice series as the *Alice Comedies* (1924–26), fifty-six cartoons based on the same scenario as *Alice's Wonderland. Alice's Comedies*, like its predecessor, was popular with audiences, and Disney earned recognition as an up-and-coming studio head who beat the odds. Even at this time, Disney's story as a Midwest son succeeding in Hollywood was being framed as a real-life fairy tale.

Early Studio Years and Short Cartoons

Although it enjoyed early success with the fairy tale, the studio did not emerge as dominant in Hollywood until Mickey Mouse first appeared in *Steamboat Willie* (1928). Mickey was created after the Disney Brothers Studio lost the rights to Oswald the Lucky Rabbit, the character who had replaced Alice. Accounts about Mickey Mouse's creation vary but generally credit the concept of Mickey Mouse to Disney and the character's execution to Iwerks. This distinction subtly acknowledges Disney was, at best, a mediocre animator and that his skills instead rested in his contributions as a film producer and entrepreneur—storytelling, generating ideas, recognizing others' talents, and encouraging innovation. These strengths helped Disney create an identifiable brand during the late 1920s and 1930s, when the studio focused on its Mickey Mouse and *Silly Symphonies* cartoons.

Although the Mickey Mouse shorts occasionally adapted fairy tales, such as *Thru the Mirror* (1936) and *Brave Little Tailor* (1938), they primarily offered gag-oriented narratives promoting the studio's central characters. The *Silly Symphonies* shorts, however, often used folktales and fairy tales to highlight technological innovations in the use of sound, music,

and color. Both types of cartoons were popular, garnering industry recognition and technical awards. *The Three Little Pig*s (1933), with its catchy "Who's Afraid of the Big Bad **Wolf**?" song, received a particularly strong public following as it was considered a response to anxieties about the Depression and, later, to those surrounding World War II.

These animated shorts established the studio's implementation of its production model, aesthetic preferences, and technological developments. Disney developed a Taylorized production environment, including discrete units devoted to character animation, backgrounds, cleanup, color, photography, sound and music, and editing. This environment formalized the use of head animators, directors, and storyboards. The studio's emphasis on storytelling reflects Disney's own interest in realistic, personality-driven animation, sentimental narratives, and the musical genre. The studio also adapted, and continues to adapt, folktales and fairy tales and other texts associated with children's literature. Disney versions, as they are known, offer attractive if bland protagonists, truly villainous villains, comic sidekicks, anthropomorphized animals, and clear conflicts with happy resolutions. Equally important, the studio promotes its development of new technology to distinguish itself from other studios, a strategy utilized early in its history with the use of synchronized sound and movement in *Steamboat Willie,* Technicolor in *Flowers and Trees* (1932), and the multiplane camera (which provides animation with an illusion of depth) in *The Old Mill* (1937).

Feature Animation

In part due to their high production values and use of technological innovations, Disney's cartoons were commercially successful. Success let to expansion, with most of the profits folded back into the studio's development. By 1934, Disney had decided to make the first American full-length animated film. Shorts were increasingly expensive and a feature would explore animation's possibilities and challenge his animators. For this groundbreaking project, Disney chose another fairy-tale adaptation, *Snow White and the Seven Dwarfs* (1937).

The story surrounding **Snow White**'s production has itself taken on fairy-tale qualities. Disney gathered his head animators, known as the Nine Old Men, to convince them of a feature's viability. The right story, a fairy tale, would provide the emotional complexity necessary to appeal to an audience. Disney told his version of *Snow White,* describing each scene and acting out each character. According to company legend, this nearly three-hour long performance inspired the animators' work and was even superior to the film. (Some sources suggest Disney's version was influenced by a 1916 silent-film version of *Snow White* that stars Marguerite Clark.)

Snow White introduced the studio's strategies for feature-length films. Disney was the producer turned auteur, his aesthetic preferences and ideologies the studio's Sweatbox sessions, in which Disney reviewed a film's progress with select animators, were common. Technological advancements, such as *Snow White's* use of the multiplane camera, were associated with aesthetic experimentation. Merchandising, a primary source of the studio's income by 1934, helped finance the project, and *Snow White* was the first film to have a fully operational campaign in place by its release. Despite the studio's belief in its undertaking, outsiders nicknamed *Snow White* "Disney's Folly," a label that reflected its risk to the studio. Most of the public's skepticism was related to the project's scope, as in its final form, *Snow White* would cost $1.5 million and consist of more than two million drawings.

The film's success, earning over $8 million in its initial release and a special Academy Award, provided the studio with its formula for features. Although the film suggests, in its

opening shots of a book, a debt to the **Grimm**s' fairy tale, *Snow White* is not a close adaptation. The film is instead influenced by melodrama, early film, and vaudeville conventions, identifiable in its marked sentimentality, clearly demarcated characters, heightened emotions punctuated by **music**, and comic relief. It reflects Disney's middle-American ideology and is characterized by optimism, the reinforcement of traditional **gender** roles, and a democratic sensibility. Snow White's function as heroine is indicated by her beauty, innocence, and affinity with nature. In addition to attempting to kill Snow White, the **Queen**'s mature beauty suggests her evil nature and is confirmed in her transformation into the ugly Hag. Because she willingly nurtures them, Snow White's happiness and belief in true love become important to the secondary characters, the cute forest creatures and comically awkward **dwarves**. These supporting characters, in turn, willingly work for and protect Snow White in recognition of her innate goodness rather than because of her royal status. The handsome **prince**, although the focus of Snow White's romantic dreams, exists mainly to rescue Snow White with a kiss that seals the film's happy ending.

Snow White's success increased the pressure for other studios to emulate the Disney model, both in adapting fairy tales and in adopting its production modes. The Fleischer Brothers made the feature-length *Gulliver's Travels* (1939) and Bob Clampett released *Coal Black and de Sebben Dwarfs* (1943), a short **parody** with African American caricatures. But *Snow White* was the first feature, guaranteeing Disney's and the studio's reputations as the leading producers of animated family entertainment. The studio enhanced its reputation by continuing to adapt folktales and fairy tales and children's literature: *Pinocchio* (1940), *Dumbo* (1941), *Bambi* (1942), ***Cinderella*** (1950), *Alice in Wonderland* (1951), *Peter Pan* (1953), and ***Sleeping Beauty*** (1959), as well as the live action-animated hybrids *Song of the South* (1946) and *Mary Poppins* (1964).

While basic elements had been established by the shorts and *Snow White,* later films refined and varied the Disney version. Subsequent features increasingly employed a realist aesthetic, especially in realizing human characters, detailed backgrounds, and special effects. *Cinderella* and *Sleeping Beauty,* along with others produced after Disney's death, constitute what the corporation refers to as its "**princess** films." Like *Snow White,* they offer idealized heroines, their external beauty matched by an adherence to gender roles, and a focus on romantic, heterosexual relationships. *Pinocchio* and *Bambi* reinforce gender roles through their coming-of-age narratives of young boys and offer strong homosocial bonds between protagonists and their companions. The alternate worlds of *Alice in Wonderland*, *Peter Pan,* and *Mary Poppins* distinguish between the imaginative, even subversive, spaces of **childhood** and the domesticated space of adulthood and families in ways that emphasize the comfort and safety of the latter.

Disney's Expansion

The Disney Brothers Studio quickly expanded from primarily a film studio to a multimedia entertainment corporation. By the 1950s, The Walt Disney Company, as it has come to be known, entered the **television** market and planned its first theme park. These two expansions have been characterized as keystones in Disney's kingdom, a reference to the theme parks and to the company's debt to the fairy tale. Television helped promote and finance the company's diversification. The studio negotiated with ABC television to begin airing *Disneyland* in 1954, a series aimed at generating public interest in the California theme park, and the *Mickey Mouse Club* (1955–59), a series based on the children's fan club. Called "The

Happiest Place on Earth," Disneyland opened in 1955 and was organized into different lands; Fantasyland attractions are inspired by the animated films Disney adapted from fairy tales and children's literature. At Disneyland's center, serving as a gateway to Fantasyland and the park's architectural icon, is Sleeping Beauty's castle. As with studio operations, Disney was creatively involved in these projects and they reflect his ideological concerns. They reveal a tendency toward sentimentality and nostalgia, depict childhood as a time of innocence, anthropomorphize nature, and promote a belief in technology and industry. These concerns are presented through sanitized narratives that promote the company as clean, family fun.

Disney died on December 16, 1966, but the company is still influenced by his contributions as well as by a public perception of what it should produce using his name. Walt Disney World, the Florida theme-park resort under development at the time of his death, opened in 1971. Disney's original plan for a residential community, an Experimental Prototype Community of Tomorrow (Epcot), offered an entrepreneurial approach to solving urban problems; its controlled environment would have integrated technology, business, and innovation in ways similar to studio operations. Epcot, opened in 1982, is more closely modeled after Disneyland, a type of world's fair where technology and consumerism intersect and are presented as entertainment, a fairy tale of the future based on controlled narratives of the present.

Despite its expansion into other media and entertainment venues, the company returns periodically to the fairy-tale movie, invoking history as a means of reasserting its reputation. After several films supporting U.S. goodwill efforts in Latin America, the studio released *Cinderella*; this is also the period Disney's reputation as the compassionate father figure of his studio family was tarnished following the 1941 Screen Cartoonists Strike and his own 1946 testimony for the House Un-American Activities Committee (HUAC) investigations. Similarly, *Sleeping Beauty* was released after several years when company resources had been devoted to its television and theme-park enterprises to suggest the company's continued commitment to animation. A similar return to the corporation's fairy-tale roots can be found in post-Disney periods. *The Little **Mermaid*** (1989), followed by ***Beauty and the Beast*** (1991) and ***Aladdin*** (1992), ushered in the company's second golden age of animation. More recently, *Chicken Little* (2005) was marketed as evidence of the corporation's long-term commitment to computer-generated animation and as a response to increased competition from other Hollywood studios. The Walt Disney Company may now be as well known for its status as a global media and entertainment corporation as for its fairy-tale films, but, as its early history suggests, the company remains grounded in the success found, and the concerns expressed through, Disney's adaptation of the fairy tale. ***See also*** Tourism.

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D. K. Peterson

Dodgson, Charles Lutwidge. *See* Carroll, Lewis

Donoghue, Emma (1969–)

An Irish-born author living in Canada, Emma Donoghue has published fairy-tale **adaptation**s, **novel**s, radio plays, dramas, and literary histories and anthologies. Lesbian love is a recurrent theme in her nonfiction work *Passions between Women: British Lesbian Culture 1668–1801* (1993) and in her novels, such as *Stirfry* (1994), *Hood* (1995), and *Life Mask* (2004). This theme is also central to *Kissing the **Witch**: Old Tales in New Skins* (1997), which includes twelve adaptations of well-known fairy tales by Jacob and Wilhelm **Grimm**, Charles **Perrault**, Jeanne-Marie **Leprince de Beaumont**, and Hans Christian **Andersen**, as well as a newly invented fairy tale, "The Tale of the Kiss." The stories form a retrospective chain of first-person narratives: in each, a female fairy-tale character tells another woman her personal, "true" version of a well-known tale. *Kissing the Witch* displays the clear influence of feminist criticism.

The importance of female agency and finding one's own voice is a recurrent theme, most explicitly in the retelling of "The Little Mermaid," who is at first prepared to give up her voice for the love of a man. Traditionally, evil women such as **Snow White**'s stepmother or the witch in "**Hansel and Gretel**" find redemption, often at the cost of male characters. Several stories portray **women**'s struggles with their lesbian **sexuality**: **Cinderella**, for instance, tries her best to fall in love with the **prince** but eventually acknowledges her affection for her godmother. Donoghue has been praised for her concise style and imaginative power, which sheds new light on Western culture's most popular tales. *See also* Feminism; Feminist Tales; Gay and Lesbian Tales.

Further Readings: Donoghue, Emma. *Emma Donoghue Home Page*. http://www.emmadonoghue.com; Sellers, Susan. *Myth and Fairy Tale in Contemporary Women's Fiction*. New York: Palgrave, 2001.

Vanessa Joosen

Doré, Gustave (1832–1883)

Gustave Doré was a prolific French illustrator. Although he illustrated more than 200 books during his career, he is best known in the context of folktale and fairy-tale studies for his illustrations of Charles **Perrault**'s seventeenth-century fairy tales. A fertile artist, Doré worked primarily in the medium of the engraving, although he also produced a large number of sketches. Born in Strasbourg, Alsace-Lorraine, Doré developed, during his childhood, a fascination with supernatural tales that would influence his work in years to come. Attracted throughout his life to subjects that were both innocent and grotesque, he often created illustrations in which the two themes are contrasted.

Doré's first forays into **folklore** were in the genre of **legend**. In 1856 and 1857, he produced illustrations for *Les aventures du chevalier Jaufre et de la belle Brunissende* (*Jaufry the Knight and the Fair Brunissende*) by Jean Bernard Lafon (pseudonym: Mary Lafon), *La légende du Juif errant* (*The Legend of the Wandering Jew*) by Pierre DuPont, and *Fierabras: Legende nationale* by Lafon, all literary **adaptation**s of medieval legends. Subsequently, Doré illustrated literary works such as William **Shakespeare**'s *The Tempest* (1860) and Xavier Saintine's *La mythologie du Rhin et les contes de la mère-grand* (*Myths of the Rhine*, 1862) before undertaking the illustrations for *Contes de Perrault* (*Perrault's Fairy Tales*) in 1862.

These fairy-tale illustrations were richly detailed tableaus set in primeval European forests. Doré depicted the young protagonists of Perrault's tales as full of childlike innocence in a dark and scary world. His illustrations of **Little Red Riding Hood** and the **wolf**—their encounter in the forest and their lying together in the grandmother's bed in particular—have become icons for that tale.

Doré would go on to illustrate a number of literary classics, including Miguel de Cervantes Saavedra's *Don Quixote* (1863), Dante's *Divine Comedy* (1866), John Milton's *Paradise Lost* (1866), and Alfred Lord **Tennyson**'s *Idylls of the King* (1867–68). In 1865, Doré returned to the illustration of fairy tales, this time providing 300 illustrations based on the ***Arabian Nights*** for Mary Elizabeth Braddon's collection entitled *Aladdin; or, the Wonderful Lamp. Sindbad the Sailor; or, the Old Man of the Sea. Ali Baba; or, the Forty Thieves*. He followed this with illustrations for Jean de **La Fontaine**'s *Fables* in 1867, provid-

Engraving after Gustave Doré entitled *Help! The Marquis of Carabas Is Drowning*. [Courtesy of the Dover Pictorial Archives]

ing artistic accompaniment to both adaptations and new creations. Doré's illustrations—especially those he made for Perrault's fairy tales—have achieved considerable fame and appear repeatedly in numerous editions and studies of fairy tales. ***See also*** Illustration.

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B. Grantham Aldred

Dorson, Richard M. (1916–1981)

Richard M. Dorson was the most active and influential university folklorist in the United States. He wrote many books and mentored many students through the Folklore Institute at Indiana University, which he headed. Both **folktale** and **legend** occupied his wide-ranging zeal. Trained as a historian, he advocated the study of American **folklore** in the context of American history. He also considered geography an important influence on narrative, as he showed in collections of folktales from Michigan and Arkansas. He set standards for **fieldwork** and taught the technique to others.

Dorson's exemplary annotation of the folktales he collected, and the volumes of the Folktales of the World series he edited, demonstrated his principles: verbatim transcription, background information about narrators, and a clear relation between newly recorded tales and previous publication by others, as well as reliance on the folklorist's **tale-type** and **motif**

indexes. He opened several new areas for research: oral style of narrators, the identification of folklore in American literature, and the traditions of industrial workers and other occupational groups. Dorson was tireless as a university administrator, promoter of the academic study of folklore, and supervisor of dissertations. By organizing and attending international conferences, he established connections among folklorists in the United States, Europe, and Asia.

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Lee Haring

Dragon

Dragons are quasi-universal creations of human imagination. They come under many designations and present various forms. You recognize one, whatever its name in a given culture, when you hear about a creature that systematically combines opposites. Dragons partake of the chthonian snake as well as of the uranian bird; they are terrestrial and aquatic, act by fire and water, and display male and female features. Moreover, while perennially deadly or dying, they portend renovation.

In the extremity of their contradictions, dragons display basic traits of cyclic time—time forever ranging through opposite phases and rewinding itself through periodic **death** and rebirth. Also, being attuned to the sovereign cycles of sun and moon, dragons also stand for divine kingship. Such features explain their centrality in the cycles of enchantment and disenchantment that **fairy tales** express by means of rags-to-royalty plots.

Indeed, slaying a fairy-tale dragon is a prime way to acquire a royal bride and become a **king**. Consider this in light of Vladimir **Propp**'s crucial observation in *Istoricheskie korni volshebnoi skazki* (*Historical Roots of the Wondertale,* 1946) that the dragon himself begets his killer, which implies that dragon slaying amounts to dragon rejuvenation (in agreement with the folk notion that snakes rejuvenate through sloughing, and eagles self-renovate through molting). In this perspective, dragon killing amounts to kingship renovation. Moreover, Propp noted that swallowing is the essence of dragons. Such engulfing nature, in agreement with other feminine traits, recalls that heroes often kiss dragons to obtain a maiden—who appears, consequently, as the disenchanted dragon. Equivalence between kissing a dragon and spearing it highlights the

A dragon resting its head in the lap of a woman. Illustration from a 1912 edition of *Grimm's Fairy Tales.* [New York Public Library]

sexual undertone of the heroic act. In this perspective, dragon slaying amounts to marrying each king to the chthonian dragon-woman representing (under the guise of each new **queen**) the primordial owner of the land.

From another viewpoint, Bengt **Holbek** showed maiden-kidnapping dragons connote **father**/daughter entanglements. But the bisexual dragon is not only own-blood to the maiden—it is also the maiden herself, her very own **blood**, which is another way dragons express cyclic time. In a life-stage sense, while abduction by a dragon expresses primordial confinement in own (kin and menarcheal) blood, dragon slaying establishes marital rights and social ties. Moreover—such are the quirks of cyclic time—the dragon and its killer periodically reappear along with the lunar periodicity of **women**'s life, for it is when a fairy-tale maiden bleeds that a dragon abducts her and a savior arises.

In essence, dragons express death and rebirth, aboriginal beginnings and cyclic repetitions; they embody **transformation** and alternations. In the logic of fairy tales, as in the metaphysics of sacred kingship, self-defeat ultimately engenders victory: *Le roi est mort, vive le roi*—"the king is dead, long live the king." ***See also*** Cannibalism; Sex, Sexuality; Time and Place.

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Francisco Vaz da Silva

Drama. *See* Theater

Dudevant, Amandine-Aurore-Lucile, née Dupin. *See* Sand, George

Duffy, Carol Ann (1955–)

Born in Glasgow, Carol Ann Duffy is a critically acclaimed and popular poet, playwright, and editor who writes both for adults and children. Her poems characterized by demotic diction reveal a subversive and often satirical approach to subject matter and reflect on language itself. A revisionist take on traditional narratives, myth-making, and a drive towards storytelling is a salient feature of Duffy's later narrative poems. Her trademark dramatic monologue is successfully employed in *The World's Wife* (1999) in which, drawing on Greek mythology, the **Bible**, fairy tales, literature, history, and film, Duffy gives voices to such characters as Mrs. Midas, Queen Herod, Mrs. Beast, Mrs. Faust, Frau Freud, and Queen Kong, who present their versions of life behind the myth of famous men. Surreal **tall tale**s in *Feminine Gospels* (2002) continue the poet's exploration of the female condition.

A blend of realism, surrealism, and the grotesque creates an eerie world in Duffy's poems for children in *Meeting Midnight* (1999) and *The Oldest Girl in the World* (2000). The *Collected Grimm Tales* (2003), adapted without mollification by Duffy and dramatized by Tim Supple, revive both well-known and obscure originals in a contemporary idiom. Duffy's interest in the genre is also reflected in her own prose writings for children, *The Stolen Childhood and Other Dark Fairy Tales* (2003). ***See also*** Children's Literature; Feminist Tales; Poetry.

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Olga Holownia

Dulac, Edmund (1882–1953)

A French illustrator influenced by William Morris and Walter **Crane**, and a rival in the book market of Arthur **Rackham**, Edmund Dulac distinguished himself with his Oriental style. After studying art in Toulouse and Paris, by age twenty-two the anglophile Dulac made his way to London, where he received his first commission to illustrate the novels of the Brontë sisters. Like Rackham, Dulac contributed to the *Pall Mall Gazette* and exhibited his works at the Leicester Galleries, which later would commission him to illustrate a series of deluxe gift books published by Hodder and Stoughton.

The first of these was *The Arabian Nights* (1907), which contained fifty watercolors characterized by their earthy orange tones. In 1910, he produced illustrations for Sir Arthur Quiller-Couch's *The Sleeping Beauty and Other Tales from the Old French*, in which Dulac drew from Chinese and Japanese landscape painting as well as European Orientalist painting. The wife of **Bluebeard**, for instance, lounges on couches with her female guests, recalling scenes like Léon Belly's *Intérieur d'un harem* (c. 1865). For "**Cinderella**" and "**Sleeping Beauty**," however, Dulac resorts to a more classical style, situating the characters in settings resembling an eighteenth-century French court. His illustrations for *The Snow Queen and Other Stories from Hans Andersen* (1911) also find inspiration in East Asian landscape painting, particularly evident in illustrations for "The Nightingale." Dulac would illustrate two more books of Oriental tales: *Princess Badoura* (1913), retold by Laurence **Housman**, and *Sindbad the Sailor and Other Stories from the Arabian Nights* (1914), whose illustrations draw from Persian art. During World War I, Dulac published *Edmund Dulac's Fairy Book: Fairy Tales of the Allied Nations* (1916), in which he adopts the style of each tale tradition represented. *See also* Art; Illustration.

An illustration of Bluebeard by Edmund Dulac. [Christie's Images/ Corbis]

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Anne E. Duggan

Dumas, Philippe (1940–)

The French children's author and illustrator Philippe Dumas collaborates frequently with his friend, the author-illustrator Boris Moissard. In 1977, they published a collection of tales, *Contes à l'envers* (*Upside Down Tales*), in which a number of classic fairy tales are turned inside out. Their strategy is in the tradition of Gianni **Rodari**. Dumas and Moissard coauthored the book, but the small, black-and-white drawings embedded throughout the text were done entirely by Dumas. Their parodic inversions, full of playful irony, appeal to adults as well as children. Traditional **archetype**s and **motif**s are confronted with modern characters, settings, and situations.

Three of the five tales subvert well-known fairy tales by Charles **Perrault**. "La belle histoire de Blanche-Neige" ("The Beautiful Story of Snow White") pokes fun at feminist retellings. In a republic ruled by **women**, the president/evil stepmother is determined to eliminate her rival, but the intelligent and beautiful **Snow White** becomes the leader of male bandits in the forest, who eventually lead the **men** of the nation in a revolution. In "Le petit chaperon bleu marine" ("Little Navy Blue Riding Hood"), the wolf and the grandmother both become victims of an ambitious heroine, who takes her grandmother to the zoo at knifepoint and locks her in the wolf's cage. Wordplay is the catalyst of the reversion of "**Sleeping Beauty**," as "La belle au bois dormant" ("Sleeping Beauty of the Wood") becomes "La belle au doigt brulant" ("Beauty with the Burning Finger"). *See also* Feminist Tales; Illustration.

Further Reading: Malarte-Feldman, Claire-Lise. "The French Fairy-Tale Conspiracy." *Lion and the Unicorn* 12.2 (1988): 112–20.

Sandra L. Beckett

Dundes, Alan (1934–2005)

As one of the leading scholars in international folkloristics, Alan Dundes founded and directed the Folklore Program at the University of California at Berkeley, with the Berkeley Folklore **Archives** serving as a model for gathering various **folklore** materials from oral and written sources. Alan Dundes perhaps best expressed his own creative genius in presenting innovative interpretations of traditional materials by way of the book titled *Folklore Matters* (1989), with its ingenious double meaning depending on whether "matters" is read as a noun or verb. Dundes stated his personal credo in an epilogue to his book on *Bloody Mary in the Mirror: Essays in Psychoanalytic Folkloristics* (2002): "As a psychoanalytic folklorist, my professional goals are to make sense of nonsense, find a rationale for the irrational, and seek to make the unconscious conscious" (Dundes, 137).

His folkloristic publications are informed by a morphological, structural, and above all psychoanalytical approach to traditional texts and their **variant**s. They deal with literally all genres of verbal folklore, with an emphasis on **folktale**s, **fairy tale**s, **legend**s, **myth**s, **proverb**s, **joke**s, stereotypes, superstitions, and **riddle**s. Among his many books are numerous studies that apply Freudian psychology and folkloric theories to folktales and fairy tales and

their multifaceted meanings. These books include *The Morphology of North American Indian Folktales* (1964), **Cinderella**: *A Folklore Casebook* (1982), *Oedipus: A Folklore Casebook* (1983, with L. Edmunds), *Sacred Narrative: Readings in the Theory of Myth* (1984), *The Wandering Jew: Essays in the Interpretation of a Christian Legend* (1986, with Galit Hasan-Rokem), *The Flood Myth* (1988), **Little Red Riding Hood**: *A Casebook* (1989), *The Blood Libel Legend: A Casebook in Anti-Semitic Folklore* (1991), and *Two Tales of Crow and Sparrow: A Freudian Folkloristic Essay on Caste and Untouchability* (1997). By applying the psychoanalytical idea of projective inversion to folklore texts from many languages and cultures, Dundes shows that they are part and parcel of human communication, cognition, and worldview.

Dundes influenced folklore studies throughout the world, arguing incessantly for the comparative, historical, and international scope of the discipline of folklore that is concerned with tradition and innovation as well as identification and interpretation. With books such as *The Study of Folklore* (1965), *International Folkloristics. Classic Contributions by the Founders of Folklore* (1999), and the four-volume set *Folklore: Critical Concepts in Literary and Cultural Studies* (2005), he helped to maintain the scholarly rigor of folklore scholarship in its multifaceted manifestations. ***See also*** Freud, Sigmund; Motifeme; Native American Tales; Propp, Vladimir; Psychological Approaches; Structuralism.

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Wolfgang Mieder

Dutch Tales

The term "Dutch tales" encompasses stories from three geographic areas: Flanders (the northern, Dutch-speaking part of Belgium), the Netherlands, and the West Frisian province, which is part of the Netherlands but has its own language and cultural tradition.

As in many other European countries, the **collecting** of Dutch **folktale**s started in the nineteenth century. Pioneering collectors were Nicolaus Westendorp and the German Johann Wilhelm Wolf. In 1843, Wolf published a collection called *Niederländische Sagen* (*Dutch Legends*), and in 1873–74 a two-volume study by G. D. J. Schotel appeared under the title *Vaderlandsche volksboeken en volkssprookjes van de vroegste tijden tot het einde der 18e eeuw* (*National Folklore Books and Folktales from the Earliest Time until the End of the Eighteenth Century*). In 1892, Gerrit Jan Boekenoogen launched an appeal for others to send him Dutch folktales, which he published in the journal *Volkskunde* (*Folklore*). Many of these tales came from a doctor named Cornelis Bakker, who had been told the tales by his patients (Meder, 43).

The collection of folktales from the Netherlands, however, remained fragmented. In contrast, the Frisian linguistic minority had a greater interest in preserving its cultural heritage. The collecting of Frisian tales also started in the nineteenth century with work by Tiede

Roelofs and Waling Dykstra, and was continued in the 1960s and 1970s by Dam Jaarsma and Ype Poortinga.

Like Frisian tales, Flemish fairy tales were often collected for romantic and nationalistic reasons. After the Belgian state was established in 1830, the Dutch language was threatened with suppression by a French elite. Under the impulse of the "Vlaamse Beweging" (Flemish Movement), folktales were collected to help shape cultural identity. The first Flemish collection was *Oude Kindervertelsels in den Brugschen Tongval* (*Old Children's Stories in the Dialect of Bruges,* 1868) by Adolf Lootens. Victor de Meyere gave a broader overview of Flemish folktales in his four-volume *De Vlaamsche Vertelselschat* (*The Flemish Story Treasury*, 1925–33).

All of these collections led to inventories and anthologies of fairy tales according to regional types. J. R. W. Sinnighe made a typology of Dutch fairy tales in 1943, Maurits de Meyer catalogued Flemish fairy tales in 1921, and Jurjen van der Kooi did the same for Frisian tales in 1984. Ton Dekker, Jurjen van der Kooi, and Theo Meder have noted that current knowledge about the folktale in the Netherlands (in contrast to Flanders) is still patchy. It can nevertheless be observed that most folktales told in Dutch probably did not originate in the Dutch-speaking areas but were borrowed from books and other cultures. The collector of Flemish fairy tales Maurits de Meyer argues that Flanders lies at the crossroads of the Germanic and Romance traditions and is thus related to both. What de Meyer finds exceptional, however, is the fact that humor dominates in the Flemish folk stories, as well as in **wonder tale**s and **animal tale**s. In the view of Jurjen van der Kooi, the Dutch, Flemish, and Frisian folktale tradition is clearly embedded in the West-European context: only few stories seem original creations of individual storytellers. In the Frisian provinces, the most common genre is the *Novellenmärchen*, or the "fairy-tale **novella**." According to van der Kooi, the high number of supernatural opponents in Dutch fairy tales is especially striking. The tale of magic is by far the most popular of all types in Flanders and is often combined with elements from "Schwankmärchen" (humorous folktales), **legend**s, and **didactic tale**s (Lox, 296). Harlinda Lox has also pointed out the popularity of pancakes in Flemish tales and the frequency with which the Walloons, the French-speaking Belgians, are mocked.

The 1970s saw a revival of the fairy tale: a great number of anthologies, both with Dutch and translated tales, were published. Although these collections helped to spread national and regional folktales among the general public, the most popular stories in the Dutch-speaking countries remain imported: the best known are translations or **adaptation**s from the Brothers **Grimm,** Charles **Perrault,** Hans Christian **Andersen**, and the *Arabian Nights*. The popularity of these tales further increased with movies from the **Walt Disney Company**, supermarket editions, cassettes, as well as with the Dutch fairy-tale theme park De Efteling (see **Tourism**). It features an attraction based on "De Indische Waterlelies" ("The Indian Water Lilies"), a tale by the Belgian former Queen Fabiola. As Fabiola was from Spanish descent, her collection was originally published as *Los doce cuentos maravillosos* (*The Twelve Marvelous Tales*, 1955) but became very popular in the Dutch translation from 1961.

A number of twentieth-century Dutch authors have been inspired by traditional folktales to write their own **literary fairy tale**s. Paul Biegel translated and adapted Czech fairy tales and stories by the Brothers Grimm. He also makes ample use of fairy-tale figures in his own fantastic stories for children, most notably in *De tuinen van Dorr* (*Dorr's Gardens*, 1969). Godfried Bomans was inspired by Hans Christian Andersen in creating his literary fairy tales, *Sprookjes* (*Fairy Tales*, 1946).

Since the late twentieth century, fairy-tale retellings have become a popular genre in Dutch fiction. The most influential works include Wim Hofman's *Zwart als inkt* (*Black as Ink*, 1998), a retelling of "**Snow White**." Hofman reinterprets the story by putting Snow White's longing for her **mother**'s love at the heart of the narrative. The Flemish author Anne Provoost published her subversive retelling of Jeanne-Marie **Leprince de Beaumont**'s "**Beauty and the Beast**" in *De roos en het zwijn* (*The Rose and the Swine*, 2004), using elements from Giovan Francesco **Straparola**'s "The Pig King" and relocating the story to Antwerp in the Middle Ages. Since then, fairy-tale retellings have achieved a great vogue. "**Little Red Riding Hood**" turns out to be an especially popular character and has been recycled by many authors, including Pieter Gaudesaboos in *Roodlapje* (*Little Red Rag*, 2003) and Edward van de Vendel in *Rood Rood Roodkapje* (*Red Red Riding Hood*, 2003).

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Vanessa Joosen

Duvall, Shelley (1949–)

As the executive producer and host of *Shelley Duvall's Faerie Tale Theatre* (1982–87), Shelley Duvall brought twenty-seven acclaimed **adaptation**s of fairy tales to cable **television**. She has also produced several other notable children's television series, and has had a successful career as a film and television actress.

Born in Houston and named for Mary Shelley, the author of *Frankenstein* (1818), Duvall was selling cosmetics in a department store when she was unexpectedly cast by director Robert Altman in his film *Brewster McCloud* (1970), set in the Houston Astrodome. Duvall's waiflike appearance and assured screen presence brought her starring roles in subsequent Altman films, notably *Thieves Like Us* (1974), *3 Women* (1977), and *Popeye* (1980). She has also appeared in movies directed by such major directors as Woody Allen, Tim **Burton**, Stanley Kubrick, and Terry Gilliam.

As a longtime collector of illustrated fairy-tale books, Duvall thought there might be a market for high-quality programs based on those books. She was able to convince executives at Showtime, then a nascent cable network, to invest in this idea. The result was *Faerie Tale Theatre*, featuring hour-long adaptations of fairy tales and children's stories, starring top-name actors and actresses. From September 1982 to November 1987, there were

many noteworthy performances: Jennifer Beals as **Cinderella**, Joan Collins as **Hansel and Gretel**'s stepmother, Carrie Fisher as Thumbelina, Mick Jagger as an emperor, James Earl Jones as a genie, Elizabeth McGovern as **Snow White**, Liza Minnelli as a **princess**, Tatum O'Neal as Goldilocks, Bernadette Peters as **Sleeping Beauty**, Christopher Reeve as a **prince**, Paul Reubens (aka Pee Wee Herman) as Pinocchio, Lee Remick as the Snow Queen, Susan Sarandon and Klaus Kinski as **Beauty and the Beast**, Harry Dean Stanton as Rip Van Winkle, Mary Steenburgen as **Little Red Riding Hood**, Robin Williams as the Frog Prince (see **Frog King**), and more. Duvall was also able to attract many top film-makers—such as Tim Burton, Francis Ford Coppola, Eric Idle, Ivan Passer, and Roger Vadim—to direct some of these programs.

Due to this success, Duvall was able to produce another series for Showtime, *Shelley Duvall's Tall Tales and Legends* (1985–86), based on folkloric characters. When *Faerie Tale Theatre* was sold into syndication for nearly $5 million in 1987, Duvall founded Think Entertainment, one of the first companies to develop and produce programs exclusively for cable networks, such as the Disney Channel, Home Box Office, Lifetime, Showtime, and Turner Network Television. One such series was *Shelly Duvall's Bedtime Stories* (1991–96), which presented animated versions of fairy-tale-like stories, such as *The Christmas Witch* and *The Little Rabbit Who Wanted Red Wings*. As both an actress and a producer, Duvall continues to find new ways to bring fairy tales to wider audiences. *See also* Animation; Film and Video.

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James I. Deutsch

Dvořák, Antonín (1841–1904)

A composer from what is now the Czech Republic, Antonín Dvořák composed a number of works influenced not only by Bohemian folk **music** but also by Slavic folktales. Dvořák was born near Prague in what was then the Austrian Empire and studied music from the age of six, eventually developing skills in the violin and the viola. His musical career took him to England and the United States, where he lived for several years, serving as director of the National Conservatory of Music in New York. Dvořák ultimately returned to his native Bohemia, serving as a conservatory director in Prague from 1901 to 1904.

Dvořák, a major figure of the Czech Romantic Movement, drew heavily on Bohemian **folklore** in his compositions. He earliest works based on folktale material were *Sirotek* and *Rozmarýna*, both from 1871 and based on poems by Karel Jaromír Erben that drew on folktale material from Czech history. Dvořák would return to Erben's folktale **adaptation**s in 1896 and 1897 with five symphonic poems, *Polednice* (*The Noon Witch*), *Zlatý kolovrat* (*The Golden Spinning Wheel*), *Houloubek* (*The Wild Dove*), *Píseň bohatýrská* (*A Hero's Song*), and *Vodník* (*The Water Goblin*), all of which drew upon Erben's *Kytice z povřstí národních* (*A Bouquet of National Legends*) published in 1853. Dvořák also worked exten-sively with the work of author Božena Nřmcová, adapting her work into his **opera**s *Čert a Káča* (*The Devil and Kate*, 1899) and *Rusalka* (1901). Both of these works have librettos in

Czech, the first by Adolf Wenig and the second by Jaroslav Kvapil, and are based on Nřmcová's work with folktales, with *Rusalka* also drawing further on the work of Erben. These operas also show the influence of Richard Wagner on Dvořák, primarily in the selection of subject matter from the folkloric tradition in a Romantic-nationalist manner.

One interesting thing about Dvořák's works on folktale material is that he did not limit it to Czech subject matter but worked with the folklore of other cultures as well. *Čtyři písnř na slova srbské lidové poezie* (*Four Songs on Serbian Folk Poems*), which was initially performed in1872, showed some of Dvořák's affinity for Slavic material. This fondness was fully realized in the opera *Vanda* of 1875. Based on a Polish **legend** about a pagan **princess** who committed suicide because she had to marry a Christian German knight, *Vanda* is frequently interpreted as a metaphor for the Czech struggle against Austrian imperial domination. Dvořák's last major work drawing on folklore from elsewhere is his Ninth Symphony (1893), frequently referred to as the New World Symphony, due to its composition in the United States. While there is no clear consensus on Dvořák's influences in composition, many have cited Native American and African American music as heavily influencing Dvořák.

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B. Grantham Aldred

Dwarf, Dwarves

Dwarfs (or dwarves) commonly appear in folktales and fairy tales from northern Europe but are best known from Norse mythology, notably from the *Prose Edda* (c. 1220), a compilation of **myth**s, **folklore**, and poetic forms by antiquarian Snorri Sturluson. Dwarfs are great craftsmen, and forged such major treasures as the mead of poetry, Odin's spear, the golden **hair** of Sif (wife of the god Thor), and especially Thor's hammer, which defended the realm of the gods from the chaos threatened by the frost giants. Dwarfs were also repositories of wisdom and masters of runes and magic songs. Short in stature, they lived in underground tunnels or within rocks and hence, like other dwellers underground, were thought to turn to stone if touched by sunlight. Subterranean habits are attributed to them in all Germanic cultures.

In folktale collections and retellings from the seventeenth to nineteenth centuries, dwarfs are mostly creatures of dubious purpose (as in "Rumpelstiltskin") or quite evil (Marie-Catherine d'**Aulnoy**'s "Le nain jaune" ["The Yellow Dwarf"]). The unfriendly dwarf in Jacob and Wilhelm **Grimm**'s "Schneeweißchen und Rosenrot" ("Snow White and Rose Red") fulfills a stereotype: he is long-bearded, bad-tempered, obsessed with wealth, lives under a rock, and a malevolent magic worker. However, in perhaps the best-known dwarf story, "**Snow White** and the Seven Dwarfs," the dwarfs are entirely benevolent.

Probably because of their chthonic associations, dwarfs are linked with the elements: in Norse mythology, four dwarfs, named North, East, South, and West, hold up the corners of the sky; in the Swiss tale, "The Dwarf in Search of Lodging," the dwarf apparently causes a flood and then prevents it from harming an old couple who had earlier given him **food** and shelter; and the dwarfs in Hallmark's made-for-**television** movie *Snow White: The Fairest of Them All* (directed by Caroline Thompson, 2001) are named for the days of the week and control the weather.

Modern **fantasy** literature (including role-playing games) follows J. R. R. **Tolkien**'s *The Hobbit* (1937) and *The Lord of the Rings* (1954–55) in depicting Norse-derived dwarfs (plural *dwarves* in Tolkien) as long-lived, bearded, often xenophobic, surly (especially in the proximity of traditional enemies such as **elves**, trolls, goblins, and orcs), and greedy for treasure. Their characteristic fighting weapon is a battle-axe (a common weapon in medieval Scandinavia). Tolkien was able to build on these limiting traits to depict character development of dwarf heroes into trustworthy and heroic members of a questing company.

Tolkien's propensity to define characters by race and class stereotypes has been parodied by Terry **Pratchett**'s depiction of dwarfs in his Discworld novels, most extensively in *The Fifth Elephant* (1999) and *Thud!* (2005). Pratchett follows Tolkien in identifying different dwarf clans, but his principal distinction is between those who remain in their underground homelands and those who migrate to the city, where they work as artificers but also spend a lot of time in dwarf bars singing nostalgic songs about gold and home. Further, picking up on an allusion in Tolkien to the indistinguishability of female dwarfs from male, Pratchett introduces the engaging character of Cheery Littlebottom, who outrages traditionalists by experimenting with **gender**-specific body appearance.

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John Stephens

E

Eckert, Horst. *See* Janosch

Editing, Editors

The first task in preparing a collection of tales for publication is the selection of content, and in some instances this can be daunting. For example, Richard Francis **Burton**'s edition of the ***Arabian Nights*** (1885–88) fills sixteen large volumes, whereas any version of this work intended for popular consumption would contain only a small portion of this material. Further, in creating readable texts, editors may feel compelled to standardize dialects and to bring grammar, spelling, and punctuation to literary norms. However, scholars intending to provide authentic texts for linguistic or folkloric study will leave the texts in the form delivered by their **informant**s, possibly providing supplementary explanations of unfamiliar words and situations.

Restricted by censors, marketplace pressure, or both, publishers traditionally avoid words or descriptions deemed to be obscene, presenting editors with a dilemma when confronted by such expressions or episodes in the original texts. Many editors deem it their duty to replace objectionable words with euphemisms and to rewrite potentially offensive passages. "We have carefully removed every expression inappropriate for children," reassure Jacob and Wilhelm **Grimm**, in the foreword to the second edition of their ***Kinder-und Hausmärchen*** (*Children's and Household Tales*, 1812–15).

Finally, editors often assert the freedom to retell folktales to "improve" their aesthetic qualities, as successfully done—for example—in Italo **Calvino**'s *Fiabe italiane* (*Italian Folktales*, 1956), or to bring them into social conformity with a particular ethical or political view. ***See also*** Authenticity; Collecting, Collectors; Translation.

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D. L. Ashliman

Egyptian Tales

Despite nearly two centuries of intensive research on ancient Egyptian religion, art, and literature, the orally communicated **folktale** remains shrouded in mystery. This uncertainty can be attributed to three factors: (1) Nearly all documents that have reached us from antiquity were produced by learned scribes and professional priests who, like their modern counterparts, seem to have disdained vernacular and informal oral **storytelling** and wrote in styles steeped in allegoric ambiguities. Moreover, most recorded narrative texts are fragmentary or incomplete. (2) As folktales, the relatively limited number of stories currently thought of as Egyptian received scant attention. Egyptologists did not use the perspectives or research methods known to **folklore** scholars, while students of the folktale dealt with only a few select ancient texts within the confines of preconceived European "theories." One such theory accorded the ability to create a **märchen** (fairy tale) for certain racial groups that excluded Egyptians. (3) There is an absence of folktale collections from modern times. Only a few collections, undertaken by European linguists, dealt with Egypt and neighboring lands that were within the cultural domain of ancient Egypt. Thus, the possible links between ancient texts and modern folktales has remained unexplored. (Note that this entry refers to **motif**s and **tale type**s developed by Hasan El-Shamy in *Folk Traditions of the Arab World* and *Types of the Folktale in the Arab World*. The sign § indicates a new motif or tale type. The sign ‡ indicates a newer motif or tale type developed after the publication of *Folk Traditions*.)

The existence of the folktale in ancient Egypt can only be inferred. Some tantalizing hints allude to social situations in which the oral folktale seems to have been present on the Egyptian scene, but no details were provided. One of these appears in "King Khufu and the Magicians" (Fourth Dynasty), wherein the story speaks of deities disguised as wandering musicians, who must have also sung hymns and praise songs (Motif K1817.3.2§, ‡Disguise as wandering musician [singer, bard, etc.]). This text also refers to "the telling of marvels known only to people of other times, but of which the truth cannot be guaranteed," thus indicating awareness of the narrative categories that are taken seriously and of those that are not. In addition, some drawings indicate the existence of ordinary **animal tale**s, but no accompanying texts were provided.

The ancient repertoire that survived reveals that virtually all of the texts belonged to the category of narratives that were taken seriously. These represented the realms (or genres) of belief (**myth**s/sacred accounts, religious **legend**s) and the factual (historical legends, personal experiences or **memorate**s, and business reports). Notably, the **epic** was not one of the forms in which Egyptians recorded their beliefs or history. Even the "Tale of Two **Brothers**" (ATU 318, The Faithless Wife), whose publication in 1852 established the link between ancient Egyptian narratives and folktales (*contes populaires*)—a genre not previously encountered in Egyptian records—may prove to have been a folk "myth." Some recent studies identify the main characters in the narrative, Anubis and Batu (also known as Anpu and Bata), as two local deities rather than ordinary humans.

The oldest tale, entitled "King Khufu and the Magicians," seems to have been recorded during the Twelfth Dynasty (2000–1785 BCE). It is based on Motif P470.0.1§, ‡Tale-teller needed (required)—so as to tell story (to sleepless ruler). The text links serially several independent stories and may be seen as a prototype of the **frame narrative** made famous by the *Arabian Nights*. The frame story corresponds to tale type 1920E1§, Contest: Strangest (Most Bizarre) Story Awarded Prize, a recurring theme in modern times. Constituent

narratives correspond to tale types ATU 1359, Husband Outwits Adulteress and Lover; and 930E§, ‡Prophecy: Unborn Child (Infant) Predestined to Replace King. Another story includes the earliest occurrence of Motif D1551 (Waters magically divide and close) as a magical feat performed for a compassionate pharaoh.

One of the late—that is, recent—narratives of Egyptian antiquity harkens back to the Twenty-Sixth Dynasty (570–526 BCE). It tells of how a slave girl married Pharaoh Amasis as a result of a golden "slipper test" (Motif H36.1). The story, given as a historical fact, may be seen as the **urform** of ATU 510, Cinderella and Peau d'Âne. Another story of the late period, though depicting scenes from much older dynasties, is the tale of Rhampsinitus, the treasury master thief (ATU 950), reported by Herodotus the Greek historian (c. 484–425 BCE). Although this tale was acquired from Greek-Egyptian sources, it is probably the first ancient text collected from **oral tradition** wherein a travel guide acted as **informant**.

On the basis of evidence found in modern oral folk traditions in Egypt and surrounding nations, including sub-Saharan Africa, numerous tales may be viewed as deriving from ancient sacred/religious accounts (myths). In the myth of Isis and Osiris, we find components that may have provided the foundations for current folktales. These include types 758C§, Origin of Sibling Rivalry: conflict between siblings of the same sex began when one was favored over the other; and 932A§, The Sister Who Desires a Son Sired by Her Brother Achieves Her Goal: The Unsuspecting Brother (Motif K1843.5§, Sister masks as her brother's wife and sleeps with him). In the ancient context, the persona involved are the twin deities Osiris-Isis and Seth-Nephthys; in the Semitic religious context, the twins are Cain and his twin sister, and Able and his twin sister; while in Arab historical legends, the characters are the heroes Luqmân and Abu-Zaid, each deceived by his own sister. Likewise, the adventures of Isis in Byblos to secure her murdered husband's corpse have been shown to be related to the modern tales designated as type 591A§, The Thieving Starling; and AT 1442*, Stupid Queen's Unsuccessful Imitation of Magic. (She kills [burns] her own child).

Another ancient myth dating back to the New Kingdom (the Eighteenth, Nineteenth, and Twentieth dynasties, 1554–1085 BCE) describes aspects of the struggle between the deities Horus and Seth, under the title "The Blinding of Truth by Falsehood." This ancient account was shown to be the oldest form of the widespread modern tradition designated as ATU 613, The Two Travelers (Truth and Falsehood), and ATU 980*, The Painter and the Architect. In addition, current **trickster**s, such as Goha, and many of their deceitful deeds have been shown to duplicate episodes from these ancient struggles.

If the relationship between an ancient text and its modern counterpart appears evident in most of these cases, there are several instances where such ties may be assumed to exist or may be attributed to archetypal patterns of thought (as in **polygenesis**). For example, "The Prince and the Sphinx" describes how a dream led Thutmose IV, when still a young prince, to undertake the first act of restoring the neglected sacred relic, and how he consequently was rewarded with Egypt's throne. This very theme occurs daily in modern Egypt, where deceased "saints" come to their followers in visions and demand that a shrine be erected or properly maintained. Comparable to AT 506** (The Grateful Saint), this Egyptian pattern is also designated in *Types of the Folktale in the Arab World* as 760B§, ‡Restless Soul: Deceased cannot rest because of worldly concerns; his soul contacts the living to make wishes known.

These and other links between ancient Egyptian texts and modern folktales deserve further investigation by scholars. With new theoretical perspectives, modern folktale

collections, and research tools such as motif and tale-type indexes representing the Arab world, scholars are poised to undertake the objective study of ancient Egypt's narrative traditions as folktales.

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Hasan El-Shamy

Eichendorff, Joseph Freiherr von (1788–1857)

A leading exponent of German Romanticism, Josepeh Freiherr von Eichendorff wrote **poetry** and **literary fairy tale**s that drew upon **motif**s and figures from German **folklore**. He was born into the impoverished Prussian aristocracy near Ratibor in Upper Silesia. He studied philosophy and law at the universities of Halle and Heidelberg, where he made the acquaintance of Achim von Arnim and Clemens **Brentano**. Literature provided a creative outlet and supplemented his income from the poorly paid civil-service jobs he held until his retirement in 1844.

Eichendorff is best known for lyrical poems resembling folk songs. Many of his poems were inspired by *Des Knaben Wunderhorn* (*The Boy's Magic Horn,* 1805–08), the collection of German folk songs edited by Arnim and Brentano. Reworking the Grimm **legend** and Brentano folk song of the "Loreley," whose beauty was said to cause sailors to drown in the Rhine, Eichendorff's poem "Waldgespräch" ("Forest Conversation") transported the legendary seductress to the quintessential Romantic location, the forest. His prose works often contained poetry, and Robert Schumann and Richard Strauss set several of his best-loved poems to **music**.

Eichendorff's most important **novella**s, *Das Marmorbild* (*The Marble Statue,* 1819) and *Aus dem Leben eines Taugenichts* (*Memoirs of a Good-For-Nothing*, 1826), both draw upon and subvert the conventions of the folktale and literary fairy tale. *The Marble Statue* relates the journey of Florio, the comic type of reluctant suitor who repeatedly fails to recognize his true love, Bianca. Whereas the obstacle to happiness in the folktale is external and often takes the form of a villain, prohibition, or curse, in *The Marble Statue*, the obstacle to the union of the lovers stems from the hero's unconscious fantasies and misguided ideals, which cause him to fall in love with a statue of the goddess Venus. The happy ending also distinguishes *The Marble Statue* from the literary fairy tales of Romantic authors such as E. T. A. **Hoffmann** and Ludwig **Tieck**, whose protagonists' stories end in despair or madness. In contrast to Hoffmann's tales in particular, Eichendorff's are more realistic and lighthearted.

Memoirs of a Good-For-Nothing most closely approximates a folktale, with the salient motif of the unpromising hero (Motif L100). Denounced by his **father** as a good-for-nothing and expelled from home, the lazy younger son of a miller goes out into the world to make

his fortune. Although recreating the fairy-tale world and consistent in style with comic folktales such as **Grimm**s' "Hans im Glück" ("Lucky Hans," 1819), the first-person narration in *Memoirs of a Good-For-Nothing* clearly sets it apart from the narrative conventions of the folktale. Critics have seen the Romantic protest against bourgeois capitalism in the hero, a carefree artist and vagabond who refuses to adapt to social norms. ***See also*** German Tales.

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Mary Beth Stein

Einfache Formen. *See* Simple Forms

Ekman, Fam (1946–)

A Norwegian author-illustrator born in Sweden, Fam Ekman has used fairy tales innovatively in sophisticated, postmodern picture books that challenge conventional views of the genre. Her intertextual play with fairy tales includes unusual, humorous allusions as well as highly original retellings. *Rödhatten og Ulven* (*Red Hat and the Wolf*, 1985) is a playful version of "Little Red Cap" that reverses the **gender** of the main characters, opposing a naive little country boy and a seductive urban she-wolf in a red dress. It shows that girls are not the only ones at risk from **wolves**, which come in both sexes, thus counterbalancing certain feminist revisions that fall into new gender stereotypes. This retelling is enhanced by elegant, sequential frames which offer comedic scene-to-scene transitions. Ekman's unconventional fairy-tale characters are a blend of expressionism and **cartoons**.

A very homely **Little Red Riding Hood** appears unexpectedly in *Lommetørkleet* (*The Handkerchief*, 1999), adding a touch of color to almost monochromatic pages. In this whimsical story of a self-centered **cat** that abandons his owner, taking her handkerchief with him, Little Red Riding Hood wants to borrow the handkerchief to protect her picnic from the ants in the woods. Ekman's bold composition, distinctive collages, and quirky characters are well illustrated by *Skoen* (*Shoe*, 2001), a whimsical reworking of the **Cinderella** story, in which the fairy-tale character and her prince, a cleaning lady and an old bachelor respectively, are reunited in their golden years. ***See also*** Cross-Dressing; Postmodernism.

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Sandra L. Beckett

El Dorado

The lore of El Dorado, "The Gilded One," enters history in the early 1500s, when rumors of a city of treasures began luring explorers into the vast interior of South America. Interest centered on the middle reach of the Amazon River, but there were expeditions to other areas as well, including Paraguay and the Guiana region. Gold objects from Peru, traded widely, seemed to confirm the reports of an as-yet-undiscovered realm, ripe for plunder.

The term "El Dorado" itself may be understood as referring to a native ruler covered in gold. The missionary-historian Pedro Simón's *Noticias historiales* (1617), notice 3, ch. 1,

gives a full version of the **legend**. In former times, it is related, the Muisca, or Chibcha, of central Colombia observed a ritual of sacrifice in which gold and jewels were thrown into a sacred lake. Then a chieftain, his body coated with gold dust, rode out in a splendid canoe and was bathed in the waters until all of the gold had been washed away.

As an emblem of the fabulous—a beacon for either the foolhardy or the enterprising—El Dorado found a place in literature (for example, John Milton's *Paradise Lost,* book 11, l. 411; Voltaire's *Candide,* chs. 18–19; Edgar Allan Poe's "El Dorado"; and Willa Cather's *El Dorado: A Kansas Recessional*) and became the name of at least thirteen towns in Colombia, Brazil, Texas, Kansas, and elsewhere.

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John Bierhorst

Elf, Elves

Elves are a variety of supernatural beings well known in both the British Isles and the Nordic countries from which they appear to have originated in the early **Middle Ages**. Commonly (if mistakenly) associated with **fairies** and often connected with various physical afflictions in later medieval and renaissance Britain, the original *álfar* (singular *álfr*; cf. *ælf* in Old English; and *alp* in Old High German) appear to have been regarded in Old Nordic belief

"The Barn Elves," illustrated by S. E. Wallter, in *Queer Folk: Seven Stories* by E. H. Knatchbull-Hugessen (London: Macmillan and Co., 1874), p. 267. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

as near equals to the gods and giants, rather than nature spirits. Indeed, it has been argued that *álfar* was another name for certain fertility gods (Freyr, Freyja, and Njörðr) who were essentially worshiped in Sweden. (Indications in J. R. R. **Tolkien**'s *Silmarillion* [1977] suggest that he saw the same connections when creating the elves that form the core of his mythology.) One early Icelandic poet even talks of Swedish people holding elf sacrifices.

The root of the word *álfr* (elf) appears to come from Indo-European **albh* (cf. the Latin *albus*), meaning "white one," and various early references point to connections between the *álfar* and brightness. However, as time went on, the image of the original *álfar* began to change, not least through ecclesiastical influences that actively associated them with demons, if not fallen angels. The Icelandic historian Snorri Sturluson apparently had this angelic parallel in mind when he invented the idea of dark and light elves in his *Prose Edda* (c. 1220). (His original sources make no such division.) By the thirteenth century, and probably earlier in England, the *álfar* were beginning to blend with nature spirits that British and Nordic people had always believed inhabited the landscape. In Shakespeare's *A Midsummer Night's Dream* (3.1.134 and 3.3.151) the words "fairy" and "elf" are used interchangeably, and the same applied in Scotland where "elf" was more commonly used for those beings later known as "fairies."

While elves in the British Isles gradually diminished in size, those in the Nordic countries remained similar in appearance to humans, their only distinguishing marks being their good looks or (in Norway) their latterly acquired tails. The names for these beings have also changed. In Norway and Denmark, where they have blended with other supernatural beings such as farm guardians and trolls, they are often known as *troll*, *huldre* (hidden ones), or *underjordiske* (underground dwellers). In Iceland, where they are also called *huldufólk*, their homes tend to be in rocks above ground.

The chief characteristic of these beings in **legend**s and **memorate**s is that they live on the periphery of our world and regularly interact with humans, either by direct cooperation (the sharing of food or livestock, via requests for help with **birth**s) or by luring innocent men or women into illicit relationships. They are also known for stealing children and replacing them with **changeling**s. *See also* Faerie and Fairy Lore; Scandinavian Tales.

Further Readings: Hall, Alaric Timothy Peter. "The Meanings of *Elf* and Elves in Medieval England." Dissertation. University of Glasgow, 2005. http://www.alarichall.org.uk/phd.php; Lindow, John. *Handbook of Norse Mythology*. Santa Barbara, CA: ABC-CLIO, 2001. 109–10.

Terry Gunnell

Enchantress. *See* Sorcerer, Sorceress

Ende, Michael (1929–1995)

One of the most successful German authors in postwar Germany, Michael Ende wrote fantasy and **children's literature** that has been translated into more than forty languages and is read all over the world. The son of the surrealist painter Edgar Ende, he studied theater in Munich, pursued literary studies and the arts, and eventually started writing his own works of poetry and prose. Ende's formative years introduced him to Rudolf Steiner's esoteric understanding of the Brother **Grimm**s' fairy tales and also to Bertolt Brecht's drama theories. Working in many different genres—including drama, **poetry**, and short

fiction—Ende is best known for his work as children's book author and writer of **fantasy** literature in which he attempts to infuse the everyday world with the remedial powers of poetry, **folklore**, and fairy tales.

Ende's earlier work includes two of his many prize-winning children's books, *Jim Knopf und Lukas der Lokomotivführer* (*Jim Button and Lukas the Engine Driver,* 1960), and *Jim Knopf und die Wilde 13* (*Jim Button and the Wild 13*, 1962), both of which relate the story of a black foundling's adventurous encounters with giants, **dragon**s, and pirates. These early novels were followed later by *Momo* (1973), about a little girl who saves her society from a group of gray gentlemen who attempt to steal people's time, and *Die unendliche Geschichte* (*The Neverending Story,* 1979), Ende's best known dual-world tale in which a boy enters a fantastic realm that first exists only in a book but then becomes powered by his own imagination.

Ende's attraction to the Romantic Movement and the Romantic fairy tale remained the foundation of his literary works. The fantastic realms in his tales are not so much an irreversible escape from the everyday world into a utopian counter reality; rather, they represent a state of mind where the infusion of meaningful poetry into a meaningless world becomes possible. Ende uses **motif**s of magic, talking animals, and the cryptic power of language to create new cultural myths for a technocratic society that has lost touch with nature. Reminiscent of his favorite Romantic poet **Novalis**, Ende's self-proclaimed lifelong quest was to find the one magic word that represented the socio-aesthetic founding principle of modern society and culture. To give new impulses to the everyday world, Ende often broke with established literary conventions. His prose and poetry texts usually defy established logics of story patterns, causalities, and rationalization.

One of the recurring characters in Ende's writings is the *Gaukler*, or juggler, an **archetype** that he used most prominently in *Das Gauklermärchen* (*The Circus Clowns' Fairy Tale*, 1982). Invoking the juggler, Ende suggests that his own fantastic literature is not a practical tool that can change the present order of society. Instead of formally reeducating the audience, Ende's works seek to enlighten the mind with a new self-reflexive vision and free play. ***See also*** *The NeverEnding Story.*

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Nicolay Ostrau

English Tales

Fewer **wonder tale**s have been found in England than in neighboring Ireland and Scotland, but the country is rich in other types of traditional narrative, especially local and historical **legend**s and humorous tales. Scholarly collections in recent decades have made many texts easily available. It is no longer possible to complain that England has no folktales.

Folktales in Preindustrial England

In the early and medieval periods, magical and fantastic **motif**s occur abundantly in works whose overall plots do not fit into the Aarne-Thompson folktale typology. Thus, the hero of the Anglo-Saxon **epic** *Beowulf* (c. 700–1000 CE) defends a house against an **ogre**, whom he defeats by tearing his arm off; then he plunges down through a pool to an underwater Otherworld, where he kills the ogre's mother. Many years later, he slays a **dragon**, but at the

cost of his own life. There are similarities to an Irish and Scottish tale, "The Hand and the Child," to the **Bear's Son** subtype of ATU 301 (The Three Stolen Princesses), and to the widespread motifs of underwater worlds and dragon-slaying—but nobody could call *Beowulf* a **folktale**.

Again, there are plenty of marvels and enchantments in the Arthurian tales (often modeled on French sources), which Sir Thomas Malory wove together into *Le Morte d'Arthur* (printed in 1481). Others are found in the late medieval verse romances *Sir Guy of Warwick* and *Sir Bevis of Hampton,* about English legendary heroes, and *Huon of Bordeaux*, a translation from French; the latter is the earliest text to mention Oberon, king of the **fairies**. Walter Map's light-hearted miscellany *De Nugis Curialium* (*Courtiers' Trifles*, c. 1190) includes two **anecdote**s that have features well attested in international **fairy lore**. One tells how Herla, a (nonhistorical) early king of Britain, agreed to visit the underworld realm of a pigmy, where he was lavishly entertained. Upon returning to the human world, Herla found that almost 200 years had passed; those of his retinue who had dismounted had crumbled to dust (Motifs F377 and F378.1). Map's second story tells how Wild Edric, a historical English aristocrat contemporary with William the Conqueror, caught a fairy woman in a forest; she consented to be his wife provided he never taunted her about her origins, but years later he broke this taboo, and she vanished (Motif F302.6). William of Newburgh's *History of the Kings of England* (c. 1198) seriously asserts that, in Yorkshire, a man passing a certain hillock was offered a drink by the fairies feasting inside. He stole their precious cup, escaped pursuit, and gave the cup to King Henry I (1100–33), who in turn gave it to the King of Scotland. This is a perfect early example of the migratory legend ML 6045, Drinking Cup Stolen from the Fairies.

Two anonymous medieval poems entirely devoted to magical **fantasy** are "Sir Orfeo" and "Sir Gawain and the Green Knight," both from the fourteenth century. The former, which claims to be based on a Breton lay (a narrative poem), tells how Queen Heurodys is abducted into a sinister fairy world that is also a world of the dead, and how Orfeo sees her riding among a troupe of hunting fairies, follows them, and wins her back from the otherworld by his music (Motif F322.2). The latter tells how a gigantic Green Knight offers to let Gawain behead him if Gawain in turn allows himself to be beheaded a year later (a motif found also in medieval Irish tales); the bargain is accepted, but the Green Knight picks up his severed head and rides off. Gawain's courage, chastity, and truthfulness are further tested when he reaches the castle of the magically disguised knight and his enchantress wife.

Elizabethan plays provide evidence that some of the standard wonder tales were circulating in England during that period. The humor of George Peele's significantly titled *Old Wives' Tale* (1595) depends upon the audience's recognition of a medley of fragmented fairy-tale plots. These include a **king**'s daughter held captive by an enchanter and rescued by her two **brothers** (also used by John Milton in his masque *Comus*, 1634); a dead man (Motif E341) who helps the man who paid for his funeral to rescue a **princess** but tests him by asking that she be cut in half (ATU 505, The Grateful Dead); and a pair of half-sisters who go to a well in which floating heads ask, "Stroke me smooth and comb my head" (ATU 480, **The Kind and the Unkind Girls**).

In William **Shakespeare**'s *Much Ado About Nothing* (1599), Benedict jokingly quotes the tag, "It is not so, nor 'twas not so, but indeed God forbid it should be so," saying it is from an old tale. To explain this, a scholar in 1821 put on record the story "Mr. Fox," which he had learned from his great-aunt; it is an excellent **cante fable** version of ATU 955, The

Robber Bridegroom. Its popularity in England is confirmed by about a dozen shorter variants found as local legends. Folktale allusions probably also underlie the Fool's words in *King Lear* (1623), "Child Rowland to the dark tower came, / His word was still Fie foh and fum, / I smell the blood of a British man." The couplet is a common tag in tales about the killing of giants, but the first line is mysterious. In 1814, Robert Jamieson claimed that it refers to the story of the two brothers rescuing their sister, but the **ballad** he offered in evidence is no longer accepted as genuine.

Shakespeare had a decisive—some would say, damaging—influence on the way fairies were portrayed in English literature and **art**. When he put them on stage in *A Midsummer Night's Dream* (1595–96), and gave a playful description of Queen Mab in *Romeo and Juliet* (1597), wherein he spoke of them as very small, pretty, harmless creatures. His **Puck** (aka Robin Goodfellow) is still a mocking **trickster**, as in folk tradition, but never dangerous. Although Shakespeare must surely have known folktales, he never borrowed a plot from them.

Complete **märchen** begin to reach print in the seventeenth and eighteenth centuries. A **chapbook** entitled *Jack and the Giants* (c. 1750–60) is the earliest surviving version of the story of "Jack the Giant-Killer," a medley of "stupid ogre" and giant-killing episodes (including ATU 328, The Boy Steals the Ogre's Treasure; and ATU 1088, Eating/Drinking Contest), set in the reign of King Arthur. It was widely known in the eighteenth and nineteenth centuries, as literary allusions prove; some episodes were localized in Cornwall. A lively oral telling, dating from 1909, is given in Ella M. Leather's *The Folklore of Herefordshire* (1912). Equally popular was Jack and the Beanstalk (ATU 328A), but the surviving chapbooks (1807) are poor texts, so the best version is a recreation from childhood memories by the folklorist Joseph **Jacobs** in 1890. In Norfolk, a cycle of local tales about Tom Hickathrift was printed in a chapbook (c. 1660) and is still orally current; the tales describe his huge strength, which terrified every farmer he worked for, and how he fought and killed giants. *The History of Tom Thumb the Little* is a booklet of 1621 by "R. J." (probably Richard Johnson, 1573–1659?), but there are allusions to the story (ATU 700, **Thumbling**) several decades earlier. All of these publications catered to readers who liked down-to-earth stories, with humor and **violence**; none of the more romantic wonder tales were printed.

Native English versions of the latter certainly existed, but before anybody thought of **collecting** and printing them, a flood of foreign ones appeared—first those of Charles **Perrault**, Marie-Catherine d'**Aulnoy**, and Jeanne-Marie **Leprince de Beaumont**; then those of the Brothers **Grimm**; and finally those of Hans Christian **Andersen**. Selections from these were soon translated and printed in chapbooks and other cheap editions, as were a few stories from the *Arabian Nights*; they became thoroughly integrated into English popular culture, where their foreign origins were rapidly forgotten. The native wonder tales lived on, precariously, as oral stories told among working-class people, and sometimes by nursemaids to **children** of middle-class families, but publishers and scholars ignored them until late in the nineteenth century.

Folktale Collectors

Joseph Jacobs, in his *English Fairy Tales* of 1890, opens his introduction defiantly: "Who says that English folk have no fairy tales of their own?" In this book and its successor *More English Fairy Tales* (1894), Jacobs retold eighty-seven stories, from various sources and of

varied types. There are märchen, including "Tom Tit Tot" and "Cap o' Rushes," which are good Suffolk versions of ATU 500, The Name of the Supernatural Helper, and ATU 510B, Peau d'Asne, both printed in an Ipswich newspaper in late 1870s. There is a group of village numskull stories, "The Wise Men of Gotham" (ATU 1213, 1287, and 1291); a few localized tales such as "The Pedlar of Swaffham" (ATU 1645, The Treasure at Home) and a Cornish version of ML 5070, Midwife to the Fairies; and some animal **fable**s, jocular anecdotes, and nursery tales. In his notes, Jacobs apologizes that these "scanty survivals . . . for the present must serve as the best substitute that can be offered for an English Grimm." However, he hoped that others might still be found by regional **folklore** collectors.

There are in fact stories fitting into Aarne-Thompson-Uther's category Tales of Magic (ATU 300–749) that had been published before Jacobs wrote, and it is strange that he apparently did not know them, or did not think them relevant. One example is "Duffy and the Devil" (ATU 500, The Name of the Supernatural Helper), a Cornish tale from Robert Hunt's *Popular Romances of the West of England* (1865). Another, a version of "The Frog Prince" (ATU 440, The **Frog King** or Iron Henry) from Oxfordshire, was printed in the journal *Notes and Queries* on May 15, 1852.

A number of folktales are scattered through collections of regional and county folklore compiled in the late nineteenth and early twentieth centuries. Among them are several good stories from Derbyshire in Sidney O. Addy's *Household Tales with Other Traditional Remains* (1895), such as "The Little Red Hairy Man" (ATU 301, The Three Stolen Princesses) and "The Small-Tooth Dog" (ATU 425C, Beauty and the Beast). Other tales appeared in the journal *Folk-Lore*.

Gypsy travelers had, and still have, a strong tradition of **storytelling**, an art that they practice among themselves, not as a **performance** to entertain outsiders. Being constantly on the move throughout England and the Scottish Lowlands, they escaped the attention of regional folklore collectors. Some of their tales were printed in the specialist *Journal of the Gypsy Lore Society* and others in a collection by Dora Yates, *A Book of Gypsy Folk-Tales* (1948). Even more valuable are the unpublished manuscript notebooks of Thomas William Thompson, compiled in the first two decades of the twentieth century. Thompson recorded many long narratives from gypsy storytellers and gave detailed summaries of others. Some examples were printed by Katharine M. Briggs in her four-volume compilation, *A Dictionary of British Folk-Tales in the English Language* (1970–71), and by Neil Philip in his *English Folktales* (1992). These include "Lousy Jack and his Eleven Brothers" (a blend of ATU 551, Water of Life, and ATU 410, **Sleeping Beauty**); "Sorrow and Love" (ATU 425, The Search for the Lost Husband); "The Frog Sweetheart" (ATU 440); "Snow-White" (ATU 709, **Snow White**); "Doctor Foster" (ATU 955, The Robber Bridegroom); and "Mossycoat" (ATU 510B, Peau d'Asne). In Cumberland in 1914, a gypsy told Thompson "The Little Red Hairy Man" (ATU 301) in a version almost identical to the one Addy had found in Derbyshire twenty years earlier.

Contexts for Storytelling

One reason that the records are so scattered and scanty is that England did not have any tradition of formal gatherings for public storytelling and singing such as were common in Ireland and the Scottish Highlands. Only in Cornwall were there semiprofessional storytellers, namely the wandering droll-tellers of the early nineteenth century—men who

tramped from one farm to the next and were welcomed for their music and tales. Some of their stories were related by Robert Hunt in his *Popular Romances of the West of England* (1865), though he chose to "improve" their style. Others were recounted rather more reliably by William Bottrell in *Traditions and Hearthside Stories of West Cornwall* (3 vols., 1870–80). Giant-killing was a common topic, though in Cornwall the hero's name was usually Tom, not Jack. Their narratives had many colorful details. For example, "The Droll of Lutey and the **Mermaid**" in Bottrell's collection, which was the favorite story of a blind storyteller called Uncle Anthony James, is a distant variant of ML 4080, The Seal Woman, told at considerable length. Similarly, Bottrell had often heard the story of "Tom the Giant-Killer" told by "an aged tinker of Lelant" who could spread the tale over three or four winter evenings; this storyteller would go into minute detail, and indulge in glowing descriptions of the treasures in the giant's castle, though he would carefully leave the traditional dialogue unchanged.

Passing references can be found to more casual storytelling situations. One writer in the 1830s describes how **men**, **women**, and children in the Yorkshire and Lancashire dales would gather in one house for a knitting session after the day's work was over, and as they knitted they would enjoy telling "all the old stories and traditions of the dale." He unfortunately does not say what these were. Henry Mayhew in *London Labour and the London Poor* (1861) gives a short, vigorous rendering of a version of ATU 1525, The Master **Thief**, here entitled "Clever Jack," which was told to him by an intelligent-looking sixteen-year-old boy in a London workhouse. The boy said the inmates would sometimes tell stories among themselves—romantic tales, **bawdy tale**s, and tales about "some big thief who was very clever at stealing." He added that they would always call the hero Jack.

By far the most commonly mentioned situation for storytelling was the domestic one, with older women as the narrators and children as the audience. Particularly significant in this connection is the role of the working-class nanny or nursemaid in a middle-class household; she would pass on the beliefs and stories of **oral tradition** to youngsters, some of whom in later life became writers themselves and put them on record. Charles **Dickens** is an outstanding example. In his essay "Nurse's Stories" in *The Uncommercial Traveller* (1860) and again in his Christmas story "The Holly Tree," he describes with comic gusto the sinister tales with which his nurse Mary Weller used to terrify him. They all involved crime and horror: an innkeeper who would cut a guest's throat as he slept, drop the body through a trapdoor, and bake it into pies; a murderous burglar who was identified by a clever servant girl who killed him with a red-hot poker; and so forth. They were said to be true, and some seem to have been brief, not unlike the genre we would now call contemporary legends or **urban legend**s. But the two longer ones that Dickens relates in full have much repetition of incident and of formulaic phrases, as in märchen narration. "Chips" is about a ship's carpenter who owes his skill to a pact with a demonic rat but fears that the rat will take him in the end; and so it does, since poor Chips, unlike other folktale heroes who have dealings with the **devil**, cannot escape the consequences. The stages of the tale are marked by a repeated rhyme. The superbly gruesome "Captain Murderer" is, as Dickens puts it, "an offshoot of the **Bluebeard** family," in which a bridegroom kills and eats a succession of young brides; it can also be seen as a rationalized version of ATU 311, Rescue by the Sister, but one in which the storyteller has rejected a happy ending. As Mary Weller tells it, both **sisters** die, but at least the second one ensures that the villain is spectacularly punished.

Doubtful Cases

No doubt there have always been some storytellers who changed traditional narratives to suit their personal tastes, and others whose tales do not fit into recognizable categories and patterns. Unless the folklorist who collects such nonstandard stories is known to be scrupulously accurate, doubts can arise over their **authenticity** as folklore. One group of tales presenting problems of this kind are the twelve "Legends of the Lincolnshire Cars" published by Marie Clothilde Balfour in *Folk-Lore* (1891)—"Cars" being a word for drained areas of fens. One story, "Tattercoats," is a poor variation on the **Cinderella** theme, but the rest are unlike any traditional tales in England or elsewhere. Some give hints of mythical themes and rural paganism; others have weird, ghoulish motifs. Although Balfour took them down in note form from **informant**s whom she names, the expanded versions she printed are in a thick dialect that later scholars have criticized as linguistically inaccurate. There is some suspicion that she tampered with the contents as well as the language, but Jacobs and Briggs accept them as authentic.

The work of Ruth Tongue is even more controversial, though it was accepted as authentic by Briggs, who included a lot of Tongue's material in her *Dictionary of British Folk-Tales in the English Language*. A retired teacher and theatrical producer, Tongue became known in Somerset in the 1960s as a lively performer of folktales and folksongs that she said she had learned there some fifty years earlier as a child. However, there is good reason to suspect that her sources were not always the pure oral traditions she claimed, and that her material was much embellished and recreated in her own personal style. Like Balfour, she relied heavily on quaint dialect. But unlike Balfour, her tone is sweet, not sinister, and her endings are invariably happy. Her stories are usually local legends and anecdotes, often featuring fairies and other supernatural beings and motifs, but not fully developed wonder tales.

Local and Migratory Legends

Local legends are far more abundant than märchen in English tradition; the 900 pages of Jennifer Westwood and Jacqueline Simpson's *The Lore of the Land* (2005) give a representative selection. In practice, the distinction between the two genres is not watertight. Sometimes a fairy-tale plot is attached, quite unchanged, to a particular locality. In "Duffy and the Devil," the Cornish version of ATU 500, the scene where a demon helper is overheard boasting of his unguessable name is set in the *fougou* (artificial cave) at Boleigh. More often, it is only the core motif of a märchen that is matched by a legend. For instance, many places have a local story about a man who kills a dragon, sometimes in straight combat but generally through some cunning device, but (unlike ATU 300, The Dragon-Slayer) none features a rescued princess, and only one example, in Jersey, has the impostor and the dragon-tongue proof.

Certain shorter narratives that have been given ATU numbers are commonly told in England as localized legends about specified persons and places and are often grouped in cycles. The fool **joke**s (ATU 1200–1349) told against the people of various villages are one example. Others are the cycles of anecdotes telling how some locally famous wizard, such as Jack o' Kent in Herefordshire or Tommy Lindrum in Lincolnshire, made a pact with the devil, used him as a servant, made a fool of him, and cheated him in the end (ATU 756b, 1030–59*). The tale of how the devil built a bridge for the price of a soul but got only a dog or **cat** as his pay (ATU 1191) is found at Kentchurch in Herefordshire, Tarr Steps in

Somerset, and Kirby Lonsdale in Westmorland. Cockerham in Lancashire has the story of a man who rashly summons the devil and gets rid of him by giving him an impossible task, weaving ropes of sand (ATU 1174). The very similar migratory legend ML 3020, Inexperienced Use of the Black Book (Sorcerer's Apprentice) is also found in Lancashire, told of schoolboys and their teacher at Bury; there, the impossible task is to count the letters in the church Bible.

The **tale type**s classified as "novelle" (see **Novella**) or "romantic tales," where the events are astonishing but not supernatural, are well represented among English local legends. Those recorded here, often in several different places, include ATU 736A, The Ring of Polycrates; ATU 939A, Killing the Returned Soldier; ATU 955, The Robber Bridegroom; ATU 956B, The Clever Maiden Alone at Home Kills the Robbers; ATU 960A, The Cranes of Ibycus; ATU 974, The Homecoming Husband (ML 8005, The Return of the Warrior); ATU 990, The Seemingly Dead Revives; and ATU 1645, The Treasure at Home.

Migratory legends—those that recur in many different places—are very common in England. Most of the types classified in *The Migratory Legends* (1958) by Reidar Thoralf Christensen on the basis of Norwegian material can be found here. Those relating to the devil include ML 3015, The Cardplayers and the Devil; and ML 3025, Carried by the Devil or by Evil Spirits. The latter is told in Northumberland of the medieval philosopher and alleged wizard Michael Scot, and in Wiltshire of St. Aldhelm, first Abbot of Malmesbury. ML 3070, The Devil and the Dancers, is used as an **etiologic tale** to account for certain groups of standing stones, in the form typified by the German medieval tale of the "Dancers of Kolbeck." The fullest English version is from Stanton Drew (Somerset), where it is said that Satan was a fiddler for a Sabbath-breaking wedding party, causing them to dance wildly and then turn to stone.

ML 3055, The Witch That Was Hurt, is extremely common. English versions tell how the **witch**, in the form of a hare, constantly eludes pursuit, until one day she is hurt on the hind leg just as she is taking refuge in her cottage; a corresponding wound on her human body gives away her secret. Legends found here that describe the interaction of fairies and humans include ML 5070, Midwife to the Fairies; ML 5080, **Food** from the Fairies; ML 5085, The **Changeling**; and ML 6045, Drinking Cup Stolen from the Fairies. There are several relating to house fairies—ML 6035, Fairies Assist a Farmer in His Work; 7010, The House-Fairy's Revenge for Being Teased; 7015, The New Suit; and 7020, Vain Attempt to Escape from the House-Fairy.

Other widespread stories explain landscape features as due to the actions of a giant or of the devil; for instance, that he set out to bury a town but was tricked into dropping his shovelful of earth elsewhere, or that he flung a large rock that missed its target, or dropped one through stupidity. All such stories are in the category ML 5020. Another type found again and again is ML 7060, Disputed Site for a Church. All such tales are intimately linked to topography and sometimes also to the supposed origin of place-names. Several places have versions of The Sleeping Warriors (also known as The King Under the Mountain), with King Arthur as the hero who will one day awaken; Christensen did not include this in his list, but Briggs provisionally numbered it ML 8009*. Tales of buried treasure (ML 8010) are abundant too, with well-known international motifs such as the supernatural animal treasure-guardian, the supernatural phenomena that scare away the treasure-seekers, and the ritual conditions (especially a rule of silence) that when broken cause the treasure to be lost at the last moment. Several of the same motifs occur in the equally common legends about

church bells sunk in rivers, lakes, or the sea (ML 7070). The category for robber tales (ML 8025) is also well represented; one notable recurrent story (not listed by Christensen) is "The Hangman's Stone"—a thief who is carrying home a live sheep he has stolen stops to rest against a certain boulder, but while he sleeps the movements of the sheep cause the rope binding it to twist around the man's neck and choke him.

Among many ghost legends, two well-developed narrative types recur (see **Ghost Story**). One is attached to old houses where a skull is (or was) preserved and displayed; it explains why the person whose skull it is had insisted it be kept there and not buried, and how attempts to remove it caused psychic disturbances and were abandoned. The other type tells how a priest or group of priests confronted a fierce ghost that was terrorizing the locality, weakened it by fearless prayer, and then either shut it in a small box or bottle that was thrown in deep water, or set it some endless, impossible task. A few variants from the southwestern counties add that the ghost has escaped and is returning home, but only by the measure of one cock-stride per year. Clearly, the comparative rarity of märchen in England is balanced by an abundance of other forms of traditional narrative.

Literary Fairy Tales

Many English authors have written **literary fairy tales**, whether for children or for adults. In the Victorian period, they were often regarded as useful tools for teaching moral lessons to the young. John **Ruskin**'s *The King of the Golden River* (1851) and the stories of Mary Louisa **Molesworth** and Juliana Horatia **Ewing** are examples. Ewing's work is enlivened by a good sense of humor. Others used the genre in more personal and less-simplistic ways. These include William Makepeace **Thackeray**'s farcical *The Rose and the Ring* (1855); George **MacDonald**'s fantasies with strong allegorical and spiritual subtexts (*At the Back of the North Wind*, 1871; *The Princess and the Goblin*, 1872; and *The Princess and Curdie*, 1883); Charles Kingsley's chaotic but intermittently entertaining *The Water Babies* (1863); and Oscar **Wilde**'s elegant, melancholy tales in *The Happy Prince and Other Tales* (1888). From the early twentieth century, one can pick out as particularly successful E. **Nesbit**'s lively blend of fairy tale and adventure story in *Five Children and It* (1902), *The Phoenix and the Carpet* (1904), and *The Story of the Amulet* (1906); and from the 1950s, C. S. **Lewis**'s six books set in the imaginary world of Narnia, full of magical adventures and quests, with strong religious themes. Less well known, but far more powerful, is his adult version of the **Cupid and Psyche** story, *Till We Have Faces: A Myth Retold* (1956); it is narrated from the viewpoint of Psyche's ugly older sister, whose intensely possessive love for the girl is in fact an obstacle that both must painfully overcome before they can find salvation and joy in the divine love offered to them.

In recent decades, several writers of literary fairy tales have taken ultrafamiliar stories (for example, "Bluebeard," "Sleeping Beauty," and "**Little Red Riding Hood**") and rewritten them to convey feminist messages or to convey their possible sinister and/or erotic implications while preserving the atmosphere of magic and marvel. Important examples include Angela **Carter**'s *The Bloody Chamber and Other Stories* (1979); Tanith **Lee**'s *Red as Blood: Or Tales from the Sisters Grimmer* (1983); and Marina **Warner**'s *The Mermaids in the Basement* (1993). This approach is naturally linked to the numerous critiques produced by scholars since the 1970s on the **gender** stereotyping and patriarchal assumptions underlying traditional tales.

Fantasies based on fairy lore have flourished over the last fifty years. An early writer in this vein was Sylvia Townsend Warner, whose *Kingdoms of Elfin* (1977) described fairies as an elegant, sophisticated race, but coldhearted and cruel; her inspiration came from Irish and Scottish folk beliefs rather than märchen. Susanna **Clarke**'s *Jonathan Strange & Mr Norrell* (2004) presents a similar but even more sinister picture of the fairy world.

More popular are large-scale adventure fantasies set in complex imaginary worlds, appealing to older children and adults alike. Though the genre can trace some of its roots back to American "sword-and-sorcery" writing of the 1930s and 1940s (itself an offshoot of science fiction), the major influence has been that of J. R. R. **Tolkien**. His children's story *The Hobbit* (1937) is a fairly lighthearted quest story, but the three-volume *Lord of the Rings* (1954–55) is a darker study of good and evil and the proper use of power, written in a consciously archaic "high" style and full of motifs drawn from **epic**s and **myth**s. Despite its conventional happy ending, it has deeply melancholy undertones.

Other fine **novel**s in this genre include those of Alan **Garner**, who successfully blends the landscape and legends of his own home district with magical adventures (*The Weirdstone of Brisingamen,* 1960; *The Moon of Gomrath,* 1963; and *Elidor,* 1965); and the Earthsea quartet of Ursula **Le Guin** (*A Wizard of Earthsea,* 1968; *The Tombs of Atuan,* 1971; *The Farthest Shore,* 1972; and *Tehanu,* 1990). Also notable are the comic fantasies of Terry **Pratchett**'s ongoing Discworld series, which constantly borrow, adapt, parody, or allude to items of myth, fairy tale, and folklore. *Witches Abroad* (1991) pits three good witches against one ruthless one who controls people by locking them into the stereotypes of such fairy tales as "Cinderella," "The Frog King," and "Little Red Riding Hood"; *Lords and Ladies* (1992) reworks the plot of *A Midsummer Night's Dream*; *Hogfather* (1996) revolves around popular notions about Father Christmas and tooth fairies. Pratchett celebrates "narrativium," the power of a good story to get itself told again and again, to mold our imaginations, and to be acted out in real life. And the best stories begin and end as mythic, fairy-tale patterns.

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Jacqueline Simpson

Epic

Epic can be described as an oral or literary genre that powerfully memorializes a story of central significance and interest to a particular cultural group's identity, and that usually contains some amalgam of other genres (such as **fairy tale**, **folktale**, **saga**, charm, encomium, lament, prayer, **proverb**, catalogue, etc.). The term "epic" ultimately derives from Greek *epea* ("story"; sing. *epos* "utterance"), which in Homeric poetry designates a

traditional heroic tale of the sort Demodocus is urged to sing to the Phaeacians (*Odyssey* 8.91). Epic may emphasize narrative as it characterizes action and central, often significant human, semidivine, or divine heroic figures (depending on the particular constituency). It is consequently often longer than other native genres. Epic may be poetic, though it need not resemble the *Iliad* or *Beowulf*, which follow rigid metrical schemes—"poetry" is not defined in the same way in every culture. An epic may be created orally, as with the South Slavic *Wedding of Mustajbey's Son Bećirbey*, and speak to its audience though the language of a long-standing, shared, **oral tradition** (metonymy). Alternatively, as with the *Aeneid*, the foremost national epic of the Romans, it may be a self-conscious literary work, which artificially and intentionally imitates or plays off its predecessors (the *Iliad*, *Odyssey*, and *Argonautica*). An epic may also lie at any point between an oral traditional and literary creation. Some epics, such as the Finnish ***Kalevala***, a creative literary synthesis of smaller genuine oral traditions, attempt to preserve and access oral tradition through written form.

The range of epic as genre has been greatly increased by the study of living oral epics, such as those from India (for example, the Tulu *Siri Epic),* North Asia (for example, Mongolian and Tibetan epics), and Africa (for example, *Mwindo Epic*). Further, cycles (circulating clusters of traditional stories) of epics, both ancient and modern, have been discovered on every continent, stretching far back in their inherent traditions. Moreover, diverse cultures have been borrowing **motif**s, themes, and story patterns from one another, suggesting that epics evolve to meet changing needs within the bounds of each culture's mores. As with folktales, epics can be seen to follow traditional patterns of presentation in their representation of significant cultural stories. Less helpfully, Western models have sometimes been used to exclude non-Western traditions. In such cases, the definition for "epic" has become prescriptive rather than descriptive. A more circumspect approach recognizes the work done by anthropologists and folklorists, who hear or read the "texts" of a cultural group (*ethnos*) from within as well as outside the given tradition. Only after such readings, in reality, is it possible to effectively compare epics from different cultures.

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Andrew E. Porter

Erdrich, Louise (1954–)

Louise Erdrich, a highly acclaimed Native American writer, has published eleven **novel**s, four children's books, three volumes of **poetry**, and three works of nonfiction. Erdrich often affirms that **storytelling**, and particularly traditional **folktale**s from her Ojibwe (Anishnaabe, Chippewa) and German heritage, inspire her work.

Erdrich considers herself primarily a storyteller. In her novels and poetry, she often evokes traditional characters, themes, patterns, and images from **myth** and folktale. Erdrich breathes new life into the tales and characters inspired by the Ojibwe corpus, such as the traditional **trickster** Nanabozho. In Erdrich's novels, the Nanapush family carries on his legacy through humor, ingenuity, and antics, as well as complexity of character and mastery

of words and storytelling (see especially the original Nanapush in *Tracks* [1988] and *Four Souls* [2004]). Erdrich excels at incorporating multiple voices, creating complex characters and rich imagery, and writing lyrically. Her often-tragic themes are balanced by humor and beauty (see especially *Love Medicine* [1984]; *The Antelope Wife* [1998]; and *The Painted Drum* [2005]).

Most of Erdrich's novels center on a fictional community in North Dakota (nine of her eleven novels are set there), which features a reservation near the town of Argus. Her complex, successful, quirky, fictional North Dakota community leads many people to compare her to William Faulkner. However, the Native American themes in Erdrich's work and her writing style distinguish her as original. Prominent topics throughout her work include characters struggling to maintain traditions (or succeeding at doing so), while also negotiating the modern world and the powerful, mainstream, non-Native American society. Additionally, she often writes about the influence of the Roman Catholic Church upon her Native American community, and of characters searching for identity and meaning. In addition to incorporating characters and themes from traditional Ojibwe folktales, Erdrich has woven fabulous tales of German immigrants in *The Master Butcher's Singing Club* (2003) and *The Beet Queen* (1986).

Edrich grew up in North Dakota, spending time on the reservation with her maternal relatives but living primarily in Wahpeton with her parents, who taught at a Bureau of Indian Affairs School. Erdrich received a Bachelor of Arts degree from Dartmouth College and a Master of Arts in creative writing from Johns Hopkins University. For years, Erdrich lived in the Northeast with her husband writer Michael Dorris, who taught at Dartmouth. Since the couple's separation in the mid-1990s and Dorris's suicide in 1997, Erdrich has lived in Minneapolis. Along with writing full time, she runs a bookstore there. Erdrich often expresses a desire to more deeply understand both her Ojibwe and German heritage. She is a student of the Ojibwe language, which she often sprinkles into her fiction. *See also* Magical Realism; Native American Tales; Silko, Leslie Marmon.

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Mary Magoulick

Erotic Tales

Erotic tales—stories that are concerned explicitly with **sex** and **sexuality**—exist widely in both oral and literary traditions. A distinction may be drawn between erotic folktales that circulate orally and erotic tales that are literary creations or rewrites of previously adapted fairy tales. However, the study of erotic tales, whether in oral or literary tradition, is impeded by the lack of scholarly materials devoted to sexual **motif**s.

Collections of erotic folktales have appeared sporadically, regulated by censorship. Two examples of erotic folktale texts are Aleksander **Afanas'ev**'s *Russkie zavetnye skazki* (*Russian Forbidden Tales,* 1872; translated as *Russian Secret Tales: Bawdy Folktales of Old Russia*, 1966) and Vance Randolph's *Pissing in the Snow and Other Ozark Folktales* (1976). While these collections each have annotations, by Giuseppe **Pitrè** and Frank A. Hoffman respectively, their utility is hindered by the lack of a common referential system.

Other erotic folktales collected from **oral tradition** have appeared in journals devoted to "obscene" folklore: the French publication *Kryptadia* (1883–1911) and the German publication *Anthropophyteia* (1904–13).

Orally circulating erotic folktales tend to deal with earthy themes, including scatology and sex. Topics present in the collections of **bawdy tale**s by Afanas'ev and Randolph include feats of sexual prowess; premarital and extramarital sex; and **incest** both practiced and averted. Erotic folktales are underrepresented in each of the incarnations of the **tale-type** index, which can make comparative work difficult. Moreover, few collections contain contextual information surrounding folklore performances. Randolph's collection is notable for giving specific information about the teller of each folktale. Another important work is Roger Abrahams's *Deep Down in the Jungle: Negro Narrative Folklore from the Streets of Philadelphia* (1963), especially for its collection and analysis of **African American tales** that run the gamut from **joke**s to toasts and frequently incorporate some irreverent if not erotic elements.

Erotic fairy tales in the literary tradition are different from erotic folktales collected from oral tradition not only due to the degree of literary stylization and commodification present, but also because erotic fairy tales are largely based upon a closed body of texts: already well-known fairy tales. Moreover, erotic fairy tales are fluid in the forms they can take, ranging from romance novels to filmed pornography. An example of the former is Anne Rice's **Sleeping Beauty** trilogy (1983, 1984, and 1985), while an example of the latter is the pornographic video *The Punishment of Red Riding Hood* (1996).

Although there is a wealth of scholarship available on fairy tales, little of it pertains explicitly to sexual identities and relations, despite the fact that erotic tales have long played a significant role in the literary tradition. Examples of erotically charged literary tales are evident in the **Arabian Nights**—which is, after all, premised on an account of voyeurism and sexual betrayal—and in the Orientalist stories they inspired in Europe in the eighteenth century. Tales by Anthony **Hamilton**, Claude-Prosper de Crébillon, Jean de **La Fontaine**, and Denis Diderot offer good examples. Crébillon was imprisoned for writing the sexually charged tale "L'écumoire" ("The Skimmer," 1734). Diderot's "Les bijoux indiscrets" ("The Indiscreet Jewels," 1748), which involves a magic ring that can cause sexual organs to speak and reveal their activities, became widely known after it was published posthumously. Richard Francis **Burton**'s Victorian-era English translation of the *Arabian Nights*—published in 1885–88 by the Kama Shastra Society, a publisher of Indian erotica—took pains to exploit and intensify the work's sexual themes (in the narrative as well as in Burton's notes).

The **literary fairy tale** is a prime vehicle for the transformation of classic fairy tales into erotic fairy tales. Collections of erotic fairy tales are published and sold online and in bookstores; some are single-author collections of short stories, whereas others are anthologies featuring numerous authors and various styles of retellings. Four accessible collections are *Once upon a Time: Erotic Fairy Tales for Women*, edited by Michael Ford (1996); *Erotic Fairy Tales: A Romp through the Classics*, by Mitzi Szereto (2000); *The Empress's New Lingerie and Other Erotic Fairy Tales*, by Hillary Rollins (2001); and *Naughty Fairy Tales from A to Z*, edited by Alison Tyler (2003). These vary in how sexually explicit and normative they are; whether they feature heterosexual or homosexual interactions; and how closely they adhere to the structure and content of fairy tales.

Some of the erotic fairy tales that are published in short-story form revolve around a single sexual encounter, such as Szereto's version of "**Little Red Riding Hood**," which

focuses more upon the heroine's sexual appeal than any actual sexual acts. Other tales feature multiple sexual encounters within the narrative, like Rollins's "**Snow White** and the Seven Dwarfs." The sexual encounters depicted range from what might be considered "normal" sex to the other end of the spectrum, as in a version of "**Cinderella**" in Michael Ford's collection that involves the use of restraints and other bondage gear.

The interactions between characters are sometimes heterosexual, as is the unspoken assumption in most fairy tales, and sometimes homosexual. In particular, **gay and lesbian fairy tales** are notable for their exploration of previously unquestioned relationships between characters of the same sex, as well as pairings that did not exist in the original versions of the fairy tales in question. For instance, a version of "Rapunzel" in the Ford collection explores a sexual relationship between the witch and Rapunzel—two characters who are not sexually connected in known variants of the fairy tale. The other possible homosexual alteration, substituting a character of a different **gender**, is more common in the four representative collections listed above. In Ford's anthology, **Puss in Boots** is a female servant who sexually serves her mistress; Jackie climbs a beanstalk to encounter a lesbian giant; and twelve butch lesbian **prince**s court the twelve dancing **princess**es.

The alterations in the degree of explicit sex and the sexual identities of characters are part of larger structural changes that occur in erotic fairy tales. Some tales conform strictly to the content and structure of the texts upon which they are based, while other erotic fairy tales are pastiche texts, in that they combine motifs from disparate fairy tales to achieve a fairy-tale feel. An example of a minor change to a fairy-tale plot would be substituting an act of kindness in a donor sequence with a sexual favor, as is the case in Szereto's "The Twelve Months." The degree to which an erotic fairy tale can be traced to a traditional text is related to the author's intent and the ideological implications of the tale. Collections of erotic fairy tales are often marketed toward **women**, listing female authors and depicting women on the covers.

Erotic folktales and fairy tales are especially provocative due to their subject matter, and studying them will illuminate shifting attitudes toward and performances of sex and gender in various societies. ***See also*** La Force, Charlotte-Rose de Caumont de; Pasolini, Pier Paolo.

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Jeana Jorgensen

Ershov, Pyotr (1815–1869)

Pyotr Ershov's literary reputation rests mainly on his hilarious verse tale *Konyok gorbunok* (*The Little Humpbacked Horse*), which he wrote at the age of eighteen. While studying philosophy at the University of St. Petersburg, he presented his manuscript to the rector, Pyotr Pletnyov, a famous critic and poet. Pletnyov, in turn, showed the poem to his close friend, Aleksandr **Pushkin,** who invited Ershov to his home and gave him some friendly advice about the text. The first part was eventually published in the journal *Biblioteka dlya chteniya* in 1834, and the whole tale was printed as a separate book in the same year. There were ellipses in the place of many verses, however, since the censors had read it as a satire

critical of the tsar. Success was immediate. The tale was, however, published in its complete form only in 1856. Brought up in Siberia, young Ershov traveled a great deal in his childhood. He listened to stories and tales, told by numerous coachmen, about marvels and the great past of Siberia. The tales, together with the mighty landscape, had an indelible impact and influenced all of his writings. In *The Little Humpbacked Horse*, Ershov brings forth familiar components from the Russian folk tradition in his own original way. The story is mainly based on the **motif** of the Golden-Maned Steed with Ivanushka the **Simpleton** as hero. It has become a classic of Russian **children's literature.** *See also* Russian Tales.

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Janina Orlov

Espinosa, Aurelio M. (1880–1958)

Aurelio M. Espinosa, scholar of Hispanic **folktale**s and comparative Hispanic **folklore**, was descended from the earliest Hispanic settlers of northern New Mexico and southern Colorado. In 1902, he graduated from the University of Colorado and began teaching Spanish at the University of New Mexico. In 1904, he received a Master of Arts degree from Colorado, and in 1909, a doctor of philosophy degree in Romance Languages from the University of Chicago. In 1910, he joined the faculty of Stanford University, where he chaired the Department of Romance Languages from 1932 until his retirement in 1947.

Eager to establish the relationship between the Hispanic folklore of New Mexico and Colorado and the folklore of Spain, Espinosa pioneered the field of comparative Hispanic folkloristics and linguistics. His first publication dedicated to New Mexican folklore as such was an eleven-part series in the *Journal of American Folklore* from 1910 to 1916, based on his own **fieldwork** and including two articles devoted to folktales. As Spanish editor for the American Folklore Society, he supervised the publication of a number of important folktale collections in the *Journal* and the Memoir series. Moreover, Juan B. Rael, collector-editor of one of the great Hispanic folktale collections, *Cuentos españoles de Colorado y de Nuevo Méjico* (*Spanish Tales from Colorado and New Mexico*, 1939–42), was his student at Stanford. Espinosa himself, over the years, published nearly 100 folktales from New Mexico, Colorado, and California.

Needing Spanish folktales for comparative study but finding no authoritative collections, Espinosa undertook a field trip to Spain in 1920, sponsored by the American Folklore Society. In less than five months, he collected more than 300 folktales from many parts of Spain, most of which he annotated and published in *Cuentos populares españoles, recogidos de la tradición oral de España* (*Spanish Popular Tales, Collected from the Oral Tradition of Spain*, 1923–26; rev. ed., 1946–47), which remains the standard collection of **Spanish tales**.

Among his numerous folktale studies, the most important group, perhaps, is a series devoted to the Tar Baby story (ATU 175, The Tarbaby and the Rabbit). In these articles and essays, he compares European, Latin American, and North American versions, establishes a typology, identifies characteristic traits of each type, and argues that the tale originated in India, coming to the New World via Europe and Africa. His folklore publications included other genres as well, and his *Romancero de Nuevo Méjico* (*Spanish Ballads from New Mexico*, 1953) remains a definitive collection.

Espinosa's folktale scholarship focused on dialectology and on understanding the interconnections among folk traditions. He produced extremely careful documentation, sometimes phonetic, of a huge body of folktales and other material from all levels of society, including members of his own extended family. Critics have noted, however, that he collected outside of the **context** of **performance**, suppressed names of sources, and focused on Spanish origin for folklore in southern Colorado and New Mexico, not on contemporary function or Mexican relationships. In these regards, he was a scholar of his own times.

Espinosa produced this folklore and dialect scholarship while pursuing a parallel career devoted to developing Spanish-language studies in the United States and at Stanford. He drew up standards to determine class level, compiled twenty-two textbooks, served as Spanish textbook editor for Oxford University Press, wrote articles, founded a professional association for instructors in Spanish, and edited its journal.

Espinosa served as president of the American Folklore Society (1924 and 1925) and held offices and associate editorships in several other societies. He received numerous honors from bodies in the United States and Latin American and from the Spanish government. His sons Aurelio, Jr., and Jose Manuel have also made notable contributions to folktale scholarship. ***See also*** Collecting, Collectors; Latin American Tales; North American Tales.

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William Bernard McCarthy

Estonian Tales

Estonian folktales—in the same way as **Finnish tales**—are situated at the crossroads of Western and Eastern folktale traditions, marking the end point of distribution for many Western tales in the East and Eastern tales in the West. Therefore, both the central European and the eastern Byzantine **variant**s of several **tale type**s are evident. For instance, both variants of tale type ATU 555, The **Fisherman and His Wife**, have been collected in Estonia—the classical European variant, as represented by the well-known **Grimm** version, and the one spread throughout eastern Europe and the Nordic countries, where the granter of the wishes is a sacred tree and the story ends like an etiological **legend,** with the husband and wife turning into bears (see **Etiologic Tale**).

The first period in which Estonian folktales were extensively collected covers primarily the end of the nineteenth century. In 1888, after Jakob Hurt had published his call for all people to gather **folklore**, he began receiving numerous texts collected by ordinary peasants, schoolmasters, tailors, and representatives of other professions. The collections of Hurt and Matthias Johann Eisen were later stored in the Estonian Folklore Archives, founded in 1927. This central **archives** holds more than 110,000 folktales and legends, including 3,000 **animal tale**s and more than 5,500 **wonder tale**s. The high points of **collecting** Estonian fairy tales occurred during the 1890s after Hurt's initiative and during the 1930s following the founding of the Estonian Folklore Archives.

The richest and most noticeable part of the Estonian tradition consists of folktales told by the Orthodox people in the Setu region in the southeastern corner of Estonia. With its great

number of distinct tale types, even nowadays this region offers some possibilities for collecting traditional oral fairy tales. A unique Setu story is "Coal Porridge" (resembling type ATU 327, The Children and the **Ogre**) where a girl, turned as black as coal after eating coal porridge, goes to wash in the sea and is carried away by Old Nick, from whom her brother saves her. In addition to the Setu region, southern Estonia as a whole has been the richest place for collecting lesser-known stories. One example would be tale type ATU 843*, The Lazy Weaving Woman, which has a relatively small distribution and is also known only to Latvians and to the Votic people since they are Estonia's neighbors. In this tale, a weary weaver, who sees a tirelessly chipping woodpecker, is inspired by the bird to finish her own work.

An analysis of wonder tales collected in Estonia reveals that, in the nineteenth century, most tellers of these stories were **men**, whereas, beginning in the second decade of the twentieth century, wonder tales were mostly told by **women**. The main reason for this shift was probably the change in the popular understanding of the wonder tale. Previously aimed at adults, it was now intended for children. A striking number of stories still alive in oral folklore either are didactic or have a religious background. The same applies to the most widely collected tale type in Estonia—ATU 480, **The Kind and the Unkind Girls**—and its subtype ATU 480A, Girl and **Devil** in a Strange House, wherein an orphan goes to a sauna at midnight and Old Nick comes to propose her. The well-known stories about a very strong young man (ATU 650A, Strong John) are also known in Estonia, where the hero often bears the name Tugev Mats. There are numerous tales about a poor orphan girl who meets the **king**'s son in church (ATU 510), is turned into a cuckoo by her evil stepmother (ATU 720, The Juniper Tree), or is replaced with another girl by the stepmother (ATU 403, The Black and the White Bride). It is not rare for the orphan **motif** to blend with the **werewolf** motif (ATU 409, The Girl as Wolf). The top ten wonder tales in the archives also includes types ATU 300, The **Dragon**-Slayer; ATU 301, The Three Stolen Princesses; ATU 313, The Magic Flight; ATU 327, The Children and the Ogre; and ATU 530, The Princess on the Glass Mountain—all of which have been traditionally widespread in Europe.

The characters that the Estonian wonder tales often introduce are the sons and daughters of ordinary **peasant**s rather than children of royal blood. The same applies to relatively less-widely distributed **novella**s and legends. In the Estonian novella, the characters live in the countryside instead of towns, and the tales often include confrontations between a poor peasant and a lord of the manor, between an ordinary peasant girl and a king, or between a younger brother and a king's daughter.

The best-known animal tale is ATU 243*, The Crow Marries, which features a crow proposing to another crow and boasting about his nonexistent riches. Favorite characters in Estonian animal tales are the fox, the wolf (the two are often depicted as adversaries), and the bear. The best-known combination is the cycle of stories about the fox's ice-fishing activities (ATU 1+2+4).

Estonia's popular Stupid Ogre tales tell about the beloved character Kaval Ants (Crafty Hans). Among the category of **anecdote**s and **joke**s often told in Estonia is ATU 1525, The Master **Thief**, a story with wide international distribution. When Antti **Aarne**'s tale-type index was first published in 1910, The Foolish Bridegroom (ATU 1685) was the best-known joke in Estonia. Since then, however, a great amount of new material has been collected to fit this particular category, and typological research is currently underway to systematize the actual types.

Tales published at the end of the nineteenth century in books by Friedrich Reinhold **Kreutzwald**, Juhan Kunder, and other writers influenced the style and popularity of Estonian folktales. Some of these authors changed the stories considerably, often creating adaptations of a more literary nature. As a result, some tales in the archives echo a more literary mode of **storytelling** instead of an oral one.

Estonian folktales have been published in German by Oskar **Loorits** in *Estnische Volkserzählungen* (*Estonian Folk Narratives,* 1959) and by Richard Viidalepp in *Estnische Volksmärchen* (*Estonian Folktales,* 1980). Translations into English include *Estonian Folktales: The Heavenly Wedding* (2005), compiled by contemporary Estonian storytellers Piret Päär and Anne Türnpu.

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Risto Järv

Ethnicity. *See* Race and Ethnicity

Ethnographic Approaches

Collecting stories in **context**, either through interviews with storytellers or via observation and recording of storytelling performances, is the basis of most ethnographic approaches to folktales and fairy tales. These approaches, by the very nature of their field-research methods and underlying assumptions, often value oral narrative over the written or rewritten, but diverge in their specific concepts of story, **collecting** methodologies, and interpretations of **storytelling**.

Approaches focusing on comparative contexts, favored by nineteenth- and mid-twentieth-century literary scholars, trace the transmission of international folktales and fairy-tale texts through time and space, often to determine story origins, as summarized in folklorist and literary scholar Stith **Thompson**'s 1946 study *The Folktale.* Comparative researchers, drawing on **historic-geographic method**s not usually seen as ethnographic in their quest to map **tale type**s cross-culturally, have, nonetheless, gathered story texts from a variety of sources, including literary, historical, and archival documents, the latter often collected in the field, as well as from their own occasional **fieldwork**. For example, in her study of the worldwide distribution of the flood **motif** in myths and folktales, *The Raven and the Carcass* (1962), Swedish folklorist Anna Birgitta Rooth drew from literary sources as ancient as the Babylonian **epic** of **Gilgamesh** and the biblical Genesis and from her own field research with the Athabascan Indians of Alaska.

Approaches focusing on cultural contexts are rooted in twentieth-century **anthropological approaches** and were the first to draw on field research in earnest to assess how storytelling functions in communities. In his 1954 "Four Functions of Folklore," anthropologist William Bascom urged folklorists to consider the cultural matrices of the oral literatures they were examining so that they might understand the stories' meanings from native as well as analytic points of view. Full immersion into a community, ideally through participant observation and knowledge of the language, would allow ethnographers to assess the power of

stories to entertain and educate and also to legitimate social values and institutions of specific cultures. This ethnographic model is exemplified in *Folktales and Society: Story-Telling in a Hungarian Peasant Community* (first published in German in 1962), Hungarian folklorist Linda **Dégh**'s long-term field study of storytelling among ethnic Hungarian communities.

Many folktale and fairy-tale collections for both children and adults presuppose a connection between folklore and culture, either explicitly or implicitly. For example, volumes in the University of Chicago's Folktales of the World Series—such as **Seki** Keigo's *Folktales of Japan* (1963) and Yolando Pino-Saavedra's *Folktales of Chile* (1967)—and in the Pantheon Fairy Tale and Folklore Library—such as Inea Bushnaq's *Arab Folktales* (1986) and Richard Erdoes and Alfonso Ortiz's *American Indian Myths and Legends* (1984)—often draw from ethnographic research, selected and edited by native scholars, and presented to readers as introductions to their respective cultures.

The sociocultural or sociohistorical perspectives of fairy-tale studies by the scholars Ruth B. Bottigheimer, Maria Tatar, and Jack **Zipes** also examine the cultural contexts in which stories have been embedded, albeit within a comparative, historical framework. Zipes's approach, in particular, although not ethnographic per se, includes analyzing the connections between field-collected oral tales and their literary counterparts, first articulated in his *Breaking the Magic Spell* (1979).

Approaches focusing on **performance** contexts, emerging in the latter half of the twentieth century, examine the immediate social situations in which storytellers and their listeners interact, rather than observing cultures as a whole. Researchers analyze individual storytelling acts to understand cultural differences and narrative variations *in situ*, one aspect of the "ethnography of speaking" movement as summarized in Richard Bauman's *Verbal Art as Performance* (1977). Attention to the details of storytellers' adaptations to different storytelling situations and to audiences' responses demands that ethnographers record each performance in its natural context, ideally using video as well as audio equipment if possible.

In his *Dynamics of Folklore* (1979), folklorist Barre Toelken discusses one performance of a story about the American Indian **trickster**, **Coyote**, told by Yellowman, a Navajo storyteller, to his children and visitors. Coyote, attempting to trick Skunk, loses his eyes in the branches of a pine tree. Toelken's account includes not only the literal transcription and translation of the Navajo text but also indications of the storyteller's gestures as well as his children's responses to that particular telling. Performance models of audience response to storytelling relate to reception theory in literary and fairy-tale criticism.

Approaches focusing on individual contexts have a long history, whether referring to psychoanalytic readings of folktales and fairy tales, to American anthropologists' studies of personality and culture, or to Russian and eastern European ethnologists' field studies of peasant narrators. Recent studies of storytellers, based on extensive long-term interviews over many years, include Toelken's study of Yellowman mentioned above, Henry Glassie's examination of northern Irish tellers and singers in his *Stars of Ballymenone* (2006), Kirin Narayan's analysis of a Hindu holy man's religious narratives in her *Storytellers, Saints, and Scoundrels* (1989), and Patricia Sawin's study of a North Carolina traditional singer and tale teller, *Listening for a Life* (2004).

Ideally, all of these ethnographic approaches examining comparative, cultural, performance, and individual contexts will inform studies and collections of folktales and fairy tales in a richly holistic way. ***See also*** Oral Theory.

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Janet L. Langlois

Etiologic Tale

Derived from Greek (*aitiologia*) and Latin (*aetiologia*), the term "etiology" (also "aetiology") means "knowledge about causes." Etiologic tales explain the origin of various phenomena, including animals, plants, natural objects, buildings, cultural institutions, and humans. They exist in all cultures and derive from mythical thinking. Some etiological tales have been canonized by world religions as sacred narratives. The first chapters of the **Bible** relate the creation of the cosmos and the world with its inhabitants, and about establishing the rules of human behavior, thus forming the foundation for civilization. Etiologic tales do not form a uniform genre that expresses belief but only a broad set of narratives, sometimes with humorous overtones.

In Christian **folklore**, biblical etiologic tales were supplemented by stories about God and the **devil** creating the world together, with the evil one imitating the work of God but making ugly, dangerous, or unpleasant phenomena (God creates humans, whereas the devil creates an ape; God makes a bee, the devil makes a fly, etc.). Some folktales include an etiologic **motif** at the end. Thus, in the **tale type** ATU 2, Tail-Fisher, Fox advises Bear to fish with his tail through a hole in the ice. His tail is frozen and remains in the ice, which explains why Bear has a short tail. It is common to etiologic tales that they are linked with objects in the outside world. ***See also*** Aztec Tales; Myth.

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Ülo Valk

Ever After (1998)

Ever After (1998) is the title of a live-action fairy-tale film version of "**Cinderella,**" produced by Twentieth Century Fox and directed by Andy Tennant. The presence of stars such as Drew Barrymore and Angelica Huston underlines the film's status as a big-budget studio

release. *Ever After* combines an unabashed appeal of the Hollywood notion of fairy-tale romance with a self-conscious determination to update the Cinderella narrative to more modern ideas of realism and feminist principles. Ultimately, because of this combination, the film is flawed and confused.

By placing the Cinderella narrative within a deliberately historicized setting—that of sixteenth-century France—the film underlines its deliberate play with realism. All traces of the magical are eradicated from the story, which becomes instead an exercise in social and psychological conflict. Accordingly, the eventual happy ending is based on understanding rather than revelation, achieved by mundane rather than magical intervention. The replacement of the fairy godmother with Leonardo da Vinci is partially playful but nonetheless reinforces the claim of realism. However, the haziness of the film's historical setting and its tendency to diverge wildly from actual history flaw this process. After all, the real Prince Henry certainly did not marry a provincial nobody.

In some ways, the notion of realism is likewise highlighted by the film's framing, in which the Brothers **Grimm** are told the "real" story of Cinderella by the Queen of France. She thus authenticates it both as a historical document concerning her ancestors and as a genuine **women**'s story in opposition to the male narrative power represented by the Brothers Grimm. However, this self-conscious metafictional play acts against the film's repeated claims of reality, following the general tendency of embedded narrative to emphasize the fictionality of the story against the comparative realism of the **frame narrative**. The attempt to update the characters of both Danielle, who is the film's Cinderella figure, and her Prince Henry flounders against the strength of fairy-tale expectation. Danielle is a feisty feminist heroine to Henry's conflicted ineffectuality, but both are ultimately constrained and defined by their fairy-tale roles.

Ever After may attempt to deny its status as fairy-tale narrative, but is in fact a particularly strong example of the genre, reinforced not only by adherence to the familiar terms of Cinderella's story but also by the expectations of the Hollywood fairy-tale romance, which ultimately overcome the film's attempt at subversion. *See also* Brothers Grimm in Biopics; Cinderella Films; Feminism; Film and Video; Metafiction.

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Jessica Tiffin

Ewald, Carl (1856–1908)

Danish author Carl Ewald produced more than twenty volumes of fairy tales for children. Originally published in Denmark between 1882 and 1909, they became popular around the world. As a young man, Ewald taught natural history in Copenhagen, and in the spirit of Charles Darwin and natural science, his fairy tales aim to teach children the mechanisms of evolution and natural laws. Cultivating a modern **fantasy** form, fairy tales such as *Fem nye eventyr* (*Five New Fairy Tales*, 1894; translated as *The Old Post and Other Nature Stories*, 1909) were conceived as modernized versions of Hans Christian **Andersen**'s Romantic tales.

Blending the use of imagination with a clearly didactic purpose, Ewald reappropriated the fairy-tale genre to fit a contemporary focus on education as amusement. The fairy tales reflect a naturalist, scientific outlook rooted in an urban middle-class perspective, and they distinguish themselves from earlier nineteenth-century fairy-tale traditions such as the **folktale**s collected by Svend **Grundtvig** in the service of preserving national **folklore**. Ewald's fantasy tales, for example, often replace Romantic or traditional **myth** by inventing a modernist mythology of nature, frequently describing human and social states or processes as exposed to natural laws.

In *Eventyrskrinet* (*The Fairy-Tale Shrine*, 1906), Ewald retold traditional Danish **legend**s and folktales, and in 1905, he published a new translation of **Grimm**'s fairy tales into Danish. *See also* Scandinavian Tales.

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Helene Høyrup

Ewing, Juliana Horatia (1841–1885)

As chief contributor to her mother's *Aunt Judy's Magazine*, the short-lived Julie Gatty, who married Major Alexander Ewing, becoming Juliana Horatia Ewing, quickly established herself as one of Victorian England's foremost authors of children's stories. Although she retained the mixture of moralism and **fantasy** that Margaret Scott Gatty had successfully used in *Parables from Nature* (1855–71), the inventiveness of Ewing's fairy tales far surpassed that of her mother's *The Fairy Godmothers* (1851). Ewing's brilliant first fairy tale "The Brownies" (1865) was illustrated by an admiring George **Cruikshank**, as were "Amelia and the Dwarfs," "Benjy in Beastland," and "Timothy's Shoes" (all published in 1870 in *Aunt Judy's Magazine*). The amused narrator of these stories often seems more distanced from adult parents or guardians than from the derelict children who profit from their contact with supernatural and natural agents. Ewing channels the vitality of a bratty Amelia or of the defiant Timothy into more socially acceptable channels. She even is willing to redeem the unsavory Benjy, who looks "like something ending in jy or gy, or rather dgy, such as *podgy* [or] smudgy, having that cloudy, slovenly look (like a slate *smudged* instead of washed)."

Whereas an exquisitely crafted longer story like "Amelia and the Dwarfs" was based on an oral Irish folktale akin to one later reproduced by Ruth Sawyer as "Wee Meg Barnileg and the Fairies," Ewing began to fashion compact folktales of her very own from 1870 until 1876, finally collecting them in 1882's *Old Fashioned Fairy Tales* near the end of her brief career. These stories, she explained in the preface, relied on what we would now call universal **archetype**s and **myth**s "common" to different folk cultures. Setting herself in opposition to John **Ruskin**, whose 1868 essay on "Fairy Tales" had demanded the restoration of pristine and unrevised **fable**s, she enlists her "old-fashioned" tales to dramatize a conflict between inimical realms: wanting to annoy "the whole stupid [human] race," a water sprite in "The Nix in Mischief" causes a girl to be falsely accused of incompetence; even after the child's good name is reinstated, however, she must share the marginality of creatures whom humans have unfairly "banished" from all too "many waters." In "The Hillman and Housewife," Ewing even allows a rightly vindictive goblin to punish the mean-spirited **peasant** woman who tried to cheat him. But sometimes humans familiar with these alternate realities can act as

intermediaries. In "The First Wife's Wedding Ring," a "small weazened old woman" teaches a young man how to outwit a greedy and treacherous giant. Like the female slave who helped Amelia thwart the **dwarf**s who had captured her, this mentoria possesses no magical powers. But her experience allows others to be schooled in the art of deception. By coming in contact with the fantastic, innocents can become wiser and warier adults.

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U. C. Knoepflmacher

Exemplum, Exempla

"Exemplum" is a medieval Latin term for an illustrative story or **anecdote**, the sort of material that can be inserted into a sermon or discourse to serve a larger argument. It is typically a very short story with a pithy point. Medieval collections of exempla were compiled to provide resources for speakers, and some of the anecdotes recorded in this way constitute evidence for narrative material, often from the **oral tradition** of the time, and thus also evidence for early forms of **folktale**s and **legend**s. The practice may also have some relationship to the Arabic *adab* literature, in which actions or sayings of the Prophet Muhammad were explicated for moral guidance; the connection may be most evident through Spanish works such as the *Disciplina clericalis* of Petrus Alfonsi (c. 1100 CE) or *El Conde Lucanor* (*Count Lucanor*, c. 1335) of Juan Manuel. In England and Germany, the best-known collection was the ***Gesta Romanorum*** (*Deeds of the Romans*), of which hundreds of manuscripts survive, with great variation among them. The book is best known from its earliest printed forms, which contain some 150 stories with accompanying moral interpretations.

Earlier collections of moral anecdotes were more explicitly devoted to theological material and explication; by contrast, the *Gesta* seems to be a collection intended for entertainment. Medieval **frame narrative**s such as the *Seven Sages* (eastern and western branches) or the Arabic *Kalila and Dimna*, which were in circulation before the Latin collections were compiled, also illustrate the use of stories as parts of a larger argument, although often their value is tangential to the argument, and some of the stories from these collections are to be found in Europe. *See also* Didactic Tale; Moral; Religious Tale.

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Stephen Belcher

F

Fable

The fable is a short allegorical tale featuring animals, men, gods, and even inanimate objects as characters in a plot that illuminates a moral truth about the human condition or human behaviors. A **moral** is usually, though not always, explicitly stated at the end of a fable and is meant to give the preceding tale its full force. Fables can be written in prose or verse, though they usually appear in prose. They are designed to ring with truth and to produce insight even while presenting characters and situations that are quite obviously fictional. Indeed, in some cases, such insight can outlast the tale's particulars, as with the term "sour grapes," which refers to **Aesop**'s fable about the fox that concludes that the grapes he cannot reach must (therefore) be sour and consequently undesirable.

Perhaps the best-known fables are those by Aesop, a freed Greek slave who lived in the sixth century BCE and who is credited with 200 fables. But the form can be traced back to even earlier times, being found in the Egyptian papyri of about 1500 BCE and later in the works of Hesiod in the eighth century BCE. The ***Panchatantra***, a collection of Indian fables in Sanskrit, dates to about the third or fourth century CE, though it too is rooted (orally) in even earlier times. As the centuries progressed, the beast fable—drawing mainly on Aesop—emerged as a particularly popular type in Western literature. Closely related to the beast fable in the West is the beast legend, perhaps most clearly preserved in the stories of **Reynard the Fox**, celebrated hero of the medieval beast epics and increasingly popular after about 1150. The French, who contributed most to the original story, produced *Le roman de Renart* (c. 1175–1250). Thus, the fox that turns up in many beast fables is also given some cultural dimension by the simultaneous development of Reynard as the legendary and notoriously wily contestant in an epic hunt. Another legendary version of the fox as foe appears centuries later with the **Uncle Remus** stories, **African American tales** compiled by Joel Chandler **Harris** in the nineteenth century.

Other notable fables include those penned by the seventeenth-century Frenchman Jean de **La Fontaine**, who borrows heavily from Aesop and displays an unapologetic love of rural life and an embrace of hedonistic principles. His fables were widely translated and imitated throughout Europe during the seventeenth and eighteenth centuries. Important fables from the twentieth century include George Orwell's politically charged beast fable *Animal Farm* (1945), humorist James **Thurber**'s *Fables for Our Times* (1940), and Richard Adams's

environmentally conscious novel *Watership Down* (1972). ***See also*** Exemplum, Exempla; Fabliau, Fabliaux; Parable.

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Lori Schroeder Haslem

Fabliau, Fabliaux

The fabliau is a short narrative, typically in verse, about the extraordinary incidents that may befall ordinary people, who are frequently depicted as foolish or ridiculous. The original fabliaux were verse tales written in the vernacular from the early period of northern French literature (from the twelfth to fourteenth centuries), but similar tales—which sometimes blur the generic boundaries—are also found elsewhere in western Europe. *Dame Sirith* and Geoffrey **Chaucer**'s *Canterbury Tales* are the main Middle English examples; Middle High German analogues to the French fabliaux are referred to as *Mähren* or *Schwänke*; and the Middle Dutch fabliaux are known as *boerden*. From medieval Italian literature, the most striking example is the **novella**, as in Giovanni **Boccaccio**'s *Decameron* (1349–50). The fourteenth-century Spanish *Libro de buen amor* (*The Book of Good Love*) of Juan Ruiz also contains notable examples.

Fabliaux had considerable popular currency and were often used to convey valuable moral lessons. The fabliau is brief. Its plot follows a simple structure, and its characters embody clearly identifiable social and professional stereotypes: the cunning wife, the cuckolded husband, the lover, the prostitute, the priest, the knight, the squire, and the jongleur (traveling entertainer), all given to practicing deceit and misleading one another. Although the term "fabliau" derives from the Latin *fabula*, fabliaux differ significantly in their content and intention from the **Aesop**ic **fable** tradition. Notwithstanding any underlying didactic purpose, these stories are intended to provoke laughter. A number of interrelated themes recur in the fabliaux: unbridled sexual appetite, adultery, sexual naivety, fetishism, and jokes about corpses and lower bodily functions. Accordingly, the fabliaux and its related genres are often characterized by bawdy humor. ***See also*** Bawdy Tale; Clergy; Erotic Tales; Jest and Joke; Moral; Sex, Sexuality.

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Ana Raquel Fernandes

Faerie and Fairy Lore

Faerie, or fairyland, is the realm thought to be populated by fairies. The *Oxford English Dictionary* defines "fairies" as "supernatural beings . . . popularly supposed to have magical powers, and to meddle for good or evil in the affairs of men." Whatever their names, all share certain traits: generally invisible, they have the power of "glamour," the ability to make themselves visible or to enchant or hypnotize; they are ordinarily smaller than mortals—and they are always somehow "other" than human. They may be helpful and benign, destructive and malevolent, or simply capricious and mischievous.

The origin of fairies is much debated. Traditional Christian religious and popular views of fairies connected them to the fallen angels, deluded by Satan, who did not have the strength to choose God or the **devil**. Thus, they were ejected from heaven yet not

condemned to hell. Some fell into the sea, becoming the mer-creatures of the waters; some dropped into the caverns of the earth and became goblins, kobolds, gnomes, or **dwarf**s; some fell into woods and forests becoming **elves**, pixies, and the like. Another similar idea was that they were the children of Adam and Eve, whose existence the couple denied when inquired about by God. Still others suggested that they were the pre-Adamite inhabitants of earth. In short, these commentators saw them as a morally indeterminate "second race" inhabiting the world alongside humans.

Another common belief in Europe was that fairies were a special category of the dead. In *British Fairy Origins* (1946), Lewis Spence argued for their connection to a cult of the dead on the basis of their sizes, similar dwelling places, and the frequently identical tales and rituals associated with both groups. Some thought them the spirits of the ancient druids or of the pagans who had died before the possibility of salvation through Christ. A more contemporary explanation, offered by modern occultists, is that they are the souls of the recent dead awaiting reincarnation or transportation to the astral plane.

Yet another theory holds that fairies are diluted versions of the ancient deities of a given country or of nature spirits from the early stages of civilization. Gods and heroes—reduced in stature and importance as new beliefs supersede old ones—become the elfin peoples. Euhemerists (believers in an historical basis for **myth** and **folklore**) suggest that fairies are derived from folk memories of earlier or aboriginal inhabitants of a country, long after its conquest by its present inhabitants.

Modern spiritualists, theosophists, and Rosicrucians (members of a secret order who seek esoteric knowledge) have added to origin theories by suggesting that fairies are the elementals (spirits of the four elements) of Paracelsus (c. 1500), and later alchemists and magicians and the agents present in psychical phenomena. Sir Arthur Conan Doyle, whose book *The Coming of the Fairies* (1921) placed photographs of elfin creatures in the glare of publicity, thought them lifeforms existing on another branch of the tree of evolution—little nature spirits whose special function was to tend plants and flowers.

No single explanation of their genesis covers all varieties, for fairies range from the beautiful, godlike Tuatha De Danann of the Irish to the tailed, grotesque little creatures known in southern Africa as tokoloshes. However, there is some consensus about their habitats, behaviors, and characteristics. Fairylands may be located within prehistoric burial places, as with the Irish Sidhe (a *sidhe* is a burial mound), within mountains as with the "Little People" of Mount Kilimanjaro, within caves, forests, or even under water. Wherever fairyland, or faerie, is located, it is a world without change, decay, illness, or aging, a realm without time; or rather, with a sense of time different from the human, as one fairy day may be 100 mortal years.

Elfin behavior is best described as capricious and amoral. Fairies love and reward cleanliness and order, yet have no qualms about stealing from mortals; they are known to take the "goodness" or essence out of human **food**. Yet they are generous and reward mortals who aid them. Passionate about protecting their privacy, they severely punish those who spy on them or visit them uninvited, yet they are capable of great hospitality. As befits creatures linked to fertility, they are often wanton and highly sexual in nature; they take mortal lovers at whim and can literally destroy them with amorous actions. They must always be treated with caution and, above all, with politeness and respect. At their worst, they are capable of considerable evil; they can paralyze with elf-shot or fairy-stroke, cause madness, and kill humans. Many of their actions, however, fall between these categories. They love mischief and are fond of pranks.

Fairy **infertility** may explain their kidnapping of human infants, substitution of their own imperfect offspring, and frequent abduction of women to serve as midwives, nurses, or breeders. Tales of changed children and of fairy **changeling**s abound. Other frequently told stories deal with the love between mortals and fairies. These often follow patterns similar to tales of **animal bride**s and **animal groom**s. There are numerous accounts of mortals visiting the fairy realm and a host of homier **legend**s of fairies asking for and gaining human aid.

However, **fairy tale**s (**märchen**) and tales about fairies (often legends or **memorate**s) are not the same thing. Nursery tales often lack fairies, and accounts of encounters with them are often devoid of the elements of märchen. Moreover, the fairies in Geoffrey **Chaucer**'s *Canterbury Tales* and William **Shakespeare**'s plays are amalgams of **folklore** and literary conventions. The **literary fairy tale** or *conte de fées* of French seventeenth-century society compounds the mixture both by giving the "fairy tale" its name and by adding to the ranks of supernatural creatures. The authored French stories of the seventeenth century are the sources of the benevolent fairy godmother, and of aristocratic, powerful female supernatural creatures whose magic can make or break the fortunes—especially the loves—of mortals. Utilized and rendered mystical in the literary fairy tales of the German Romantics, fairy creatures passed into the mainstream culture of Europe.

Even in the twenty-first century, fairy lore is not yet dead. The resemblance of the small grey creatures from UFOs to the fairies has given the transformed elfin races a new and only slightly different life. ***See also*** Fairy, Fairies.

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Carole G. Silver

Fagunwa, Daniel Orowole (1903–1963)

Daniel Orowole Fagunwa was a Nigerian educator and writer who authored folktale **novella**s in his mother tongue, Yoruba. Born into a Christian family in Òkè-Igbó in western Nigeria, he worked as a teacher and headmaster in Oyo, Lagos, and Benin City from 1929 to 1946. Following studies in England, he became education officer of western Nigeria. After retiring in 1959, he worked as an agent for Heinemann publishing until his death in 1963 in Baro, northern Nigeria. His five books expand Yoruba folktales into novellas that show great similarity. Significantly, Fagunwa combined the Yoruba narratives with plots, **motif**s, and **moral**s from classical Greek mythology, Aesopean **fable**s, Shakespearean plays, the *Arabian Nights*, and Christian literature such as John Bunyan's *The Pilgrim's Progress*. Thematically, the novellas tell of treachery and retribution, perseverance and love, thereby dwelling heavily upon the weird and supernatural.

His debut novella, *Ògbójù ode nínú Igbó Irúnmalè* (1938), was frequently reprinted and served as a schoolbook for generations of Yoruba pupils. A congenial translation by Wole Soyinka was published as *The Forest of a Thousand Daemons* (1968). Two further novellas also were translated into English: *Igbó Olódùmarè* (1949), translated by G. A. Ajadi as *The Forest of God* (1985); and *Ìrìnkèrindò nínú Igbó Elégbèje* (1954), translated by D. Adeniyi as *Expedition to the Mount of Thought* (1994). Two other novellas in Yoruba remain untranslated: *Ìrèkè-oníbùdó* (*The Cane of the Guardian*, 1949) and *Àdììtú Olódùmarè*

(*The Secret of the Almighty*, 1961). Fagunwa's writings served as models for the novellas of his Yoruba compatriot Amos **Tutuola**.

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Thomas Geider

Fairy, Fairies

The origin of the word "fairy" or more directly of the word "fay," from late Latin *fata* or *fatae*, earlier *fatum* (fate[s]), gives us some indication of the nature and powers ascribed to these supernatural creatures. The word connects the thirteen enchantresses who stood beside the cradle of **Sleeping Beauty** with their ancient foremothers, the Fates, who stood beside the cradle of Meleager in Greek mythology. All are female; all are as powerful as the gods themselves in presiding over human destiny. In the **Middle Ages**, however, the word "fairy" had several meanings: enchantment itself (magic or illusion), the realm where enchanted beings dwelt (often written as "**faerie**"), and the supernatural inhabitants of that land. Sir Walter Scott and others incorrectly believed the name was derived from the *peris* of Persian **myth** on the basis of a false etymology (that *peri* equals *feerie*). Thomas Keightley, whose Victorian work *The Fairy Mythology, Illustrative of the Romance and Superstition of Various Countries* (1850) is still much used, categorized fairies as "distinct from men and from the higher orders of divinities." But whether they are called "fairies," "fays," "fées" (French), "weise Frauen" (German, "wise women"), "little people," or "good folk," they share certain traits. Generally invisible, fairies have the power of "glamour," the ability to change shape and size and to make themselves visible to enchant or hypnotize. **Folklore** sources envision them as smaller than humans—ranging from a few inches to four feet. In both folklore and fairy tale, they may be seen as helpful and benign, destructive and malevolent, or merely capricious and mischievous. **Folktale**s and **literary fairy tale**s alike indicate their importance to humans as **magic helper**s or powerful opponents or both. Yet fairies have limitations; although they are thought to excel mortals in power, knowledge, and longevity, they too are subject to **death**.

The "good people" (as they are euphemistically called) are often believed to live in subterranean lands or within mounds, hills, or mountains, but they may also reside under water or in remote woods and wilds. Prominent in the lore of western Europe, especially in Celtic areas such as Ireland, Scotland, Cornwall, and Brittany, they are also important in Germany and Scandinavia as **elves**, nisses, neks, kobalds, and nixies. Some folklorists divide the elfin peoples into two categories regardless of nationality: solitary fairies, often malignant and unpleasant, and trooping fairies, varied in attributes but tending to be less antisocial and more benign in their relations with humans. Under various names, types of fairies are found in Asia and North America (among Native Americans), among the Maoris of New Zealand and the aboriginal peoples of Australia, and throughout Africa. Whatever their forms—and these range from the elegant willow-tree fairy of Japan to the mischievous *tokoloshes* of southern Africa—all share in the power and mystery associated with supernatural creatures. *See also Conte de fées*; Faerie and Fairy Lore.

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Carole G. Silver

Fairy Tale

Despite its currency and apparent simplicity, the term "fairy tale" resists a universally accepted or universally satisfying definition. For some, the term denotes a specific narrative form with easily identified characteristics, but for others it suggests not a singular genre but an umbrella category under which a variety of other forms may be grouped. Definitions of "fairy tale" often tend to include a litany of characteristics to account for the fact the term has been applied to stories as diverse as "**Cinderella**," "**Little Red Riding Hood**," "**Hansel and Gretel**," "Jack and the Beanstalk," "Lucky Hans," "**Bluebeard**," and "Henny-Penny." As Elizabeth Wanning Harries has noted, "Nothing is more difficult than to try to define the fairy tale in twenty-five words or less" (Harries, 6).

One approach to understanding the sense and scope of "fairy tale" has been to define not the term per se but its equivalents in other languages. This maneuver is an implicit admission of the English term's deficiency and degree of difficulty. Of course, the substitute terms may not be precisely equivalent and may be problematic in their own right. It is commonplace, for example, to point out that "fairy tale" was originally a late-eighteenth-century English translation of "***conte de fées***," a term that appeared in France in 1697 to describe the literary tales of Marie-Catherine d'**Aulnoy** and then those of her contemporaries. Meaning literally "tale of/about fairies," *conte de fées* may offer the potential of sharpening the denotation of "fairy tale," but only if we historicize the term and limit it to denoting only those kinds of seventeenth- and eighteenth-century **French tales** to which its French equivalent originally referred. As a practical matter, given the broad popularity of the term, that would be a losing proposition. At the same time, when taken to be more inclusive, both the terms *conte de fées* and "fairy tale" are problematic since, as so many have pointed out, not all fairy tales include fairies. So using *conte de fées* to help define the fairy tale is historically relevant and illuminating but does little to clarify what the fairy tale has come to mean and how it should be defined.

Scholars have also tried to get to the heart of "fairy tale" by avoiding it and substituting the German word "**Märchen**." Dissatisfied with "fairy tale," Stith Thompson—like many others—proposed märchen as a superior alternative (that is, märchen means what fairy tale *should* mean). In fact, the term "märchen" has entered into the English lexicon and now functions as part of a transnational terminology among folklorists and literary scholars. "Märchen" can imply a wide range of genres—namely, all of those diverse narrative forms included in the seventh edition of Jacob and Wilhelm **Grimm**s' foundational fairy-tale collection, ***Kinder-und Hausmärchen*** (*Children's and Household Tales,* 1857): the **animal tale**, **fable**, **etiologic tale**, **jest**, **wonder tale**, **exemplum**, **religious tale**, and so on. In compound forms, "märchen" also has the advantage of offering us the designations *Volksmärchen* (**folktale**) and *Kunstmärchen* (**literary fairy tale**), which does help to clarify terminology by making a useful distinction. English-language scholars frequently use "folktale" to refer to tales from **oral tradition** and "fairy tale" to designate written tales. This rough opposition of folktale and fairy tale, which places orality and literature at the opposite ends of an axis, can be useful, especially if it allows for the interaction of oral and written forms along that axis. For example, *Buchmärchen* (book tale), sitting midway between the oral and the literary, is a word that

has been used to designate tales from oral tradition that have been transcribed and published. Using the terms "folktale" and "fairy tale" in this way, as two kinds of märchen, is initially helpful in roughing out the distinction between oral and literary narratives, but thinking of them as the endpoints on a linear axis or scale makes them the alpha and omega of folktale and fairy-tale studies; and it does not take into account the relation of other forms and nonverbal media to the folktale and fairy tale. In fact, the privileged distinction between *Volksmärchen*/folktale and *Kunstmärchen*/literary fairy tale defines these genres first and foremost in terms of the *medium* in which each appears—the oral versus the written. Using the medium of narration to distinguish one kind of tale from another does not get to the heart of determining the essential *generic* characteristics of fairy tale.

In proposing the German word "märchen" as an alternative to the English term "fairy tale," Thompson has in mind another *märchen*-compound—the *Zaubermärchen,* that is, the magic or wonder tale. Thompson's definition states that a märchen "is a tale of some length involving a succession of **motif**s or episodes. It moves in an unreal world, without definite locality or definite characters and is filled with the marvelous. In this never-never land humble heroes kill adversaries, succeed to kingdoms, and marry **princess**es" (Thompson, 8). This definition was published in 1946, but its basic elements are those that still surface in many discussions of the fairy tale: (1) The structure is episodic and constructed primarily on motifs; (2) the genre is unabashedly fictional, the setting indefinite, and the mode of reality in which the characters move is supernatural or fantastic; and (3) protagonists overcome obstacles to advance to rewards and a new level of existence (achieving wealth, power, **marriage**, and/or social status). To be sure, Thompson's description of the fairy-tale protagonist seems to exclude heroines, which at a minimum dates his definition; and the curious description of the genre as being "of some length" is not at all helpful.

Like Thompson's definition, most other definitions of the fairy tale tend to rely on a list of categories and perspectives to enumerate the defining qualities of the genre. Length is frequently used in defining the generic characteristics of the fairy tale. Whereas some definitions describe the fairy tale as short, others suggest it is a narrative of some greater length. Satu Apo improves a bit on Thompson's vague assertion that a märchen is "a tale of some length" when she writes that the fairy tale is "a long, fictitious narrative" (Apo, 16). Of course, in the context of folktale studies—where these two definitions occur—the fairy tale may be considered long when compared to forms such as the anecdote or joke. Relying on length, however, is problematic, especially outside the context of oral tales and **storytelling**. Is James **Thurber**'s "The Little Girl and the Wolf" (1940)—an adaptation of "Little Red Riding Hood" in a mere 182 words—a fairy tale, or is it too short? (Thurber himself included it in a volume entitled *Fables for Our Time*.) On the other hand, can a **novel**—such as Robin McKinley's 247-page *Beauty: A Retelling of the Story of Beauty and the Beast* (1978)—be a fairy tale, or is it too long? Clocking in at eighty-four minutes, is **Walt Disney**'s *Snow White and the Seven Dwarfs* (1937) too long, too short, or just right? Length, one could argue, misses the point and distracts us from considering the diversity of texts that are studied and should be studied by fairy-tale scholars.

Definitions of the fairy tale also have recourse to style as a defining characteristic. In his important work on the "form and nature" of the European folktale (by which he means wonder tale, according to his translator), Max **Lüthi** identified depthlessness and abstract style as a defining characteristic. These stylistic features have been applied repeatedly in definitions of the fairy tale, which point to the episodic nature of the narrative, its indefinite settings, bare-bones characterizations, repetitions, formulaic language, and so on. These

qualities apply without question to the kinds of fairy tales published the Grimms' collection and to tales influenced by the Grimms. Nonetheless, it is useful to ask whether works that do not display these stylistic characteristics—literary, cinematic, and other forms, such as the **graphic novel** and **animation**—are disqualified from being fairy tales.

Definitions of the fairy tale also invoke its purpose. Apo's definition, for example, notes that the fairy-tale "narrative includes fantasy and . . . is told as a means of passing the time, as entertainment." While some definitions point to the genre's entertainment value as a defining feature, others single out the fairy tale's role in moral instruction and socialization. Still others stress its utopian purpose, its role in projecting a better society and modeling strategies for survival and empowerment. The genre seems clearly to have a variety of possible functions—not a single purpose—and these will hinge on the social, cultural, and historical contexts of a given fairy tale's production and reception, as well as its target audience. Openness to the diversity of the fairy tale once again gives us more insight into its nature than does the focus on a single function.

The fairy tale's proverbial happy ending and the obstacle-laden quest that the protagonist has successfully completed are staples in definitions of the fairy tale. Thompson includes these in his definition when he refers to the hero who kills his adversaries, gains a kingdom, and marries the princess. They are also evident in Vladimir **Propp**'s notion that fairy tales are narratives of **initiation**. This view suggests that the fairy tale models for its recipients a journey in which obstacles are overcome and problems are solved—a journey ending in integration, success, and happiness. From this perspective, the fairy tale is synonymous with the wonder tale and fulfills a sociocultural purpose, whether that is satisfying the audience's need to see its wishes realized or confirming a society's structure of status and power.

For most scholars, the mode of reality in which the action of the fairy tale takes place trumps all other categories when it comes to defining the genre. According to the sample definitions from Apo and Thompson, the world of the fairy tale is characterized by "fantasy," "unreality," or "the marvelous." Accordingly, Steven Swann Jones has written that "the incorporation of fantasy may be regarded as the most salient formal or stylistic feature of this genre" (Jones, 12). It is not the use of fantasy or the marvelous alone, however, that makes the fairy tale, for other genres also may utilize these. As Maria Tatar states, "the term *fairy tale* . . . is above all reserved for narratives set in a fictional world where preternatural events and supernatural interventions are taken wholly for granted" (Tatar, 33). In other words, whereas we understand the magical reality depicted in the fairy tale to be fiction, we and the characters in the fairy tale accept it without question. There is no "hesitation," no wavering in our belief as there is in fantastic fiction. From this perspective, "fairy tale" is again defined specifically in terms of the magic or wonder tale, which can appear either in oral or literary form. It might be simpler if the term "wonder tale" were to replace "fairy tale" altogether, but the history of the term and its popular usage make that unlikely.

Whatever future direction debates about the terms "märchen," "folktale," and "fairy tale" may take, it is important to recognize the diverse ways in which the terms have been used and the manifold forms that have clustered around them. It is also important to recognize that the focus on verbal art has allowed the oral-literary dichotomy to dominate discussions and definitions of terms that now need to be extended to new forms. ***See also*** Cautionary Tale; Didactic Tale; Fantasy; Magical Realism; Utopia.

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Donald Haase

Fakelore

The neologism "fakelore," coined by Richard M. **Dorson** in 1950, designates any "spurious" and "synthetic" writings claiming to be genuine **folklore**. Dorson aimed to establish American folklore as an academic discipline and wanted to draw a distinction between oral folklore, directly collected from storytellers, and versions produced by writers using folkloric themes. The term "fakelore" has been applied to works such as James Macpherson's editions of Ossian (1760–63), Jacob and Wilhelm **Grimm**s' ***Kinder- und Hausmärchen*** (*Children's and Household Tales,* 1812–15), and Elias Lönnrot's edition of the Finnish national **epic**, the ***Kalevala*** (1849), all of which were presented as genuine folklore but might, to varying degrees, be considered products of editorial invention or intervention.

Clearly, the notion of "*fake*lore" presumes the **authenticity** of "*folk*lore." But both "**folk**" and "authenticity" are tricky terms. Folklore exists only through variation, which comes about in the creative acts of the folk. Given that the folk modify data in producing folklore, the assumption that tinkering with folklore yields fakelore presupposes a dichotomy between those who can produce legitimate **variant**s and those who cannot. So the question would be: Who are the folk?

Modern scholarship has emphasized the Romantic underpinning of "folk," and contemporary explorations of the continuum between expressive and popular culture have undermined its pertinence in today's world. Alan **Dundes**'s point that, among others, *we* are the folk reflects this dissolution, which necessarily affects the concept of fakelore. Because "fakelore" is the shadow image of the Romantic construct of "authentic" folklore, it is fading away alongside its master construct.

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Francisco Vaz da Silva

False Bride

Stories of the false bride are of two main kinds: stories in which an intended bride is unwillingly displaced by another woman, usually of a lower social status, without the

husband being aware of the deception; and "bedtrick" stories in which a bride arranges for a substitute to replace her on her wedding night (or first sexual encounter), usually to conceal that she has already lost her virginity. In the modern era, the latter story has appeared more in drama and farce than in folktale and focuses on the ramifications of the deception (the substitute's refusal to end the deception, for example, or the murder of the substitute). The former story has numerous folktale analogues found in **tale type**s such as The Black and White Bride (ATU 403), The Substituted Bride (ATU 403C), The Blinded Bride (ATU 404), The Three Oranges (ATU 408), The Animal as Bridegroom (ATU 425A), Little Brother and Little Sister (ATU 450), and The Speaking Horsehead (ATU 533). These types can be broadly divided into those focusing on the groom, as in The Three Oranges, and those focusing on the bride, as is the case in most of the other kinds.

Both types appear in Giambattista Basile's *Lo cunto de li cunti* (*The Tale of Tales,* 1634–36), where "Li tre cetra" ("The Three Citrons")—Basile's version of The Three Oranges—is used as a catalyst to resolve the **frame narrative**, which itself has elements belonging to The Speaking Horsehead tale type, best known in the variant published by the Brothers **Grimm** as "Die Gänsemagd" ("The Goose Girl"). All versions involve some form of magic either to sustain or disclose the deception, which is especially necessary in **variant**s in which the husband already knows what his wife should look like.

In The Three Oranges tale type, a **prince** sets out in search of a beautiful **princess** to become his wife. His is given, or finds, three oranges, each of which, when opened, contains a beautiful enchanted maiden. He succeeds in rescuing the third, who agrees to marry him, but he then leaves her while he goes to acquire suitable **clothing** for her. In his absence, a servant girl, gypsy, or **witch** takes the place of the maiden after enchanting her into animal form by sticking a pin into her head. The true bride is eventually disenchanted when the pin is removed and she is restored to her rightful place or, as in Basile, reappears from an orange picked by the prince from a tree that has miraculously grown upon her gravesite. The false bride is executed.

In other tale types, the narrative focus is on the heroine. Travelling to the realm of her future husband—as in Grimms' "The Goose Girl" and "Die weiße und die schwarze Braut" ("The White Bride and the Black Bride")—she is forced or tricked into changing places with her maidservant or stepsister and is reduced to servant or animal status. Her true identity is revealed when the bridegroom's **father** overhears the princess lamenting her change of state, and her restitution and the execution of the false bride follow. In other variants collected by the Brothers Grimm—"Brüderchen und Schwesterchen" ("Brother and Sister") and "Die drei Männlein im Walde" ("The Three Little Gnomes in the Forest")—the substitution takes place after the **queen** has given **birth** to her first child. In contrasting the beauty of the queen and the ugliness of the stepsister who temporarily replaces her, both tales draw on conventional symbolism for good and evil.

The pattern of inversion, restitution, and **punishment** in these tales is underpinned by a strong sense of social hierarchy, especially in their confirmation of a particular dynamic of **sex** and **gender**, power and identity. ***See also*** Marriage.

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John Stephens

Family

Jacob and Wilhelm **Grimm** selected an appropriate title for their pioneering collection *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15). Not only do these stories exemplify those told in family circles, but typically their plots, often presented from a child's point of view, center on family life. This is true not only of the Grimms' famous anthology, but also of the numerous collections from around the world that follow their example.

Fiction typically evolves from conflict, and for fairy tales, family life has provided a seemingly inexhaustible source of tension-ridden situations around which stories can be built. Events experienced or observed by nearly everyone give rise to complications that call for "fairy-tale" solutions. The entire cycle of family life is represented: conception, **birth**, **childhood**, coming of age, leaving home for **marriage** or career, establishing one's own family, coping with old **age**, facing the **death** of loved ones, and dealing with one's own mortality. Throughout history and in all cultures, storytellers have used these events as settings for their tales, typically presenting everyday problems in exaggerated scale to achieve added drama.

Examples in fairy tales of these magnified conflicts are manifold. A child born with a defect or **disability** is not even human—possibly a fairy **changeling**, or even an animal (a common opening for tales about **animal bride**s and **animal groom**s, ATU 402 and 425–449). The birth of **twins** is depicted as an extraordinary—sometimes supernatural—event, but not always a positive one. In some **legend**s, multiple births give rise to suspicions about a mother's faithfulness to her husband, and dramatic consequences follow.

A belittled child, demeaned for his or her small size, is portrayed as being no larger than a thumb (ATU 700, Thumbling). Hungry children are threatened by their poverty-stricken parents with abandonment (ATU 327, The Children and the Ogre). The death of a **mother** (traumatic under any circumstance) brings an evil stepmother—often portrayed as a **witch**—into the household. Curiously, relatively few traditional fairy tales depict the family disruption caused by the death of a **father**. Sibling rivalry, especially between **sisters** and between **brothers**, often explodes into mortal conflict.

Coming-of-age issues are sharpened and focused, with the potentially disruptive years of puberty frequently compressed into a single encounter. A common formula for fairy tales briefly describes a character's childhood, then introduces a conflict that is resolved within (seemingly) a few days, at which time the heroine or hero marries.

If the negative aspects of family life are exaggerated in fairy tales, so are many of the benefits. Marriage is depicted as the supreme reward (see **Punishment and Reward**), both for young men and young women. Fairy-tale brides are beautiful beyond earthly human standards, and their regal bridegrooms excel in chivalry, charm, and wealth. Fairy-tale marriages bring power and wealth to both genders. A **Cinderella**-type heroine escapes from household drudgery through her marriage to a **prince**, and an ordinary **peasant**, **soldier**, or **tailor** can inherit a kingdom by marrying a **princess**. Furthermore, these will be successful marriages, for—at least in the English-language tradition—the storyteller assures us, after describing the wedding, that the bride and groom "lived happily ever after."

However, some tales suggest otherwise. **Jest**s from many lands show power struggles between husband and wife, with examples about evenly divided between tales depicting foolish wives and their husbands (ATU 1380–1404) and those featuring foolish husbands and their wives (ATU 1405–29). Tales of adultery are not unusual, and domestic disputes often result in physical **violence**, with children and wives as the most probable victims.

In addition to being the basic social group in traditional cultures, the family is also—for most individuals—the primary economic unit. Household tasks are assigned by custom—with **gender**, age, parentage, and marital status constituting the most important defining factors. Folktales and fairy tales often reflect conventional family work roles, sometimes defending them, but also allowing for miraculous exceptions.

The **fable** "Von dem Mäuschen, Vögelchen und der Bratwurst" ("The Mouse, the Bird, and the Sausage," ATU 85), as recorded by the Grimm brothers and others, depicts the perceived dangers of departing from customary roles. A mouse, a bird, and a sausage establish a family unit by setting up housekeeping together. The bird collects wood in the forest, the mouse carries water and tends the fire, and the sausage does the cooking. One day they decide to exchange tasks. The sausage goes into the forest to gather wood, but is eaten by a dog. The mouse falls into the stewpot and is scalded to death. The bird accidentally sets the house on fire, and then, while fetching water to put it out, falls into the well and drowns.

Another tale depicting the folly of violating traditional family work assignments is "Mannen som skulle stelle hjemme" ("The Man Who Was to Mind the House," ATU 1408) from *Norske Folkeeventyr* (*Norwegian Folktales*, 1841–44) by Peter Christen **Asbjørnsen** and Jørgen **Moe**. In this tale, a man complains that his wife has easier tasks than does he, so they exchange jobs for a day. Nothing is said of how the woman fares in the field, so one may assume that she experiences no serious problems. The man's day, however, is marked by a chain of catastrophes, all caused by his misguided attempts at efficiency. His final blunder is putting the cow on the sod roof to graze and then securing her there with a rope tied around her neck, dropped down the chimney and tied to his own leg. The cow falls off the roof and pulls him up the chimney.

A ribald version of this tale recorded by Aleksandr **Afanas'ev** in his *Russkie zavetnye skazki* (*Russian Secret Tales*, 1872), "A Man Does Woman's Work," takes a particularly nasty turn. The husband, while mismanaging his domestic duties, loses his clothes. He covers his nakedness with a bundle of hay, but a horse eats the hay, and, with one vicious bite, literally emasculates the househusband.

Fairy-tale families often transcend the traditional father-mother-children grouping. Foster children, servants, and apprentices are included in many tales, often as disadvantaged outsiders. However, in good fairy-tale tradition, they frequently succeed royally, thus reversing customary workaday roles. Live-in apprentices typically play important parts in the internationally distributed Strong John group of tales (ATU 650A), where a superhumanly strong hero proves himself superior to his master. Similarly, tales of types ATU 1000–29, also widely told, describe labor contracts between live-in farmhands and their masters—contracts that the servants, through feigned stupidity and other tricks, turn to their advantage.

Extended families of other types also find mention in folktales, often with ensuing conflicts that give the tales their plots. For example, "The Armless Maiden" from Afanas'ev's *Russkie narodnye skazki* (*Russian Folktales*, 1855–63) depicts a brother and a sister who live together happily until he marries. Jealous of her sister-in-law, the new wife slanders her relentlessly. In the end, the husband sides with his sister (who has now married) and kills his wife. The three survivors return to the new husband's parental home, where the mixed family of five adults all prosper and live together happily.

The plot of "The Magic Fiddle" (ATU 780, The Singing Bone), as published in *Indian Fairy Tales* (1892) by Joseph **Jacobs**, arises from the jealousy of the wives of seven brothers toward their unmarried sister-in-law, who does all the cooking for the seven-family

group. Similarly, stories from cultures allowing polygamy often depict conflicts between jealous co-wives.

Finally, although the establishment of a new family through the marriage of hero and heroine is the stereotypical fairy-tale ending, there are notable exceptions. Again drawing on the Grimms' *Kinder- und Hausmärchen*, the tale "Das Lämmchen und Fischchen" ("The Little Lamb and the Little Fish"; ATU 450, Little Brother and Little Sister) depicts the life-threatening conflict between a brother and sister and their wicked stepmother. At the story's end, the brother and sister find refuge in a little house in the woods, where they live together by themselves, contented and happy.

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D. L. Ashliman

Fantasy

Fantasy and **wonder tale**s (or magic tales) are closely related generically, and they also share plots, character galleries, **motif**s, and partly settings. However, while wonder tales are products of **folklore** and go back many thousands of years, fantasy is a modern genre, tightly connected with the development of Modern Age philosophy, psychology, natural sciences, and general worldview. Although some important features of fantasy, such as imaginary countries, can be traced back to Jonathan Swift, fantasy literature owes its origins mostly to Romanticism with its interest in **folk** tradition, its rejection of the previous, rational-age view of the world, and its idealization of the innocent and therefore omnipotent child (see **Childhood and Children**). Fantasy stands close to the **literary fairy tale**, as it is created by a specific author, even though it may be based on a traditional narrative. Similar to literary fairy tales, fantasy is less rigid in plot structure and character types.

Brief History

Most scholars agree that E. T. A. **Hoffmann**'s *Nußknacker und Mausekönig* (*The Nutcracker and the Mouse King,* 1816) matches most definitions of fantasy and is therefore recognized as a pioneering work, even though many other **novel**s by the German Romantics might claim priority. Reflecting in part the influence of German Romantic writers such as Hoffmann, **Novalis**, and Ludwig **Tieck**, fantasy emerged as a significant tradition in Britain in the second half of the nineteenth century in the work of authors such as Lewis **Carroll**, Charles Kingsley, and George **MacDonald**. MacDonald stands closest to fairy tales proper, even though several of his major works have a firm anchor in reality and a strong sense of hesitation. At the turn of the twentieth century, E. **Nesbit**, responding to impulses from many predecessors, renewed and transformed the fantasy tradition, focusing on the clash between the magical and the ordinary, and on the unexpected consequences of magic when introduced in the everyday realistic life. Unlike fairy tales, fantasy is closely connected with the notion of modernity; for instance, the first time-shift fantasies by Nesbit are influenced by the contemporary ideas of the natural sciences and by the science fiction of writers such as H. G. Wells.

The golden age of English-language fantasy arrived in the 1950s and 1960s, with the work of writers such as J. R. R. **Tolkien**, C. S. **Lewis**, Ursula **Le Guin**, and Alan **Garner**. While these authors are clearly indebted to Nesbit, their fantasy reaches a higher level of sophistication. This tradition was affected by the tremendous changes that the modern world had undergone, including achievements in quantum physics and hypotheses about the origins of the universe, which allow nonlinear time and a multitude of alternative worlds.

Outside of the English-speaking world, fantasy as a genre has never enjoyed the same popularity or status; however, one should remember such famous works as Carlo **Collodi**'s *Pinocchio* (1883), Antoine de Saint-Exupéry's *Le petit prince* (*The Little Prince*, 1943), Astrid **Lindgren**'s *Bröderna lejonhjärta* (*The Brothers Lionheart*, 1973), and Michael **Ende**'s *Die unendliche Geschichte* (***The Neverending Story***, 1979). To be sure, Russia and Eastern Europe have a flourishing fantasy tradition that is hardly known in the West. Among the earliest, *Chernaya kuritsa, ili podzemnye zhiteli* (*The Black Hen, or The Underground People*, 1829) by the Russian Antony **Pogorels'ky**, marked by overt didacticism, bears a close resemblance to Hoffmann's *Nutcracker*. During the years of the Communist regime in the Soviet Union and the satellite states, fantasy was often a means of avoiding censorship while presenting the contradictions of society. Fantasy created a welcome counterbalance against the prescribed norms of social realism because of the genre's appeal to the child's imagination, playfulness, and curiosity about the world. The frequent motif of good and evil could be interpreted as an allegory of the oppressive authorities. Thus, fantasy became the main channel for subversive literature by mainstream writers, for instance *Korolevstvo krivykh zerkal* (*The Land of Crooked Mirrors*, 1951) by the Russian writer Vitaly Gubarev. Similar works appeared in Estonia, Lithuania, Hungary, Czechoslovakia, Yugoslavia, and Albania. Gradually fantasy became more philosophical and is today used not merely for didactic or entertaining purposes but as a metaphor for a young protagonist's inner world. Some contemporary writers venture into fantasy based on national mythology.

English-language fantasy in the West, sometimes referred to as postmodern, takes the developments of the 1950s and 1960s still further, reflecting the late twentieth- and twenty-first-century human being's ambivalent picture of the world. The boundaries between dream and reality, between the the "primary" and "secondary" world, become more elusive, and the passage often subtle, so that the hesitation is amplified. The protagonists' actions in a secondary world make an immediate and crucial impact on their own reality. Contemporary literature tends to view parallel worlds as equally real, thus accepting more than one reality and more than one truth. Many novels take place in a secondary world, while the reader's own reality appears in the periphery, as the "other." Uncertainty, indeterminacy, and ambiguity become typical features. Diana Wynne **Jones**, Philip **Pullman**, and Neil **Gaiman** are among the authors who consistently employ traits of **postmodernism**, including **metafiction**, **intertextuality**, and fluctuant subjectivity.

Definition and Generic Features

The definition of fantasy is often imprecise and ambiguous. In different sources, the concepts of fantasy, **fairy tale**, literary fairy tale, gothic tale, **utopia**, and science fiction may overlap and sometimes are used interchangeably, without further argument. Even in studies devoted wholly, to fantasy there is no consensus about the distinctive characteristics of this genre or about the scope of texts it encompasses. Moreover, there is no agreement about

fantasy being a genre at all. It is treated as a style, a mode, or a narrative technique. Fantasy has been defined as a metaphoric mode, opposed to realism as metonymic.

Collectors of **folktale**s generally strive to preserve a story as close to its original version as possible, even though individual storytellers and **editors** may convey a personal touch, with each version reflecting its own time and society. Fantasy literature is a conscious creation, wherein authors choose the form that suits them best for their particular purposes. Fantasy is also an eclectic genre, borrowing traits from **myth**, **epic**, romance, picaresque, gothic tale, mystery, science fiction, and other genres, blending seemingly incompatible elements within one and the same narrative. Also, short tales and picture books can be categorized as fantasy.

The difference between fantasy and science fiction can be explained in terms of credibility: science fiction is based on the assumption that there are, or at least can be conceived in the future, technological means of transportation, communication, or artificial intelligence. The distinction between fantasy and horror, gothic, or **ghost story**, is that the latter usually has some rational explanation. Fantasy is also associated with nonsense; however, while nonsensical elements can be present in fantasy, as well as in other genres, nonsense is a stylistic rather than a generic feature.

Suspension of Disbelief

The most fruitful way to distinguish between fairy tales and fantasy is by probing into their epistemology, the matter of belief and the suspension of disbelief. The most profound difference between fantasy and fairy tales is the position of the reader/listener toward what is narrated. In traditional fairy tales, taking place "Once upon a time" and "East of the Sun, West of the Moon" (or some equal formulas), a clearly detached time-space, the reader is not supposed to believe in the story. The hero's task in a fairy tale is impossible for an ordinary human being. It is symbolic or allegorical. In fantasy, characters are ordinary, and writers often stress that the hero is "just like you."

There are at least two possible interpretations of events in fantasy. They can be treated at their face value, as actually having taken place, which means that as readers we accept magic as a part of the fictional world. On the other hand, magic adventures can also be accounted for in a rational way, as the protagonist's dreams, visions, or hallucinations. Tolkien was among the first to question the legitimacy of rational explanations. In his essay "On Fairy Stories" (written in 1938, but first published in 1947), he dismisses Carroll's *Alice's Adventures in Wonderland* (1865) because the heroine wakes up and her adventures turn out to have been a dream. Tolkien's concept of fantasy literature (although he calls it fairy stories) is based on the suspension of disbelief. Genuine and skillful fantasy creates a "secondary" belief (unlike the so-called "primary" belief of myth and religion), putting the reader in a temporary state of enchantment. As soon as suspension of disbelief is disturbed, the spell is broken and, Tolkien adds, art has failed.

The essence of fantasy literature is thus the confrontation of the ordinary and the fabulous. Tzvetan Todorov distinguishes among the uncanny, the marvelous, and the fantastic. According to Todorov, the fantastic is characterized by a strong sense of hesitation. Fairy tales, in this typology, fall under the category of the marvelous, and gothic tales under the uncanny, while the essence of fantasy lies in the hesitation of the protagonist (and the reader) as confronted with the supernatural—which can be anything that goes beyond

natural laws. As soon as hesitation is dispersed, the reader has inscribed the text within either the uncanny or the marvelous. Todorov admits, however, the existence of marginal areas, such as the fantastic-uncanny and fantastic-marvelous. In the latter, such classics as L. Frank **Baum**'s *The Wonderful Wizard of Oz* (1900), C. S. Lewis's *The Lion, the Witch and the Wardrobe* (1950), J. K. **Rowling**'s Harry Potter series (1997–2007), and Philip Pullman's His Dark Materials trilogy (1995–2000) would be included.

Fairy Tale and Fantasy

Most fantasy novels demonstrate similarities to fairy tales. They have inherited the fairy-tale system of characters set up by Vladimir **Propp** and his followers: hero/subject, **princess**/object, sender, helper, giver, and antagonist. The essential difference between the fairy-tale hero and the fantasy protagonist is that the latter often lacks heroic features, can be scared and even reluctant to perform the task, and can sometimes fail. Unlike fairy tales, the final goal of fantasy is seldom **marriage** and enthronement; in contemporary philosophical and ethical fantasy, it is usually a matter of spiritual maturation.

Fantasy also has inherited many of the fairy tale's superficial attributes: wizards, **witch**es, genies, **dragon**s, talking animals, flying horses and flying carpets, invisibility mantles, magic wands, swords, **mirror**s, lanterns, and magic **food** and drink. However, the writers' imaginations enable them to transform and modernize these elements: a genie may live in a beer can rather than in a bottle, flying carpets may give way to flying rocking chairs, and supernatural characters without fairy-tale origins might be introduced, such as, for instance, an animated scarecrow.

Fantasy has also inherited the basic plot of fairy tales: the hero leaves home, meets helpers and opponents, goes through trials, performs a task, and returns home having gained some form of wealth. It has inherited some fundamental conflicts and patterns, such as the quest or combat between good and evil. While most **wonder tale**s have happy endings, fantasy can have an unhappy or ambivalent ending.

Secondary Worlds

The element essential to fantasy is the presence of magic in an otherwise realistic, recognizable world. This presence may be manifest in the form of magical beings, objects, or events; it may be unfolded into a whole universe or reduced to just one tiny magical bit. This element in itself is not different from fairy tales, but the anchoring in reality is. The most common denomination for the various representations of magic in fantasy literature is the concept of the secondary world. Thus, fantasy may be roughly defined as a narrative combining the presence of the primary and the secondary worlds, that is, our own real world and at least one magical or fantastic imagined world. The passage between worlds is often connected with patterns such as a door, a **magic object**, and a **magic helper** (messenger). All of these patterns have their origins in fairy tales. There are, however, fantasy stories that, at least superficially, take place in a magical secondary world without any contact with reality.

A specific **motif** in fantasy literature has caused some scholars to view the texts where this motif occurs as a subcategory: the motif of time distortion. It appears presumably first in Nesbit's *The Story of the Amulet* (1906) and, more than any other fantasy motif, is influenced by contemporary scientific thought, especially the theory of relativity. The scope of problems

that fantasy authors encounter when they venture to the exploration of time patterns is irrelevant in fairy tales: the questions of predestination and free will, of the multitude of possible parallel times, of time going at a different pace or even in different directions in separate worlds, the mechanisms of time displacement, and the various time paradoxes.

The relationship between real and magic time in fantasy is the opposite of that in fairy tale. A common folktale motif is the land of immortality, where the hero spends what to him may seem like a day, or three days, or a week. When he returns to his own world, it many thousand years may have elapsed. By contrast, in fantasy, the characters may easily live a whole life in the imaginary world, while no time has passed in their own reality.

Subcategories

Like fairy tales, fantasy is not a heterogeneous genre, and several subcategories can be distinguished. To begin with, the distinction is made between narratives that build up a separate universe and take place exclusively within it. Tolkien's Lord of the Rings series (1954–55), with its several related volumes, is frequently used as an example, also referred to as high, or heroic, fantasy. It can further be illustrated by Lloyd **Alexander**'s series The Chronicles of Prydain (1964–68), Le Guin's Earthsea books (1968–2001), and a vast number of contemporary mass-market novels. It is also manifest in fantasy **film**s, such as *The Dark Crystal* (directed by Jim **Henson**, 1982) and *Willow* (directed by Ron Howard, 1988). On the other hand, C. S. Lewis' Narnia books (1950–56), Susan Cooper's *The Dark is Rising* (1965–77) and the Harry Potter books have also been categorized as heroic fantasy, although they show tangible connections to the primary world. The heroic patterns of quest and struggle against evil should be considered as motifs rather than generic traits.

In secondary world fantasy, the premise is the protagonist's transition between the worlds. The initial setting of most fantasy literature is reality that is anchored to a particular time: a riverbank in Oxford (*Alice's Adventures in Wonderland*), a farm in Kansas (*The Wonderful Wizard of Oz*), or a country house in central England during World War II (*The Lion, the Witch and the Wardrobe*). From this realistic setting, the characters are transported into a magical realm and typically (but not invariably) brought back safely. Alternatively, the magical realm itself may intervene into reality, in the form of magical beings (the Psammead, Peter Pan, and Mary Poppins), magical **transformation**s, or magical objects. Fantasy that takes place wholly in the primary world and introduces elements of magic into it has been called low fantasy. Since the appearance of fantastic features often produces humorous or even nonsensical effects, some scholars suggest the category of comic fantasy. Recently, the term "**magical realism**" has been proposed for this type of fantasy. It is, however, not always adequate, with its relationship to Latin American magical realism characterized by strong social criticism.

Animal fantasy features intelligent talking animals, either within realms of their own environments (Kenneth Grahame's *The Wind in the Willows*, 1908) or in contact with ordinary humans. Toy fantasy, portraying animated dolls and toys, has many similarities to animal fantasy. Frequently, the objective of the toys is to come alive or at least become independent, or else the toys are the human protagonists' secret companions. Apart from anthropomorphism, these characters do not possess any supernatural traits; thus, it might be argued whether such books belong to fantasy or constitute a genre of their own. The function of the fairy-tale magic helper can also be performed in humorous fantasy by miniature people, dragons, fairies, elves, genies, and other mythical creatures.

The contemporary enthusiasm for fantasy, underscored by the revival of Tolkien (much due to the recent film versions) and the unprecedented success of Harry Potter, has resulted in a vast wave of so-called sword-and-sorcery fantasy, a more or less mass-market literature following standard fairy-tale quest or struggle plots and often involving romance. Some famous authors in this category include Terry Brooks, David Eddings, Barbara Hambly, Robin Hobb, Tanith **Lee**, Ann McCauffrey, Michael Moorcock, and Tad Williams.

The Uses of Fantasy

Fantasy frequently is accused of being escapist in nature; however, this is equally true about romance, the crime novel, science fiction, and other popular genres. In fact, fantasy can be purely entertaining, but it can also be used for a vast variety of other purposes: educational, allegorical, religious, feminist, ethical, ideological, and philosophical. Moreover, these aspects can appear on different interpretative levels within the same text. Interestingly enough, fantasy has a different status in general literature, where it is considered a mass-market genre, and in **children's literature**, where it is one of the most important and respected genres. ***See also*** Time and Place; Young Adult Fiction.

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Maria Nikolajeva

Father

"What Father Does Is Always Right" ("Hvad Fatter gjør, det er altid det rigtige"), the title of a story by Hans Christian **Andersen**, could serve as a motto for thousands of folktales. Mainstream anthropologists see most traditional cultures as patriarchies, and the father-dominated **family** is a backdrop for **storytelling** around the world.

There are exceptions, but even these tend to support the general rule. Countless stories feature children abused by stepmothers, for example tales of type ATU 510A, **Cinderella**, told internationally in hundreds of versions. In stories about cruel stepmothers, the fathers typically are either negligent in allowing their wives to abuse the children, or they are absent altogether. In most instances, such fathers remain in the background throughout the tale, although sometimes they belatedly recognize the harm being inflicted on their own children and reclaim their authority. For example, in "Baba Yaga" (ATU 313, The Magic

Flight), as presented by Aleksandr **Afanas'ev**, when the father of a daughter abused by her stepmother discovers what is happening, he summarily shoots his wife. Then he and his daughter live happily together.

Folktale **mother**s and stepmothers who mistreat their children typically are spared no **punishment**. Folktale fathers can also be abusive, but unlike their female counterparts, they are seldom punished. "The Girl with No Hands," as recorded by Ruth Ann Musick in her *Green Hills of Magic: West Virginia Folktales from Europe* (1970), is typical of its many international counterparts. Combining types ATU 510B, Peau d'Asne, and ATU 706, The Maiden without Hands, this is the ultimate tale of patriarchal abuse, both sexual and physical. In the opening episode, the father (who is also **king**, redoubling his authority over the child) attempts to commit **incest** with his daughter and then has her hands cut off. The mutilated woman makes her way to another country where she marries a **prince**. Adding to her tribulation, a jealous stepmother attempts to have the young bride burned alive. In the end, the heroine's hands are miraculously restored, and the wicked stepmother is torn to pieces by four horses. However, the man who set the series of tragic events into motion, the heroine's father, apparently escapes all punishment. He is not mentioned after the story's opening episode.

A father's authority over his daughter plays a central role in another large body of folktales, wherein he uses his right to give her in **marriage** as a tool to reform or punish her. "König Drosselbart" ("King Thrushbeard," ATU 900) from Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) tells such a story. A **princess** refuses to accept any of her father's choices for a bridegroom, so he angrily marries her to a man he thinks is a beggar. However, the new husband is a king in disguise, one of the suitors previously rejected by the princess. He repeatedly humiliates his bride, ultimately bringing her to full submission, a process begun by the woman's father and then completed by her husband. Similar tales are known around the world, and the excesses practiced first by the father and then by the husband are almost never condemned by the storytellers.

Less cruel, but still demeaning, are the innumerable tales wherein a king offers his daughter to whatever man can cure her of some defect—for example, an illness, the unwillingness to laugh, or the tendency to dance with forbidden partners. The man who meets this challenge is often a **peasant**, **tailor**, **simpleton**, or **soldier**, but his low rank is less important than is his ability to carry out the father's will.

The Grimms' "Die zertanzten Schuhe" ("The Danced-Out Shoes," ATU 306) offers an example. A king locks his twelve daughters in their room every night, but they somehow escape and dance their **shoe**s to pieces. The father offers any man who can stop this activity one of the princesses for a wife. An old, wounded soldier discovers how they make their escape and with whom they are dancing. He thus succeeds as a guardian of their virtue where the father had failed, and is given one of them in marriage as a reward (see **Punishment and Reward**).

Another stereotypical father-daughter relationship in fairy tales is his unquestioned right to offer her as payment for services rendered. Examples are found around the world, for example "The Killing of the Rakhas" (ATU 300, The Dragon-Slayer) from India, recorded in *Folklore of the Santal Parganas* (1909) by Cecil Henry Bompas. A country is being ravaged by a *rakhas* (**ogre**), leading the raja to proclaim that anyone who can kill it will be rewarded with the hand of his daughter. A youth named Jhalka answers the call and prepares a box with a **mirror** inside. Confronting the *rakhas*, Jhalka shows it the box. Distracted by its image in the mirror, the *rakhas* lets down its guard, and Jhalka dispatches it with an ax. The raja's daughter is forthwith married to Jhalka.

The father-child relations discussed above deal with daughters. Father-son conflicts are also well represented, but are quite different in nature. Fathers do not offer their sons as prizes for tasks rendered, but there are quarrels about a son's presumed laziness or stupidity. The Grimms' "Märchen von einem, der auszog, das Fürchten zu lernen" ("A Tale about the Boy Who Went Forth to Learn What Fear Was"; ATU 326) offers a case in point. A boy who knows no fear is deemed by his father to be a simpleton and is therefore disowned. The father sends him away with instructions to tell no one who his father is. Once on his own, the boy's fearlessness serves him well, and he earns the hand of a princess. The conflict between the hero and his father is soon forgotten, for after the boy establishes his independence, he never looks back. ***See also*** Childhood and Children.

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D. L. Ashliman

Feminism

Feminism has occupied itself with an interdisciplinary critique of patriarchal literary and cultural practices and looks at the conditions within society that restrict women's access to the public sphere and denigrate their activities in the private realm. Of special interest to feminists in folktale and fairy-tale studies are the processes of canon formation, the production and reception of folktales and fairy tales, and the representation of **women** in these traditions. The feminist critique has deeply influenced folktale and fairy-tale research and has led to a reevaluation of canonical traditions, disciplinary constructs, and a valorization of traditions by women writers. Feminists embrace women's contributions to scholarship and expressive culture.

Spurred by the feminist debates of the early 1970s, the modern feminist critique of the fairy-tale tradition began with the women's movement in the United States and Europe. Literary and social historians began to look at the negative stereotypes within the canonical tales and how those images conditioned female acculturation. Feminists viewed the most popular fairy tales as a primary site of contention within the civilizing process and argued that the most popular stories shaped the sexual, **gender**, and social **politics** of modern society and kept women subordinate to **men**. Addressing both literary production and reception, feminists studied the **collecting** and editorial practices in the **Grimm**s' ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) and examined how editorial interventions shaped a message of those tales to create an increasingly restrictive image of womanhood. To counter those negative images of women, feminist scholars began anthologizing fairy tales—from both the canonical and other, relatively unknown traditions—with strong, independent, and brave females. The role of women as **informant**s and contributors to the canonical tradition also received much attention, while other scholars looked at female traditions that had preceded or paralleled male-authored collections but had been eclipsed by male contemporaries or had received no modern critical or scholarly attention. Within the canonical tales, feminists often focused on the female voices—of nubile heroines silenced through semantic shifts and careful **editing**, and of mature, powerful women endowed with the evil loquacity of **witch**es. In search of the genuine female voice in fairy tales, major recovery work was done on previously unstudied or ignored traditions of women that show a continuity of feminist concerns across national borders and over

centuries. Anthologies of alternate or countertraditions, from the tales of the French *con-teuses* (female authors of the late seventeenth and early eighteenth centuries) to nineteenth-century contemporaries of the Grimms, also began to appear. With the new feminist wave, contemporary feminist writers rejected, rewrote, and responded to the canonical tradition and, as early female writers had done, used the subversive potential of the genre to criticize the patriarchy and its messages of female subordination.

Many of these same concerns have informed the feminist critique of folktale research. Feminist scholars argued that **folklore** studies were amazingly apolitical and unconcerned about gender issues, but three broad areas of feminist concern—the conditioning effects of negative images of women projected in verbal folklore, the female use of folklore, and the valorization of female folk performers and artists—closely parallel the critical agenda of their peers in fairy-tale studies. Since the late 1980s, feminist folklorists have been evaluating the genres of expressive culture that have received scholarly attention, as well as women's representation as informants and published scholars. A bibliography on women and folklore appeared as early as 1899 in the *Journal of American Folklore*, but a study of the 100-year publishing history of that journal indicates that topics on women had been limited to birthing, charms, quaint folk remedies, and the like, while superior-quality research by female scholars was often overshadowed by inferior scholarship of male colleagues through the editorial practices of the journal boards. Feminist research also has revealed a preference for **performance** contexts favoring genres of male expressive culture and has shown that field researchers sought materials from a female informant only when no male was available. Interesting studies have appeared that frame the male collector's recollection of his encounter with a female informant in terms of a tale of marvels in which the long-silent woman is awakened to the value of her stories and given a voice by the male field researcher and scholar.

An important aspect of feminist fairy-tale and folktale research has been the dismantling of their scholarly apparatus and disciplinary tools. Feminist critics have studied the entries in such seminal works as Antti **Aarne** and Stith **Thompson**'s *The Types of the Folktale* (2nd rev. ed., 1961) and Thompson's *Motif-Index of Folk-Literature* (rev. ed., 1955–58) and uncovered inherent gender biases. In folklore studies, feminist scholars have revealed the effects of the gender divide and how public versus private plays out in research agendas: since men's expressive culture is typically public and hence more accessible than women's more-private domains, it is often assumed to be the dominant or only area where expressive culture occurs. Feminist scholarship is beginning to create a space to evaluate the expressive culture of women.

For all its efforts to elevate the position of women in every aspect of society, the feminist critique itself has not been immune to criticism. There have been charges that white feminist scholars have used their privileged position in academies to press an agenda that does not represent women in non-Western contexts. Scholarly articles on traditions outside of the Western focus have recently attempted to redress such concerns. Feminism has broadened the interdisciplinary approaches to folktale and fairy-tale research and continues to expand the understanding of women's roles in these creative forms. ***See also*** Feminist Tales; Sex, Sexuality.

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Shawn C. Jarvis

Feminist Tales

Depending on how they are defined, feminist tales can encompass either a vast corpus, quantitatively and historically, or a limited body of more-recent tales. In the latter case, feminist tales could be understood as a response to the rise of **feminism** in the 1960s and 1970s and, thus, as an explicit critique of both the patriarchal structures in many of the best-known Western fairy tales and the socialization of **gender** norms they perform. But in the former case, they might include a broad array of both folktales and fairy tales that are concerned with the diverse roles and challenges that face **women** across a variety of cultures. Whether or not such tales qualify as "feminist" is open for debate; but there is hardly a consensus about the meaning that label carries, and even some recent authors of what are commonly understood to be "feminist" tales reject it. To gain the broadest possible historical perspective on the phenomenon, "feminist tales" will refer here to those narratives that question the patriarchal oppression of women, either in subtle or explicit ways, before and after the rise of modern Western feminism.

From their beginnings, oral folklore and the **literary fairy tale** have been closely associated with women. How deeply the West has gendered such narratives can be demonstrated by the mythic origins attributed to the **storytelling** of old wives, **Mother Goose**, Ma Mère l'Oye, and other female **archetype**s. If it is true that women in preindustrial Europe told stories, some of which may have borne resemblance to modern fairy tales, and if it has been shown that nineteenth-century female storytellers constituted entire repertories of tales about and for women, it is nonetheless undeniable that the cultural work that went into feminizing the fairy tale and its reception went far beyond an acknowledgement of the historically demonstrable "roots" of the genre. A by-product of social efforts to domesticate girls and young women, the **myth** of the original female storyteller had as its impetus anything but a "liberation." Yet, long before the advent of feminism and the resulting feminist criticism of fairy tales, writers—mostly women—appropriated and reworked this myth so as to establish storylines that departed from the patriarchal plots of literature and **folklore**. The *conteuses* (the female authors of fairy tales) of late seventeenth-century and early eighteenth-century France were the first to seize on the opportunities presented by this myth and to revise some of the patriarchal plots from the literature and society of their day. Tales by Marie-Catherine d'**Aulnoy**, Catherine **Bernard**, Marie-Jeanne **Lhéritier de Villandon**, Henriette-Julie de Castelnau, Comtesse de **Murat**, Marie-Madeleine de **Lubert**, and Gabrielle-Suzanne de **Villeneuve**, among others, illustrated the growing importance of women in the literary fields of the day. Although there are numerous differences among them, the tales of the *conteuses* as a whole tend to glorify female power (especially through the figure of the **fairy**), defend women's right to education, celebrate women's language, modify or even reject **marriage** arrangements, and deflate grandiose conceptions of male heroism. Eighteenth- and nineteenth-century Germany witnessed the next growth in fairy tales by women that confronted both fictional and real patriarchal plots. Among other things, tales by Benedikte **Naubert**, Bettina von **Arnim**, Marie Ebner-Eschenbach, Isolde Kurz, and Ricarda Huch, for instance, offered critical perspectives on marriage, suggested new forms of female community,

valorized women's voices, and, by the fin de siècle, directly challenged men's attempt to assimilate and silence a feminine tradition of fairy-tale writing. Victorian England also saw a significant number of female-authored fairy tales, many of which take up themes treated by contemporaneous German women writers and their French predecessors. Through an intertextual dialogue with men who wrote fairy tales at the time, Juliana Horatia **Ewing**, Jean **Ingelow**, Mary **De Morgan**, and Christina Georgina **Rossetti**, for example, resisted the nostalgic portrayal of femininity and asserted a stronger role for **mother**s.

The next great outpouring of feminist tales came in response to the feminist movement of the 1960s and 1970s, particularly in the United Kingdom and North America. It also occurred as feminists grappled with the meaning and effects of folktales and fairy tales (for example, the debate between Allison Lurie and Marcia Lieberman in the early 1970s). This production can be divided into two main groups: tales written expressly for children and tales written primarily for adults. Feminist tales for children perform numerous revisions of readers' expectations generated by many of the best-known fairy tales. Tales by Roald **Dahl**, Jeanne Desy, Barbara **Walker**, Jay Williams, and Jane **Yolen**, among many others, employ such techniques as reversal of gender roles, comic inversions, assertive female characters, and reconfiguration of the marriage plot. All of these writers play on the patriarchal expectations instilled by "classic" fairy tales and thereby prove the mutability of the genre.

Feminist tales for older readers are varied in both form and content. Some of the most widely hailed are found in the form of **poetry** rather than prose (for example, Anne **Sexton**, *Transformations*, 1971, and Olga **Broumas**, *Beginning with O*, 1977), creating a complex distancing effect from the familiarity of the prose formulas readily associated with the genre. More numerous by far are prose tales that play on the stylistic and structural conventions of the best-known fairy tales, some even translating the feminist critique of power into multiple narrative points of view (an example is Angela **Carter**, *The Bloody Chamber*, 1979). Central to a great number of these tales is an exploration of feminine **sexuality** that casts women as active desiring subjects, whether or not a happy outcome results. Notable in this regard are tales not only by Broumas, Carter, and Sexton, but also by Emma **Donoghue** (*Kissing the Witch*, 1997). Numerous also are tales that foreground the emotional and physical struggle women face at the hands of abusive **men** (for example, Margaret **Atwood**, "Bluebeard's Egg," 1983; Alison Lurie, *The War between the Tates*, 1974; Sylvia Plath, *The Bell Jar*, 1963; and Alix Kate Shulman, *Memoirs of an Ex-Prom Queen*, 1972). Whatever their thematic focus and whether celebratory or dark in tone, all of these tales depict women's self-consciousness of the reality and potentialities of their lives.

Anthologies of feminist folktales and fairy tales have flourished since the 1970s. These collections typically feature stories from many different cultures that spotlight active heroines and untraditional gender relations. Thereby, they aim to counter the negative effects of the restrictive gender norms promoted by many "classic" Western fairy tales. Among the numerous anthologies that have appeared are: Rosemary Minard, *Womenfolk and Fairy Tales* (1975); Ethel Johnston Phelps, *The Maid of the North: Feminist Folktales from Around the World* (1981); James Riordan, *The Woman in the Moon and Other Tales of Forgotten Heroines* (1984); Suzanne Barcher, *Wise Women: Folk and Fairy Tales from Around the World* (1990); Angela Carter, *Old Wives' Fairy Tale Book* (1990); Virginia **Hamilton**, *Her Stories: African American Folktales, Fairy Tales, and True Tales* (1995); Kathleen Ragan, *Fearless Girls, Wise Women, and Beloved Sisters: Heroines in Folktales from around the World* (1998); Jane Yolen, *Not One Damsel in Distress: World Folktales for Strong Girls*

(2000); and Jane Yolen and Heidi E. Y. Stemple, *Mirror, Mirror: Forty Folktales for Mothers and Daughters to Share* (2000).

The large number of feminist tales that have been published since the 1970s demonstrates just how important this subgenre has become within the larger corpus of folktales and fairy tales, especially in the English-speaking world. Still, in spite of the important work done by feminist folklorists and writers alike, several questions remain. How many women and girls today really are familiar with these stories, as opposed to more traditional versions (for example, in the variants by Walt **Disney** and the **Walt Disney Company**)? To what degree have revisionist feminist plots actually begun to eclipse traditional patriarchal plots? Are these stories read by men and boys, or have they been packaged and told in ways that keep male readers from becoming familiar with them? Even without definitive answers to these questions, one suspects that there is still much work to be done so that both genders become more familiar with feminist fairy-tale plots, but also so that these plots create nonpatriarchal norms of both masculinity and femininity. ***See also*** Intertextuality.

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Lewis C. Seifert

Fēngshén Yǎnyì

Translated as *The Investiture of the Gods* or *The Creation of the Gods*, *Fēngshén Yǎnyì* is one of the most-celebrated Chinese vernacular novels combining historical romance and popular mythological tales. With its numerous tales of deities and evil spirits, it serves as an important resource for research involving Chinese mythology and the Taoist pantheon.

Fēngshén Yǎnyì was first published in book form around 1567 to 1619, and its authorship is attributed to Xú Zhònglín or a Taoist Lù Xīxīng. The book tells of a legendary war led by King Wén of the Zhōu dynasty (1122–221 BCE) against the merciless ruler, King Zhòu, of the Shāng dynasty (1766–1121 BCE). Supernatural immortals and demonic spirits engage in the endless sequence of battles between the two sides, featuring the integration of human affairs and a celestial scheme. The story starts with King Zhòu's blasphemous poem to Goddess Nǚ Wā, who furiously summons a seductive vixen spirit to help overthrow Shāng. The magic warfare ends with the toppling of Shāng and the creation of the Zhōu feudal system. The deceased or slain spirits and mortals on both sides are canonized as deities in the Taoist pantheon under a celestial hierarchy.

Mythical figures, **motif**s, and tales in the novel correspond to those present in popular oral and written narratives that were in circulation at the time. These popularly disseminated tales of deities and demons had Taoist, Buddhist, and folkloric origins, and their popularity has continued into the present. ***See also*** Chinese Tales.

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Jing Li

Ferré, Rosario (1938–)

Rosario Ferré is a Puerto Rican author who frequently rewrites and subverts **myth**s and fairy tales. Ferré's works constitute an analysis and critique of repressive paternalistic traditions in the island's society and culture. In works such as the short stories of *Papeles de Pandora* (*The Youngest Doll*, 1976) and the poems of *Fábulas de la garza desangrada* (*Fables of the Wounded Heron*, 1982), Ferré incorporates elements of mythology, **fantasy**, and fairy tales, often reinterpreting well-known characters such as Antigone, Medea, and **Sleeping Beauty** from a contemporary feminist perspective. Ferré has also written books specifically for children, such as *El medio pollito* (*The Little Chicken*, 1978) and *La mona que le pisaron la cola* (*Someone Stepped on the Monkey's Tail*, 1981), which consist of **fable**s, and *Los cuentos de Juan Bobo* (*Tales of Juan Bobo*, 1981), which focuses on an uneducated but witty boy who is part of traditional Puerto Rican **folklore**. In 1989, Ferré compiled some of her children's tales in the volume *Sonatinas*. Although written for young people, those books also give new forms to traditional stories, relating them to social problems in contemporary Puerto Rico. *See also* Feminism; Feminist Tales.

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Víctor Figueroa

Fieldwork

In the social sciences, the term "fieldwork" describes research conducted within a specific group of people for a specific period to collect raw data. It can be contrasted with "armchair" research, which does not entail direct contact with a group in its environment. In the study of **folktale**s, fieldwork involves research aimed at **collecting** and understanding oral texts, either as verbal texts or as sociocultural events. This work is carried out by transcribing and/or recording the texts with reference to their **context**. The meaning and relevance of "context" depend on the fieldworker's methods, which in turn are determined by the discipline in which he or she is working and by the results the fieldwork is expected to produce.

Historically, the first attempts at fieldwork in Europe were folktale collections undertaken to preserve oral texts in written form. By capturing the oral texts in print, these collections enabled further study of the tales, especially as literary or linguistic phenomena. Those attempts, which contributed to the development of **folklore** studies in Europe, started in the early nineteenth century with Jacob and Wilhelm **Grimm** and focused on the text itself, paying little attention to the social, cultural, and artistic context of the narration. However, assumptions implicit in this early work anticipated the future relevance of considering important factors such as an **informant**'s precise repertoire, his or her level of literacy, or intercultural contacts and exchanges. Those first attempts revolved primarily around either the procedure for archiving, cataloguing, and classifying texts, or with publishing selections of local **oral tradition**s. They produced voluminous corpora of national and regional folktales.

In the twentieth century, polysemic approaches to the folktale went hand in hand with significantly enriched fieldwork methods and techniques. The **storytelling** event itself was brought to the foreground and became a distinct object of consideration. Anthropological methods, such as "participant observation"—first introduced by Bronisław Malinowski and

by which the researcher gains knowledge of a culture through involvement in it and through relationships with informants—opened the way not only for an association with the community's social life, structure, and values, but also for important ethnolinguistic investigations. The shift of folklore perspectives in the 1960s from archival-oriented field research to "emic" considerations (that is, the insider's view) gave birth to **performance** theory and ethnopoetics (as in the work of Dell Hymes and Dennis Tedlock), which connected storytelling with competence, artistry, and the performer's social group.

The use of audiovisual technology in fieldwork has allowed oral narratives to be fixed in a format that is very close to the originals (oral texts and storytelling events) and made it possible to produce minutely detailed transcriptions, descriptions, and analyses. A recorded folktale, however, never corresponds exactly to its original because the ambient feeling, with all its sensory stimuli, remains elusive.

The fieldworker's interest in the oral text and the context in which it is produced also involves a responsibility toward the informant. The informant-ethnographer relationship requires the ethnographer to respect matters of ethics and copyright. *See also* Anthropological Approaches; Archives; Authenticity; Ethnographic Approaches; Linguistic Approaches.

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Marilena Papachristophorou

Film and Video

The migration of fairy tales from oral **folklore** into literary and thence into dramatic and cinematic forms was always inevitable. An ancient, familiar, and powerful mode of **storytelling**, the fairy tale is ideally equipped to colonize developing cultural expressions. Its short, sparse, action-centered narratives have proved to be suited for dramatic and visual forms such as **theater**, **opera**, **dance**, the musical, and **pantomime**, and it has been associated with cinema from the earliest days of the medium. Fairy-tale narratives proliferate across both live-action cinema and **animation**, occupying every niche from serious avant-garde cinema to the most commercial of Hollywood productions, and spreading into the related worlds of video, DVD, and **television**, both in the new lease on life given to theatrical releases in DVD format and in the space such forums offer for lower-budget productions.

While the power of folkloric narratives makes such proliferation understandable, at the same time, **translation** into film and theater is in other ways an interesting and perhaps unlikely development. As a nonrealist and magical form, the fairy tale tends to be imbued with the structured third-person recitation of the oral form, functioning through description rather than dialogue and relying on a simplicity of expression, which requires the imaginative engagement of the listener in a more-or-less personal way. **Fantasy** writer J. R. R. **Tolkien** famously disliked even **illustration**s to fantastic narratives, arguing in his essay "On Fairy Stories" that such visual realization restricts the imagination of the reader to one version of the narrative and thus blunts its ability to operate through the personalized ramification of symbol. In the case of drama, and, even more so, film, the timeless ahistoricity of the fairy-tale narrative runs the risk of being fixed into ever more realist interpretations.

Tolkien's other problem with dramatic presentations of fairy tales is less compelling. His suggestion that the magical cannot be counterfeited well enough to be convincing tends to fall away under modern developments in special effects and CGI.

Despite such concerns, the proliferation and success of the fairy tale in the cinematic medium suggests that potential limitations on the form's functioning are equally matched by characteristics that empower it.

From left to right: Fiona (voiced by Cameron Diaz) and Shrek (Mike Myers) in the 2001 animated picture *Shrek*. [Dreamworks/Photofest]

Here, the operation of film as an essentially magical medium is key: like the fairy tale, film presents itself as the narrative of the master magician, a technological marvel that dazzles the senses and confounds reality with illusion and deception. While live-action cinema is the genre of absolute realist representation, by extension it lends to its magical visual trickery the equal status of the real, and thus fosters acceptance and wonder as a response to the magical. In another way, this sense in which film is technological magic is underlined by the ongoing affinity between the fairy-tale narrative and the playful unrealism of animation, which has also been notable from the early days of cinema.

Another reason for the association between fairy tales and film is perhaps simply in the shortness and simplicity of fairy-tale stories, whose characteristics are in some ways ideally suited to the embryonic technology of the early years of cinema. Both structured and recognizable, fairy-tale narratives are easily adaptable to lend shape and familiarity to short films; their elements of stylization and domesticity would have translated well into the set and acting requirements of the developing medium. As the cinema industry developed, fairy-tale narratives retained a place in short films, most notably in cartoon shorts (Betty Boop, Frederick "Tex" **Avery**, and the fairy-tale adventures of various **Walt Disney Company** cartoon characters). In more recent years, avant-garde fairy-tale shorts can be found on the independent film festival circuit, among them David Kaplan's sexy, provocative works *The Frog King* (1994) and *Little Red Riding Hood* (1997). However, it is in the full-length feature that the fairy tale has found its most successful and popular cinematic expressions.

The fairy tale in cinema occurs both explicitly and implicitly across a wide range of film types, from avant-garde experimentation that mines the form's inherent magic, to the most-commercial Hollywood productions. The strongly utopian thrust of many fairy-tale narratives meshes well with the functioning of mainstream commercial cinema, which creates consoling, upbeat narratives that are entertaining but undemanding to watch. The much-vaunted "Hollywood fairy-tale ending" represents a form of narrative that relies on structures similar to the quest of the fairy tale: conflict, moral testing, the overcoming of obstacles, and resolution, often in the form of **marriage** and wealth. There is considerable

resonance not only between the fairy tale and the Hollywood romance, but also between the fairy tale and the American dream: both celebrate upward mobility and the accessibility of success through one's own efforts. Such correspondences tend, however, to exaggerate the implicit ideologies of the fairy tale, particularly with reference to **gender** roles. Certainly, in many film versions of fairy tales, as well as films that use fairy tales less explicitly to under-pin their more-contemporary popular narratives, the familiar tropes of passive **women**, active **men**, and of heterosexual marriage as the only desirable fate, are invoked and rein-forced. This tendency is particularly strong in early American film given the effect of the Hays Code, which deliberately precluded social commentary or overt sexuality or **violence**. The otherworldly simplicity of fairy-tale narratives could be easily made to fit the naïve ro-manticism and clear-cut moral outcomes of Hollywood cinema in the 1920s and 1930s. This tendency is still apparent in more contemporary cinematic fairy tales despite the gloss of contemporary awareness, particularly feminist consciousness, which is often laid over the re-actionary elements of the tale. Fairy-tale structures, in their frequent focus on wealth and beauty, mesh well with the goals of consumerism and highlight marketing tendencies to focus on a white, middle-class, male-dominated ideal.

In addition to the form's potential entrenchment of core middle-class values and racial or gender stereotypes, commercial fairy-tale film relies in many cases on the consumer's sense of nostalgia and ownership with reference to the familiar fairy tales. Critics such as Jack **Zipes** note the extent to which the problematical and reactionary ideologies of fairy-tale forms are mined and exaggerated by film's operation as a mass-market, commercial medium, which tends to entrench rather than question the status quo. In part, this tendency arises from the way in which film as a medium transforms the traditional functioning of narratives that are originally folkloric in nature. The fairy tale was transmuted by the capture of dynamic folkloric forms into the more static and fixed narratives of literature; cinema moves beyond the literate into the postliterate, into a form that has a far more popular, oral, and communal resonance than does the written word. Mainstream Hollywood cinema, in its strong market awareness, parodies and mimics the operation of a folkloric form, at least in the sense of ownership and investment it invokes in its audience. More importantly, however, in the enor-mous costs of the filmmaking process, cinema of all cultural texts moves most radically from the notion of communal generation of text into the top-down construction of cultural artifact by a privileged elite. In this sense, the development of the fairy tale in cinema throughout the twentieth century has not only reproduced and adapted the folkloric narratives of Western and other cultures but has to a certain extent usurped and replaced them. In many cases, the defining version of a tale, particularly in the minds of increasingly media-aware children, is the cinematic one. Given the power of the Hollywood marketing machine, this has tended to stamp fairy tales with a quality of specificity and authorship—or ownership—that operates strongly against the communal ownership of folklore. The Disney Company, with its fierce defense of trademark, is a particularly extreme example of this trend.

Fairy Tale Adaptations

Direct **adaptation** of the fairy tale as magical narrative is a recurring theme across cin-ema history. The long-term association between the magic of cinema and the marvels of fairy tales probably began with a pioneer of the form, the French theatrical illusionist and cinematographer Georges **Méliès**. His experiments with trick photography and special

effects embodied the magic of fairy tales such as Charles **Perrault**'s *Cendrillon* (***Cinderella***, 1899) and *Barbe-bleue* (***Bluebeard***, 1901), which first demonstrated effects shots such as the dissolve. More importantly, it is possible that the strong narrative line of the fairy tale inspired his experiments with actual filmic narrative constructed from an edited series of shots, replacing the more common single, realistic slice-of-life shot used by his contemporaries. His efforts were paralleled in Britain by the work of George Albert Smith, who was similarly interested in trick photography. Like Méliès, he made numerous realist shorts but also produced a version of "Cinderella" (1898) and two of "**Aladdin**" (1898 and 1899). While both filmmakers produced black-and-white live-action silent films, the animated fairy tale was also developing in the work of Lotte **Reiniger**, whose work in both Germany and Britain resulted in fairy-tale films using her characteristic silhouette animation, among them *The Adventures of Prince Achmed* (1926), *The Frog Prince* (1954), and *Cinderella* (1955).

From the early days onward, live-action films have offered multiple versions of favorite fairy tales, mostly from Perrault and the Brothers **Grimm**, although the works of Hans Christian **Andersen** are also popular among filmmakers. Many of these cinematic fairy tales are rather flat, pedestrian adaptations. When changes are made, they are often additions to pad out the story with more detail and extra characters. These at times unimaginative adaptations often mine the form for its obvious moral content, familiar tropes, and encoded cultural clichés, and are as likely to be aimed at a child audience as at adults. Notably, fairy-tale films are a recurring theme in the comparatively low-budget, made-for-television market. Among feature fairy tales, **Cinderella films** seem particularly popular, possibly because of the story's strong parallels with Hollywood's fast-developing interests in beauty, success, and love as cinematic themes, as well as the appeal of the passive heroine rescued by her powerful **prince**. Early versions included James Kirkwood's *Cinderella* (1914), starring Mary Pickford, as well as numerous animated shorts and Disney's 1950 version; outside of Hollywood, numerous versions include Václav Vorlíček's Czech adaptation, *Tři oříšky pro Popelku* (*Three Nuts for Cinderella*, 1973), which features a strong, active heroine. Hollywood's ***Ever After*** (1998) is probably the most successful recent adaptation, and the theme can be found in the comic despised-younger-sister theme of *Ella Enchanted* (2004). Other popular types include **Snow White** movies and **Bluebeard films**, the latter most often invoked as an underlying structure to a more realistic investigation of marriage.

It is notable that earlier films tended toward stories that focused on human characters, the magic of the tale confined to the technically easier transformations of objects. It is only toward the end of the twentieth century that adaptations of tales such as "**Beauty and the Beast**" became widespread, reflecting the development in special effects. Early versions of "Beauty and the Beast" tended to be shorts, many of them animated. Jean Cocteau's 1946 ***La Belle et la Bête*** was an early example of a feature in which creative make-up and artistic, evocative visual effects deliberately and specifically translated the fairy tale's difficult magic to the screen; subsequent versions include Juraj Herz's darkly-toned Czech fantasy *Panna a netvor* (*Beauty and the Beast*, 1978) and Disney's popular animated feature (1991). The flying carpets, djinn, and enchanted horses of the ***Arabian Nights*** **films** also have a long history of successful Hollywood adaptations, notably in the various versions of *The Thief of Bagdad* (1924 and 1940), which heavily influenced Disney's later *Aladdin* (1992). Hans Christian Andersen films also form a substantial subset of cinematic fairy tale, with versions of Andersen's tales from Russia and Germany as well as Scandinavia and the United States.

The difficulty with representing the magical realistically was partially addressed in earlier films by combining live action with stop-motion animation, or, in the European cinematic tradition, with numerous fairy-tale versions using puppet animation. In Hollywood, stop-motion animation is most notably seen in the works of Ray Harryhausen and George Pal, who both produced films for Paramount. Harryhausen's most famous work is probably *The Seventh Voyage of Sinbad* (1958), loosely based on the **Arabian Nights**, but he also made films based on classical mythology. Hungarian-born George Pal is possibly better known for his science-fiction films, but his **Tom Thumb** (1958) is a comic and family-oriented version of the tale that incorporates other fairy-tale **motif**s into the main narrative, and which makes creative use of stop-motion in its inventive special effects. Pal is also notable for *The Wonderful World of the Brothers Grimm* (1962), which represents a recurring thread in fairy-tale film, namely the focus on storytellers as a framing device for embedded tales. Other examples include Charles Vidor's *Hans Christian Andersen* (1952) and Terry Gilliam's recent, somewhat problematical *The Brothers Grimm* (2005).

Mainstream live-action cinema tends toward fairy-tale films that stress the romance elements of the form, but more serious adaptations also explore the assumptions and structures of the fairy-tale tradition. Jean Cocteau's *La Belle et la Bête* offers the auteur's coherent artistic vision, exploring themes of beauty and worth; the folkloric films of Pier Paolo **Pasolini** likewise offer a distinctive political and literary vision. Neil Jordan's **The Company of Wolves** (1984) is a complex, exploratory film which uses the stories and screenplay by Angela **Carter** to investigate the social and cultural aspects of sexuality. Jordan's film also highlights the other possible interpretation of folkloric forms in its intersection with the traditional horror narrative, an effective combination that hearkens back to the more primitive and violent roots of oral folklore. Other horror versions of fairy tales are less intelligent: Michael Cohn's **Snow White: A Tale of Terror** (1997) touches on Freudian interpretations of the Snow White tale but is ultimately thin and overstated. The logical conclusion to the fairy tale/horror combination lies in such pseudofolkloric, mass-market horror films as *Leprechaun* (1993). Perhaps the most unlikely generic crossover is in the recent animated film *Hoodwinked* (2005), which rewrites **Little Red Riding Hood** as a multiple-viewpoint comic film noir, an uneasy meld that demonstrates a generally facile and unsophisticated use of fairy-tale motifs.

If horror and fairy tales are in some ways a logical combination, fairy tales and comedy are also surprisingly successful in the cinematic medium. This tendency strengthened toward the end of the twentieth century as the drift into postmodern awareness saw cinema audiences more appreciative of irony. Perhaps the most successful of recent fairy-tale films have been Dreamworks's **Shrek and Shrek II** (2001 and 2004). These animated films build on a tradition of fairy-tale **parody**, seen in earlier works such as Jerry Lewis's unabashedly ridiculous **Cinderfella** (1960), or Jim **Henson**'s Muppet version of the **Frog King** story (*The Frog Prince,* 1972). However, *Shrek* and its sequel offer a more sophisticated, subversive exploration of the form that self-consciously plays with fairy-tale convention even as it affectionately parodies it. A similar approach can be seen in *Ella Enchanted* or even, to a less-successful degree, in *Hoodwinked*. The ironic awareness demonstrated by these films is highly successful with contemporary audiences, far more so than the flatter, less-self-aware approach taken by Disney, although they perhaps approach this ironic awareness of form in *Chicken Little* (2005).

While commercial American cinema produces multiple adaptations of favorite tales within the mold of popular Hollywood genres, European versions are often linked to a strong folkloric

awareness that celebrates the fairy tale through cinema as an act of cultural heritage. This partially accounts for the proliferation of the Brothers Grimm in film. Germany's strong tradition of fairy-tale films is expressed in the work of directors such as Fritz Genschow, who produced numerous fairy-tale films in the 1950s and 1960s, including *Frau Holle* (**Mother Holle**, 1954) and *Aschenputtel* (*Cinderella*, 1955). "Frau Holle" seems to be a favorite tale for German directors, and was made again, with a slightly surrealist visual feel, by Peter Podehl in 1961. A similar sense of folkloric heritage can be traced in other European and Scandinavian countries. A notable example is Norway's *Kvitebjorn kong valemon* (*The Polar Bear King*, 1991), directed by Ola Solum, is an effective children's film using the **animal-groom** motif.

The cinematic fairy tale does not escape the tendency first expressed in its eighteenth- and nineteenth-century literary versions, to appropriate the form for didactic rewriting aimed at children. This element is clearly visible in Disney fairy tales, which validate particularly conservative gender and class roles; but the tendency is seen most clearly in various socialist regimes, notably East Germany and Russia. In the German Democratic Republic, the Deutsche Film AG (German Film Company) demonstrated an interest in children's fairy-tale cinema with a bias toward socialist political education. Prominent directors included Gottfried Kolditz, who made versions of Grimm fairy tales including *Schneewittchen und die sieben Zwerge* (*Snow White and the Seven Dwarfs*, 1961) and *Frau Holle* (1963), and the prolific Walter Beck, among whose films were versions of *König Drosselbart* (*King Thrushbeard*, 1965) and *Froschkönig* (*The Frog King*, 1987). **Soviet fairy-tale films** are numerous, but are generally less overtly concerned with indoctrination, extolling universal virtues such as hard work but offering few fairy-tale films with an overbearing political message. As with European versions, many of the adaptations are motivated by a strong sense of folkloric heritage. In the years before the World War II, Aleksandr Ptushko produced a series of fairy-tale films using puppet animation. The war years saw some political control over filmmaking, but from the mid-1950s onward this relaxed somewhat, allowing the proliferation of folkloric cinema across Russia; Aleksadr Rou's Gorky Studios in particular produced numerous fairy-tale films aimed at children.

Musical Fairy-Tale Films

The fairy tale has always been a particularly good fit with the musical genre, perhaps because both narrative traditions rely on a degree of stylization and deliberate removal from realism. The willing suspension of disbelief of the audience can be applied as much to the taken-for-granted magic of the fairy tale as to the unlikelihood of characters breaking into song to express their feelings. This fit is underlined most strongly in the ongoing success of Disney's animated fairy-tale musicals, which dominated both animation and fairy-tale cinema throughout most of the twentieth century. As well as cinematic musicals, fairy-tale films have a fair degree of cross-pollination with musicals in the theater and, to a lesser extent, opera, with many successful screen adaptations of both musical forms, a fair proportion made specifically for television. Many of these film versions are not feature films designed for theatrical release, but are instead cast recordings of successful Broadway or operatic pieces, which find greater exposure through the medium of video and, particularly, DVD.

A few well-known fairy-tale musicals tend to dominate the cinematic niche, being continually remade, perhaps a testament to their enduring appeal. Richard Rodgers and Oscar Hammerstein's version of "Cinderella" occurs in three separate film versions (1957, 1964, and

1997), and the Broadway musical ***Once upon a Mattress*** exists as two separate cast recordings, from 1964 and 1972, as well as in the 2005 adaptation with Carol Burnett and Tracey Ullman. Another classic of fairy-tale musical is the Richard Chamberlain vehicle *The Slipper and the Rose* (1976), directed by Bryan Forbes, which also began as a theatrical musical. The Broadway hit ***Into the Woods*** is also available on DVD as the 1991 Broadway cast production, giving continued life to the self-conscious investigation and interrogation of the various familiar fairy tales embedded in its plot. Victor Herbert's nursery-rhyme operetta *Babes in Toyland* has been more extensively adapted for cinema, in both the 1934 version with Laurel and Hardy, and in Disney's 1961 version. The fairy-tale musical is also well represented in the 1980s by the Cannon Movietales, low-budget comedy musicals filmed in Israel, which have been rereleased on DVD in the last few years. Their wide range of adaptations include *Beauty and the Beast* (1987), *Red Riding Hood* (1989), *Snow White* (1987), and *Sleeping Beauty* (1987).

Outside of the European film tradition and Hollywood, the fairy-tale musical probably finds its strongest expression in the riotous glamour of Indian cinema's Bollywood productions, which boast both a strong song-and-dance tradition and the mythological subgenre rooted firmly in Indian **myth**, folklore, and **epic**, particularly the *Mahabharata* and the *Ramayana*. While explicitly magical cinema may feature the actions of gods, goddesses, and saints, the storylines of the epics are also present as an underlying thread in many contemporary Bollywood thrillers, dramas, and romantic comedies. The often carnivalesque feel of Indian cinema can also be linked to Indian folk theater. Like European fairy-tale films, Bollywood cinema offers a fantastic, vibrant celebration of folkloric heritage and a powerful expression of the classic fairy-tale's unquestioning acceptance of the magical.

Fantasy Film

Cinema's attraction to magical narrative is expressed not simply in straightforward adaptations of classic fairy tales, but in a number of offshoot Hollywood genres that rely in some sense on the motifs and expectations of the form, most notably magic itself, but also **transformation**s, **magic object**s, talking beasts, and **magic helper**s. Thus fairy-tale cinema includes film versions of literary or theatrical **fantasy**, a more extended and complex genre that nonetheless embodies fairy-tale notions of quest, magical landscape, and the demonstration of worth in the overcoming of obstacles. Early examples of these films in Western cinema include adaptations of texts such as Maurice **Maeterlinck**'s theatrical fairy tale *L'oiseau bleu* (*The Blue Bird*, 1908), which saw several silent-film adaptations as well as the 1940 movie starring Shirley Temple, and animated versions in the 1970s. Sir James Matthew **Barrie**'s *Peter Pan* (1904) has similarly been adapted to cinema in various incarnations, including the Disney animated version (1953) and the successful postmodern reinterpretation of Barrie's classic in Stephen Spielberg's *Hook* (1991). Other literary classics with fairy-tale resonance include Lewis **Carroll**'s *Alice's Adventures in Wonderland* (1865), often interpreted with visual surrealism in cinematic versions, and, famously, L. Frank **Baum**'s ***The Wizard of Oz***, in its film version of 1939 and its sequel, *Return to Oz* (1985).

These fantasy films share with fairy tales not only the quest motif, but a continuing delight in the ability of cinema to visually embody the magical, culminating most powerfully in the recent blockbuster successes of ***The Lord of the Rings*** trilogy, the **Harry Potter films**, and the start of a new franchise based on C. S. **Lewis**'s Narnia series. Film adaptations of classic fantasy have become an almost-guaranteed success for cinema producers,

exploiting not only the enchantments of cinematic magic, but the nostalgic familiarity of audiences with well-known fantasy texts, often those of childhood. The trend is not confined wholly to adaptation, however, and in some ways relies on the success of earlier, original fairy-tale scripts in the 1980s, which resulted in the fantastic landscapes of films such as *The Dark Crystal* (1982), *Labyrinth* (1986), and **Willow** (1988), or the heroic quests of *Legend* (1985) and **The Princess Bride** (1987). Perhaps closest to folkloric forms are the cursed, transformed lovers of *Ladyhawke* (1985), striving to break the spell that separates them. The overall success of fantasy cinema suggests an appetite for wonders among viewers that is possibly not unrelated to folklore's ability to reformulate real-life concerns and ideas in mythic, symbolic form. More subtle resonances can also be found in the contemporary obsession with superhero films, which operate as fantastic narratives with mythic resonance, particularly in the inherently magical transformation of the alter ego into a superhero and his or her predestined confrontation, aided by gadgets which parallel magic objects, with the often monstrous supervillain.

If Western cinema demonstrates a healthy subset of fantasy and fairy-tale films, the same is possibly even more true of Eastern cultures. In addition to the mythological musicals of the Bollywood tradition, the martial-arts film tradition of China and Japan has powerful folkloric resonances, both in its celebration of folk heroes and famous warrior figures and in the strong thread of the magical that runs through many of its films. Chinese kung-fu films are created with a calm acceptance of the supernatural and incredible woven into the wirework extravaganzas of its fight sequences, in which heroes fly, bound, and run up walls as though magically free of the constraints of gravity. Recent examples that have been successful with Western audiences include Ang Lee's *Wò hǔ cáng lóng* (*Crouching Tiger, Hidden Dragon*, 2000), and Yimou Zhang's *Yīng xióng* (*Hero*, 2002) and *Shí miàn mái fú* (*House of Flying Daggers*, 2004). These films feature magical swords, predestined fates, and supernatural fighting abilities; they also reflect a certain stylization of narrative that is closely related to the folkloric. An ongoing awareness of folklore and **legend** is also often represented in Chinese cinema, notably in many of the martial arts films starring Jet Li: examples include *Wong fei-hung* (*Once upon a Time in China*, 1991), which follows the adventures of a nineteenth-century Chinese folk hero, and *Hóng xīguān zhi Shàolín wǔ zǔ* (*Legends of Shaolin*, 1994), whose heroic warrior battles supernatural monsters.

If Chinese live-action cinema has folkloric resonances, in Japanese film it is the animated tradition that most strongly demonstrates a similar interest. The genre of anime has gained massive popularity in the West only recently, but was a strong and popular tradition in Japan throughout the twentieth century. Its adult fantastic narratives are often science fictional but also feature magical and folkloric motifs in which warrior heroes, magical artifacts, and animal companions predominate. Most familiar to Western audiences are the folkloric films of **Miyazaki** Hayao, among them *Mononoke-hime* (*Princess Mononoke*, 1997) and *Sen to Chihiro no kamikakushi* (*Spirited Away*, 2001); these explore Japanese animism, nature deities, and the magical otherworld of spirit creatures.

Contemporary Fairy Tales

While the magic of the fairy tale is a common feature of fairy-tale films, not all adaptations operate within the traditions of the marvelous. In some instances, the powerful, recognizable, and psychologically interesting narrative structures of fairy tales are used to

strengthen contemporary films in the realist tradition, much as they are used in a literary context by writers such as Margaret **Atwood**. This has been a recurring thread in fairy-tale cinema from its earliest days: films such as Leni Reifenstahl's **Das blaue Licht** (*The Blue Light*, 1932), while tenuously connected to the Grimm fairy tale of the same name, is essentially a realist film with some echoes of folklore. Similarly, Edgar G. Ulmer's *Bluebeard* (1944) is a low-budget horror film about a tormented serial killer/artist who strangles his models. These films generally avoid the explicit fairy-tale characters of their more magical counterparts and instead function through allusion, suggestion, and parallel: the viewer's recognition of the fairy-tale structure lends depth and complexity to the film's operation.

In Hollywood cinema, the resonance and structures of fairy tales are most commonly used to infuse romantic comedy with a self-conscious staginess and to underline the comforting predictability of the well-known plot. Possibly the best example of this is the successful Cinderella-narrative of **Pretty Woman** (1990), which rewrites the kitchen drudge as a prostitute and her prince as a wealthy corporate figure. Mark Rosman's more recent *A Cinderella Story* (2004) refigures the tale as a standard teen romance, with an exploitative stepmother as the obstacle to the heroine's prom-night dreams. Ron Howard's **Splash** (1984) updates to contemporary Manhattan the tale of a **mermaid** who assumes human form for love of a man. While this film retains some magical elements, they tend to become the excuse for romantic comedy rather than the focus of exploration.

As for romances, the fairy tale is an effective underpinning for horror film, most notably in the proliferation of Bluebeard films that investigate issues of marriage, desire, and **transgression** in a variety of contexts, often with the intimate violence of film noir. "**Little Red Riding Hood**" seems particularly appropriate to the psychological thriller and likewise offers mythic underpinnings to Matthew Bright's **Freeway** (1996), exploring the sexualization of both child and **wolf** in a serial-killer film set in the seamier underside of America. The tale is also less-overtly referenced by films such as Nicole Kassell's *The Woodsman* (2004), exploring the conflict within a convicted pedophile, and *Hard Candy* (2005), in which the inversion of the child's victimhood is even more extreme than in *Freeway*. Such dark rereadings of fairy tales suggest that the form continues to provide relevant structural and psychological insight in twenty-first century films. ***See also*** Andersen, Hans Christian, in Biopics; Brothers Grimm in Biopics; Davenport, Tom; DEFA Fairy-Tale Films; Peter Pan Films; *Popeye the Sailor*; Puppet Theater; Silent Films and Fairy Tales; Thief of Bagdad Films.

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Jessica Tiffin

Finnish Method. *See* Historic-Geographic Method

Finnish Tales

Finnish **folktale**s derive from two European traditions. Folktales arrived in western Finland from Scandinavia, primarily from Sweden, whereas the folktales of eastern Finland were shaped by traditions of northern Russia. Because Finland was the endpoint of two major streams of tradition, its volume of folktales surpassed those in many neighboring countries. Approximately 160 **animal tale** plots are known, as well as 140 tales of magic, 100 **novella**s (realistic tales), and some 560 humorous tales (jokes, **anecdote**s, and stories of the stupid **ogre**). Because these tales have been collected as several variants, the folklore **archives** of the Finnish Literature Society contain more than 90,000 folktale texts.

Research suggests that magic tales (see **Wonder Tale**) began to circulate in Finland in the 1500s and 1600s, whereas animal tales were probably told since medieval times. In the past, scholars agreed that Finnish folktales, like *Kalevala*-meter poems, represented an ancient tradition that was transmitted only orally. Present-day folklorists are of a different mind. Most of the folktales now housed in the archives were written down in the 1880s and 1890s and clearly evince their links to the written tradition. Folk narrators had access to cheap broadsheets and **chapbook**s since the late 1700s. What is more, newspapers published in the early 1800s also contained a wealth of entertainment, including folktales and **legend**s. Fairy-tale literature published in Sweden also was available in Finland. Thanks to the existence of bilingual folktale narrators, examples and elements derived from this source also came to enrich the folktale tradition among Finnish speakers.

Internationally, the best-known fairy-tale writers are Zacharias **Topelius** and Tove **Jansson**, both of whom wrote in Swedish. Finnish-speaking writers, such as Anni **Swan**, initially drew their influences from German and Nordic Romanticism and Finnish folktales, especially from the anthology edited by Eero **Salmelainen**, *Suomen kansan satuja ja tarinoita* (*The **Märchen** and Legends of the Finnish People*, 1852–66). After World War II, inspired by British classics of **children's literature** (for example, Lewis **Carroll**, Sir James Matthew **Barrie**, and A. A. Milne), Finnish writers also modernized their contributions to fairy-tale literature.

Tales of Magic

Finnish archival data suggests that the great majority of tellers (approximately 80 percent) of magic tales were **men**. It is also highly plausible that the men who were taking down folktale repertoires rarely had access to the more intimate and domestic sphere, where **women** were more likely to have been telling folktales. Male narrators tended to favor the so-called heroic tales, in which the main character, a poor boy, overcomes a monster (a **devil**, mountain troll, or **dragon**) and frees a **princess** from its clutches. The poor boy also marries into royalty by successfully carrying out tasks set by the princess's **father**. Of these types, the most popular are The Three Stolen Princesses (ATU 301), The Dragon-Slayer (ATU 300), and The Twins or Blood-Brothers (ATU 303). The heroes are assisted either by **magic object**s (such as the water of life and **death** or a magic sword) or marvelous helpers (powerful dogs, servants able to grant all wishes, or spouses with magic powers or extraordinary skills). The hero may also be born with supernatural strength (ATU 650A, Strong John). The folktale hero also can behave like a **trickster**: the lazy boy wins the princess's hand by making her pregnant using magical words (ATU 675).

Women's repertoires contain numerous folktales describing the vicissitudes of a slighted or betrayed maiden or young wife. Aided by her fiancé, son, or husband, or sometimes by her deceased **mother**, the heroine invariably overcomes all obstacles and marries the **prince** or regains his affections. The Black and the White Bride (ATU 403) and The Three Golden Children (ATU 707) typify the folktale about the maltreated heroine. The kind girl may also be rewarded with a great fortune (ATU 480, **The Kind and the Unkind Girls**). Nevertheless, women narrators were clearly most enchanted by the story of **Cinderella** (ATU 510), of which some 200 texts have been archived. In the western Finnish variants, Cinderella gets her gown by helping an old man out of a ditch; he gives the maiden a wooden staff enabling her to get all she needs from a stone at the edge of the royal garden.

Another common folktale theme involves children being rescued from an ogre's clutches. In Finnish folktales, the most popular ogre-figure is the devil; less common is the wicked **witch**. In tales of The Children and the Ogre (ATU 327), three **brothers** or a boy and his sister put an end to the monster and seize his treasure.

Western and Eastern Traditions

Western European magic tales that most often came to Finland via Sweden had spread throughout the entire country all the way to the eastern frontier. The northern Russian influence could be felt in Karelia and in the traditions of the people from eastern Finland in Savo, both areas found along the country's eastern border. Certain folktales—for example, "Cinderella"—have been set down according to the narrative styles of both eastern and western Finland.

So far, folktale researchers have made only some preliminary observations regarding the differences between eastern and western magic tales. Western narrators have presented definite and constant plots that are easily recognized as fixed **tale type**s. The plot progresses logically towards the final resolution. Karelian narrators, however, have constructed their folktales with less uniformity. For example, Karelian narrators would occasionally extend the basic narrative by adding more adventures. The most extensive recorded items constitute veritable folktale novels filling up to forty to sixty pages.

There are also differences in casting. The main character of an eastern folktale tends to come from the upper classes: a son or daughter of the tsar, a son of an aristocrat, or the son of a wealthy merchant. People of rank, however, rarely figure as main characters in western folktales. The most common protagonist is a poor boy or girl who undergoes a radical rise in society by the end of the narrative. While a female villain—the cruel ogress (*Syöjätär*) with magical powers—often appears in Karelian tales, she is unknown in western regions.

When it comes to the fantastical, Karelian folktales are far more colorful than their western counterparts. While western narrators showed a preference for rational fantasies (a ship for both land and water as a means of transport, a sword capable of vanquishing all enemies, or a bottomless moneybag as a source of wealth), Karelian narrators told tales of eggs containing princes turned into golden flies, princesses rising from tree stumps, and dragons riding horses. The presence of religion—icons, monasteries, and saints—is an integral part of Karelian folktales. The fantastical elements of western magic tales, however, are almost invariably profane.

Animal Tales and Realistic Tales/Novellas

Finnish animal tales take place in northern coniferous forests, country villages, and **peasant** farmhouses. The most common hero is a fox, a bear, or a **wolf**. Both farm animals—horses,

rams, and **pig**s—and those found within the house—dogs, **cat**s, and mice—also appear in many **fable**s. The only animal that was alien to the habitat of Finnish folk narrators and their audiences was the lion. Nevertheless, it was a familiar figure from the **Bible** and the Finnish coat of arms.

Finnish folktale narrators, too, have used animal tales as a medium for speaking about human relations. It is easy to discern the life lessons encapsulated in these concise and concrete narratives. Above all, animal tales caution against stupidity—the fox's cunning is more useful than the brute strength of the bear or wolf. Many folktales are even cynical: sympathy, helpfulness, and naiveté often lead to defeat in the struggle for social existence.

Judging by the items recorded, the most widely told folktale was The Unjust Partner (ATU 9). Here the fox, the bear, and the wolf thresh grain, grind the seed, and cook porridge. Not only does the fox manage to walk off with all the grain and leave the chaff for the bear and the wolf, he also convinces them that the porridge made from the chaff is just as tasty as that made from grain. Another frequently told fable (ATU 70, More Cowardly Than the Hare) describes a hare who finds, to his great delight, animals even more cowardly than himself.

The earliest account of a Finnish animal tale can be found in a fifteenth-century legal manuscript, the so-called Codex Kalmar. One of its ornamental pictures depicts the ending of the folktale Fox and Crane Invite Each Other (ATU 60), in which the crane offers his guest the fox a meal of gruel from a tall churn. This vessel does not appear in the fable tradition of Finland's neighboring countries. The oldest animal tales told in Finnish were published in the 1700s, when fables were highly regarded as a means of educating the young.

The narrative world of the novella-genre is realistic, without supernatural actors, magic objects, or metamorphoses. Finnish folk narrators have told and retold their own versions of many familiar stories from Giovanni **Boccaccio**'s *Decameron* (1349–50), William **Shakespeare**'s plays, and the ***Arabian Nights***. Narrators—and their audiences—were most enamored with tales about clever and verbally adept peasants able to outwit priests, aristocrats, and royals. The young pauper succeeds in silencing the princess with bawdy teasing and thus becomes the **king**'s son-in-law (ATU 853, The Hero Catches the Princess with Her Own Words). The peasant also may solve a **riddle** beyond the king's grasp (ATU 921, The King and the Farmer's Son). The folktale The Clever Farmgirl (ATU 875) pays tribute to the intelligence of women: time and time again, the heroine rescues her father or her betrothed or helps a group of generals whom the king has ordered to skin a stone.

Folktale Research

Finnish folktale **collecting** began in the 1810s. Among the first sources of inspiration were the writings of Johann Gottfried Herder. Further impetus was given by the Jacob and Wilhelm **Grimm**'s collection, ***Kinder- und Hausmärchen*** (*Children's and Household Tales,* 1812–15). Finnish folk-poetry enthusiasts also paid close attention to the collection and publication of Scandinavian **folklore**.

At the outset, researchers were most intrigued by folktales told in the east because the much-revered *Kalevala*-meter folk poetry had been found in Karelia. The first publication of folktales—Salmelainen's *The Märchen and Legends of the Finnish People*—is based almost entirely on the eastern folktale tradition. It was only later, in the 1880s and 1890s, that the first western folktales were written down.

Even at the early stages of collecting, researchers observed that Finnish folktales did not differ from the narrative traditions of neighboring countries. Scholars were sorely

disappointed by this discovery. Unlike *Kalevala*-meter poems, folktales failed to provide materials for constructing a particular cultural identity. However, the knowledge that animal tales reminiscent of the fables of antiquity could be found in Finland—a poor and faraway country—provided some consolation. Yet folktales were clearly overshadowed by the *Kalevala* **epic**.

Significant developments in folktale research were initiated in the 1880s with Kaarle Krohn's investigation of the relationship of Finnish and other Nordic animal-tale traditions to other traditional European fables. The German translation of Krohn's dissertation, "Bär (Wolf) und Fuchs: Eine nordische Tiermärchenkette" ("The Bear [Wolf] and the Fox: A Nordic Animal-Tale Cycle"), was published in 1889. Krohn made a historic-geographic comparison of folktale texts from various countries. His disciple Antti **Aarne** developed the method and applied it in his studies of numerous international folktales also known in Finland. Martti Haavio also used what became known as the "Finnish method" in his studies of the tale types "What Should I Have Said (Done)?" (ATU 1696) and The Rooster and the Hen (ATU 2021). Haavio published his *Kettenmärchenstudien I-II* (*Studies of Chain Tales*) in 1929 and 1932.

With the arrival of the 1960s, the **historic-geographic method** began to lose its hold— even in Finnish folklore scholarship. Researchers started to approach the folktale with a new set of questions. In the 1970s, folktale narrators came into focus. It was still possible to interview Karelian folktale narrators. Finnish-language scholar Pertti Virtaranta not only collected a vast number of folktales but also recorded autobiographical information about his Russian-Karelian narrators. The result of his work was the anthology *Kultarengas korvaan* (*A Golden Earring for the Good Listener*, 1971). Drawing upon church records and oral history, Virtaranta published *Annastuuna aikanansa* (*Annastuuna during Her Time*, 1969), in which he created an ethnographic portrait of one of western Finland's finest folktale narrators, Anna-Christina Korkeemäki. In the 1970s, Juha Pentikäinen, a scholar of comparative religion, drew up an anthropological and biographical study of Marina Takalo, an émigré from Archangel Karelia. Takalo was also skilled in the oral narration of folktales. In *Oral Repertoire and World View* (1978), Pentikäinen investigated her repertoire. The research dedicated to narrators showed that nineteenth-century folktale narration for adults took place largely among the lower classes, rural and urban workers. In the 1900s, folktales were last told in logging camps in the wilderness where no other entertainment was available.

The 1980s saw a renewed interest in the old archival collections. Satu Apo's *The Narrative World of Finnish Fairy Tales* (1995) focused upon the central themes, structures, and meanings of western magic tales. She also examined the material from a sociohistorical perspective. The archived texts revealed a previously hushed-up aspect of the genre: folktale narrators may have colored their **performance**s with coarse renderings of sexual, scatological, and violent themes.

From 1972 to 2000, folklore archives researcher Pirkko-Liisa Rausmaa edited a six-volume anthology entitled *Suomalaiset kansansadut* (*Finnish Folktales*). The series contains samples of all of the known folktale types from Finland.

Literary Fairy Tales

It was not until the mid-1800s that the **literary fairy tale** gained ground in Finland. Writers such as Zacharias Topelius drew inspiration from Nordic Romanticism with its mountain trolls, water sprites, and images of Ultima Thule. Following the lead of the Grimms and

Hans Christian **Andersen**, writers cultivated a mode of expression that combined clarity, concreteness, and colloquial speech. Salmelainen's folktale collection enabled writers to seek influences from homegrown **oral tradition**s.

Anni Swan, a woman writing in Finnish, became a master of the Romantic literary fairy tale. A dark psychological undercurrent runs through her stories: instead of being threatened by a dangerous supernatural force, many of Swan's heroines discover that they are incapable of loving their betrotheds. Swan's fairy tales have been translated into many languages, including German and Japanese. The works of Aili Somersalo also entered the canon of Finnish children's literature. Her fairy-tale **novel** *Mestaritontun seikkailut* (*The Adventures of the Master Elf*, 1919) has been dramatized and adapted for both stage and radio productions.

The process of modernizing Finnish fairy-tale literature began in the 1950s. Writers were primarily influenced by children's literature from the Anglo-Saxon tradition. As early as 1906, Anni Swan translated Lewis Carroll's *Alice's Adventures in Wonderland*. In modern fairy tales, imprisoned princesses have been replaced by small-town girls who encounter marvelous characters and objects brought to life, as in the fairy-tale novels by Marjatta Kurenniemi. Author Hannu Mäkelä has created an antihero, a ghost named Herra Huu (Mr. Hoo), who is at first so timid that he even fears children.

Making use of both folklore and the literature of **feminism**, Kaarina Helakisa renewed the traditional fairy-tale **fantasy** in her children's fiction. While Helakisa's princess grows wings for herself, another heroine, Queen Thrushbeast, using her wit and creativity, overcomes Prince Milkbeard. The latter fairy tale was included in Helakisa's collection of short stories *Annan seitsemän elämää* (*The Seven Lives of Anna*, 1987). Helakisa's fiction has been translated into Swedish, Estonian, and German.

Male writers have generally favored fables, the other major folktale genre. Jukka Parkkinen has populated his series of fairy-tale novels with ravens and other wild creatures that end up coming face-to-face with life in postmodern Finland (see **Postmodernism**). Mauri Kunnas has fabricated a zany canine world. Exuberantly illustrated with dogs taking the leading roles, Kunnas's stories retell the *Kalevala* and Finnish history. Some of Kunnas's tales are also set amidst the world of Santa Claus and his elves. Humor—relying on **intertextuality** and **parody**—is an integral part of the fables told by Parkkinen and Kunnas. Kunnas's books have been translated into more than twenty languages, including English, French, and Japanese. ***See also*** Estonian Tales; Russian Tales; Scandinavian Tales.

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Satu Apo

Fisherman and His Wife

"Von dem Fischer un syner Fru"—"The Fisherman and His Wife"—was one of two tales in a Low German dialect (*Plattdeutsch)* that the artist Philipp Otto Runge sent the publisher

of *Des Knaben Wunderhorn* (*The Boy's Magic Horn*) in 1806. The other tale was "Von dem Machandelboom," or "The Juniper Tree," published by the German Romantic author Achim von Arnim in his *Zeitschrift für Einsiedler* (*Journal for Hermits*) in 1808. In 1809, Arnim also sent the original copies to Jacob and Wilhelm **Grimm,** who included them in the first edition of the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*) in 1812. Some believe that the poetic simplicity of Runge's versions deeply influenced the Grimms' treatment of all their tales.

In Runge's "Fisherman and His Wife," the husband and his wife live in a *Piesspott* (chamber pot) near the sea. One day, the husband catches a huge flounder, which pleads with him to let him go because he is an enchanted **prince**. After he releases the fish, however, his wife sends him back to the water to make a **wish** for a cottage to live in. He calls the fish with the following chanted quatrain, which he repeats each time he makes a wish:

> Manikin, manikin, that is me:
> Flounder, flounder in the sea
> My wife whose name is Ilsebill
> Has sent me here against my will.

The flounder grants her request, but she is only briefly satisfied with the cottage, and then proceeds to demand a stone castle, then to be **king**, emperor, pope, and finally "like God." Their life becomes grander and grander, and more and more luxurious; each time the husband returns to make a new request, however, the sea is darker and more ominous. When he returns for the last time, a huge storm has arisen, with thunder, lightning, and earthquakes. He makes his wife's last request to be "like God" in fear and trembling; but the fish has had enough: "Go home, she's sitting again in the chamber pot."

In their annotations to the tales, the Grimms mention other German versions that give different names and details, but follow the same cumulative structure and have similar endings. (In a version from Hesse, however, it is the husband Männchen Domine, sometimes called Hans Dudeldee, who wishes that he could become God "and my wife the Mother of God.") The Grimms also suggest that the beginning of the tale may go back to much older versions: to the story of "The Fisherman and the Genie" in the ***Arabian Nights***, to a Welsh **saga** about Taliesin, and to a Finnish tale, though all develop differently. They claim that the tale depends on an ancient **motif**, the woman who urges her husband to climb higher and higher—like Eve, the legendary Etruscan Tanaquil, and Lady Macbeth—though actually Runge's fisherman's wife wants the honors for herself.

Critics have often noted that this story, unlike most of the Grimms' tales, does not end in a rise in fortune or in a **marriage**, but rather returns the protagonists to their starting point. The wife's "foolish wishes," like the wishes of the husband in Charles **Perrault**'s tale of the same name ("Les souhaits ridicules," 1697), ultimately do not change their situation at all. Achim von Arnim in fact objected that the story was really not for children because it did not have a utopian happy ending. Others have pointed out that the wife's bullying and desire for power mirrors many of the Grimms' misogynist portrayals of older **women**. There has also been a lot of disagreement about polite ways to translate *Piesspott*. Perhaps the most anodyne interpretation of the tale is William Bennett's in his *Book of Virtues* (1993). He claims that the story's moral is "enough is enough," as if it were simply a critique of excess and unnecessary luxury.

Aleksandr **Pushkin**'s poem "The Tale of the Fisherman and the Fish" (1835), sometimes called "The Golden Fish," follows the Grimms' cumulative pattern, with a few Russian

substitutions. Many twentieth-century writers took up the tale, refashioned it, or used it as a leitmotif in their own work. In *To the Lighthouse* (1927), Virginia **Woolf**'s central character Mrs. Ramsay reads the story to her son James. The darkening storm in the tale underlines the unwelcome possibility of bad weather in the novel; the wife's accelerating demands are also echoed in Mr. Ramsay's own ambitions and Mrs. Ramsay's hopes for her eight children, as well as in their complex relationship. In his long novel *Der Butt* (*The Flounder*, 1977), the German Nobel-prize winner Gunter **Grass** invents a **legend** about the flounder's meddling in the war between the sexes from the Neolithic period onward. Grass mixes contemporary debates about **gender** relations with the husband's long-winded storytelling and several idiosyncratic versions of the tale. Maura Stanton plays on the fisherman's wishes in her poem "The Fisherman's Wife" (1975), narrated by a **mermaid** caught as his "third" and also "last" wish. Ingrid Wendt, in her 1993 poem also called "The Fisherman's Wife," gives the wife a new, more thoughtful voice. Several **film**s have been based on the tale, all called *The Fisherman and His Wife*, including a short film narrated by Jodie Foster in the fairy-tale series *Rabbit Ears* (1989); a Canadian short film written and directed by Jochen A. Schliesser (1998); and a full-length movie set in contemporary Japan and Germany, directed by Doris Dörrie (2005).

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Elizabeth Wanning Harries

Folk

The word "folk" has more layers of meaning than its dictionary definition as the common or ordinary people. In the history of **folklore** research, the German poet and philosopher Johann Gottfried Herder gave the word *Volk* (folk) currency in the late eighteenth century when he referred to creative expressions from the **oral tradition** and coined terms such as *Volkslied* (folk song) and *Volkspoesie* (folk literature). In England, "folklore" was first used by William Thoms in 1846 to signify the lore of the people.

The term "folk" has a history of meanings that variously identify not only the characteristics of the people designated by the term but also the nature of their cultural expressions and the mode of transmitting them. In the Romantic terminology of the early nineteenth century, "folk" represented the rural and pastoral people and conjured up images of countryside and people with a childlike simplicity living in harmony with nature. Early folklorists considered folk to be "natural" poets, not dictated by preconceived literary structures. For this reason, the folk song in particular represented for Herder the very soul of the people. However, for Herder, "folk" was initially a universal category. Eventually, the early nineteenth-century Romantic-nationalist usage of the term lent a sense of cultural cohesion among a set of linguistically and geographically identifiable people. Folklore therefore gained the status of being the cultural core of any group. Over the course of the nineteenth century and in the context of nationalist **politics**, the folk and their lore gained political validity and became major symbols of the emerging modern states based on mass politics.

This folkloristic and nationalist evolution of the term "folk" continued into the twentieth century with different political affiliations. Its extreme was hit in the connections that the

fascist state in Germany created among the folk, their lore, and the state's own cultural politics. In the first half of the twentieth century, the term "folk" had also gained political importance in the context of communist movements and socialist states, where folklore was understood as the expression of the economically deprived and exploited sectors of the feudal society. The Marxist discourse preferred the term "people" as a sociopolitical category, and its relationship with "folklore" has had many different aspects. The definitions of folklore offered by Vladimir **Propp** helped direct the growth of folkloristics in the latter half of the twentieth century. On the other hand, the socialist states made folklore a part of the state's cultural propaganda. In the first half of the twentieth century, folklore played an important role in the independence movements of the colonized people in Asia, Africa, and other continents. In this context, folklore became the symbol of "native" culture as distinct from the culture represented by the foreign colonizers' transplanted lore.

The political overtones of the term "folk" point to the political potential implicit in folklore as a subject of research, study, or preservation. Almost every political ideology in every part of the world has tapped into this potential. From this arises the question: Does folklore actually express the politics of the people? And if it does, then what is the politics of folk? The contemporary field of folkloristics realizes that there is no single answer because individual oral texts of folklore have emerged in different historical times and **context**s. Folklore has no one political view but in fact reflects innumerable shades of political consciousness.

In the second half of the twentieth century, the term "folk" coexisted with comparable terms such as "people" and "masses." The folk song revival movements of the 1960s reflected this difference, and "folk" became the symbol of an ethnic, non-capitalist, and non-urban way of life. While the term's Romantic association with the rural and pastoral still dominates in popular perception, in the discipline of folklore, the definition of the term has been evolving along with the times and the changes in the lives of the people. The word signifies the nonruling sections of society—be they rural, urban, individual (performer), group, or even a virtual community. Folklorist Alan **Dundes** has gone so far as to define "folk" as "*any group of people whatsoever* who share at least one common factor" (Dundes, 6), a definition that does not rely on national or ethnic affiliation and recognizes the different communities to which individuals may belong. Dispelling the notion of the "folk" as an undifferentiated category of people, folklorists also acknowledge the existence of folk narrators, folk painters, folk performers, folk dancers, and others. These are practitioners of arts that have been passed down orally, traditionally, and without copyrights, in certain cases requiring training since early childhood and being exclusively performed by one community. The common folk, often socially unprivileged, have kept alive the knowledge of highly structured and lengthy texts such as oral **epic**s. In the twenty-first century, this area of expressive culture—the oral lore of different folk—has come under the purview of intellectual property rights, and its logistics are currently being discussed internationally. *See also* Colonialism; Folktale; Nationalism.

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Sadhana Naithani

Folklore

"Folklore" refers to the academic study of folklore, also known as folkloristics, as well as to certain types of expressive culture. To date, there has been no consensus as to how "folklore" should be defined, thus making it difficult to articulate precisely what is and what is not folklore. The word itself was coined by William Thoms in his 1846 letter to the *Atheneum* wherein he suggested the "good Saxon compound, Folklore,—*the Lore of the People*" as an alternative to the then-common English terms "popular antiquities" and "popular literature." While the term "folklore," most likely Thoms's rough translation of the German *Volkskunde*, entered the English vernacular and spread around the world in various translated forms, the term itself does little to clarify what, specifically, constitutes the "lore of the people." Thoms himself attempted a definition by way of enumeration and included "the manners, customs, observances, superstitions, **ballad**s, **proverbs**, etc., of the olden times." In his 1965 *Study of Folklore,* the American folklorist Alan **Dundes** followed suit with a much longer enumeration, beginning with "major forms, such as **myth** and **folktale**," winding through "curses, oaths, insults, retorts" as well as "folk costume, folk dance, folk drama … food recipes, quilt and embroidery designs, house, barn, and fence types," to finally bend back around to a different type of major forms, specifically holidays and festivals such as Christmas, Halloween, and birthdays. Others have tried to capture the underlying commonalities among almost-infinite possibilities. Dan Ben-Amos offered "artistic communication in small groups" in his article in the 1971 *Journal of American Folklore*; Jan Brunvand suggested "the unrecorded traditions of a people; it includes both the form and content of these traditions and their style or technique of communication from person to person" in his 1968 *The Study of American Folklore*; and the American Folklife Preservation Act of 1976 contended that the cultural forms encompassed by the related term "folklife" are "mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction."

In many cases, definitions slide into criteria for assessing whether any given cultural expression might be considered folklore. Dundes proposed "multiple existence and variation" as one set of such criteria, meaning that any given folklore text or practice exists in many different versions. For example, consider the many competing sets of rules that children have for even the simplest game, such as hide-and-seek; each set of rules constitutes a variation of the game, and there is no institutionalized set of rules to which all children must adhere (unlike in professional sports, such as football). The test of "multiple existence and variation" has been particularly relevant for the study of **fairy tale**s and folktales, especially for scholars interested in differentiating between **literary fairy tale**s and tales that circulate in **oral tradition** (though some do both, of course).

Folklore as an academic discipline most frequently traces its roots back to the late eighteenth century and Johann Gottfried Herder's Romantic ideas about *das Volk*—the **folk**. Herder believed that a people's language and expressive culture—particularly their oral culture—embodied and sustained their unique characteristics as a group, their national character as it were, and these ideas were fundamental to the growth of German Romantic **nationalism**. For Herder, the *Volksgeist*, or "spirit of the people," was best captured in the oral traditions of the peasant classes, whose cultural traditions were not mediated by education, industrialization, or the general trends toward modernity. Deeply inspired by Herder's ideas, Jacob and Wilhelm **Grimm** sought to create an authentically and uniquely German collection of folktales and fairy tales in ***Kinder- und Hausmärchen*** (*Children's and*

Household Tales, 1812–15). Although several of the storytellers from whom the Brothers Grimm recorded most of the tales in their *Kinder- und Hausmärchen* have since been revealed as middle class and, in certain cases, French speakers, and although the tales themselves have been scrutinized for the Grimms' editorial and moralizing changes, their collection was for a time presented and received as a reflection of an authentic and unique German culture. It set the stage for other national collections, such as those edited by Peter Christen **Asbjørnsen** and Jørgen **Moe** in Norway (1841–48) and Aleksandr **Afanas'ev** in Russia (1855–63). While the emergence of the discipline of folklore is most closely associated with nineteenth-century German Romantic nationalism, folklore has been enlisted in nationalizing projects around the world and in different historical periods.

In the United States, folklore developed as an interdisciplinary field of study situated between the disciplines of anthropology and literary studies. In her intellectual history of American folklore studies, *American Folklore Scholarship: A Dialogue of Dissent* (1988), Rosemary Lévy-Zumwalt identified the tension between anthropological and literary approaches as embedded in the very foundation of American folklore scholarship. In fact, in 1888, when the American Folklore Society was first established, Francis James Child, a literary folklorist with a particular interest in ballads, became the society's first president, and William Wells Newell, an anthropological folklorist interested in Native American mythology, was named the first executive secretary. This dual disciplinary heritage continues to shape folklore as an academic discipline even in the contemporary period and is important for contextualizing the wide range of methodological approaches and interpretive strategies that folklorists utilize in the study of fairy tales and folktales.

Folklorists have both helped to develop and drawn upon virtually all of the methodologies and modes of interpretation presented in this encyclopedia. In the nineteenth century, folklorists were interested in trying to locate and reconstruct the original version of individual tales (what they called the "**urform**"), and the Finnish folklorist Julius Krohn developed a method for comparing different versions of **tale type**s in the pursuit of such goals. His son, Kaarle Krohn, further refined his father's method of comparison, which became known first as the Finnish method and then as the **historic-geographic method**. As the name implies, the historic-geographic method was an attempt to map, literally, different **motif**s from a given tale type across space and time in the belief that such mapping might reveal patterns of dissemination that could be traced back to any given tale's urform. In a similar vein, and in keeping with the spirit of trait classification borrowed from the biological sciences of the time, Carl von Sydow argued that motifs could adapt to specific cultural-geographic areas through natural selection and isolation, thus producing **oicotype**s (tales unique to any given geographic or cultural area). Historic-geographic studies can help identify oicotypes and other patterns of tale movement and transformation, but they are excessively labor-intensive and, as a result, very few have been completed. Though most folklorists have long abandoned the search for urforms, many still turn to historic-geographic studies as tools to aid in interpretation. For instance, folklorists have drawn upon the mapping of specific motifs to investigate the cultural factors that influence the use of different motifs among different groups who share the same tale type.

These early **comparative method**s relied heavily upon published collections of folktales and fairy tales as well as upon folklore **archives** where multiple versions of tale types were housed, often together with data about the person from whom the tale was collected. Nineteenth-century folklorists in Scandinavia, Europe, and the British Isles were avid **collectors**.

Their work to find, document, and archive the oral traditions they believed to be disappearing with the transition to industrial society and the advent of modernity helped to establish the earliest national folklore archives and contributed to the first published collections. These rich collections also proved invaluable to the Finnish folklorist Antti **Aarne**, a student of both Julius Krohn and Kaarle Krohn. Aarne sought to further develop the historic-geographic method and is best known today for *The Types of the Folktale*, the most widely used tale-type classification system. First published in 1910, Aarne's classification system was translated into English and expanded in 1928 by the American folklorist Stith **Thompson**; the second edition of what is commonly referred to as the "tale-type index" (or the "AT index") was published in 1961. This edition also gave rise to the "AT" numbering system, the predominant classificatory system for all folktales and fairy tales (as well as for other sorts of tales like **fable**s, **animal tale**s, numskull jokes, etc.). In 2004, the German folklorist Hans-Jörg Uther further expanded the AT index; folklorists now refer to tale types by their ATU numbers. In addition to the ATU index, many folklorists around the world have compiled tale-type indexes for stories told in their own regions, correlating the tale types to the ATU index where relevant. There are so many individual tale-type indexes that American folklorist and library specialist David Azzolina published an annotated bibliography (*Tale Type and Motif-Indexes: An Annotated Bibliography*, 1987) of all of the tale-type indexes. In addition to translating and expanding Aarne's *The Types of the Folktale*, Stith Thompson also compiled the massive, six-volume *Motif-Index of Folk-Literature* (1932–36; revised and enlarged edition, 1955–58). As the title implies, the *Motif-Index* contains cross-referenced information for every motif contained in the tale-type index as well as for many other motifs found in other types of folk literature such as myth, **legend**, and **joke**s.

The indexing of motifs and tale types necessitated that folklorists break down tales into their constituent parts, This was also undertaken (though for different ends) by the Russian structuralist Vladimir **Propp** in his *Morfologiya skazki* (*Morphology of the Folktale*, 1928). Influenced by Russian formalism in literary studies, Propp analyzed Afanas'ev's collection of Russian folktales to identify their underlying narrative structure. By separating the tales into their smallest components, which he called "**function**s," Propp argued that a typology of the folktale consists of thirty-one functions occurring in a regular sequence. Folklorists have debated whether Propp's typology is unique to **Russian tales** or whether it applies more broadly to Indo-European tales or, perhaps, to all tales; and some have attempted structural analyses of non-European tale types for comparative purposes.

In keeping with folklore's hybrid literary and anthropological heritage, Propp's textual **structuralism** was paralleled by Claude Lévi-Strauss' structural anthropology in the 1970s. Lévi-Strauss's structural anthropology was based on the idea that all cultures are structured around binary oppositions that must be resolved through various cultural practices, including ritual, mythology, and folktales. Where Propp's textual structuralism and Lévi-Strauss' structural anthropology are concerned, folklorists have largely applied the paradigms to various texts, such as fairy tales and folktales. However, in an innovative extension of Propp's typology, Dundes used the idea of discrete **motifeme**s (adapting the terms "morphemes" and "narratemes" that literary formalists used to refer to narrative units) to suggest a way of interpreting symbols in a much broader cultural context than he believed possible from the interpretation of a single tale. In his essay "Symbolic Equivalence of Allomotifs in The Rabbit-Herd" (AT 570) (1982), Dundes argued that the allomotifs (anything that could fill a motifemic slot in a given text's structure) in different versions of a tale (or any folklore

text) are symbolically equivalent. Thus, if the riddle **princess** trades her nightgown (or her ring, **hair**, or virginity) for the answer to the **riddle** she cannot solve (ATU 851), then her nightgown, ring, hair, and virginity are all symbolically equivalent. Dundes pushes this argument further, suggesting that symbolic equivalents also exist across texts in any given culture, and he uses two versions of the same joke (one involving a large nose in the punch-line, the other a penis) to suggest that symbolic equivalents established in the joke might then be applied to a symbolic reading of "The Rabbit-Herd" so long as the symbolic equivalents come from the same cultural group.

Dundes's interest in the relationship between structuralism and the symbolic interpretation of tales reflects his larger interest in the psychoanalytic interpretation of folklore (see **Psychological Approaches**). Beginning with Sigmund **Freud** and Carl Gustav **Jung**, psychoanalysts have frequently turned to fairy tales and folktales in support of their theories on subjects as diverse as psychosexual development, repression, projection, and universal **archetype**s. Psychologists (both theoretical and clinical), anthropologists, and literary scholars have continued to investigate the relationship between psychoanalytic theories and folklore. However, while many psychoanalysts and other scholars have drawn upon folktales and fairy tales, few folklorists besides Dundes have really worked deeply with psychoanalytic theories in the interpretation of tales.

In the 1960s, folklore was influenced by Dell Hymes's "ethnography of speaking" models of communication as well as other trends toward performativity that placed an emphasis on the communicative **context** in which tales (and other cultural expressions) are performed, communicated, recounted, and used for a range of social as well as individual purposes. As a result, folklorists often turned their attention to the tellers of tales (for example, the storyteller's sex, race, age, class, sexual preference, marital status, etc.), the social situations that give rise to specific tellings of tales, and the ways in which the complexly layered identities of the tellers as constituted in any given telling affect everything from the choice of tale told to the details of the tale itself. In many cases, folklorists used such models of **storytelling** as performative communication to suggest that storytellers might use tales as coded discourse to comment on various social and political situations in a culturally acceptable or socially safe manner.

Folklorists' interest in understanding the contexts, texts, and subtexts of specific storytelling sessions highlights the longstanding relationship between folklore studies and functional anthropology. In his 1954 article in the *Journal of American Folklore*, American folklorist and anthropologist William Bascom suggested that folklore has four functions in addition to that of entertainment: to validate culture, to educate, to maintain social control, and to provide a socially acceptable means of escape. Bascom's "four functions of folklore" have been extremely influential in the interpretation of many different types of folklore, including fairy tales and folktales.

In the contemporary period, when studying fairy tales and folktales, folklorists seem to draw on virtually any combination of these methodologies and interpretive strategies, as well as others informed by historical methods, Marxist perspectives, literary criticism, and anthropological theory. Critical cultural studies (in particular, the Frankfurt School, the Birmingham School, and American cultural studies), **feminism** and feminist theory, and critical race studies (see **Race and Ethnicity**) have also offered theoretical groundings for folklorists, especially those interested in the ongoing publication and production of fairy tales and folktales in postmodern, revised, commercial, commodified, material, musical, and cinematic

forms. The rich diversity of tales is matched only by the range of theoretical, methodological, and interpretive strategies folklorists bring to their study. ***See also*** Anthropological Approaches; Ethnographic Approaches.

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Kimberly J. Lau

Folktale

The folktale is a form of traditional, fictional, prose narrative that is said to circulate orally. In both colloquial use and within folkloristics, the term "folktale" is often used interchangeably with "**fairy tale**," "**märchen**," and "**wonder tale,**" their histories being interrelated and their meanings and applications somewhat overlapping. The confusion of terms reveals the instability of heuristic generic categories, especially those ideologically laden and historically insupportable genres that are rooted in the insistence that literary and oral tales, including the hybrid transcribed oral tale, can be held distinct (the prefix "folk-" attached to the latter two forms to clarify and maintain this distinction). Accordingly, the folktale was conceived of as oral, whereas—although fairy-tale themes exist in folktales—the "true" fairy tale was a literary genre, and the ambiguous märchen and wonder tale were deployed to reinforce the requirement of orality in the more general folktale.

The term "fairy tale" arose in the context of the seventeenth- and eighteenth-century aristocratic French **salon** writers and their elaborate, layered, discursive conversational creations that were eventually put into print. A handful of these were to eventually become the so-called fairy-tale canon. These tales derived some of their thematic cores from material long in popular circulation, both oral and written. For example, one of the most highly elaborate plots of this group, the animal spouse, can be traced historically to Lucius **Apuleius**'s first-century work, *The Golden Ass*. Shared thematic concerns coupled with the tangled history of transmission of this material thus make clear distinctions between oral and written forms very difficult. Folklorists attempted to adopt the German term "märchen" to refer to those oral tales that contained fairy-tale themes. Not only was this effort unsuccessful, but because "märchen" in fact could refer to both oral and literary tales, its use was somewhat ironic. It was also redundant: the term "folktale" is, in fact, a direct translation and an attempt to Anglicize the German term *Volksmärchen*, in much the same way as "folklore" itself was an appropriation of the concept of *Volkskunde* into the English language. Finally, the wonder tale has been suggested as an appropriate oral equivalent to the **literary fairy tale**, segregating out those stories that deal specifically with aspects of the marvelous or wonder, transformation and metamorphoses. All of these terms confusingly coexist, but all also originate out of the same convergence of ideas and events that was to constitute the origins of modernity in Europe.

The generic categorization of folk narratives is inextricable from the disciplinary history of the field of folkloristics. From the early nineteenth century, not only were these particularly European narrative traditions the object of the field's study, but these genres were also central to the field's own constitution. Early folklorists such as Wilhelm and Jacob **Grimm** set the generic parameters, contrasting the **legend**, **myth**, and folktale as discrete narrative forms. Their proclamations that folktales were the remnants of a greater mythological system, and that legends were more prosaic and "this-worldly," in contrast to the more poetic, fantastic folktales, would undergird the work of successive generations of folklorists. William Bascom's 1965 article "The Forms of Folklore: Prose Narrative," reiterated this three-part division into the genres of myth, legend, and folktale, with the categorical distinctions being based on issues of belief, historicity, and whether or not the stories take place in real space and time (see **Time and Place**). Bascom's article, standard in all introductory **folklore** classes to this day, takes the issue of orality as *given*, as it does the distinctions between genres, although they are derived from the highly localized and ideologically motivated material of the Grimms.

For the Grimms, the folktale was one of the most important genres to their simultaneous and interconnected nationalistic and folkloristic enterprises. The tales in the Grimms' various edited collections of ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15), were motivated by Johann Gottfried Herder's Romanticism, which sought out a pure, uncontaminated German spirit in the poetry of the illiterate peasantry. Folktales were, thus, said to be the unmediated, uncorrupted voice of the **folk,** written down by the Grimms with "minimal editorial changes" and in adherence to the sentiments of the folk. These written folktale collections of the nineteenth century served to standardize and canonize the highly varied mix-and-match nature of tales told orally, serving also to reduce the variety, but not the volume, of tales in written form. More importantly, the editorial processes involved in the collections reveal an ideological bent, which, as both Susan Stewart and Elizabeth Wanning Harries have pointed out, required the construction of the folk prior to the construction and collection of the category of folklore. The people unconsciously maintained tradition; their words and very being were seen as offering a palliative to the ills of encroaching modernity. But according to this logic, the same forces of modernity were seen as threatening the traditional ways of the folk. Folklorists and folklore collectors were to be rescue workers, collecting and archiving the expressions of the folk before they disappeared. The ideological work required to sustain a fiction of an uncontaminated, pure folk, was accomplished through a system of re-presentations and editorial adjustments. If the folk were identified as **peasant**, illiterate, rural, old, and increasingly female (the antithesis of modern, urban, literate, and male), then informants needed to come from this group. Depictions of informants were thus forced into this generic peasant mold, obfuscating the middle-class, literate backgrounds of many of them. Dorothea Viehmann, the Grimms' ideal **informant**, whose tales the Grimms praised for their "truth" and consistency, and whose likeness evolved over successive editions and translations from an individual to a generic "Gammer Grethel," an "honest, good humored farmer's wife," was, in fact, a middle-class, educated, French-speaking Huguenot, whose repertoire included many of the widely disseminated literary fairy tales from eighteenth-century France (Warner, 189, 190–93).

The consequences for folklore scholarship were deep, profound, and long lasting. The manifestation of the ideological category of the folk was an equally ideological "authentic" folklore, which was, by definition, resolutely oral. Folktales in particular, masquerading as

the inscription of oral tales, were increasingly shaped by the conventions of "orality"— intentional "distressing" the written tales to ensure their apparent "**authenticity**." The signs of this authenticity were simplified language and sentence structure; the insertion of collo- quial and dialogic speech; short, unembellished plots; opening and closing conventions; and folksy and "traditional" themes. These markers of orality were then stylistically repli- cated in written collections, cited as evidence of authenticity, contrasted with highly embel- lished literary tales, in particular fairy tales, and, in a circular and self-perpetuating move, used not only in subsequent field collecting to differentiate true folktales from those that had been "contaminated," but also served as the definitional requirements of the (oral) folk- tale. (One could, in this way, "recognize" the vestiges of an oral tale by the ironically liter- ary convention "Once upon a time.") The articulated rupture between the literary and the oral—impossible to maintain, and unsupportable by historical records—resulted in a harden- ing of the genres of folklore. Thus, the cleavage between the fairy tale and the folktale, seen as the opposition between literary and oral forms, is an artificial aftereffect of the ideologi- cal trappings of the Romantic nationalists, a cleavage that is fundamental to the disciplinary niche of folkloristics.

Yet another legacy of the Grimms with regard to the folktale is organizational and meth- odological. As comparativists, the Grimms filled their editorial notes with references to sim- ilar tales found in other traditions. As nationalists, the Grimms constructed an imagined national community out of the remnants of traditional oral forms. As cosmopolitanists, how- ever, they were interested not only in capturing a broad international audience for their *Kinder- und Hausmärchen*, but in positioning their work as the model on which other bud- ding nations could base their own folklore collections. The similarities in folktales across Europe, are, thus, self replicating, as were the methods of analysis.

The most prevalent of these methods, until the mid-twentieth century, was the **historic- geographic method**. This was grounded in the Enlightenment notion that folklore could be systematized and rationalized, organized and indexed, and it gave rise to the first index of **tale type**s by Antti **Aarne** (*Verzeichnis der Märchentypen*, 1910), followed by the much expanded *The Types of the Folktale* (1961) by Aarne and Stith **Thompson**. While Stith Thompson, who favored a **motif**-based approach to tale analysis, acknowledged that tales were passed down both "in writing or by word of mouth" (Thompson, 4), his approach was eclipsed by Aarne's typological approach, the legacy of the Grimms, with its oral impera- tive, which was to become the dominant paradigm in folkloristics. Aarne's index organizes tales according to thematic types. Each tale type, defined as a plot composed of individual plot elements, or motifs, was seen to display a great deal of integrity across time and space, and each tale referenced under the specific tale type was considered to be cognate. Compar- ative analysis would thus occur within a type, with the specific intention of reconstructing the original or ur-**variant** of the type (see **Urform**). In 2004, the Aarne-Thompson index was modified by Hans-Jörg Uther in *The Types of International Folktales*. This work revised and expanded its predecessor, particularly in its attention to international variants, but did not abandon the traditional premises of the Aarne-Thompson classification system.

The Aarne-Thompson-Uther tale-type index organizes folktales in a numeric system from 1–2399. Aarne-Thompson-Uther (ATU) numbers 300–749, the so-called Tales of Magic, are also those tales often identified as fairy tales, although, again, separating the literary fairy tale from those tales found in oral circulation is impossible. Furthermore, tales involving the supernatural or the marvelous typically spill not only beyond this boundary of ATU 749,

but also beyond the generic requirements of the folktale/fairy tale. Each tale type includes a synopsis, or basic plotline, but although the index is putatively an analytic tool for folktales (that is, oral tales), these synopses in many cases are outlines of the versions of the tales found in the semiliterary *Kinder- und Hausmärchen,* or in Charles **Perrault**'s *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697). Additionally, aside from the obvious problems of differential collecting methods and intensity from country to country, and across time, the historical-geographic method serves to further complicate the insistently separate realms of the literary fairy tale and the (oral) folktale. The tale-type index itself lists literary renditions of tales along with versions from informants in collections and **archives**, many of which themselves are retellings from literary sources. A cluster of versions could thus represent not the age or point of origin of a particular tale but rather the success of its published version.

With the move away from the historic-geographic method and positivistic, diachronic approaches in general in the latter half of the twentieth century, folklore is said to have undergone a paradigmatic shift, with **structuralism** at the heart of this change. Developing the basis of a literary theory of narrative that was unmoored from the search for origins, structuralism instead focused on providing abstract models or structures in narrative. Structural approaches were not dependent on an articulated rift between oral and literary forms. However, as Stephen Benson has pointed out, not only did Vladimir **Propp**'s *Morfologiya skazki* (*Morphology of the Folktale*, 1928), the seminal text in narratology, develop out of earlier historical models, but Propp's data itself derives from material infused with the ideological premises and methodological imperatives of the previous century. Propp selected 100 tales from Aleksandr **Afanas'ev**'s *Russkie narodnye skazki* (*Russian Folktales*, 1855–63), itself a highly edited collection of tales compiled on the model of the Grimms' *Kinder- und Hausmärchen,* and the tales included are not only fit into a literary mold, their uncorrupted oral origins are again impossible to maintain. The model may thus be flawed by sleight-of-hand in which the data has been intentionally distressed to masquerade as being clearly derived from oral sources, but which is, in fact, the result of self-conscious literary techniques, the apparent naturalness of structural paradigms being based on contrivances.

The folktale and the fairy tale continue to coexist in an uneasy balance. In theory, the folktale has become the purview of folklorists and anthropologists, maintaining the conceit that privileges the spoken, immediate world, whereas the fairy tale is more the domain of literary theorists. Even between these articulated camps, however, there is slippage, with folklorists notoriously claiming to be working with oral sources, and yet defaulting to analyses that derive from a relatively narrow band of canonical material. This slippage speaks to the basic instability and inherent productiveness of all narrative forms. ***See also*** Collecting, Collectors; Editing, Editors; Frame Narrative; Jack Tales; Nonsense Tale; Oral Tradition; Religious Tale; Tall Tale; Unfinished Tale.

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JoAnn Conrad

Food

Food and meals are abundant in folktales. Food is an indispensable part of the **initiation** rite, since it is closely connected to **death** and resurrection. Death as a rite of passage is often represented by the novice being eaten by a monster (Jonah and the whale is an example), which during the rite itself is staged by the novice entering a cave or a hut (for instance, the famous Russian hut on chicken legs, inhabited by **Baba Yaga**). Resurrection is represented by the novice being invited to participate in a meal in the otherworld, the realm of death. By accepting food from the otherworld, the hero gains passage into it (Holy Communion is a remnant of this archaic rite, as well as the Jewish Sabbath meal). The Russian folktale hero Ivan replies to Baba Yaga's threats to eat him: "What is the good of eating a tired traveler? Let me first have some food and drink and a bath." He pronounces himself ready to accept witch food and go through a symbolic purification.

Thus food in folktale is connected to the three elements in the chain of death-fertility-life. Some folktales feature a woman getting pregnant by eating a special kind of food (for example, "Rapunzel"), which comes from insufficient understanding of **sexuality** and procreation (see **Birth; Infertility**). Further, food is connected to sacrifice. The mythical sacrificial death means that the sacrifice ensures fertility and affluence, often also eternal life. In many **myth**s, food is featured in marginal situations, around the passage from one existence into another, yet unfamiliar. Festive meals appear around certain holidays like the New Year; food is important in connection with weddings and funerals. The sacrifice itself includes food. The sacrifice that was the killing of an animal or a human, or giving them away to be eaten by a monster, was later changed to something more symbolic, to an act such as breaking the bread. To eat the meat and drink the blood of a sacrificial animal means receiving new forces. Therefore, every meal is by definition a ritual act. According to Mircea Eliade, there are no profane actions in the archaic world (Eliade, 27). There are many parallels between an altar and a table, an altar curtain and a tablecloth, a sacrificial knife and a butcher's knife, and naturally between a priest and a cook. In Christian tradition, the prohibition of cooking meals on the altar came as late as the seventh century.

In archaic thought, both food and sacrifice emphasize a person's belonging to a totem, a **family**, or a tribe (consider idioms such as "my own flesh" when speaking about children). Many myths include details such as gods' food, for instance, nectar and ambrosia in Greek mythology. The word "ambrosia" means "the immortal," since it was the source of the gods' eternal youth and immortality. From this belief, we have all of the habits around everyday food and festive food, ordinary food and ritual food, which are also reflected in the way food appears in folktales and fairy tales.

The most important underlying role of food in folktale is to accentuate the contrast between nature and culture. The origin of food is in nature, but it is used within culture, and it is the result of the transition from nature to culture. Thus food neutralizes this basic contrast. In Claude Lévi-Strauss's anthropological study *The Raw and the Cooked*, a typology of cultures is built upon the attitude to food, based on oppositions: human flesh-animal flesh, raw-cooked, and animal food-vegetarian food. Many **etiologic tale**s, especially stories about the origins of fire, which makes cooked food possible (see James G. Frazer's *Myths of the Origins of Fire*, 1930), are based on these oppositions and regulate rules and prohibitions around food. These oppositions are also related to all of the other dichotomies within a given culture, such as own-alien, male-female, home-away, sacred-profane, and so on. In

folktales, the notions of own and alien are often connected with food habits. One's own food is perceived as natural and genuine. When the folktale hero departs from home, food can serve as a link back home. Since food emphasizes affinity, "own" food, food from home is especially desired. It is also important that the **mother** packs the food and supplies it with her blessing. This security of home represented by food is found in many different types of tales. Since home cooking provides security, it can also function as a trial. The hero is supposed to share his food with strangers, who become friends and helpers, while the false hero keeps his food for himself and therefore receives no assistance. As with the acceptance of alien food, a shared meal becomes a sign of union. Food becomes a token of belonging together in a quest or struggle, or belonging to a particular group, whether good or evil.

On the other hand, all "alien" food is unnatural, unclean, and basically "non-food." Food can be a means of enchantment, whereupon eating or drinking something transforms the hero. For instance, by drinking water from a goat's hoofprint, a boy is transformed into a goat. Food can captivate, corrupt, and even destroy. We see remnants of these archaic notions in the prohibition against certain foods in Islam and Judaism and in Christian dietary rules around Lent. Not just human flesh, but all "alien" food, "non-food" was prohibited in archaic thought. Food in the realm of death (and this includes all foreign countries, real or imaginary) was prohibited for ordinary persons; if you eat, it you will never come back. In the fairy tale, this develops into depictions of various forms of enchanted food with which the hero is tempted in the otherworld, or food that the antagonist uses to disarm or kill the hero (for example, the apple in "**Snow White**").

The prohibition against eating human flesh was one of the first steps in the civilization of humanity. **Cannibalism** was universally accepted in the archaic world, but later started to be viewed as alien. Cannibalism is often connected with the Fall, that is the loss of immortality (see Mircea Eliade's *The Myth of the Eternal Return*, 1955). In myths, the so-called cultural hero ends cannibalism by defeating the cannibal enemy. This is reflected in folktales such as "**Tom Thumb**" or "**Hansel and Gretel**." The condemnation of cannibalism expels it to the otherworld, where it is associated with evil (such as a **dragon**, an **ogre**, or a **witch**). Many folktales describe a witch who eats human beings, often children. "Hansel and Gretel" is of these stories. But it is far from a unique example, as this phenomenon is represented in all cultures, for instance, in the Russian tale "The Magical Swan-Geese." In "The Wolf and the Seven Kids" or "**Little Red Riding Hood**," an animal (originally a **werewolf**, which is also a figure from the otherworld) replaced the witch. In most cases, the children emerge alive, that is, the act symbolizes death and resurrection. Being eaten is often presented as positive and necessary; the witch is not evil, but is on the contrary a wise guide. Behind it we most probably find initiation rites, which included sexual intercourse.

The meaning of cannibalism is that, by consuming your enemy, you inherit his powers. In "The Story of the Grandmother," an early version of "Little Red Riding Hood," the girl eats her grandmother's flesh and drinks her **blood**, which has an ambiguous purpose; she is accused of cannibalism, but a deeper implication is that she acquires the wisdom of the progenitrix, which helps her to trick the wolf/werewolf. Later this notion of eating up the elder changed into ritual meals. To eat a symbolical figure signified receiving magical power.

Cannibalism could also be a sign of extreme love: when a man (more rarely a woman) ate his beloved, he owned her completely. Here again there is a parallel between food and intercourse, oral and sexual gratification. In some myths, parents devour their children out of great love. The opposite, a child's love for the parent, expressed through a food

metaphor, is found in the folktale (which, incidentally, lies behind the initial scene of William **Shakespeare**'s *King Lear*), in which a **father** asks his three daughters how much they love him and denounces the one who claims that she loves him as much as meat loves salt. By contrast, in a version of "**Cinderella**" known as "The Juniper Tree," the evil stepmother kills her stepson and serves his flesh to the unaware father. The sister is warned and rejects the meal, thus avoiding the sin of cannibalism.

Like most elements in folktales and fairy tales, rituals around food have their origins in the most basic aspects of human behavior, connected with archaic beliefs of life, death, and rebirth, and hence also sexuality, fertility, and procreation. According to most scholars, meals in myths and folktales are circumlocutions of sexual intercourse. There is a direct connection between food and sexuality, and between certain food restrictions and certain **marriage** restrictions, such as **incest**. To eat your totemic animal or to marry it (which equalled incest) was viewed as an equally serious crime.

A number of etiological tales describe the origins of various types of food. A common plot is the supreme deity punishing his children (or spouse) by cutting them into pieces and throwing them down from heaven to earth (or hiding them underground); from their mutilated bodies, good and nutritious plants grow. An important mythical figure is the progenitrix, the incarnation of Mother Earth, the origin of everything. In most myths, she teaches humans to sow and to bake bread. In folktale, this figure is transformed into the figure of benevolent mother or godmother.

One of the most common folktale **motif**s connected with food is "to eat or to be eaten." In "Three Little Pigs," the characters are threatened by the wolf, who eventually himself ends up in a cauldron of boiling water. In some versions, the pigs eat the wolf. Little Red Riding Hood is going to her grandmother's house with a supply of food but is eaten herself. Hansel and Gretel are sent away from home because of famine. They long for food, especially sweets, but immediately are under the threat of being eaten. To eat and be eaten are thus two interchangeable notions, which is seen in the Christian tradition's most important sacrament, the Holy Communion. Jesus prescribed that His "body" be eaten, symbolizing a union of those who eat and Him who is being eaten, which together signifies a victory over death and a promise of resurrection. There is a very old archaic rite at the source of this, reflected in the quick changes of eating or being eaten in folktales.

Thus, like all folktale elements, food is highly ambivalent: it can be good or evil, and it can easily change its meaning. Alien food can be dangerous, like the apple in "Snow White." Forbidden food is, like so many other elements in the folktale, a circumlocution of sexuality. Sacred food is a magical agent in folktales: bread, milk, honey, apple, beans, and so forth. Many folktales reflect the mythical cornucopia, described as a magical mill (such as Sampo of **Finnish tales**), tablecloth, or bag. (It is considered a symbol of food and abundance.) In these tales, such as "The Sweet Porridge" and many other tales, the hero is rewarded for his good deeds with a **magic object** that provides food.

Summing up, we can say that food in folktales and fairy tales can fulfill a variety of purposes. Food can be a magical agent allowing the hero to enter the magical world. It can be the central symbol of security by its connection to home. Further, it can be a symbol of community, of belonging to a certain group. By accepting or rejecting food, the hero is associated with a group of people.

When folktales were incorporated into children's and family reading, their motifs often changed to suit social and pedagogical restrictions, so that the original meaning became still

more obscure. The most offending elements, such as cannibalism and overt sexuality, were purified; yet basically all folktale motifs connected with food are present in modern **literary fairy tale**s, sometimes in transformed and disguised variants. For instance, the clever animated folktale pancake can take a different shape in the Australian classic *The Magic Pudding* (1918) by Norman Lindsay. In Lewis **Carroll**'s *Alice's Adventures in Wonderland* (1865), the most obvious role of food is that it governs the protagonist's **transformation**s and finally functions as a passkey. Food is also featured in other situations: at the Mad Tea Party, in the nonsensical tale about the treacle well, in the many misunderstandings during Alice's conversations with Mock Turtle (in itself a food-inspired character), and so on. The young child's desire for food is reflected in Pooh's passion for honey in *Winnie-the Pooh* (1926) by A. A. Milne. Characteristically, the monstrous Heffalump represents the child's secret fear of hunger. Enid Blyton's popular series of Famous Five books feature many scrumptious picnics.

Food as a symbol of bonding as well as a means of enchantment appears in C. S. **Lewis'**s *The Lion, the Witch and the Wardrobe* (1950), in which Lucy has gorgeous tea with the faun, the four children are treated to a meal by the Beavers, while Edmund is spellbound by Turkish Delight offered by the wicked White Witch. The magic never-ending food reappears in Elvish bread in J. R. R. **Tolkien**'s *The Lord of the Rings* (1954–55), where food also signifies the security of home, the sharing of hardships and deprivations. The famous picture book by Maurice **Sendak**, *Where the Wild Things Are* (1963), is built around the dilemma of eating or being eaten, and it also shows the parent's power in giving or denying the child food. In *Charlotte's Web* (1952), by E. B. White, the plot revolves around saving the little pig Wilbur from becoming ham. All of Astrid **Lindgren**'s fairy tales abound in food with highly ritual meaning.

Schlaraffenland, or the Land of Cockayne, reappears in many contemporary fairy tales, most conspicuously in *Charlie and the Chocolate Factory* (1964) by Roald **Dahl**. The voluminous meals in J. K. **Rowling**'s Harry Potter books (1997–2007) continue the tradition. The relatives' treatment of Harry is contrasted to his cousin Dudley's gluttony, and the Weasley family's hospitality is mainly presented through hearty meals, which Mrs. Weasley cooks with the help of her magic wand. Of the most recent narratives, the role of the "alien" food is emphasized in the animated film *Spirited Away* (2001) by **Miyazaki** Hayao, in which the gluttonous parents are turned into pigs while the shared meal gains the protagonist a passkey into the magical realm. There is also a frightening scene in which the enigmatic Black Figure eats up everything and everybody in his way. Since food is one of the main premises of human existence, it is no wonder that it takes such a prominent place in traditional as well as modern stories.

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Maria Nikolajeva

Fool. *See* Simpleton

Forbidden Room

The forbidden chamber is **Motif** C611 in Stith **Thompson**'s *Motif-Index of Folk-Literature*. It refers to the narrative situation in which not only is a person "allowed to enter all chambers of house except one," but that room is also specifically prohibited. This interdiction, inevitably broken, carries with it not only an implied **punishment** but also the promise to reveal secret wonders and knowledge. The motif is part of a cluster of prohibitions enumerated in the *Motif-Index*, including: The one forbidden place (C610); Forbidden door (C611.1); Forbidden road (C614); and, more thematically distant but perhaps both structurally and symbolically related, Forbidden tree (C621) and Tree of knowledge forbidden (C621.1).

The forbidden room has most famously been associated with **tale type** ATU 312—Maiden-Killer or **Bluebeard**—made famous by Charles **Perrault**, but the motif is worked into the plotlines of many other tale types: Rescue by the Sister (ATU 311); The Magic Flight (ATU 313); Goldener (ATU 314); The Wild Man (ATU 502); Our Lady's Child (ATU 710); and, more tenuously, The Maiden in a Tower (ATU 310) and The Robber Bridegroom (ATU 955).

Interpretations of the motif have inevitably derived from Perrault's canonical version and the subsequent versions that have used Perrault's Bluebeard as a model. Perrault's own interpretive and moralizing focus was on the dangers of female curiosity and disobedience (linking the heroine of Bluebeard to her predecessors Eve and Pandora), and this has been the dominant analytic strain ever since. A quick look at the related motifs, however, reveals that they are not gender-specific, and that females as well as males are forbidden entry into various chambers. Disentangling **gender** from this prohibition, some have commented on the lure of the forbidden, not only as a plot motivator (Vladimir **Propp**) but as an entry into the unknown as a (dangerous) site of wonder and a source of knowledge. The reiteration of the dominant analytic focus on innate (negative) female curiosity and disobedience remains tellingly silent not only on the husband's being a serial murderer but also on his (necessarily) arbitrary imposition of authority, thereby reinscribing the privilege of schematic masculinity in the metanarratives, while also revealing the dangers of commentary based on a single literary source.

Stephen Benson sees the forbidden room as the literal and metaphorical core of the cluster of stories linked to Bluebeard, and he reads in the motific heart of prohibition the related themes of curiosity, cunning, and confinement. The latter two themes, discounted in earlier interpretations, derive from a horizontal, motific reading of texts. The forbidden room here represents the symbolic locus of knowledge that threatens to destabilize authority. This knowledge is often sexual in nature, and always transgressive. Subsequent feminist authors, notably Angela **Carter** (*The Bloody Chamber*, 1979) and Jane Campion (***The Piano***, 1993), have used the forbidden room tale as central to their revisionist texts, making more complex the nature both of gender politics and of sexual self-determination. For both, the chamber serves as the locus of curiosity, fear, and containment, as well as the means of self-exploration and ultimate escape. ***See also*** Bluebeard Films; Feminism; Feminist Tales; Transgression.

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JoAnn Conrad

Formula Tale. *See* Chain Tale; Nonsense Tale; Unfinished Tale

Fouqué, Friedrich de la Motte (1777–1843)

A German author of French Huguenot descent, Friedrich de la Motte Fouqué popular-ized—and banalized—the **motif**s and ideas of German Romanticism. The Germanic past, heroic **legend**s of the north, and French romances of chivalry equally stirred Fouqué's imag-ination and merged into a fantastic fairy-tale world in his dramas, novels, and fairy tales. While he is well known for his dramatic Nibelungen trilogy, *Der Held des Nordens* (*The Hero of the North,* 1808–10), today his most influential work is the fairy tale "**Undine**" (1811). Blending the mystic animation of nature with a psychological focus, "Undine" is a Romantic-era tale about a water spirit who enters the human world and eventually returns to the sea. An influence on Hans Christian **Andersen**'s "Den lille havfrue" ("The Little **Mermaid**," 1837), Fouqué's fairy tale is a **myth** about psychological creation. As an in-between creature, Undine has an ambiguous nature that resists being univocally defined or categorized. Nonetheless, Fouqué's tale does not reach the psychological depths of Ander-sen's text in its analysis of human development.

In addition to its widespread literary influence, "Undine" also inspired **opera**s by E. T. A. **Hoffmann** (1816) and Albert Lortzing (1845). Whereas the style of "Undine" is delicately fresh and straightforward, Fouqué's late Romantic fairy tales and novels are characterized by a more mannered narrative mode, which caused the reading public to turn against his works. In his later years, Fouqué increasingly opposed the spirit of the modern age in con-servative attacks that harked back to the feudal world. ***See also*** German Tales; Mermaid.

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Helene Høyrup

Fractured Fairy Tales (1959–1964)

Fractured Fairy Tales was an integral segment of the animated **television** series commonly known as *The Rocky and Bullwinkle Show* (1959–64). Created by Jay Ward and coproduced with Bill Scott, the series—titled *Rocky and his Friends* when it originally aired on the ABC television network (1959–61) and renamed *The Bullwinkle Show* for its prime-time run on NBC (1961–64)—featured revisionist storytelling of genres such as the adventure serial, nursery rhyme, **fable**, and **fairy tale**. The show enjoyed, and continues to enjoy, popular and critical praise for several reasons: its use of clean, limited **animation**; a linguistic humor marked by puns and other wordplay; its self-reflexive, even self-referential, references; and a parodic impulse that often crosses over into social satire. Exemplary of these characteristics, *Fractured Fairy Tales* not only spoofs individual tales but collectively skewers contemporary American culture, the entertainment industry, and fairy-tale conventions.

Many of the ninety-one *Fractured Fairy Tales* cartoons, all approximately five minutes long, are based on stories by the Brothers **Grimm**, Hans Christian **Andersen**, and Charles **Perrault**. Several different parodies of well-known tales were produced, including multiple versions of "**Sleeping Beauty**," "**Beauty and the Beast**," and "The **Frog King**." In *Sleeping Beauty*, the handsome **prince** does not awaken the **princess** but instead builds a profitable theme park, Sleeping Beautyland, around her; the cartoon points out her objectification within the tale while

suggesting Walt **Disney**'s further commodification. The first *Beauty and the Beast*, in which an ugly beast misrepresents himself as a handsome prince to convince beauties to kiss him, uses the tale's generic conventions to address gender and romantic expectations. A focus on economic exchange is present in *The Frog Prince*, where the overwhelming demand for frogs leads one oppressed, much-transformed frog to file a complaint with the local **witch**es' union. Given such examples, it is unsurprising that *Fractured Fairy Tales* was criticized by network executives as being too sophisticated for its audience and was even feared as subversive.

Fractured Fairy Tales was replaced, under pressure from sponsors and the network, with what was presumed to be the more audience-friendly ***Aesop and Sons***. These pun-laced retellings of fables lack *Tales'* satiric bite, and only thirty-nine fables were made before audience response resulted in the return of *Tales*. In part because it appeals to children and adult audience members alike, *Fractured Fairy Tales* remains one of *The Rocky and Bullwinkle Show*'s most popular features. In turn, its success complicates commonly held assumptions about animation and fairy tales as inherently kiddie fare and instead demonstrates both the medium's and the genre's potential to convey cultural critique. ***See also*** Parody.

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D. K. Peterson

Frame Narrative

The term "frame narrative" applies to a story within which one or more other stories are told. As the name suggests, this narrative has a dual identity: it is a story by itself, but like a frame that surrounds a picture, this tale surrounds another story or stories.

The basic function of a frame story is to provide a narrative context for other tales and to bind these together within that context. A frame story allows a wide variety of tales to be grouped together, which in the **oral tradition** would be important for a storyteller's individual repertoire. The frame narrative also enables the introduction of newer tales, whether into a storyteller's personal repertoire or into an anonymous text that is passed on and may, in its historical and geographical distribution, be represented by manuscripts or published versions whose contents vary considerably. It can be safely assumed that the tales contained within frame narratives were not all included at once. Therefore, a detailed analysis of the tales within a particular frame may also reveal different historical periods and may help us understand the growth of that particular **storytelling** tradition.

The most famous frame narrative is perhaps that of the ***Arabian Nights***, the story of the King Shahryar and the young woman **Sheherazade**, who told the tales of the "Thousand and One Nights" to the king to save her life. The oldest known frame narrative, however, is the Indian classic ***Panchtantra***, the story of the eighty-year-old teacher who related tales to educate three dumb **prince**s and turn them into wise men. The oldest known cycle of tales, **Jātaka**s—which are stories of Buddha's former lives—also utilized a frame narrative. In this case, the frame tale serves to explain the Jātakas and to bind together the large number of stories ideationally. There is, however, still another level of framing at work here, for each individual story within the overarching frame has its own frame narrative. Each story's frame is an account of the context in which the Buddha related that specific episode from one of his former lives. It ends with the Buddha making a connection between the event he has recounted and the present reality of his listeners.

Some frame narratives are developed far beyond their functional role. When this occurs, they narrate an independent and altogether new tale that lends a particular meaning to the tales contained within it. The frame narrative of the *Arabian Nights* is so strong that its characters have fully developed personalities, and the story of their own lives progresses and changes as the storytelling continues night after night. The development and transformation of characters in the frame story do not come about by virtue of any single tale, but by the acts of narrating and listening. When Sheherazade's stories finally end, her own situation has changed, and she has become the teacher instead of the helpless girl she was supposed to be. Yet the suspense that the teller of the frame tale had introduced in the beginning—that Sheherzade is to be murdered in the morning—hangs in the balance until the very end. The frame story of the *Arabian Nights* sizzles with this suspense and keeps the listener or reader in a state of anxious curiosity. The overall suspense and mystery add to the nature of the tales told by Sheherazade, and the recipient seeks a connecting thread that is not visible until Sheherazade herself offers her loyal listener an interpretation in the space of a few sentences: namely, the stories are about different aspects of being human and demonstrate that all people deserve compassion. The king, too, has changed in the course of the narration, which further hints at the power of narratives, narration, and narrators.

Frame tales have no specific genre or length. They may be short or long, they may be narrated at one go in the beginning, or they may begin before every other narrative in the cycle and be concluded after all others have been told. The prevalence and importance of frame tales in the ancient cycles of storytelling may also be related to the medium of narration, that is, the human voice and oral texts, which, unlike the book, do not have any tangible existence.

A frame tale might also be the oral storyteller's way of including and highlighting his or her own identity in the text, or it might serve to hide the storyteller's presence. The fictional narrator reflects on the real narrator, but the latter is not solely responsible for the stories. The frame tale transports readers and listeners into its context, and they must hear, see, and judge the tale in that scope. For any kind of a sociopolitical commentary, a frame tale is an effective tool to create distance between the contents of the tale and the real narrator.

Mimicking oral storytelling situations, frame narratives have been employed by many authors of **literary fairy tale**s, including Giovan Francsco **Straparola**, Giambattista **Basile**, and Ludwig **Tieck**. Framing devices were also a favorite technique of the *conteuses*, the prolific female authors of fairy tales in late seventeenth-century France. Countless writers since have used frame narratives as a context for presenting their tales. Storytelling scenarios have also been used as frames in fairy-tale **film**s such as ***The Princess Bride*** (1987) and ***Ever After*** (1998). In *Ever After*, the central action of the story is framed by the visit of the Brothers **Grimm** to the queen of France, who tells them the "true" story of **Cinderella**. Framing the central action of the film in this way not only challenges the classic version of the tales but also demands that the story of Cinderella be experienced as a story told by and about **women**. Accordingly, the film serves as a good example of the important interplay between frame narratives and the tales told within them. ***See also*** Metafiction.

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Sadhana Naithani

Franz, Marie-Louise von (1915–1998)

A leading disciple of Carl Gustav **Jung**, German-born Swiss analytical psychologist Marie-Louise von Franz was an expert on the significance of fairy tales. After 1961, she carried on her mentor's work at the Zurich-based C. G. Jung Institute while developing some of his insights into her own theories.

Once her worldwide study of fairy tales had revealed extensive similarities between narratives from different cultures, von Franz interpreted numerous tales in accordance with Jungian archetypal psychology. Based on her vast knowledge of **myth**s, fairy tales, and dreams, her interpretations centered on the narratives' recurrent archetypal images. By amplifying the narrative themes and characters, she emphasized the tales' symbolic meanings.

Von Franz published several influential books on fairy tales. *Interpretation of Fairy Tales* (1970) illustrates, with several European tales, the steps involved in a Jungian approach to interpreting narratives. *Problems of the Feminine in Fairytales* (1972) investigates images of **women** in various tales from a Jungian perspective. *Individuation in Fairytales* (1977) exemplifies the psychological process of finding one's self, in the Jungian sense, with tales featuring the bird **motif**. *The Psychological Meaning of Redemption Motifs in Fairytales* (1980) distinguishes the Christian concept of redemption from the psychological significance of such motifs in fairy tales. *Archetypal Patterns in Fairy Tales* (1997) examines cross-cultural motifs in European, African, and **Chinese tales**. Von Franz's work represents the most extensive Jungian investigation into fairy tales to date. ***See also*** Archetype; Psychological Approaches.

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Harold Neemann

Freeman, Mary E. Wilkins (1852–1930)

New England "local-color" author Mary E. Wilkins Freeman was a prolific writer for children and adults. Beginning in children's periodicals such as *St. Nicholas* and *Wide Awake* and in various Harper & Brothers imprints, she gained popularity and acclaim in the United States and Great Britain. Once lauded as on par with Nathaniel **Hawthorne** and Mark **Twain**, she was obscure at the time of her death but was rediscovered by scholars who noted the strong feminist and protofeminist themes in her work.

She loved fairy tales, and many of her children's stories explore fairy-tale **motif**s. The influence of fairy tales is also evident in her work for adults, suggesting that Freeman is a predecessor to female writers of the late twentieth century who revised fairy tales in ways that gave female characters much stronger and more diverse roles. Among her best-known works invoking fairy tales are "A Church Mouse" (1891), which recalls "Rapunzel," and "Old Woman Magoun" (1905), which alludes especially to "**Little Red Riding Hood**." In "The Prism" (1901), she relates the story of a woman who sees **fairies** through a single teardrop prism but who learns to repress her fantasies upon her fiancé's demands. ***See also*** Feminism; Feminist Tales; North American Tales; Women.

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James Bucky Carter

Reese Witherspoon stars in the 1996 film *Freeway*. [Photofest]

Freeway and *Freeway II* (1996, 1999)

Directed by Matthew Bright, the films *Freeway* (1996) and *Freeway II* (1999) are dark, urban retellings of fairy tales, respectively "**Little Red Riding Hood**" and "**Hansel and Gretel.**" They have a violent, gritty, and highly sexualized B-movie feel. Fairy tales' threatening forests become a metaphor for the unpleasant underside of low-class American culture, in particular the justice system as experienced by the damaged and underprivileged children who are forced to navigate it. Bright's interests are both political and satirical, but he achieves most powerfully an exploration of the inherent sexuality and **violence** of fairy-tale forms: the young protagonists of the films embody a fascinating and edgy conflation of sexual awareness with the kind of naiveté engendered by ignorance and emotional starvation.

Freeway is a more successful film than its sequel, both because of the higher caliber of its actors and because its exploration of the Little Red Riding Hood narrative is more sustained and overt: the opening credits of the film establish a cartoon-sketch sexualization of Little Red Riding Hood, reducing the **wolf** to a bumbling shaggy dog. This is borne out by the film itself, in which the illiterate, street-wise Vanessa, complete with red-hooded jacket and frankly incredible basket, ultimately transcends her origins (a prostitute mother and molesting stepfather, both drug users) and the justice system to defeat the wolf, a freeway-stalking serial killer. Her background and sexualization render her experienced with devouring male sexuality, to an extent unavailable to the innocent child of Charles **Perrault**'s fairy tale; and from the moment she identifies him as a sexual pervert, he becomes a smaller and less-threatening figure. The child's gun-wielding confrontation of the monster inverts the tale's outcome, asserting both her own necessarily self-reliant power and her pragmatic familiarity with violence, and successfully marking him with the outward and visible signs of his own inner grotesqueness. She defeats him completely in the film's somewhat melodramatic denouement, where the devouring monster in Grandma's bed is dispatched without recourse to the forces of the law poised to intervene.

Bright to a large extent repeats himself in *Freeway II*, although the narrative is less thematically unified, invoking "Hansel and Gretel" only occasionally during its rampaging serial-killer jailbreak; it lacks the subtle play of innocence and cynicism which mark Vanessa in the earlier film. The lost children figures are over-drawn and over-sexualized, a bulimic girl with multiple convictions for solicitation and violent robbery, and a lesbian serial killer whose victims include her entire family: the film's attempts to set up their respective mental

disorders as childlike vulnerability are less successful than in *Freeway*. Attention to the fairy tale is spasmodic at best, and only really sustained in the final sequences, where the wicked **witch** manifests as a transvestite, cannibal nun. Bright's preoccupation with adult figures who abuse children's trust is evident here. Like *Freeway*'s serial-killer child psychologist, the nun is a monstrous **mother**-figure offering sanctuary, understanding, and nurturing; but ultimately he/she conceals a devouring sexual perversion. Overall, while ultimately somewhat sensationalist, both films tend to remain true to the darker spirits of fairy tales, rather than to their overt structures and circumstances. ***See also*** Cross-Dressing; Film and Video; Sex, Sexuality.

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Jessica Tiffin

French Canadian Tales

French-speaking Canada enjoys a rich history of oral folklore—specifically, **folktale**s, **legend**s, and songs—and these traditions flourished well into the beginning of the twentieth century, far longer than was the case in much of the neighboring United States or in European countries. This vitality can be explained first of all by the historical particularities of this population. After their defeat by the British in 1759, French Canadians were isolated from France and subjected to unfavorable economic, judicial, linguistic, and political policies. As a consequence, **oral tradition**s became an important means of preserving cultural identity for the French-speaking colonists. That these traditions were primarily oral is clear on several accounts. Well into the nineteenth century, access to print was difficult (even before British rule, France had forbidden the creation of a printing press in New France); formal schooling in French was scarce; and illiteracy rates were high. Socioeconomic and geographical factors no doubt also kept oral traditions alive. Until at least the late nineteenth century, economic activity in French-speaking Canada was dominated by farmers on one hand and trappers, traders, and lumberjacks (*trappeurs, coureurs de bois,* and *bûcherons*), on the other. Due to the often-remote locales inhabited by the former and vast expanses of territory covered by the latter, and due to the long winters endured by both groups, folktales, legends, and songs were a central part of life. In addition, trappers, traders, and lumberjacks are credited with spreading French **folklore** across much of North America, and well beyond the boundaries of the French-speaking areas of Canada and New England. Evidence of their influence was even found in stories told by Amerindians, who incorporated **motif**s and entire plots from French Canadian tales into their own. Although oral traditions became less prominent during the first half of the twentieth century in most regions of French Canada, the Acadians, French speakers in New Brunswick, Nova Scotia, and Prince Edward Island, with their own dialect and their own tragic history, kept oral traditions alive much longer. Their folklore is also noteworthy because, subsequent to the "Great Expulsion" by the British in 1755, it spread to other regions where Acadian refugees settled, principally Louisiana.

In French Canadian usage, the word "*conte*" (tale) designates several different genres that folklorists usually treat as independent: not only magic tales (or **wonder tale**s), **animal**

tales, and **religious tale**s, but also supernatural, anecdotal, and historical legends. When nineteenth-century French Canadian writers with nationalistic sentiments became interested in contes, they turned to legends and not to folktales per se. Abbot Henri-Raymond Casgrain is credited with leading the way by publishing his *Légendes canadiennes* (1861). Other writers soon followed suit, among them Philippe Aubert de Gaspé with *Les anciens canadiens* (*Canadian Ancestors*, 1863), Joseph-Charles Taché with *Trois légendes de mon pays* (*Three Legends of My Country*, 1861) and *Forestiers et voyageurs* (*Lumberjacks and Travelers*, 1863), and, at the turn of the century, Honoré Beaugrand and Louis Fréchette. The legends recast by these writers and others are all set in French Canada and recount adventures of historical figures from momentous periods in Canadian history (historical and anecdotal legends) or characters such as the **devil**, demons, **witch**es, **werewolves**, and other fictitious beasts (supernatural legends). One of the best known of the first group, "The Legend of Cadieux," tells the heroic deeds of a trapper who single-handedly fought off an ambush by Amerindians and ultimately sacrificed himself to save his companions. Perhaps the most famous supernatural legend, "La Chasse-Galerie" ("The Flying Canoe"), concerns a pact with the devil made by a group of lumberjacks eager to find a supernatural means of travel so as to celebrate New Year's Eve with friends. Besides illustrating and mythologizing French Canadian culture, the literary versions of such legends also typically illustrate the profound allegiance to Catholicism that was long prevalent among this population.

Folktales, distinct from legends, did not find their way into print until the early twentieth century, when the ethnographer/folklorist Marius Barbeau began publishing the results of his **fieldwork** in the *Journal of American Folklore*. A noted specialist of Huron traditions, Barbeau became interested in French Canadian folktales only after recognizing how many of them had been assimilated into Amerindian folklore. Barbeau's work led to the founding of the **Archives** de Folklore at the Université Laval (Quebec City) by his student Luc Lacourcière, himself a noted folklorist responsible for much important fieldwork on popular songs and folklore among Acadians. In turn, Lacourcière trained an entire generation of folklorists who, besides teaching and pursuing fieldwork, began to publish collections at a time when French Canadians, and especially the Québécois, were experiencing renewed nationalistic sentiments in the wake of the *Révolution tranquille* (the economic, political, and cultural modernization of Quebec in the 1950s and 1960s). Among these collections are those by Carmen Roy, *Contes populaires gaspésiens* (*Gaspesian Popular Tales,* 1952); Jean-Claude Dupont, *Contes de bûcherons* (*Tales of Lumberjacks*, 1976); and Conrad Laforte, *Menteries drôles et merveilleuses* (*Magical and Funny **Tall Tales***, 1978). But by far the most extensive published collection of French Canadian folktales is Father Germain Lemieux's *Les vieux m'ont conté* (*The Old Folks Told Me*, 32 volumes, 1973–91), based on the repertoires of French-speaking storytellers in Ontario.

Although Lacourcière's **tale-type** index of North American folktales in French remains unpublished, his scholarship indicates that magic tales (ATU 300–749) are the most numerous, composing almost half of the entire corpus. Significantly, few of these correspond to fairy tales that are best known today. At the beginning of the twentieth century, Paul Sébillot speculated that French Canadian folktales may have preserved forms of oral narratives that had disappeared in France. But other scholars, such as Paul **Delarue**, noted that the French Canadian corpus is in fact not so monolithic due to the influence of Irish and Scottish traditions. Although francophone folkloric traditions in Canada are better studied than their Anglophone equivalents, it appears French-speaking Canadians have had more of

a propensity for the folktale than their English-speaking compatriots, who have tended toward shorter forms such as **proverb**s and jokes. ***See also*** French Tales; Jest and Joke; Native American Tales; North American Tales; Storytelling.

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Lewis C. Seifert

French Tales

Origins of the French Tale Tradition

The earliest indigenous form of literature in the geographical location that came to be known as France was the *chanson de geste* (song of heroic deeds), a form of **epic** poetry that celebrated the military prowess of Christian knights best represented by the *Chanson de Roland* (*Song of Roland*, c. 1090). As feudal society began to stabilize, the masculine world of *Roland* made way for romance and a marvelous element not directly tied to Christianity. Drawing from Celtic lore and Arthurian romance, writers such as **Marie de France** and Chrétien de Troyes celebrated courtly love, depicting gallant knights who carried out feats to please their lady, not their god.

Many of these stories were well known in the golden age of French fairy tales and provided models for classic plots. In her twelfth-century collection of *Lais,* for instance, Marie de France included "Yonec," a source for Marie-Catherine d'**Aulnoy**'s "L'oiseau bleu" ("The Blue Bird"). In the fourteenth century, the Arthurian romance *Perceforest* included the story of Troïlus and Zellandine, an early version of the tale of **Sleeping Beauty**. Anticipating Charles **Perrault**'s "Donkey Skin" ("Peau d'âne," 1694) with its incestuous **king**, verse and prose versions of the **legend** of Belle Hélène de Constantinople circulated in the fourteenth and fifteenth centuries. During this same period, Jean d'Arras composed his famous romance of the **fairy** Mélusine, relating the fairy origins of the Lusignan family line. Perhaps one of the earliest collections of French tales in which **peasant**s recount stories in a traditional setting is Noël du Fail's *Propos rustiques* (*Rustic Sayings*, 1547). Influenced by du Fail as well as by Giovanni **Boccaccio** and Giovan Francesco **Straparola**, Bonaventure des Périers composed his posthumous *Nouvelles récréations et joyeux devis* (*Novel Pastimes and Merry Tales*, 1557), in which appears a tale about a **king** who makes his daughter wear a donkey skin, whose plot also recalls that of "**Cinderella**." Although a tale tradition indeed existed in France during the **Middle Ages** and the Renaissance, it wasn't until the seventeenth century that fairies truly came into fashion.

Seventeenth and Eighteenth Centuries: The First Phase, 1690–1705

Salon Tales.   The first evidence that adults in fashionable court circles spent part of their leisure time reciting to one another stories of supposedly popular origin dates from 1677. On August 6 of that year, the Marquise de Sévigné, writing to her daughter, described a tale-telling session at Versailles. Louis XIV himself was infatuated with fairy tales and often incorporated magical elements into his royal festivals. At the same time, the elite, who attended the **salon**s, social gatherings presided over by **women**, enhanced their conversational arts to include reading tales they composed for their privileged friends. In 1690, a

prominent aristocrat, the countess Marie-Catherine d'**Aulnoy**, published the first **literary fairy tale**, "L'île de la félicité" ("The Island of Happiness"), in her novel *L'histoire d'Hypolite, comte de Duglas* (*The Story of Hypolite*). This most prolific of the era's fairy-tale writers was acclaimed by high society and enjoyed fame equal to that of Charles Perrault, who, in the course of the nineteenth century, eclipsed her popularity. Although Perrault, known for his *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697), is synonymous with the genre for many present-day readers, d'Aulnoy and her women colleagues—Catherine **Bernard**; Marie-Jeanne **Lhéritier** de Villandon; Louise de Bossigny, Comtesse d'**Auneuil**; Charlotte-Rose de Caumont de **La Force**; and Henriette-Julie de Castelnau, Comtesse de **Murat**—monopolized the fairy-tale vogue by composing approximately two-thirds of the narratives published from 1690 to 1705. Moreover, d'Aulnoy and Murat are credited with naming the genre by including the newly coined term *conte de fées* (**fairy tale**) in the titles of their collections, *Les contes des fées* (1697–98) and *Nouveaux contes de fées* (1699) respectively. In addition to Perrault, men who participated in the salon vogue of tale writing include Eustache Le Noble, François Nodot, Jean de Préchac, and Jean, Chevalier de **Mailly**.

Fairy tales written in the last decade of the seventeenth century drew equally upon the interplay of oral and written sources. D'Aulnoy, Lhéritier, Murat, and Perrault cultivated their affiliation with **oral tradition**s through the frontispieces and prefaces introducing their tales. Numerous fairy-tale narratives of the period integrate but alter certain elements of recognizable **folktale**s. However, it was Perrault who artfully aligned his tales with the storytelling of common **folk**. In the frontispiece to his collection, Perrault, depicting a peasant woman recounting tales to children, implies his ideological position in the century's Quarrel of the Ancients and the Moderns. This momentous debate, which opposed Greek and Roman literary models to indigenous French ones, attracted passionate advocates on both sides, whether learned men or elite society figures. Through his stories, Perrault set out to prove the moral superiority of modern French tales over ancient fables, a position he clarified in a manifesto delivered to the French Academy. To this end, he developed the concise, dramatic stories that have seduced readers throughout the centuries.

On the other hand, d'Aulnoy, together with the refined socialites who circulated their tales among themselves, embraced an oral tradition of a different nature, which related to the art of conversation practiced in the salons. D'Aulnoy vaunted her own brand of modernity in **frame narrative**s whose sophisticated exchanges bring to mind not only elite social gatherings but also the framing conversations immortalized by Boccaccio and Marguerite de Navarre. In contrast to Perrault's peasant storyteller, d'Aulnoy's frontispiece to her second collection portrays a bespectacled, literary woman who reads tales to her charges. Despite their differences, d'Aulnoy, Perrault, and their colleagues wrote fairy tales with **moral**s for fashionable adults.

All of those who published narratives during the first phase of fairy-tale production were influenced by the literary tradition, including narratives by the Italians Ludovico Ariosto, Matteo Maria Boiardo, Straparola, and Giambattista **Basile**. In the preface to her 1699 tale collection, Murat acknowledged that women's fairy tales were indebted to Straparola's *Le piacevoli notti* (*The Pleasant Nights*, 1550–53), whose example is likewise apparent in Perrault's "Le maître chat ou le chat botté" ("**Puss in Boots**"). Perrault notwithstanding, aristocratic writers and their affiliates borrowed liberally from the era's best-selling long **novel**s, to attract readers and at the same time establish the modern credentials of the new genre

they were creating. Romantic couples who triumph over a series of extraordinary obstacles, a staple of the period's novels, are prevalent in the century's fairy tales. Both d'Aulnoy and Lhéritier were at the forefront of promoting the "modern" fairy-tale aesthetic, for which they and their colleagues were taken to task in a 1699 publication by the learned abbé de Villiers, who dismissed women's tales as poorly written nonsense. For, unlike Perrault, whose classically structured stories led past critics to equate them with "authentic" folktales, d'Aulnoy and her friends advertised their lengthy, descriptive tales of **prince**s and **princess**es as antithetical to those of masses. To be sure, protagonists lacking royal pedigrees, such as folktale-like parvenus who surmount class barriers, are found uniquely in Perrault and Le Noble. D'Aulnoy, who presided over the vogue, positions her regal characters in a luxurious universe forged from folkloric, literary, operatic, and other elements.

Since the evolving society of the times challenged traditional noble privileges, the era's fairy tales perhaps created an imaginary, nostalgic world to compensate for devalued social status. Equally pertinent, numerous women's tales take an ambiguous yet potentially subversive stance both with regard to established authority and to women's roles. For example, women writers often challenged the prevalent heroic model and created instead feminist utopias in which passion and sentiment were highlighted. The ironic d'Aulnoy, probably to avert censors, flatters Louis XIV in her 1698 tale "La biche au bois" ("Doe in the Woods"). However, she indirectly but effectively criticizes him through a myriad array of weak or corrupt **king**s and princes, who pale in comparison to her assertive heroines. Although the century's tales largely extol aristocratic values, most do not unequivocally praise the king. Whether it be Perrault's misalliances between nobles and commoners or d'Aulnoy's trademark metamorphoses that symbolically protest forced **marriage**, disorder and change are rampant in their tales. And, although Perrault's accessible narratives have won critical acclaim throughout the centuries, it was the aesthetic created by d'Aulnoy and her group that inspired parodies by eighteenth-century writers such as Claude-Prosper de Crébillon.

Seventeenth and Eighteenth Centuries: The Second Phase, 1705–1730

Oriental Tales.   While it is true that a variety of tales were published without interruption for a period of roughly 100 years, from 1690 to 1778, Antoine **Galland**'s eighteenth-century translation and adaptation of the *Arabian Nights*—published as *Les mille et une nuits* (*Thousand and One Nights*, 1704–17)—ushers in the second phase of the fairy-tale vogue. This period features the Oriental tale, written by learned men, as opposed to the women socialites who led the first phase. Salons, such as that of the Duchesse du Maine, continued to produce fairy tales, but the focus shifted from collective efforts to independent endeavors. Although the romantic plots prevalent in the preceding century were always in demand, the eighteenth-century **wonder tale** broadened the scope. **Parody** and satire infused a variety of forms with Oriental, moral, licentious, and philosophical themes. In contrast to the first wave of tale writing, linked to the values of rationalism and the integration of literature and society, the second and third phases, influenced by Enlightenment philosophies, challenged those ideals. Plays and novels with Oriental themes, as well as exotic travel literature, were published in the latter half of the seventeenth century. Galland's *Thousand and One Nights* appeared at a time when interest in Oriental cultures gave rise to numerous translations from Turkish, Arabic, and Persian. Galland's Oriental tale is characterized by **frame narrative**s that generate a series of embedded tales, which are, in turn, integrated

into the framing story and affect its outcome. Intercalated stories can possess life-saving properties, as seen in the *Arabian Nights*' protagonist **Sheherazade**. Still others illustrate debates on philosophical, moral, or political topics. The reader's involvement is elicited as frame-story characters comment on both the consecutive tales and the art of **storytelling**. Authors of Oriental tales, including Thomas-Simon Gueulette, l'abbé Bignon, Pétis de la Croix, and Jean-François Melon, annotate their texts with learned references and adhere to the narrative style initiated by Galland. In response to the predictable plots and magical elements of the first phase of French tales, this alternative model deemphasized marvelous components to concentrate on dramatic suspense and surprise. The remarkable success of Galland and his colleagues expresses the spirit of openness and the willingness to explore cultural differences associated with the century's philosophers and exemplified in Charles-Louis de Montesquieu's 1721 novel, *Lettres persanes* (*Persian Letters*).

Seventeenth and Eighteenth Centuries: The Third Phase, 1730–1756

Libertine Tales.   The third phase of French tale writing, 1730–56, less homogenous than the preceding two, is defined by three concurrent and intertwining strains: libertine, sentimental, and moral. Anthony **Hamilton**'s fairy tales, written between 1705 and 1715 but published only in 1730, set the stage for increasingly frequent satires of the genre. Hamilton's risqué parodies of fairy-tale conventions at once anticipated the libertine trend and exceeded the discrete mockery and irony notable in prior tales by both d'Aulnoy and Perrault. The libertine or licentious tale was founded by Crébillon's 1734 publication of "L'écumoire ou Tanzaï et Néandarné, histoire japonaise." "L'écumoire" ("The Skimmer") blends traditional fairy-tale elements with those drawn from the period's libertine novels, known for their critique of moral interdictions. In Crébillon's tale, magical elements are restricted to the hero's erotic life, which unfolds comically against the backdrop of one of the major religious and political controversies of the era. The novelty of this and other libertine tales resides in their propensity for evoking contemporary facts in a burlesque light, all the while restricting marvelous adventures to the domain of amorous physiology. In the 1740s and 1750s, writers including Jean Galli de Bibenia, Jacques **Cazotte,** Denis Diderot, Charles Duclos, Charles de la Morlière, Jean-Jacques Rousseau, and Claude-Henri de Voisenon used satire and parody to address various moral and philosophical issues of the Enlightenment. Libertine narratives tend to rob a story of its heroic dimension. Since discrepancies between the fairy-tale past and the real world are suppressed, protagonists, readers, and narrators share the same universe. In this world, obstacles are no longer surmounted and the adventure's conclusion does not bring progress. Moreover, although the reader witnesses a tableau of sexual licentiousness, the perverse practices depicted are not seductive. On the contrary, such tales as Bibiena's "La poupée" ("The Doll," 1747) often question the power of the imagination and force a critical perspective on portrayals of love. Other narratives, including Voisenon's "Le Sultan Misapouf" (1746) and La Morlière's "Angola" (1746), associate unrestrained liberty with compromised sexual identities. After 1734, licentious tales were written exclusively by men.

Sentimental Tales.   The second component of the third phase is the sentimental romance that brought fame to women fairy-tale writers of the preceding century. Although, in the course of the eighteenth century, women wrote far fewer tales than men and no longer formed a coherent group of authors, they continued to distinguish themselves by publishing narratives with novelistic developments. Despite the extravagant adventures that

recall those of their celebrated predecessors, writers such as Marie-Antoinette Fagnan, Louise Levesque, Catherine de Lintot, Marie-Madeleine de **Lubert,** and Gabrielle-Suzanne Barbot de **Villeneuve** expanded on the inherited model to produce a distinctively different version. Many of their tales are notable for complicated romantic conflicts that can jeopardize narrative coherence. Neither social prohibitions nor magic spells threaten their protagonists, since the major obstacles in their path involve their own unpredictable affections. Lubert, who defines the tale as an object of pleasure, adopts a hedonist perspective, devoid of both didactic and licentious overtones. In her narrative "Le Prince Glacé et la Princesse Étincelante" ("The Icy Prince and the Fiery Princess," 1743), two parallel and alternating plots reflect the discord between lovers never united, while commenting on the enigma of desire. As seen in Villeneuve's version of "**Beauty and the Beast**" (1740), women's romance tales frequently include strange features that evoke a dreamlike atmosphere. In a preface written for Catherine de Lintot's 1735 story collection *Trois nouveaux contes de fées, avec une préface qui n'est pas moins sérieuse* (*Three New Fairy Tales, with a Preface That Is No Less Serious*), the eighteenth-century novelist abbé Prévost defends this predilection for reverie and sanctions the penchant for the bizarre. Such features foreshadow the fantastic elements in later literature.

Moral Tales.   The third distinctive strain in fairy tales of the last phase involves stories with moral or didactic features. With a view toward legitimating the new form they created, writers of the first phase concluded their tales with a moral meant to instruct the reader. Although in stories by d'Aulnoy and Perraut such morals seem merely appended or even mocking, they were considered essential to the genre. Taking their cue from François Fénelon, whose tales were included in *Dialogues des morts* (*Dialogues of the Departed*, 1718), three representatives of the third phase—François Auguste de Moncrif, Anne-Claude de Caylus, and Jeanne-Marie **Leprince de Beaumont**—return to the moral preoccupations of the first phase. Fénelon's **fable**s, intended for the education of his pupil, the Duke of Burgundy, can be considered **anti-fairy tale**s: they warn against unfettered desire and ambition and advocate a static social hierarchy. Both in response to Fénelon and in reaction to the excesses of libertine tales, Caylus published his *Féeries nouvelles* (*New Fairy Tales*) in 1741. In these tales that meld parody with traditional elements of the genre, fairies ensure the education of their charges by inspiring a love of work and a distaste for frivolity. Finally, in 1756, the pioneering Beaumont published her *Magasin des enfants* (translated into English as *The Young Misses' Magazine* in 1759), a primer for her students, which includes her version of the earlier tale by Villeneuve, "Beauty and the Beast." A far cry from royal heroines of the first vogue, Beauty rises early, attends to housekeeping chores, and then relaxes through the solitary activities of reading or playing music. In the *Magazine*, educational conversations between a governess and her young charges replace the salon conversations integral to the first phase. The moral of merit through work and education takes the place of illusion and metamorphosis. The seriousness with which Beaumont's governess guides her charges to extract moral lessons from each story stands in stark contrast to the playful banter characterizing tale commentaries by d'Aulnoy's frame-narrative characters. Beaumont, the first to claim her stories were intended uniquely for **children**, invented a new form of fairy-tale writing that would influence the following century.

Around 1760, the "classical" fairy tale of the seventeenth and eighteenth centuries reached the term of its creative development. From 1785 to 1789, Charles Joseph, Chevalier

de **Mayer** edited his forty-one-volume work, *Le cabinet des fées*, which inventoried the marvelous tales of the two centuries, but excluded the libertine narratives.

Nineteenth Century

The pedagogical tradition of tale telling finds a continuator in Sophie, Comtesse de **Ségur**, whose tales first appeared in the children's periodical, *La semaine des enfants* (*Children's Weekly*) and who later published her first collection, entitled *Nouveaux contes de fées* (*New Fairy Tales*, 1857), illustrated by Gustave **Doré**. However, the nineteenth-century French tale truly came into its own by the 1830s and was deeply influenced by the fantastic tales of the German writer E. T. A. **Hoffmann** and by the Romantic movement. To put into question the literary traditions of the Old Regime, French Romantic writers drew from Hoffmann as well as other German Romantics such as Johann Wolfgang von **Goethe** and Heinrich Heine. In fact, Heine had relocated to Paris by 1831 and was a close friend of Gérard de Nerval. Both men were part of the Bohemian circles that included Théophile **Gautier**, Charles **Nodier**, Arsène Houssaye, Alexandre Dumas *père*, and Alfred de Musset, all of whom were interested in things fantastic and Oriental.

Nodier actively engaged in the defense of Hoffmann and the fantastic in an 1830 piece that appeared in the *Revue de Paris* entitled "La littérature fantastique en France" ("Fantastic Literature in France"). Gautier also wrote pieces in defense of Hoffmann, including the 1836 article that appeared in the *Chronique de Paris* entitled "Contes d'Hoffmann" ("Tales of Hoffmann"). In this piece, Gautier characterizes the Hoffmannesque fantastic in terms of "occult sympathies and antipathies, singular follies, visions, magnetism, mysterious, and wicked influences of an evil principle that he only designates vaguely, such are the supernatural or extraordinary elements that Hoffmann regularly employs." Hoffmann became the poster boy for the Parisian literary vanguard.

Such notions of the fantastic defined the literary tale of the period. Indeed, Nodier's most famous piece, *La fée aux miettes* (*The Crumb Fairy*, 1832) centers on madness, a state that allows one to go beyond the realm of normality to access another world. Gautier's fantastic tales certainly drew on the intrusion of the extraordinary into the everyday, particularly evident in "La cafetière" ("The Coffeepot," 1831). In "La main enchantée" ("The Enchanted Hand"), first published in September 1832 in *Le cabinet de lecture* and later appearing in *Contes et facéties* (*Tales and Quips*, 1853), Nerval relates a fantastic story centering on the occult and drawing from a tragic story by the sixteenth-century writer François de Belleforest. Based on Hoffmann's text, Dumas *père* wrote his own version of the *Histoire d'un casse-noisette* (*Story of a Nutcracker*, 1844), and it was Dumas's version that Pyotr Il'ich **Tchaikovsky** later set to music. Houssaye drew from both the classic and the Oriental tale to compose *La pantoufle de Cendrillon* (*Cinderella's Slipper*, 1851) and *Les mille et une nuits parisiennes* (*A Thousand and One Parisian Nights*, 1876). Also influenced by Hoffmann, George **Sand** composed fantastic tales situated in pastoral settings for her grandchildren.

While the first group of fantastic-tale writers can be grouped around the Romantics of 1830, the second generation came together in the Parnassian movement, itself growing out of Gautier's notion of art for art's sake. Later many of these same writers moved into the symbolist camp. This group included Catulle Mendès, son-in-law of Gautier; Théodore de Banville; Charles Marie René Leconte de Lisle; Paul Verlaine; and Anatole France. Like their predecessors, the Parnassian writers used the fantastic tale to criticize bourgeois values,

as in the case of Banville's *Contes féeriques* (*Fairy Tales*, 1882). Anatole France composed a defense of the fairy tale in "Dialogue sur les contes de fées" ("Dialogue on Fairy Tales"), which appeared in *Le livre de mon ami* (*The Book of My Friend*, 1885), in which he remarks: "These tales are absurd. If they weren't absurd, they wouldn't be charming." In 1886, Mendès published *Les oiseaux bleus* (*The Blue Birds*), containing several tales inspired by the classic tradition. In "Le miroir" ("The Mirror"), an extraordinarily ugly **queen** removes all the **mirror**s in the kingdom. "Les mots perdus" ("The Lost Words") concerns a kingdom in which the words "I love you" have been removed from memory by a cruel fairy, "pretty as flowers, mean as the serpents that hide beneath them." In "Les trois bonnes fées" ("The Three Good Fairies"), the title characters manage to carry on their quest to lift the human race out of its misery despite the attempts of an evil enchanter to take away their powers. Anatole France likewise plays with the traditional plot of classic tales in "Les sept femmes de Barbe bleue" ("The Seven Wives of Bluebeard," 1909), in which the narrator questions the veracity of the legend, and suggests that, like Macbeth, **Bluebeard** is the victim of a slanderous history.

The younger generation who haunted the circles of Mendès and Banville included Maurice **Maeterlinck** and Marcel Schwob, who were part of the symbolist movement. Schwob, whose father knew Gautier and Banville, published *Le roi au masque d'or* (1892), a collection of symbolist tales including "Le pays bleu" ("The Blue Country"), which he dedicated to his friend, Oscar **Wilde**. A highly successful playwright, Maeterlinck published several symbolist plays with fairy-tale **motif**s, including *Pelléas et Mélisande* (1892), which Claude Debussy adapted to **opera** in 1902; and *Ariane et Barbe-bleue* (1901), also adapted to opera by Paul Dukas in 1907. The century's fascination with the Orient culminated in Joseph Charles **Mardrus**'s celebrated translation of *Les milles et une nuits* (*A Thousand and One Nights*, 1899–1904), each volume of which was dedicated to writers of his circle, including Stéphane Mallarmé, Schwob, Maeterlinck, France, and André Gide. In this Orientalist vein, Maurice Ravel produced a *Sheherazade* overture (1898) and later set to music three Sheherazade poems (1904) that were part of a collection of 100 poems by symbolist poet Léon Leclère (aka Tristan Klingsor); the collection itself drew inspiration from Nikolai **Rimsky-Korsakov**'s *Sheherazade* (1888). Ravel also created five piano duets for children entitled *Ma mère l'oye* (**Mother Goose**, 1908–10) based on tales by Perrault, d'Aulnoy, and Beaumont.

Although the literary tale of the nineteenth century was dominated by the influence of Hoffmann and the avant-garde, folkloric tendencies also existed. Tales by Jacob and Wilhelm **Grimm** were being translated into French by the 1830s. However, in France, **folklore** took on regionalist, rather than nationalist, dimensions. From 1835 to 1837, Emile Souvestre published his four-volume *Derniers Bretons* (*The Last Bretons*). Focusing on his native Provence, Alphonse **Daudet** wrote *Lettres de mon moulin* (*Letters from My Mill*, 1866), while Charles **Deulin** put together collections based on folklore from northern France. Emmanuel Cosquin, a folklorist from Lorraine best known for his *Contes populaires de Lorraine* (*Popular Tales of Lorraine*, 1860), was the only French folklorist known to have had any direct correspondence with the Grimms. Generally speaking, these regionalist collections emerged within a political climate in which the centrality of Paris and the rise of industrialization threatened the traditional culture of the provinces. Writers of such collections often sought to reassert local identities against the homogenizing efforts of the centralized state.

The history of the fairy tale in nineteenth-century France would not be complete without mentioning the incredible proliferation of *féeries*, a theatrical genre born after the French

Revolution aimed at lower-class audiences. These popular plays drew from melodrama, with marvelous elements and fairy-tale plots. At the Théâtre de la Gaîté, the Théâtre des Variétés, or the Théâtre du Vaudeville, one could see Jean-Guillaume Cuvelier de Trie's *Le chat botté, ou les vingt-quatre heures d'Arlequin* (*Puss-in-Boots, or the Twenty-four Hours of Arlequin*, 1802) or his version of d'Aulnoy's *Le nain jaune, ou la fée du désert* (*The Yellow Dwarf, or the Fairy of the Desert,* 1804). Both separately and in collaboration, Antoine Jean-Baptiste Simonnin and Brazier produced theatrical versions of *La belle aux cheveux d'or* (*Beauty with the Golden **Hair***, 1806), *Gracieuse et Percinet* (1806), *Riquet à la houppe* (*Riquet with the Tuft*, 1811), and *Le petit chaperon rouge* (***Little Red Riding Hood***, 1818). Among the most famous producers of *féeries* were the Cogniard brothers, Hippolyte and Théodore, who adapted to the popular stage everything from *La biche au bois* (*The Deer in the Woods*, 1845) and *La chatte blanche* (*The White **Cat***, 1852) to ***Ali Baba*** *et les quarante voleurs* (*Ali Baba and the Forty **Thieves***, 1853). As suggested by this brief overview, the mainstay of *féerie* plots came from Perrault, d'Aulnoy, and the **Arabian Nights**. A practically unexplored terrain in fairy-tale studies, the *féerie* certainly merits further scholarly attention.

Twentieth Century

The new technology of **film** took the fairy tale to a new level. Considered to be the founding father of special effects, Georges **Méliès** drew heavily from the theatrical *féerie* and from the Cogniard brothers in particular to produce fairy films such as *Barbe-bleue* (*Bluebeard*, 1901), *Le royaume des fées* (*The Kingdom of the Fairies*, 1903), and *Le palais des mille et une nuits* (*The Palace of the Arabian Nights*, 1905). Large-scale producers for an international market, the Pathé Brothers' firm released a plethora of fairy films whose creators likewise drew from the *féerie* tradition. These include *La belle et la bête* (*Beauty and the Beast*, 1899); *La belle au bois dormant* (*Sleeping Beauty*, 1902); *Le chat botté* (*Puss in Boots*, 1903); *Peau d'âne* (*Donkey Skin*, 1904); *Cendrillon, ou la pantoufle merveilleuse* (*Cinderella, or the Marvelous Slipper*, 1907); *Le petit chaperon rouge* (*Little Red Riding Hood*, 1907); *Finette, ou l'adroite princesse* (*Finette, or the Clever Princess*, 1908); *Blanche neige* (***Snow White***, 1909); and *Griselidis* (1912).

Several celebrated directors also tried their hands at fairy films. Jean Renoir, for instance, directed his wife Catherine Hessling in the **silent film** *La petite marchande d'allumettes* (*The Little Match Girl*, 1928), an adaptation of the Hans Christian **Andersen** tale. A year later, Renoir and Hessling starred together in the Brazilian-born director Alberto Cavalcanti's *Le petit chaperon rouge* (*Little Red Riding Hood*, 1929). Perhaps the most famous among fairy-tale films is Jean Cocteau's ***La Belle et la Bête*** (*Beauty and the Beast*, 1946), starring Jean Marais, who later plays the incestuous father in Jacques Demy's classic ***Peau d'âne*** (*Donkey Skin*, 1970), also starring Catherine Deneuve. In 1950, the director André Raoul added jewels to Little Red Riding Hood's basket in *Une fille à croquer* (*A Girl Good Enough To Eat*), starring Serge Reggiani and Gaby Morlay. One of the most sought-after directors under the Nazi Occupation, Christian-Jaque produced one of the first French color films, *Barbe bleue* (*Bluebeard*, 1951), starring Pierre Brasseur and Cécile Aubry. The story of **Tom Thumb** made it to the screen in 1972 with *Le petit poucet*, directed by Michel Boisrond, who had previously worked under Cocteau and René Clair. Director of the critically acclaimed *La môme* (aka *La vie en rose*, 2007), Olivier Dahan also released a version

of *Le petit poucet* (2001) set in a war-stricken region, with Catherine Deneuve returning to fairy-tale film in her appearance as the queen.

Despite the influence of the new technology of film on the genre of the fairy tale, the tradition of adapting and **collecting** folk tales did not die out and continued to play a role in the affirmation of regional identities. Two of the most important French folklorists, Paul **Delarue** and Marie-Louise **Tenèze**, collaborated on the most extensive catalogue of French and francophone tales to date: *Le conte populaire français: Catalogue raisonné des versions de France et des pays de langue française d'outre-mer* (*The French Folktale: Structured Catalog of Versions from France and French-Language Countries Overseas*, 4 vols., 1957–2000). Fascinated by the folklore of his native Auvergne, Henri **Pourrat** compiled the thirteen-volume *Le trésor des contes* (*The Treasury of Tales*, 1948–62). Best known for *Le cheval d'orgueil* (*The Horse of Pride*, 1975), the Breton writer Pierre-Jakez Hélias published several collections of tales, including *Contes bretons du pays bigouden* (*Breton Tales from Bigouden*, 1967), *Contes bretons de la Chantepleure* (*Breton Tales from Chantepleure*, 1971), and *Contes du vrai et du semblant* (*Tales of Truth and Appearance*, 1984).

Writers and folklorists from francophone countries also compiled important collections of folktales. The Haitian ethnologist, historian, and diplomat Jean Price-Mars wrote about his country's folk traditions, including voodoo. Among the founding members of the négritude movement, the Senegalese poet and diplomat Birago **Diop** collected traditional Wolof tales, which appeared in *Les contes d'Amadou Koumba* (*The Tales of Amadou Koumba*, 1947) and *Les nouveaux contes d'Amadou Koumba* (*The New Tales of Amadou Koumba*, 1958). The Ivorian writer Bernard Binlin **Dadié**, active in the anticolonial movement, also published story collections, the most famous being *Légendes africaines* (*African Legends*, 1954) and *Le pagne noir: Contes africains* (1955; translated as *The Black Cloth: A Collection of African Folktales*, 1987). Inspired by the rich oral tradition of Gaspésie, the Québécois playwright and novelist Jacques Ferron composed *Contes du pays incertain* (*Tales of an Uncertain Land*, 1962) and *Contes anglais et autres* (*English and Other Tales*, 1964). Most recently, the Martinican writer Patrick **Chamoiseau**, active in the créolité movement, published *Au temps de l'antan: contes martiniquais* (*Creole Folktales*, 1988). As with the French regionalist movements, many francophone writers draw from folklore to reassert the singularity of their cultures against the hegemonic forces of the metropole, be that France or Anglophone Canada.

Like his symbolist predecessors, the poet Guillaume Apollinaire demonstrated interest in the marvelous. His final work, "La suite de Cendrillon, ou le rat et les six lézards" ("Cinderella Continued, or the Rat and the Six Lizards," 1919), is a humorous sequel that follows the adventures of the coachman-rat and includes **cross-dressing** and wordplays. In 1930, Jean Giraudoux created *Ondine*, a play based on the tale "Undine" (1811) by German Romantic writer Friedrich de la Motte **Fouqué**. One of the most-read works of French literature, Antoine de Saint-Exupéry's *Le petit prince* (*The Little Prince*, 1943), reads like a marvelous philosophical tale and appeals to children and adults alike.

Several twentieth-century authors turn the tale tradition on its head. Between 1934 and 1946, the novelist Marcel Aymé published a series of animal tales eventually published together in *Les contes du chat perché* (*The Wonderful Farm*, 1969), which includes a revision of "Little Red Riding Hood" in which the **wolf** is rehabilitated. A prolific author of tales, Pierre **Gripari** likewise plays on classical fairy-tale conventions yet resists political correctness. Philippe **Dumas**'s best-known collection of tales, *Contes à l'envers* (*Upside Down*

Tales, 1977), contains a version of "Little Red Riding Hood" situated in Paris and, as the title suggests, turns the genre on its head. The celebrated novelist Michel **Tournier** draws from the fairy-tale genre to discuss the darker side of life and to question authoritarianism. In a similar vein, Pierrette Fleutiaux, who won the Prix Goncourt for her collection of tales inspired by Perrault and entitled *Métamorphoses de la reine* (*Metamorphoses of the Queen*, 1985), uses the genre to subvert **gender** norms in part by giving secondary characters a voice. For instance, "La femme de l'ogre" ("The **Ogre**'s Wife"), which opens the collections, begins with: "The ogre's wife didn't like to cook flesh, but she didn't know it. When the odor filled the house and there was no more fresh air to breathe, she became agitated." While Gripari and Dumas focus on the more parodical uses of the genre, Tournier and Fleutiaux draw on its dark side.

The tradition of graphic art (the *bande dessinée* or BD in French) has enjoyed great popularity in France, and some of its most talented artists have been inspired by the fairy-tale genre. One of the most celebrated French "BDists," Marcel Gotlib, began a five-volume series in 1968 entitled *Rubrique-à-brac* in which he parodies **animal tale**s, fairy tales, and detective stories. F'Murr (birth name Richard Peyzaret), best-known for his series *Le génie des alpages* (*The Genius of the Mountain Pastures*), produced a superb version of "Little Red Riding Hood" in 1974 entitled *Au loup!* (*Watch out for the Wolf!*). ***See also*** Erotic Tales; Feminism; Feminist Tales; French Canadian Tales; Négritude, Créolité, and Folktale.

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Patricia Hannon and Anne E. Duggan

Freud, Sigmund (1856–1938)

As the founder of psychoanalysis, Sigmund Freud developed important theories that have been used to explain the symbolism and psychological significance of folktales and fairy tales. Born in Vienna, Freud's interest in folklore and his development of psychoanalytical concepts were mutually influential. One of Freud's main discoveries was the existence of infantile **sexuality**, which led to his formulation of the Oedipus complex—the notion that all boys desire to marry their mothers and kill their fathers. This idea itself referred to an ancient Greek version of the folktale typified in ATU 931, Oedipus. Freud's concept of the

unconscious is also central to his contribution to folklore and fairy-tale studies. Since folktales and fairy tales—like **folklore** in general—incorporate many fantastic elements, they can serve as wish fulfillment for individuals and communities, perhaps even providing a safe outlet for taboo desires. The desire for wealth, power, or **sex** that is evident in folktales and fairy tales may be expressed through symbols that are intelligible for their references to sexual stages of development.

Freud's own involvement with actual fairy-tale material was limited to a few essays since he tended to focus on other narrative forms such as jokes. However, he produced several notable essays that demonstrate the relationship he perceived between psychoanalysis and fairy tales. One essay, "Märchenstoffe in Träumen" ("The Occurrence in Dreams of Material from Fairy Tales," 1913), utilizes fairy-tale motifs in the interpretation of clients' dreams. Freud also makes the intriguing suggestion that investigat-

Sigmund Freud. [Library of Congress]

ing how dreamers use fairy tales may shed light on the interpretation of fairy tales. In a paper co-written with David Ernst Oppenheim, titled "Träume im Folklore" ("Dreams in Folklore," 1911), Freud analyzed dreams occurring within folktales and found that their symbolism corresponded to his own ideas about human sexuality and sexual development. One such symbol was deciphered through the substitution of a ring for female genitalia.

Freud's followers have developed his theories in various directions, which has multiplied the ways in which psychoanalytic theory can be applied to fairy tales. Carl Gustav **Jung**, one of Freud's most influential disciples, is also known for his attention to fairy tales, although he rejected many of Freud's basic theories in favor of his own notion of universal **archetype**s. Freud's original ideas have been more faithfully applied by individuals such as psychologist Bruno **Bettelheim** and folklorist Alan **Dundes**, whose works make use of concepts such as the Oedipus complex and, in Bettelheim's case, penis envy. Bettelheim and Dundes also utilized Freud's notion of projection, which is valuable because it does not rely on sexist and dated ideas such as penis envy. ***See also*** Incest; Jest and Joke; Psychological Approaches; Róheim, Géza; Trauma and Therapy.

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Jeana Jorgensen

Frobenius, Leo (1873–1938)

Leo Frobenius was a German ethnologist who edited a large collection of African folktales. With an entirely autodidactic background, he originated the cultural-historical concept of

Kulturkreise (cultural circles) and the theory of cultural morphology, which is based on comparing items of material and immaterial culture to understand regional cultures as well as universal culture. One of his key terms was *Paideuma*, the "cultural soul" of the peoples of the world, which could be interpreted from the expressive styles of the objects being studied.

Frobenius's work consists of more than 270 articles and books and combines precise ethnographical descriptions and illustrations, travel experiences, folktale texts, and sketch maps of tale **motif**s, all written in an idiosyncratic cultural-philosophical diction. His theory of narrative motif research and stylistic analysis is largely laid down in his books *Vom Kulturreich des Festlandes* (*On the Continental Empire of Culture*, 1923) and *Kulturgeschichte Afrikas* (*Africa's Culture History*, 1933). Through this work, Frobenius rehabilitated Africa as a continent having its own true history and exerted great impact upon the négritude movement.

After having started as a private archivist and freelance ethnologist and writer Frobenius became director of the municipal Museum of Ethnology of Frankfurt in 1932 and honorary professor of the University of Frankfurt in 1934. With his excellent relations to Emperor Wilhelm II, Frobenius organized twelve larger expeditions to major regions of Africa in between 1904 and 1932. On these expeditions, he collected material artifacts, **oral tradition**s, and rock-art images. The bulk of his folktale collection appeared in the series *Atlantis: Volksmärchen und Volksdichtungen Afrikas* (*Atlantis: Folktales and Folk Literature of Africa*), which came out in twelve volumes from 1921 to 1928 and which documents more than 620 tales, **fable**s, **legend**s, "chapters" of **epic**s, and other narrative genres from the Maghreb, Sahel, western and central Sudan, Kordofan, the Guinea Coast, Kongo-Kasai, and Zimbabwe. This corpus contains tales of animal and human characters, of heroes and hunters, of **trickster**s and demons, as well as erotic miniatures, creation **myth**s, and griot traditions. Scholars criticize Frobenius for his indirect method of recording texts by using interpreters and languages of wider communication instead of the specific vernaculars, which further detracts from the storytellers' authenticity through the subsequent **translation** into German. Nevertheless, specific narrative styles can be distinguished. A recent trend in contemporary African scholarship is to retranslate the volumes of the francophone countries into French since many of Frobenius's recordings retain unique significance and high value for contemporary societies.

A small volume of twenty-nine tales translated into English was published by Frobenius and Douglas Fox in 1937 under the title *African Genesis*. The *Atlantis* volumes have been integrated into the general **tale type** and motif indexes of Antti **Aarne** and Stith **Thompson**. The Frobenius-Institute at the University of Frankfurt houses the researcher's unpublished diaries and field notes. A project currently underway will make some 430 tales from Frobenius' southern African recordings available in English in the form of a tale-type, motif, and keyword index. ***See also*** African Tales; Colonialism; Négritude, Créolité, and Folktale.

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Thomas Geider

Frog King

In part because it is the first fairy tale in the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) by the Brothers Grimm, "The Frog King" belongs to one of the most popular **tale type**s (ATU 440, The Frog King or Iron Henry), whether it occurs as a

didactic tale for children or as an erotic tale for adults. As a tale of a **princess** who promises a frog that he may eat and sleep with her if he retrieves a golden ball from a well, it is a narrative that serves as a warning that promises must be kept no matter how repulsive their actual execution might be. In the German variant, the **king**'s daughter throws the ugly frog against the wall, thus breaking the spell of a **witch** who had previously changed a handsome **prince** into the frog. In most other versions, the princess actually kisses the frog, which changes into a prince. The connection of this tale to the **Beauty and the Beast** cycle of folk narratives is much more prevalent here, since it obviously takes courage and self-control for the princess to kiss the beastly frog. It was Wilhelm **Grimm** who intentionally deemphasized the sexual allusions of this fairy tale in his later editions of the *Children's and Household Tales,* where he modified the tale so that the German variant could serve as a moralistic story for children.

One interesting and often overlooked aspect of the Grimms' tale is signaled by the two-part title, "The Frog King or Iron Henry." Following the **transformation** of the frog into a prince and his **marriage** to the princess, there is yet another, concluding episode that is less well known and less frequently interpreted. During the royal couple's return to the young man's kingdom, they hear a loud noise three times. The source is the prince's faithful servant Henry, who, brokenhearted at the earlier spell that had been cast on the prince, had had iron bands forged around his heart. Once the prince is released from the spell, Henry is full of joy, causing the iron bands around his heart to snap. Coming as it does at the very end of the story, this episode seems to place considerable value on the strong bond between the servant and the prince. Nonetheless, it is the earlier "happy ending," the transformation and the resulting marriage of the prince and princess that has endured in popular consciousness.

The **motif** of a prince who is transformed into a frog by a spell has its origins in the Middle Ages, with the actual fairy tale itself having been collected by Wilhelm Grimm, most likely from Dortchen Wild. Although the story's major intent might well be didactic and not sexual, it should be noted that the princess clearly goes through a maturation process. She not only comprehends that promises must be kept but also realizes that she must take matters into her own hands. It is this process of liberation and accepting responsibility for one's own life that is stressed by psychologists like Bruno **Bettelheim** in their developmental interpretations of this fairy tale. Of course, the Anglo-American variants in which the frog's transformation is effected by a kiss expand this explanation considerably by implying a sexual development as well. The fact that the sexual component is presented rather indirectly is yet another indication of the symbolic meaning of fairy tales in particular and **folklore** as a process of indirection in general.

The erotic implications of "The Frog King" have led to numerous reinterpretations in **poetry** and prose by literary authors and in humorous, ironical, or satirical **cartoons and comics**. Anne **Sexton**'s long poem "The Frog Prince" (1971) is a grotesque sexual interpretation of the tale with such lines as "Frog is my father's genitals." There are also less-overt sexual poems by Sara Henderson **Hay**, Robert Graves, Hyacinthe Hill, Susan Mitchell, Phyllis Thompson, Elizabeth Brewster, Robert Pack, and Galway Kinnell, indicating that many well-known modern poets delight in poetic reworkings and interpretations of "The Frog King." Their innovative poetic reactions to the traditional fairy tale concern questions about love, marriage, identity, happiness, and basic human communication. Many of these poems deromanticize the happy ending of the fairy tale, sometimes by describing what life is like after the princess and the frog-turned-prince have married.

The popularity of this fairy tale can also be seen by its frequent appearance in the mass media and its commercial exploitation. In fact, the kiss scene has been summarized into the internationally disseminated proverb, "You have to kiss a lot of toads (frogs), before you meet your handsome prince." This proverbial slogan about the frustrations of modern relationships can be found on greeting cards, bathroom walls, T-shirts, bumper stickers, and posters. Artists and **advertising** agencies have also been inspired by the kissing scene to create effective cartoons, comic strips, caricatures, and advertisements, where the topics range from **politics**, economics, social issues to human relations, love, and, above all, **sex**. It is, of course, exactly the possibility of a sexual interpretation of this fairy tale, which has made it so popular in the adult world, notably in such magazines as *Playboy* and *Penthouse*, and in adult films of erotica. A few captions from cartoons can illustrate what is at stake in these visual representations of the kissing motif: "Perhaps you could break the spell if you'd kiss me somewhere other than the mouth"; "Marriage! Good heavens woman! Royalty marrying a bird who goes round kissing frogs?"; "I started out looking for a prince, but now I just like to kiss frogs"; "Frankly, now that I've found out the size of my kingdom's national debt, I'd rather remain a frog"; and "Kiss me–I'm really a handsome GOP Tax Bill." Clearly, there are unlimited verbal and visual possibilities of interpreting the kiss between something positive and negative, indicating the universal appeal of just this one fairy-tale motif.

In any case, the wishful thinking of the original fairy tale is placed in juxtaposition to the realities of life in these poetic or prosaic reactions. For the most part, these reinterpretations of the traditional "The Frog King" are pessimistic reactions to the social and psychological frustrations of people whose dreams and wishes clash with everyday reality. Yet, the fact that this fairy tale about promises and love continues to be dealt with in literature and the mass media is a clear indication that people still hope for the transforming kiss that will lead to a life of happiness. ***See also*** Erotic Tales; Proverbs.

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Wolfgang Mieder

Frog Prince. *See* Frog King.

Frost, Gregory (1951–)

Philadelphia author Gregory Frost has been publishing works grounded in **myth** and fairy tales for more than two decades. Alongside numerous short stories—"The Root of the Matter" (1993), a frequently taught retelling of the tale of Rapunzel that explores the abusive nature of the relationship between the **witch** and her ward that is perhaps the most influential of his fairy-tale retellings—he has written five **novel**s. His first **fantasy** novel, *Lyrec* (1984), is a fantasy with elements of science fiction; his next two, *Tain* (1986) and

Remscela (1988), retell the myths of Cuchulain. Frost produced a dystopian science fiction novel set in an alternate Philadelphia, *The Pure Cold Light* (1993) before returning to the material of the fairy tale in *Fitcher's Brides* (2002), the most recent volume in Terri **Windling**'s Fairy Tale series.

Fitcher's Brides is Frost's reimagining of a variant of the **tale type** of "**Bluebeard**," set in a utopian commune in upstate New York in 1843. His Bluebeard, a charismatic preacher by the name of Elias Fitcher, believes that the world is soon to end, and he does not wish to face the afterworld alone: to that end, he weds repeatedly, until each new bride disappoints him. However, the third of the Charter sisters succeeds in defeating his aims and revealing him to his believers as the person he truly is. Frost managed the Sycamore Hill Writing Workshop with Judith Berman and Richard Butner until 2000.

Further Reading: Swanwick, Michael. "Singular Interviews: Gregory Frost." *New York Review of Science Fiction* 17.11 (2005): 19.

Helen Pilinovsky

Froud, Brian (1947–)

An English illustrator, Brian Froud has frequently drawn on fairy tales for his artistic projects. He is well known for works that recontextualize Victorian- and Edwardian-era beliefs about the realm of **faerie and fairy lore**. Froud has collaborated with other creative individuals such as Jim **Henson** and produced a number of illustrated books that have fairies as their subject.

Although Froud has provided illustrations for books inspired by fairy tales, such as Mary Norton's *Are All the Giants Dead?* (1975), his most prominent works based on fairies are his paintings that reflect folk beliefs about fairies. For his three books *Fairies* (1978), *Good Faeries, Bad Faeries* (1998), and *Goblins!* (2004), Froud has created paintings that draw on both folk beliefs and images from popular media. Under the fictional name Lady Cottington, Froud has also released several humorous art books that play with the Cottingley fairy phenomenon (a hoax perpetrated in 1917 by two young girls who claimed to have taken photographs of actual fairies) and the Victorian hobby of flower pressing. These Lady Cottington books include illustrations of fairies pressed inside the pages of books like flowers.

Froud has participated in the creation of two divination tools inspired by folktale, *The Faerie's Oracle* (2000) with Jessica Macbeth and *The Runes of Elfland* (2003) with Ari Berk. *The Faerie's Oracle* includes, for example, a card entitled "Faery Godmother," based on the character from some versions of "**Cinderella**." The accompanying book to *The Runes of Elfland* is written in a folktale style, though it is primarily an original work. Both of these works demonstrate Froud's use of fairy tales as inspiration. ***See also*** Fairy, Fairies; Jones, Terry; Illustration.

Further Reading: *World of Froud.* http://www.worldoffroud.com/index.html.

B. Grantham Aldred

Function

The concept of "function," introduced by Vladimir **Propp** in 1928 in his *Morfologiya skazki (Morphology of the Folktale)*, is the basic underlying concept in the morphological study of the folktale, which was based on linguistic-style analysis of fairy tales. Put simply,

a function is one of a series of elements from which the action of a folktale is constructed. The sequential occurrence of each function advances the action of the folktale.

The concept of function comes initially from the examination of Russian fairy tales, specifically tales collected in Russia categorized in Antti **Aarne**'s *Verzeichnis der Märchentypen* (*Index of the Types of the Folktale,* 1910) between **tale type**s numbered 300 and 749. Through comparative study, Propp identified thirty-one discrete functions, beginning with "absentation" and ending with "wedding."

According to Propp, functions have three characteristics important to their study. First, functions are "stable, constant elements" independent of the specific details of the tale. In other words, events in a narrative can be examined based not on the specific narrative details of the event but on the event's place in the structure of the narrative. Second, the number of possible functions in the Russian fairy tale is limited. Propp identifies thirty-one possible functions in the Russian fairy tale. Third, the sequence of functions is always identical. Thus, "absentation" will always occur before "lack," which will always occur before "pursuit," which will always occur before "wedding." ***See also*** Linguistic Approaches; Motif; Motifeme; Russian Tales; Structuralism.

Further Reading: Propp, Vladimir. *Morphology of the Folktale*. Translated by Laurence Scott. Revised and edited by Louis A. Wagner. 2nd edition. 1968. Austin: University of Texas Press, 1996.

B. Grantham Aldred

G

Gaarder, Jostein (1952–)

The Norwegian Jostein Gaarder is best known as the author of *Sofies verden* (*Sophie's World*, 1991), a novel about the history of philosophy for young readers that was the world's bestselling work of fiction in 1995, and which has been translated into fifty-four languages.

Although primarily concerned with encouraging young readers to explore philosophical and existential questions, Gaarder utilizes elements from the fairy-tale tradition, with a postmodern twist, in much of his writing. Layering stories within stories, Gaarder often involves his young protagonists in a quest or search of some kind, which may take them through both space and time, as in *Julemysteriet* (*The Christmas Mystery*, 1992), and involves them with a cast of strange and mysterious creatures who often function as **magic helper**s, as in *Kabalmysteriet* (*The Solitaire Mystery*, 1990). *Froskeslottet* (*The Frog Castle*, 1988) relates how a young boy comes to grips with the death of his grandfather through adventures in a magic castle dream world and in nonsense sequences reminiscent of Lewis **Carroll**.

A high school philosophy teacher until 1991, Gaarder now writes full time and produces a new novel every two to three years. Most of his books have been translated into English, including *Sirkusdirektørens datter* (*The Ringmaster's Daughter*, 2001) and *Appelsinpiken* (*The Orange Girl*, 2003), which has been called a fairy tale for adults. Gaarder has won many literary prizes and, along with his wife, Siri Dannevig, established an international environment and sustainable development award, the Sophie Prize, in 1997. *See also* Postmodernism.

Further Reading: van Suntum, Lisa Rainwater. "Jostein Gaarder." *Twentieth Century Norwegian Writers*. Edited by Tanya Tresher. Detroit: Gale, 2004. 102–110.

Marte Hult

Gág, Wanda (1893–1946)

Wanda Gág translated and illustrated Wilhelm and Jacob **Grimm**s' fairy tales for the American audience in the middle of the twentieth century at a time when Walt **Disney** was presenting his animated versions. She grew up in a Bohemian family of nine in New Ulm,

Minnesota, and her German-speaking community and artistic parents had a strong influence on her work. After the death of her parents, Gág as the eldest took responsibility for the support of her siblings and studied art in Minneapolis and New York. She worked in commercial art, including drawing spot illustrations for journals such as *The Nation* and *Horn Book*, and also produced fine arts lithographs. Her illustrated autobiography *Growing Pains* (1940) describes her early years.

Her first book for children, the picturebook *Millions of Cats* (1928), a Newbery Honor Award book for 1929, has a fairy-tale structure and an old-fashioned look that characterizes her work. For instance, the horizontal hand-lettered text bears black-and-white pen-and-ink illustrations reminiscent of wood-block illustrations. In all, she loosely translated fifty-one of the Grimms' fairy tales in American idiom, in *Tales from Grimm* (1936), *Three Gay Tales from Grimm* (1943), and *More Tales from Grimm* (1947), the latter published posthumously. Her single-story volume *Snow White and the Seven Dwarfs* (1938) was published in response to the Disney film (1937) and preserved some of the details altered by the movie. ***See also*** Illustration.

Further Readings: Gág, Wanda. *Growing Pains: Diaries and Drawings for the Years 1908–1917*. New York: Coward-McCann, 1940; Hoyle, Karen Nelson. *Wanda Gág*. New York: Twayne, 1994.

George Bodmer

Gaiman, Neil (1960–)

Initially known for his Sandman series of comics and, later, **graphic novel**s, British/American writer Neil Gaiman has established himself firmly as an award-winning novelist and scriptwriter who has a cult following within the **fantasy** genre. A darkly intelligent, postmodern, and imaginative writer, he brings to his work an ongoing fascination with **intertextuality**, both in his strong invocations of literary texts and in his reliance on the patterns and **motif**s of **myth**, **legend**, and **folklore**.

Drawn by various high-profile comic-book artists but written throughout by Gaiman, the Sandman series (1988–96) is his strongest statement on the power both of narrative and of the narrator. Gaiman constructs a mythic realm called the "Dreaming," a realm of the unconscious, repository of the dreams, imaginings, and stories of humanity across time, rife with characters and events from **Bible tales**, Greek myth, folklore from many cultures, fairy tale, and literature from William **Shakespeare** to H. P. Lovecraft. The dense literary texture of the series allows self-conscious play with patterns of inevitability and predestination; the Sandman himself, the Dreamlord Morpheus, is very much bound, often tragically, by the rules of the patterns he controls. The Sandman series is itself a profoundly postmodern mythology, relying on recognition and resonance for its effect.

Gaiman's novelistic career started with *Good Omens* (1990), the comic biblical apocalypse written in collaboration with Terry **Pratchett**. However, Gaiman's interest in mythic narrative is more evident in *Neverwhere*, a **television** series (1996) and **novel** (1997) that peoples a grimy and dangerous underground London with myths, legends, and fairy-tale **archetype**s to be negotiated and overcome by a classic underdog hero. Even more like the fairy-tale is his novel *Stardust* (1999), in which a half-fairy hero must enter **faerie** on a quest for a fallen star, negotiating his way through the perils of witchcraft and power-hungry lords. A similar fairy-tale awareness underpins several of the tales in his 1998

short-story collection, *Smoke and Mirrors*, which includes "Glass, Snow, Apples," a retelling of the **Snow White** story with Snow White as a vampire. His more recent novels *American Gods* (2001) and *Anansi Boys* (2005) borrow wholesale from the mythic pantheons of multiple cultures to present gods and heroes updated to a gritty, contemporary American or British landscape. *Anansi Boys* is particularly interesting in its focus on the **trickster** figure of **Anansi** the spider, and its subtle and intelligent investigation into the nature of **storytelling**. The self-consciousness with which Gaiman refigures literary and folkloric themes lends itself to a certain comic irony, but nonetheless these are also dark and edgy narratives. This tendency is hardly muted in his children's books such as *Coraline* (2002) and *The Wolves in the Walls* (2003). While continuing Gaiman's collaboration with the visual, these books tend to stress the importance of childhood self-reliance in the face of strangely distorted fantasy worlds. Both of these works explore dreamscapes peopled with archetypes and symbols, a tendency seen again in the Gaiman-scripted film *Mirrormask* (2005). **See also** Amano Yoshitaka; Cartoons and Comics; Postmodernism.

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Jessica Tiffin

Galland, Antoine (1646–1715)

From humble beginnings, Antoine Galland became a renowned French Orientalist and was the first to introduce the ***Arabian Nights*** and its narrator **Sheherazade** to western European audiences with his seminal translation, *Les mille et une nuits* (*Thousand and One Nights*, 1704–17), which was translated into English, German, Italian, Dutch, and Russian before the end of the century. A gifted student from Picardy, Galland made his way to Paris by 1661 and enrolled in the Collège du Plessis, where he began studying Arabic. His future as an Orientalist was sealed when in 1670 he became the secretary to the marquis de Nointel, ambassador of Louis XIV to the Ottomans in Constantinople. His position with Nointel led to further travels in Greece, Syria, and Palestine, where he collected ancient manuscripts, medals, and other objects. In 1675, he returned to France, and some two years later he traveled to Smyrna to bring back objects for the king's exhibition room. After a third extended trip to the Orient (1679–88), Galland definitively returned to France and served as an assistant to the Orientalist Barthélemy d'Herbelot, eventually publishing his monumental *Bibliothèque orientale* (*Oriental Library*, 1697) after Herbelot's death.

Before embarking on the *Nights*, Galland first translated *Voyages de **Sindbad*** in 1701, which was a separate manuscript from the *Nights*, but which he later included. Galland began publishing his collection of the *Nights* in 1704, working from one of the oldest extant manuscripts, which dated from fourteenth-century Syria. By 1706, the first seven volumes of the *Nights* appeared and became vastly popular. This popularity can be attributed to the fact that Galland's tales were published on the cusp of the fairy-tale vogue in the 1690s. Galland's publication gave the genre of the tale a new impetus and generated in its wake a whole era of Orientalist fairy tales by such authors as Jacques **Cazotte**, Thomas Simon Gueullette, Pétis de la Croix, and, later, Voltaire and Denis Diderot. Stylistically, Galland was inspired by authors such as Marie-Catherine d'**Aulnoy**, which gave his Oriental tales a *Louis-quatorzième* flavor. Galland eliminated what he viewed as repetitive details from stories, such as the

description of the seven dresses of the vizier's daughter in the "Histoire de Nourredin Ali," as well as repetitive stories and the poems that punctuated many of the narratives, for which he was later criticized by Joseph Charles **Mardrus**. Many stories from the last volumes, such as the tales of **Aladdin** and **Ali Baba**, were in fact adaptations from oral and perhaps written stories by Hanna Diab, a Christian Maronite from Aleppo, whom Galland met in 1709. Thanks to Galland, the *Arabian Nights* became one of the most important foundational texts in western European literature. ***See also*** Burton, Richard Francis; Lane, Edward W.

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Anne E. Duggan

García Márquez, Gabriel (1928–)

Gabriel García Márquez is a Colombian novelist, short-story writer, and journalist whose works constitute the best-known example of Latin American **magical realism**. Born in Aracataca, a small coastal town in the north of Colombia, he was raised by paternal grandparents and aunts who told him, from a very early age, stories that seamlessly blended fantastic, supernatural events with realistic, everyday settings, narrated in a matter-of-fact way. The writer was later to acknowledge those early narrations as the main models for his own idiosyncratic style.

Gabriel García Márquez in his office at home, 1983. [Time & Life Pictures/Getty Images]

Although García Márquez started publishing in the late 1940s, it was the appearance of *Cien años de soledad* (*One Hundred Years of Solitude*) in 1967 that brought him international acclaim. The book was followed by numerous novels, short stories, journalistic writings, screenplays, and a volume of memoirs. He was awarded the Nobel Prize for Literature in 1982.

García Márquez's main subject matter in most of his novels and stories is Latin America: its history, its political upheavals, its ultimate destiny. However, although concerned with political questions and frequently dire social conditions, his best-known works are characterized by a mixture of **fantasy**, hyperbolic humor, and realism that find expression in a controlled, often austere style. Many of his works take place in the imaginary town of Macondo, which may be considered as microcosmic embodiment of Latin America as a whole.

Although García Márquez highlights the importance of the oral tales he heard as a child, his work shows the influence of diverse sources such as **myth**s, **folklore**, and fairy tales. The foundation of

Macondo, for example, is modeled on creation myths—the town's original inhabitants have to name their surrounding realities, like Adam and Eve in Eden. The notion of circular or cyclic time also plays an important role in his fictional universe. In *One Hundred Years of Solitude*, the literal consequence of breaking the taboo against **incest** is the **birth** of a child with a **pig**'s tail.

Occasionally, García Márquez will openly reveal his sources, as in the story "El avión de la bella durmiente" ("The Sleeping Beauty's Plane," 1992), evidently inspired by "**Sleeping Beauty**." More often, the references are not so obvious, and the reader is immersed in the writer's transformation (and often reversal) of an otherwise familiar plot. Such is the case in "La cándida Eréndira" ("Innocent Eréndira," 1972), an inversion of the traditional story of the captive **princess** in which the princess claims her freedom at the end by abandoning her rescuer.

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Víctor Figueroa

Garner, Alan (1934–)

Alan Garner is a British novelist whose fiction engages extensively with the form and content of mythology, **folklore**, and, more broadly, the forces of history and tradition. Garner has lived in and around Alderley Edge in Cheshire for his entire life. It is an area rich with history that the author has himself explored in archaeological and archival terms, and it is his patient and detailed attention to place and land—and to the relationship of person and place—that forms the bedrock of his work. His first **novel**, *The Weirdstone of Brisingamen* (1960), employs the **legend** of the wizard of Alderley Edge, a precise situating of the writing, including at the level of diction, which continued through *The Moon of Gomrath* (1963) and *Elidor* (1965). Indeed, *The Owl Service* (1967), a novel that draws on the medieval Welsh tales of the *Mabinogion*, is to date the only extended fictional work of Garner's set beyond the Cheshire landscape.

Along with geography, the other dominant feature of Garner's work is its concern for the dialogue of historical and mythical time. This is particularly evident in *Red Shift* (1973), *Strandloper* (1996), and *Thursbitch* (2003), each of which attempts a complex interweaving of times past and present. In the introduction to *Alan Garner's Book of British Fairy Tales* (1984), Garner as editor laments the shift in the life of the fairy tale toward the educator, the scholar, and the nursery. Fairy tales are the property of all, a rooted body of narratives intended for **performance**. Their meaning is universal but lies beyond the reach of reason, in the ebb and flow of the language itself. Garner carefully adapts his sources according to these beliefs, with a view to passing on their singularity and continued importance. As with all of his work, respect for the particularities of tradition is coupled with a desire actively to engage with their continuance. Not surprisingly, it has been argued that much of Garner's own writing is in fact the product of a subtle process of creative **adaptation**, drawing in materials both local and international. His reach stretches from Celtic folklore (*The*

Weirdstone of Brisingamen; *Elidor*) to Australian aboriginal mythology (*Strandloper*), but he admits to being left cold by Greek and Roman **myth**s.

Garner has long resisted the designation of children's author, despite having adapted a large number of fairy tales, including *Alan Garner's Fairy Tales of Gold* (1980), with illustrations by Michael Foreman. Nevertheless, the figure of the child is accorded a privileged position in Garner's fiction, as having a nature open and available to the presence of the traditions of the past, an openness lost to, and threatened by, the modern adult world.

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Stephen Benson

Gautier, Théophile (1811–1872)

A French poet, critic, playwright, and established journalist, Théophile Gautier contributed to the development of the fantastic tale. His family moved to Paris from Tarbes in 1814, and in 1822, Gautier made the acquaintance of Gérard de Nerval, who would become a lifelong friend. Initially an avid defender of Romanticism, Gautier later became a spokesman of "art for art's sake." Gautier's interest in the fantastic was sparked by the French publication of E. T. A. **Hoffmann**'s tales, and the first of his several articles on Hoffmann appeared in 1830. His tales clearly bear Hoffmann's influence: in "La cafetière" ("The Coffeepot," 1831), figures slip out of their paintings to dance; his 1832 "Onuphrius" is subtitled "ou les vexations fantastiques d'un admirateur d'Hoffmann" ("or the Fantastic Vexations of an Admirer of Hoffmann"); and "Le pied de momie" ("The Mummy's Foot," 1840) might be considered Gautier's "Sandman."

Gautier also came under the spell of the ***Arabian Nights*** and the Orient. In "La mille et deuxième nuit" ("The Thousand and Second Night," 1842), the sultana **Sheherazade** approaches the narrator because she has run out of stories. Gautier also conceived several fantastic ballets, including *Giselle, ou Les Wilis* (1841), based on Slavic lore filtered through a poem by Heinrich Heine, and *La Péri* (1843). ***See also*** French Tales.

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Anne E. Duggan

Gay and Lesbian Tales

It is a truism that a love story is the central focus of many (and perhaps most of the best-known) folktales and fairy tales. However, the fact that the love described is almost invariably heterosexual is rarely acknowledged or analyzed. While there are isolated examples of folkloric narratives with homoerotic themes, and while a "**folklore**" (stories, jokes, epithets, etc.) has emerged within contemporary gay and lesbian groups, the representation of same-sex desire is largely absent from most folktale and fairy-tale traditions. This is hardly surprising given the taboos surrounding homosexuality in most cultures. Still, as the effects of heterosexist portrayals of love on generations of gays and lesbians come into sharper focus,

so too has the adverse role folktale and fairy-tale plots have played. Intentionally or not, they have been used to enforce what has been termed "compulsory heterosexuality," the cultural expectation that all individuals are innately and immutably heterosexual, and that same-sex object choice is "unnatural." In response, several contemporary writers have rewritten folktale and fairy-tale plots so as to reflect same-sex desires and relationships. Their small but growing corpus can rightfully be called "gay and lesbian tales."

But even before the advent of this corpus, folktales and fairy tales portrayed anything but a monolithic image of **sexuality**. If viewed from the perspective of homosociality, the same-**gender** affective bonds that are not primarily (although potentially) erotic, many tales offer depictions of same-sex emotional attachments that complicate the stereotypical notion that their sole focus is heterosexual desire. Beyond the love and the rivalry among siblings, parents and children, stepparents and stepchildren, there are the innumerable tales in which same-gender friends and rivals are the salient feature of the plot. The ways in which these same-gender (or homosocial) relationships are portrayed are inevitably linked to cultural expectations, which, at their root, concern homosexuality, whether this is articulated as such or not. This becomes exceedingly clear in folktales and fairy tales that feature cross-dressing characters, such as Giovan Francesco **Straparola**'s "Costanzo-Costanza," Giambattista **Basile**'s "Le tre corone" ("The Three Crowns"), Marie-Jeanne **Lhéritier de Villandon**'s "Marmoisan," Marie-Catherine d'**Aulnoy**'s "Belle-Belle, ou le chevalier Fortuné" ("Belle-Belle or the Fortunate Knight"). In such narratives, the cross-dressing **motif** is used to create homoerotic suspense wherein a character is attracted to the cross-dressed hero(ine) even though s/he seems to be of the same gender. In the end, the disguise is exposed, and a heterosexual **marriage** dissipates the possibility of homoerotic "disorder." Homoerotic elements have also been noted in tales by Hans Christian **Andersen** and Oscar **Wilde**, motivated in part by an attempt to find links between the sexuality of these authors and their writings. If approached metaphorically and contextually, Andersen's and Wilde's stories do indeed contain ambiguous characters, situations, and descriptions that evince homoerotic overtones. Within their cultural context, Wilde's fairy tales—even more clearly than Andersen's—can be interpreted in this way, with their valorization of intense male friendship, nonreproductivity, and aestheticism (see, for instance, "The Happy Prince" and "The Devoted Friend").

Contemporary gay and lesbian fairy tales, which deal explicitly with same-sex desire and relationships, are the product of the post-Stonewall era. In the wake of the famous 1969 riots in New York City (precipitated by a police raid on the Stonewall Inn), gays and lesbians demanded the right to visibility and equality, and, at the same time, began on the one hand to scrutinize the heterosexist culture in which they lived and on the other to use various art forms to express their own experiences. It is this context that explains the fairly recent appearance of gay and lesbian fairy tales. The fairy-tale form also offers the appeal of lending itself readily to the camp aesthetic that is exploited in many gay and lesbian circles. The fantastical characters and situations typical of the genre are so many ready-made elements of the self-conscious exaggeration and theatricality that are prized in camp. At the same time, by transforming well-known constructs of gender and sexuality, writers of gay and lesbian fairy tales have engaged in the practice of what is called "queerness," the deliberate alteration and making "strange" of the seemingly "natural" constructs of patriarchal and heterosexual culture so as to expose their arbitrariness. As well-known cultural **archetype**s whose representations of gender and sexuality are usually taken for granted, folktales and fairy tales can be readily "queered."

The first to explore the "queer" potential of fairy tales was Olga **Broumas**, whose 1977 collection of poems, *Beginning with O*, recalls in many ways Anne **Sexton**'s earlier collection *Transformations* (1971). However, unlike Sexton's **adaptation**s, Broumas's rewritings of selected tales by the **Grimm**s stage a variety of relationships between **women**, including scenes of lesbian love. Peter Cashorali's two volumes of prose tales, *Fairy Tales: Traditional Stories Retold for Gay Men* (1995) and *Gay Fairy and Folk Tales: More Traditional Stories Retold for Gay Men* (1997), are retellings of a wide variety of stories from many national traditions. While he carefully notes the sources for each tale, Cashorali sets most of them in various setting of contemporary gay subculture and addresses numerous issues confronting gay **men**: coming out, dealing with troubled **family** relationships, surviving the AIDS epidemic, to name a few. Emma **Donoghue**'s *Kissing the Witch: Old Tales in New Skins* (1997) is overall less pragmatic and more lyrical than Cashorali's collections, with twelve linked stories each told by a character in the previous tale, usually a woman. Not only does Donoghue disrupt the predictable plots of heterosexual desire, she also questions the moral binary so frequent in traditional folktales and fairy tales, with old and "evil" women becoming objects of love for younger women. In the growing body of gay and lesbian **children's literature**, intended to sensitize children to sexual diversity, at least two recent picture books qualify as fairy tales: Linda de Haan and Stern Nijland's *King and King* (2002) and Harvey Fierstein and Henry Cole's *The Sissy Duckling* (2002). Both of these rewrite fairy-tale-like motifs to promote acceptance of gays and lesbians. Beyond the corpus of gay and lesbian fairy tales, "queer" interpretations have only begun to be pursued. Such an approach would seek to reconsider heterosexist assumptions in both "classic" folktales and fairy tales and in the field of folktale and fairy-tale scholarship. ***See also*** Erotic Tales.

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Lewis C. Seifert

Gender

Gender, or the cultural constructions accompanying biological **sex**, is a fundamental organizing category in folktales and fairy tales in addition to all of social life. Gender can be defined as the behavioral, psychological, and expressive traits associated with a sex. Masculine traits map to the male sex whereas feminine traits map to the female sex. Yet the widely accepted heuristic aligning gender with culture and sex with biology is complicated by the further introduction of **sexuality** as a factor, in addition to recent feminist work problematizing the assumed naturalness of gender, sex, and sexuality. None of these categories or identities is fixed in time or space, individually or culturally. Many Western cultures tend to have only masculine and feminine genders available, while some non-Western cultures allow for the existence of a third gender. Since gender is malleable and culturally relative, it is an especially important component of narratives and narrative analysis. Some key interactions of folktales and fairy tales with gender occur within tale texts (such as gendered plots and characters), tale contexts (the gender of storytellers and implied gender of genres), and tale scholarship (feminist criticism of gender roles and revisions thereof).

The plots of many folktales and fairy tales can be classified along gender lines as masculine or feminine stories. The ordering of the index of **tale type**s supports this construction but risks gender bias in its inconsistent labeling of female characters, sometimes omitting entire actions that **women** perform. Bengt **Holbek**, in his *Interpretation of Fairy Tales* (1987), distinguishes between masculine and feminine fairy tales depending on the gender of the protagonist. In addition, using data from the nineteenth-century Danish folktale collector Evald **Tang Kristensen**, Holbek discusses the correlations between the gender of storytellers and the gender of the characters within the tales.

Characters in fairy tales often exhibit strongly gendered behavior. Male protagonists are frequently sent on quests, whereas female protagonists encounter tasks in the domestic sphere. These boundaries are mutable, however, as some tales (notably ATU types in the 880s) feature **cross-dressing**. Many female characters occupying a role of power are demonized as antagonists; this is especially the case with the stepmother and the **witch**. There can be a correspondence between the genders of the major tale characters. For instance, in ATU 510, **Cinderella**, the heroine, must outwit her wicked stepmother, aided by the benevolent female donor figure who is either her dead **mother** or a fairy godmother, to attend a social function that leads to **marriage**.

On a contextual level, folktales and fairy tales are frequently aligned with storytellers of different genders in different cultures, regions, and time periods. One problem with trying to study the correlation between gender and **storytelling**, though, is the lack of details about **informant**s' lives in many collections. Two positive examples are Hasan El-Shamy's *Folktales of Egypt* (1980) and Ibrahim Muhawi and Sharif Kanaana's *Speak, Bird, Speak Again: Palestinian Arab Folktales* (1989). These not only provide comprehensive information about the storytellers but also hypothesize about why so many of the storytellers are women. Both studies, which link women's roles in child-rearing and the domestic sphere to their interactions with folktales, would not be possible without attention to gender in the larger cultural context. Similarly, Linda **Dégh**'s *Folktales and Society: Story-Telling in a Hungarian Peasant Community* (1969) examines larger social trends, including the gendered domains of occupations and performances that lead to a preponderance of male storytellers. Both Dégh and Holbek discuss the stylistic and thematic differences between male and female storytellers, though both acknowledge that this area remains largely unexplored. Gender bias in collections—conscious or unconscious, on the part of the collector or the informant—is also a factor, especially in communities where a collector may have more- or less-restricted access to certain spheres of social life.

Various subgenres have themselves assumed gendered identities at times. Fairy tales have become a feminized genre in contemporary English-speaking countries, along with being assimilated into **children's literature**. In her study *From the Beast to the Blonde: On Fairy Tales and Their Tellers* (1994), Marina **Warner** traces the roots of the old wives' tales and other gendered associations with fairy-tale narrators. Warner also discusses the seventeenth- and eighteenth-century **French tales** representing the *conte de fées*, over half of which were authored by women who used the genre as a medium to critique gender roles.

On a metatextual level, feminist criticism of the gender roles expressed in fairy tales has passed through a variety of stages. Feminist scholars initially protested the passive portrayal of heroines and the allocation of **punishment and reward** according to gender roles. For instance, the protagonist in ATU 480, **The Kind and the Unkind Girls**, is rewarded with wealth and sometimes marriage for demonstrating domestic competence. Moreover,

feminists have critiqued the role that folktales and fairy tales play in socialization with their static depictions of gender roles. Jack **Zipes**'s *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North American and England* (1986) provides a dual approach to this problem: the scholarly essays evaluate some of the ways gender roles are integrated into fairy tales, while the collected tales provide alternative models of gendered behavior.

Retellings of folktales and fairy tales often focus on gender as a key point for revision. Some of these **adaptation**s reverse gender roles by placing females in traditionally male roles, having them slay **dragon**s and rescue captives. Other retellings seek to valorize neglected feminine roles by emphasizing the strength needed to perform stereotypically feminine or nurturing occupations. Overall, critical attention to gender in folktales and fairy tales has generated a host of scholarship as well as new texts that seek to rectify sexism. ***See also*** Collecting, Collectors; Erotic Tales; Feminism; Feminist Tales; Gay and Lesbian Tales; Men.

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Jeana Jorgensen

German Tales

Germany has been at the center of folktale and fairy-tale research and production since Jacob and Wilhelm **Grimm**'s pivotal work, the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15). That collection, which has since gained canonical status, developed at a specific historical confluence of sociopolitical, pedagogical, mercantile, publishing, and theoretical concerns. Since the Grimm's landmark work, folktales and fairy tales have become a fundamental part of German culture.

Fairy and Folktales in Print

Before the Grimms, generic boundaries between **folktale**, **fairy tale**, **saga**, **legend**, and **epic** were fluid. With the 1447 invention of the printing press, reading materials became more widely available, and while there were not fully developed tales as they came to be known later, several fairy-tale **motif**s appeared in these genres as early as the fifteenth century. Literate clergy with access to texts had already been exploiting the tales' didactic potential for religious instruction. The ***Gesta Romanorum*** (*The Deeds of the Romans*), a collection of **anecdote**s with appended religious **moral**s, was an important source for homiletic texts and introduced German-speaking congregants to stories such as "Tales about Toads." "Aschenprödlin" ("**Cinderella**") appeared in a 1521 biblical exegesis by Martin Luther, and others of his sermons contained motifs from "The Brave Little Tailor." Writers of courtly and heroic epics often embedded fairy-tale motifs into those longer, novelistic works.

The most common print vehicle in the sixteenth and seventeenth centuries was the *Volksbücher*, the inexpensive **chapbook**s of short tales expanded into multipage stories; especially popular were tales of wrongly-accused **women** suffering trials of patience (Griseldis, Genovefa). By the middle of the sixteenth century, writers, dramatists, and satirists such as Martin Montanus, Hans Sachs, and Johann Fischart were incorporating fairy-tale motifs into their works. In his 1557 "Wegkürtzer" ("The Journey Quickened"), Montanus included the tale "Das Erdtkülin," an early version of ATU 510A, Cinderella, and thereby predating the Giambattista **Basile**'s "Cennerentola" by almost eighty years. Motifs in Sachs's dramatized **fable**s and **jest**s included "The Knapsack, the Hat, and the Horn," "Eve's Unequal Children," "The Seven Swans," and "The Raven," among others. Fischart wrote a version of "Rumpelstiltskin" in 1572. This trend continued into the seventeenth century as baroque writers such as Johannes Praetorius, Jakob Grimmelshausen, Gabriel Rollenhagen, and Johann Michael Moscherosch included fairy-tale motifs in longer works; scholars have identified a version of "The **Frog King**, or Iron Heinrich" already in 1595 in Rollenhagen; "The Mouse, the Bird, and the Sausage" and "Godfather Death" in Moscherosch in 1650; numerous Rübezahl stories in Praetorius's 1662 works; and "Bearskin" in Grimmelshausen in 1670.

By the middle of the eighteenth century, Europe was in the throes of the Enlightenment, with its insistence on rationality and reason. Nonetheless, or perhaps in response, interest in fairy tales, especially in the French *conte de fées* and Oriental tales, boomed in Germany among the literate upper classes. Marie-Catherine d'**Aulnoy'**s *Les contes des fées* (1697) were circulating in the original, as was Antoine **Galland**'s translation of the *Arabian Nights*, *Les mille et une nuits* (1704–17; German translation, 1711), along with other "pseudo-Oriental" magic tales by Jacques **Cazotte** and Thomas-Simon Gueulette. The bourgeoisie, generally unable to read French, created a demand for translations; by the end of the century, Friedrich Bertuch's twelve-volume *Blaue Bibliothek aller Nationen* (*Blue Library of All Nations*, 1790–96) brought *la bibliothèque bleue* to Germany. Bertuch also planned a less costly edition for broader distribution.

German writers—encouraged by the financial successes of the tales of fairies from France—began to write their own **literary fairy tale**s or adapt foreign tales for a specifically German readership, although the generic boundaries remained inchoate. Manfred Grätz has called Gottlieb Wilhelm Rabener's 1755 "Märgen vom Ersten Aprile" ("Fairy Tale from April First") the first true German fairy tale; he considers Georg Christof Weitzler's "Mährchen vom Ritter mit dem Blasebalg" ("Tale of the Knight with the Bagpipe," 1763) the earliest complete German **wonder tale** for which no foreign source can be established and which foreshadows the Grimms' *Volksmärchen* (folktale) model. Grätz claims Wilhelm Christhelf Mylius's rendition in 1777 of Anthony **Hamilton**'s mostly Oriental tales to be the first clear attempt at adapting tales to German popular culture, as well as to address the lower classes rather than the nobility and privileged bourgeoisie.

German writers were only slowly beginning to distance themselves from the French tradition. Christoph Martin **Wieland,** for example, in his *Die Abentheuer des Don Sylvio von Rosalva* (*The Adventures of Don Sylvio of Rosalva*, 1764) made fun of the ludicrous fantastic elements in the *contes*, but also included his own literary fairy tale, "Geschichte des Prinzen Biribinker" ("Story of Prince Biribinker"). Johann Karl August **Musäus** overtly established his work as drawn from an indigenous German **oral tradition** when he stressed his tales were originals from the fatherland (*vaterländische Originale*) and titled them

Volksmärchen der Deutschen (*Folktales of the Germans*, 1782–86). His five-volume collection of Thuringian, Silesian, and Bohemian folk material was hugely successful before the Grimms. In 1789, Benedikte **Naubert** began publishing her four-volume *Neue Volksmärchen der Deutschen* (*New German Folktales*), using English, French, and pseudo-Oriental sources. She anticipated many of the themes and narrative strategies of later women's works. While women had clearly been established as storytellers, Naubert was the first to put women in the role of writer.

With Johann Joachim Schwabe's 1756–57 German translation of Jeanne-Marie **Leprince de Beaumont's** *Le magasin des enfants* (*The Young Misses' Magazine*), fairy tales clearly entered the realm of **children's literature**. Book production was happening in synergy with debates of philosophers and educators about fairy tales' uses and usefulness for children. Schoolbooks written during the Enlightenment contained predominantly moralizing **religious tale**s and fables, but also sundry stories of world history and a few assorted French fairy tales. Two camps had emerged regarding fairy tales as suitable children's reading: one that feared superstitions and fantastic elements frightened and distracted children from their duties and the teachings of the church, and the other that saw the tales socializing children to be upright citizens and promoting their creative imagination. When translated child-appropriate selections of the *Le cabinet des fées* (*The Fairies' Cabinet*) appeared between 1763–66, they bore an appended moral caveat to stress their pedagogical value. Other collections, such as Johann Gottlieb Schummel's *Kinderspiele und Gespräche* (*Children's Games and Conversations*, 1776, containing tales from Carlo **Gozzi**), used the fantastic elements to present religious morals. The author of *Einige Feenmährchen für Kinder* (*Some Fairy Tales for Children*, 1780, mostly translations of child-appropriate *contes*) explicitly stated the tales' didactic and creative potential.

In the years shortly before the turn of the nineteenth century, writers continued to mediate the French tales for children but began turning to indigenous German models. An important hybrid work between translation, adaptation, and revival of German folk materials were Ludwig **Tieck's** *Volksmährchen* (*Folktales,* 3 vols., 1797) and *Romantische Dichtungen* (*Romantic Literature*, 1799). In those collections, he presented tales from Charles **Perrault**, including "**Bluebeard**," "**Little Red Riding Hood**," and "The Master Cat, or **Puss in Boots**." Perrault had already been received positively in Germany for his children's tales; Bertuch, for example, in his introduction to the *Blue Library*, had praised the Frenchman for bringing fairy tales to children, especially young girls, and extolled the tales for their purity and decency, a "catechism for habits of good breeding." In addition to Perrault's tales, Tieck also included stories from German chapbooks and **jest**s, such as "Leben und Tod der heiligen Genoveva" ("Life and Death of Saint Genovefa") and "Sehr wundersame Historie von der schönen Melusina" ("The Very Wonderous History of the Beautiful Melusine").

The fairy tale became tremendously successful as children's literature in the nineteenth century for sociopolitical, publishing, and pedagogical reasons. The middle class was burgeoning; the development of the bourgeois nuclear family and the genesis of the children's room around the turn of the century precipitated major social changes within the family structure. Mandatory schooling led to a need for reading materials and to greater literacy: in 1830, the literacy rate in Germany was only 30 percent; by 1850, it was 50 percent, and 90 percent by 1890—a growth rate of approximately a half-million new readers per year. Some educators, folklorists, and writers were already penning collections specifically for children, such as Albert Ludwig Grimm's *Kindermärchen* (*Children's Fairy Tales*, 1808)

and Johann Gustaf Büsching's *Volks-Sagen, Märchen und Legenden* (*Folk Sagas, Fairy Tales, and Legends*) in 1812—nine months ahead of Jacob and Wilhelm Grimms' collection. It was at this juncture that the Grimm brothers would compile the *Children's and Household Tales*, their self-proclaimed *Erziehungsbuch* (educational primer). It would become the best-known German book internationally and the most published book in German after the Bible; it would go through seventeen editions in almost forty years, in a three-year cycle alternating between ten abridged and seven complete editions. By the 1830s and the publication of their third edition, many of the Grimms' tales were part of the school reading curriculum. The *Children's and Household Tales* set into motion a flurry of collecting, writing, tale-swapping, and pirated editions of various market-successful collections.

Female writers and **collectors** also played an important part in the German folktale and fairy-tale tradition. Over the course of the eighteenth and nineteenth centuries, women published at least 800 fairy tales and collections, far outnumbering male authors and compilers of fairy-tale books. By 1800, the family and romance novel had become the domain of female writers; by 1810, writers such as Sophie Albrecht, Julie Berger, Caroline Auguste Fischer, Therese Huber, Caroline de la Motte Fouqué, Caroline Pichler, Dorothea Schlegel, Sophie Tieck-Bernhardi, and Johanna Isabella von Wallenrodt had published individual fairy-tale and legend reworkings that struck a compromise between the generic demands of the fairy tale and the narrative structure of the romance novel. Starting with Naubert's *New German Folktales*, women also participated in the documentation of tales from the Germanic past and became avid collectors of local tales and legends, often adapted for children. Other writers mediated the tales written by French women in the late seventeenth century or produced translations and compilations from the *Arabian Nights*.

The fairy tale as children's literature and the popular reception of the Grimms continued unabated into the twentieth century. In the first third of the century, the fairy tale had been established indisputably as appropriate children's reading and was the best represented genre. Most collections were of nineteenth-century provenience (Grimms, Ludwig **Bechstein**, and Hans Christian **Andersen**), along with the *Arabian Nights* and the Romantics' *Kunstmärchen* (literary fairy tales). At the turn of the century, floods of tales and newly arranged anthologies came to bookshelves; the *Gesamtverzeichnis des deutschsprachigen Schrifttums* (*The Registry of German-Language Literature*) shows that between 1911 and 1965, approximately twelve new fairy-tale books appeared each year, including translations from other linguistic and cultural traditions. New media such as radio, **television**, **film**, **and video** broadened the audience, often bowdlerizing the originals. Those media made fairy tales the stuff of advertisements, commercials, and children's films. Fairy tales were now firmly established in the school curriculum.

Folklore and Fairy Tales in the Service of Nation-Building and Sociopolitical Ideologies

The history of the fairy tale and folktale in Germany has been intertwined with sociopolitical, pedagogical, folkloristic, and ideological agendas since the Enlightenment. In 1778, the literary critic and philosopher Johann Gottfried Herder espoused the ideas of the *Volk*—the **folk** united by common culture and language—and *Naturpoesie*, the natural poetic creations that bubbled up from the folk, in contrast to *Kunstpoesie,* the artificial poetry of individual writers. Herder called upon his countrymen to recapture the folk's poetic artistry from the

Nordic-Germanic past in all its forms, including mythology, legends, sagas, and folktales. When Herder was named school superintendent in Weimar in 1790, his folkloristic interests became pedagogical and he began making plans to integrate fairy-tale and fable collections into the school curriculum. His notions about **folklore** had a lasting impact on collecting and publishing activities long after.

Herder's ideas exercised a great influence on the Romantics at the turn of the century, when Germany was in the grips of the Napoleonic occupation and intellectuals sought means to assert the superiority of the Germans over their occupiers. The Romantics looked back to the **Middle Ages** and even farther, to the Nordic-Germanic, pre-Christian times when, they believed, a unified German identity existed. Lionizing the poetic soul of the folk, they began recovering the cultural remnants the Enlightenment had scorned: folk songs and folktales, chapbooks, Nordic-Germanic mythology, sagas, legends, and fairy tales. The Romantic movement, at its core nationalistic, heralded the fairy tale's emancipation from the French influence that had dominated German literature: the Romantic literary fairy tale was born. Important Romantic writers include Achim von Arnim, Clemens **Brentano**, Joseph Freiherr von **Eichendorff**, E. T. A. **Hoffmann**, Friedrich von Hardenberg (**Novalis**), Ludwig Tieck, Friedrich de la Motte **Fouqué,** Adalbert von **Chamisso,** Amalie von **Helvig,** Bettina von **Arnim**—and the Brothers Grimm.

The *Children's and Household Tales* did not develop in a vacuum but at a confluence of nationalistic, philological, and political agendas. The Grimms believed that the cultural concept of a nation hinges on a common language, a common set of beliefs, and a common cultural heritage shared by a people. That ideology prompted their work on reconstructing that identity and a national consciousness through the recovery of the pre-Christian, Nordic-Germanic pagan mythic world, as evidenced in the tales they believed were remnants of that world. Their theorizing precipitated a flurry of collecting, as other collectors set off to document tales, sagas, and legends claiming provenience in the oral tradition and to recapture the common bonds of language and culture in far-flung German lands—German-speaking Switzerland, Austria, Silesia, Bavaria, Lower Saxony, Transylvania, and many others.

In the conservative restoration period after the failed 1848 revolution, educators, folklorists, and writers took up the cause of the Grimm heritage, and fairy tales were called upon increasingly to play a role in defining the national identity. In an essay in the patriotic journal *Germania*, Ludwig Bechstein (whose own two fairy-tale collections actually outpaced the Grimms' in sales until the 1890s) praised Jacob Grimm for making the connection between tales and Germanic mythology and suggested that the youth of the nation needed fairy tales to distract them from contemporary political realities. In 1851, Friederich August Wilhelm Diesterweg, one of the century's most influential educators promoting universal public education, argued for uncovering the treasures of the German national language in folk songs, fairy tales, folk epics, and proverbs, and declared them important tools in the German national upbringing. Heinrich Pröhle, the most important folklore researcher in northern Germany, opined: "Oh, how lovely when you can so easily teach children to love their fatherland, to hold its borders holy, to respect their folk, and never to forget the heroic deeds of their fathers."

The fairy tale's fate in the twentieth century was most dramatically impacted by the two world wars and the subsequent division of Germany into two independent nations. Early in the century, the Grimms' collection and other folktales continued to be considered essential for the development of the German national identity. As in previous centuries, some

educational reformers opposed fairy tales; while they praised the folktale, they argued new tales had to be told that would address contemporary events from the child's view. After the horrors of World War I, writers such as Hermynia **Zur Mühlen** began penning socialist and proletarian fairy tales for children.

The ground was already being tilled during the Weimar Republic for the *Blut und Boden* (blood and soil) folk literature to come in the National Socialist regime. Already in the 1920s, "folklorists" Werner von Bülow, Karl von Spieß, and Georg Schott were harking back to Herder and the Romantic ideas of the pre-Christian Nordic-Germanic religion to validate their racist and xenophobic attitudes. Two titles from 1925 made clear the direction their folklore research would take: von Bülow stressed the connection between fairy tales and Germanic religion in *Märchendeutungen durch Runen: Die Geheimsprache der deutschen Märchen*; *Ein Beitrag zur Entwicklungsgeschichte der deutschen Religion* (*Fairy Tale Interpretations with Runes: The Secret Language of the German Fairy Tales; A Contribution to the Evolution of German Religion*). Schott found prophetic messages for Germany's destiny in the tales in his *Weissagung und Erfüllung in deutschen Volksmärchen* (*Prophesy and Fulfillment in German Folktales*); among other outlandish interpretations, he compared "Cinderella" to the dire situation of the Germans during the Depression and claimed the unhappy ending of "The Companionship of the Cat and the Mouse" was due to nature's abhorrence of unions between different races.

Citing Herder's notion of the folk and the revival of the folk spirit during the Romantic movement, the Nazis promoted German folk education and saw the folktale as a means to their racial and political ends. Hitler regarded the "folkish" state as the central point of his political thought. In 1934, the Minister of Science, Education, and Folk Culture decreed school teachers focus on Nordic-Germanic folklore and organize the school curriculum around "a unified worldview" that reflected the old Germanic peasant culture and Nordic-Germanic roots. During the 1930s, as a means to support the idea of a super race united by language, culture, and tradition, a mass of folklore and fairy-tale literature was published in Germany, with titles such as *German Heroic Tales* and *Germanic-Nordic Fairy Tales*. The Grimms' collection figured prominently in this effort. Nazi folklorists' works also proliferated: von Spieß called for "purifying" the German folktale of "foreign influences" to reveal the "true mirror of the German folk soul," while Friedrich Panzer suggested all previous folklore theories should be abandoned in favor of the singularity of the German folktale. Matthes Ziegler, director of the Working Group for German Folklore, described in his book *Die Frau im Märchen* (*The Woman in Fairy Tales*, 1937) the German folktale heroine as the ideal Germanic woman, ready to serve and obey, with a "healthy peasant spirit," while Josef Prestel declared the *Children's and Household Tales* "the most important of our holy scriptures."

The Anglo-American occupational forces after World War II believed that the German love of Grimms' fairy tales had contributed to Nazi atrocities. The British limited the exposure to the tales in schools and imposed a prohibition on publishing new fairy-tale editions; whole library collections of fairy tales were shipped off to England and America. In the first years of the Federal Republic and the German Democratic Republic (GDR), the dominant discourse among Germans affirmed what the allied forces had contended: the classic German fairy tales were profoundly repressive, fueled prejudices and xenophobia, and glorified cruelty and militarism. After 1945, critics in both countries debated how fairy tales could play a role in a new children's literature.

The GDR—with its goal of educating the new socialist citizen—had special concerns, and folktales were once again pressed into service to meet political and ideological needs. Initial discussions took a critical stance toward tales. One argument echoed those of centuries past: that the tales were full of archaic superstitions and prejudices. The second tack maintained that tales' use of fantastic elements overstimulated children's imaginations and encouraged utopian longings—things not conducive to the new socialist consciousness. The third argument was that Grimms' tales had fostered German chauvinism and militarism and should be abandoned. The fourth consideration was that their antiquated language and unconventional grammar made tales inappropriate in the classroom.

In the 1950s, partially because of the reception of folklore research in the Soviet Union (which saw folklore as weapons of class conflict), GDR folklorists were working to uncover the "emancipatory democratic character" of the social criticism in folk literature and the national cultural heritage in the artistic creations of the proletariat. When Arnold Zweig assumed the presidency of the German Academy of the Arts in East Berlin, his critique of "The Knapsack, the Hat, and the Horn" paved the way for the Grimms' rehabilitation in East Germany. He argued that fairy tales were not necessarily reactionary, but needed simply to be suffused with the correct ideology. He envisioned ways in which the tales could contribute to the "progressive socialist vision of the future," and made connections to the socialist children's fairy tales of Hermynia Zur Mühlen, Berta Lask, and Lisa Tetzner in the 1930s. Their tales became the standard for children's fairy tales in the GDR in the 1950s.

Between 1945 and 1951, no complete collection of the *Children's and Household Tales* appeared in East Germany, but a new, "improved" edition came out in 1952 with less violence, more happy endings, and no nighttime prayers. The first unexpurgated version was released in 1955; it was to serve as the main source for the motifs and constellations of figures for new, antiauthoritarian fairy tales that socialist writers were expected to produce. The fantastic elements of the fairy tales were to be superimposed on realistic representation of social realities.

By 1984, the mature socialist was ready to have the entire Grimms' collection (although some schoolteachers worried about how to handle certain non-socialist characters, such as **king**s, **princess**es, and other royalty). Besides the classic tales, East German publishing houses also released tales from other countries, predominantly Russia and the peoples of the Soviet Union; they thereby promoted the international heritage of folk literature with the tales of the "socialist brother nations" (*sozialistische Brudervölker*) and dispelled the Nazi hegemonic notion that there was only one true tradition, that of the Nordic-Germanic ancestors and the Grimms.

In contrast to the GDR, where the new political ideology drove folktale and fairy-tale scholarship, West Germany was much slower to question the theoretical premises and scholarly practices of traditional studies. In the East, folklore was conceived of as an independent historical discipline; in the West, folklorists came mainly from German philology, which was deeply indebted to the Grimms and had little contact with the social sciences. Whereas East German scholars had been attempting since the founding of the GDR to elevate the proletariat's experiences and artistic outpourings as represented in folklore, West German scholars often were still in the thrall of Wilhelm Heinrich Riehl's conservative approach, which deliberately excluded the proletariat and focused instead on the landed peasantry. Radical change did not come in the West until the student revolts at the end of the 1960s,

which ended in a reorientation of the discipline; West German scholars began to move away from collecting and cataloguing material and focus instead on the meaning of the material for the producers and the recipients. The "folk" was replaced by "culture" in all its varied manifestations.

Evolution of Theories and Methods of Folktale and Fairy-Tale Scholarship

The science of folklore really began with the Grimms, and since their time, German-speaking scholars have fundamentally shaped the discipline. Some scholars have focused specifically on the Grimms' work, while others have expanded the theories and methods the Grimms developed. The brothers have been credited with making folktales worthy of scholarly and literary attention; the tales they assembled and refined in the *Children's and Household Tales* have come to define the generic parameters of the folktale and wonder tale. Their editorial practices and socializing agenda have undergone years of critical scrutiny. Their work with that collection and Germanic **myths**, sagas, and legends established the methodology for mining literary and oral sources; their critical apparatus created the framework for the **comparative method** of literary and folklore research. The Grimms also laid the groundwork for **mythological approaches** by suggesting that folktales were remnants of pre-Christian religion and myths from Indo-European peoples. Wilhelm Grimm argued for an oral source but did not completely discount the possibility of literary influences on tales.

In 1859, Theodor **Benfey** postulated a written rather than oral tradition for folklore/fairy tale origins, the Indian theory. After studying the ***Panchatantra*** (c. 200 CE), he argued the tales had been disseminated through texts at the time of the Crusades, migrating from India westward over the next centuries. Benfey's theory was overshadowed when older collections from earlier and geographically distant cultures surfaced, although the idea of a literary tradition is still of current scholarly consideration.

At the same time, scholars from multiple disciplines attempted to explain the similarities between tales from geographically divergent cultures and languages. These attempts led to the theory of **polygenesis**—that tales had sprung up independently around the world, due to commonalities in the human experience and psyche. Wilhelm Grimm had already anticipated this theory, which was supported by numerous disciplines in the social sciences. Adolf Bastian, for example, worked from an ethnological position and posited the idea of the *Elementargedanke* (primal thought), while proponents of **anthropological approaches** and **psychological approaches** argued that all primitive people viewed the world in the same way and hence created the same basic stories.

The twentieth century saw a refinement and expansion of approaches and theories. The early twentieth-century cataloguing of the vast amounts of oral and print material collected in the previous century facilitated some of this scholarship. The comparative method produced a large number of reference works. The seminal work for the European narrative tradition is *The Types of International Folktales: A Classification and Bibliography* (started in 1910 by Antti **Aarne**, twice revised by Stith **Thompson,** and again in 2004 by Hans-Jörg Uther). Johannes **Bolte** and Jiří **Polívka**'s five-volume *Anmerkungen zu den Kinder- und Hausmärchen der Brüder Grimm* (*Annotations to Grimms' Children's and Household Tales*, 1913–32) includes all of the known international variants of the Grimms' tales to 1918.

The Gordian knot of much scholarly debate has to do with the tales' age, their transmission through oral or print sources, and their dissemination routes. The **historic-geographic method**

proposed a wavelike oral tradition rippling from a central point of origin over an ever-larger geographical area; the greater the area in which a tale was found, the more likely that it appeared independently. Since this method assumed an oral tradition transmitted from the folk to the upper classes, printed tales were considered contaminated oral versions. Other folklorists and scholars have argued instead for the primacy of print versions in the dissemination of tales. In 1922, Hans Naumann posited dissemination not from the folk to the upper classes, but rather in the opposite direction (*gesunkenes Kulturgut*). Albert Wesselski expanded this view in the 1920s and 1930s, arguing in favor of a book history for the dissemination of fairy tales, believing that the literary sources played a more significant role than oral versions in the transmission of tales.

Other branches of folklore and fairy-tale scholarship, using various historical approaches, have focused on what tales reveal about the times and societies in which they evolved. In 1956, for example, Lutz Röhrich explored to what extent tales give evidence of the magical beliefs, relationships between humans and animals, customs, space and time, and the social milieu in early Europe. **Sociohistorical approaches** situate individual tales in a specific time and place that tell about social conditions and the people who wrote and told them.

Folk-narrative theory has shifted the focus from the told to the teller and addressed issues of working with **informant**s. Friedrich Ranke did pioneering work in 1933: he was interested in how the tales functioned for their contemporary tellers. Ranke argued for an exact recording rather than editorial interventions. Later developments in narrative theory have introduced the ideas of **performance** and **context** to include information about the names, ages, professions of the informants, and their attitudes about what they are narrating.

Psychological approaches tend to be hermetic because they typically focus only on tales in the Grimms' collection. Freudian interpretations explore sexual and maturation symbolism and employ tales in the analysis of various neuroses, while Jungian analysts work from Carl Gustav **Jung**'s idea of the collective unconscious, a theory built on Bastian's postulates.

There has also been extensive scholarship conducted under the broad umbrella of recovery work. Heinz Rölleke and others have created a huge amount of scholarship on the editorial and collecting histories of the Grimms. Based on his exhaustive research on the Grimms' informants and sources, Rölleke has dispelled myths that the tales were collected in the field and that they were from an illiterate peasant oral tradition. Feminist recovery work has focused on documenting women's contribution to the German fairy-tale tradition.

There is often a symbiotic relationship between theories and methods, and theories and ideological positions. The debates over the age of the tales (ancient or relatively modern); about **monogenesis** versus polygenesis; oral versus print **diffusion**; and the direction of transmission from the upper classes to the lower classes, or vice versa, continue to occupy scholars and researchers. ***See also*** DEFA Fairy-Tale Films.

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Shawn C. Jarvis

Gesta Romanorum

The title of the *Gesta Romanorum—Deeds of the Romans*—might suggest events tied to Roman history, but many of the deeds included in this medieval collection come from later chronicles both in Latin and in German. Although the earliest manuscript dates from 1342, the tales were very likely already being collected and recorded in the late thirteenth century. Taken together, the diverse printings and manuscripts of the *Gesta Romanorum* comprise a collection of 283 stories. Variously called a collection of **exempla**, **anecdote**s, allegories, or **fable**s, the *Gesta Romanorum* was created mainly to supply medieval European preachers with a group of tales that elucidated particular moral lessons. In time, the moralizations of the tales became of secondary importance while the tales themselves grew in literary significance. Accordingly, the *Gesta Romanorum* is recognized both as a collection of early European tales in its own right and as an important and popular sources for such authors as Giovanni **Boccaccio** (in *Decameron*), Geoffrey **Chaucer** (in "The Man of Law's Tale"), John Gower (in his version of *Apollonius of Tyre* within his *Confessio amantis*), and William **Shakespeare** (in *King Lear*).

The collection has no clear originary context, and scholars continue to debate the manuscript's history as well as the existence of subgroupings of tales within the whole. It seems most likely that early collections of the tales became so popular that they were circulated from region to region, where local additions were probably made. The first printed edition may therefore include selections from a number of manuscripts. The popularity of the work is evidenced by the knowledge of more than 200 Latin manuscripts plus numerous reworkings of the tales in English and German. The first English edition was issued by Wynkyn de Worde around 1510, and the 1824 edition by Charles Swan (updated with revisions and commentary by Wynnard Hooper in 1876) is still widely used. The 1872 critical edition in German by Hermann Österley remains a major study of the work.

The *Gesta Romanorum* develops folkloric **motif**s common in both oral and written traditions. There are tales centering on tests, tasks, or the answering of seemingly impossible questions; characters prompted by sudden, inexplicable, and urgent desires; plotlines that follow the fortunes or behaviors of parallel characters (two knights, three daughters, three lazy men, or four princes); moral lapses such as mistreating stepchildren or committing adultery or **incest**; and challenges that arise in such unexpected ways as meeting a solitary figure on the road or falling into a **dragon**'s pit. But standard folktale and fairy-tale motifs of the *Gesta Romanorum* are nearly always explicitly allegorized in the Christian applications that follow. The stranger on the road is likely to be an angel sent from God; the dragon in the pit, the **devil**. The tales are also keyed to the Christian doctrine of the forgiveness of sins—along with its ritualized movement through penitence, confession, and penance—thus presenting material ready-made for the instructional purposes of the **clergy** for whom the tales were collected. *See also* Middle Ages.

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Lori Schroeder Haslem

Ghost Story

The ghost story is a narrative genre characterized by the presence of a dead person, either as an apparent or disguised element—the ghost. As a **folktale**, the ghost story is widespread and performs a variety of functions ranging from entertainment to corrective education. As a genre, the ghost story can be related to numerous other narrative types—such as the **cautionary tale**, **didactic tale**, **legend**, and **memorate**—in which ghosts may also appear.

Ghost stories appear to have existed since ancient civilizations and are often related to folk beliefs concerning places, buildings, cremation grounds, graveyards, wells, and mountains or other geographical phenomena in nature. They are also informed by beliefs about the nature of ghosts. An almost universally prevalent idea is that ghosts are the spirits of people who died with strong unfulfilled wishes that they still seek to realize. Ghosts can be male or female, appear in human and nonhuman forms, and are capable of both good and bad acts. More powerful than the natural beings they were in life, ghosts often cannot be overcome by rational means but must be appeased in other ways.

Typically, ghost stories are woven around the figure of a single ghost, who may therefore develop a personality of its own through the narrative. Ghosts, their personalities, and their interaction with others reflect the fears and anxieties of the narrators and their audiences. As a tale of the supernatural, the ghost story may inspire fear, but—based on cultural and religious ideas about right and wrong, life and death, this world and the otherworld—it may also be deeply moving.

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Sadhana Naithani

Gilgamesh

Gilgamesh is the name of the main character of a literary **epic** that is one of the world's oldest recorded stories. Fragments of myths and tales about Gilgamesh were inscribed in cuneiform in the Sumerian language around 2000 BCE on clay tablets found in the ancient cities of Mesopotamia, Levant, and Anatolia, However, the epic is best known via the standardized Akkadian version recorded on tablets during the seventh century BCE and discovered in the library of Assurbanipal, king of Assyria, in Nineveh. Archaeological findings tell us that Gilgamesh, named on the Sumerian king list, was the fifth king of the first dynasty of Uruk in Babylonia around 2700 BCE.

Many **motif**s and **tale type**s in the epic of Gilgamesh suggest that it has been a bridge to Western folktales and fairy tales. Orientalists have emphasized biblical parallels, pointing out for example that the story of the Deluge in the Gilgamesh epic shows parallels with the story of the Great Flood in the Old Testament. Others have seen a link between the Gilgamesh epic and Homer's *Iliad*. The epic has also been identified as a solar **myth** that originated in Palestine, became part of the biblical tradition, and, via Asia Minor, impacted the

Greek **legend**s. Parallels to ATU 300, The **Dragon**-Slayer, have supported the idea that this important tale type originated in Mesopotamia or Anatolia.

A brief plot summary reveals distinct parallels with recognized folktale types and motifs. Set in ancient Uruk, the epic tells of the tyrant Gilgamesh, a demigod who makes his people suffer (Motif A500, Demigods and culture heroes). The Goddess Ea sends Enkidu, a half human-half beast, to the world (Motif A1241, Man made from clay; Motif F521.1, Man covered with hair like an animal). At first, Enkidu and Gilgamesh fight, but later they become close friends (ATU 303, The Twins or Blood Brothers; Motif P311.1, Combatants become sworn brethren). Together they fight and slay Humbaba, the guardian monster of the Forest of Cedar, who exhales fire (Motif B14.1, Chimera) and is protected by the aura of seven magical layers (Motif D1050, Magic clothes; Motif D2071.0.1, Evil eye covered with seven veils). When the heroic Gilgamesh spurns the goddess Ishtar (Motif K2111, Potiphar's wife), she sends the Bull of Heaven to destroy Uruk (Motif G372, "Rain" as ogre in bull form). Again, Enkidu and Gilgamesh slay the beast. When Enkidu is later punished by the gods and dies, the epic turns to Gilgamesh's quest to find the secrets of life and **death** (Motif E481, Land of the dead; Motif F80, Journey to the lower world). One of this epic's principle themes, the quest for immortality, is very common in ancient mythologies and later folktales. *See also* Bible, Bible Tale; Oral Theory.

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Hande Birkalan-Gedik

Glinka, Mikhail (1804–1857)

Mikhail Glinka is often referred to as the father of Russian classical **music**. He was the first Russian composer to create romances, **opera**s, and other pieces using Russian folk **motif**s and themes. Born into a wealthy family, Glinka's musical interest arose already in his early years. The sounds of the village church bells and the songs of passing peasant choirs influenced him, as did listening to his uncle's orchestra of serf musicians. His studies in schools for children of nobility included piano and violin lessons. From 1830 to 1834, Glinka visited Italy, Germany, and Austria and met with famous composers like Gaetano Donizetti, Felix Mendelssohn, and Hector Berlioz. It was in Italy that he first thought of composing a Russian opera, which led in 1836 to *Ivan Susanin: Zhizn' dlya tsarya* (*Ivan Susanin: A Life for the Tsar*), the first of Glinka's two operas.

The story of the brave peasant Ivan Susanin, who saves the life of the tsar by sacrificing his own, has been considered a celebration of Russian patriotism. Musically, it represents a mixture of Russian and Polish folk music with reminiscences of Italian opera. Glinka's second opera, *Ruslan i Lyudmila* (*Ruslan and Lyudmila,* 1842), is based on the popular and provocative fairy-tale poem by Aleksandr **Pushkin**. Although it did not enjoy the immediate success of *Ivan Susanin*, it has been considered musically superior, especially when it comes to the portrayal of characters. *See also* Russian Tales.

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Janina Orlov

Goethe, Johann Wolfgang von (1749–1832)

Fairy tales play only a minor part in the context of Johann Wolfgang von Goethe's extensive and manifold literary works, but the three pieces Germany's most eminent poet and dramatist did write were of seminal importance for the development of the **literary fairy tale**. "Der neue Paris" ("The New Paris") was published in 1821 as part of Goethe's autobiography, *Dichtung und Wahrheit* (*Poetry and Truth*); "Die neue Melusine" ("The New Melusine") is featured in *Wilhelm Meisters Wanderjahre* (*Wilhelm Meister's Journeyman Years*, 1821); and "Das Märchen" ("The Fairy Tale") is included in *Unterhaltungen deutscher Ausgewanderten* (*Conversations of German Refugees*, 1795).

Both "The New Paris" and "The New Melusine" are first-person narratives in which Goethe skillfully blurs the boundaries between magic and reality. The tales' protagonists are imperfect characters: a young boy not yet capable of controlling his emotions (Paris) and a light-minded and unreliable adventurer (Melusine). Goethe frequently makes the trivial and the fabulous collide with great comic effect. Neither tale, however, features a happy ending, leaving the heroes in exactly the same circumstances as before. "The New Paris" is the dream tale of a boy who, opening a secret door in the Frankfurt fortifications, finds himself in a pleasant garden where he is entertained by beautiful nymphs. The story's open-endedness suggests continuation, which is, in Goethe's view, a distinguishing characteristic of fairy tales. In "The New Melusine," the human narrator is chosen to marry a pretty **dwarf** princess to stop the ongoing miniaturization of the whole race of little people. After temporarily becoming a dwarf himself, he eventually regains his human height. The story's style and characters are strongly reminiscent of the *Arabian Nights*.

"The Fairy Tale," first translated into English as "The Tale" by Thomas Carlyle in 1832, has been described as one of the most enigmatic and ambiguous prose texts in world literature. According to Goethe, it was intended to be significant and insignificant at the same time, simultaneously reminding the listener of everything and nothing. Goethe was fond of collecting his contemporaries' interpretations of the text without ever himself giving any hint as to its meaning.

Goethe defined "**fairy tale**s" as stories narrating impossible events happening in reality, whereas novels present events that may be possible. In both genres, however, the underlying conditions may be impossible or nearly impossible. Goethe, therefore, considered all fiction to be **märchen** in the sense that it is regularly based on the marvelous and the impossible. He took into account not only classical fairy tales such as the *Arabian Nights*, which he valued most, but also admired **legend**s, **myth**s from **classical antiquity** and the Northern tradition, as well as wondrous tales from the **Bible** and other cultural contexts, and he frequently made use of their symbolism in his own writings. To be sure, Goethe kept this literary approach strictly confined to fiction. As a natural philosopher, he did not tolerate any superstition. *See also* Kreutzwald, Friedrich Reinhold; Reynard the Fox.

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Willi Höfig

Gonzenbach, Laura (1842–1878)

A Swiss-German woman born in Sicily, Laura Gonzenbach was an amateur collector best known for her two-volume collection of Sicilian folktales published in German in 1870 as *Sicilianische Märchen* (*Sicilian Fairy Tales*). Predating Sicilian folklorist Giuseppe **Pitrè**'s four-volume *Fiabe, novelle, e racconti popolari Siciliani* (*Fairy Tales, Novellas, and Popular Tales of Sicily*, 1875) by several years, *Sicilian Fairy Tales* is one of the few nineteenth-century folktale collections made by a woman. It contains predominantly fairy tales and romantic **novella**s, and although both male and female protagonists are represented, the majority of these narratives are feminine tales with female protagonists. These stories present a decidedly lower-class, feminine perspective, and **women**'s struggle against oppression in various forms is a major theme.

Gonzenbach was born to Swiss-German parents in Messina, Sicily, in 1842; her family was part of a German-speaking community in Sicily. She was well educated and spoke many languages, including German, French, Italian, and Sicilian. Her father was both a merchant and the Swiss consul in Messina, and her sister, Magdelena Gonzenbach, founded a school for girls in Messina. Laura Gonzenbach was motivated to collect these stories when historian and theologian Otto Hartwig requested that she send him a few tales for inclusion in his history of Sicily. In 1868, she collected and sent to Hartwig ninety-two stories told by Sicilian peasant women and translated from Sicilian into literary German. Hartwig edited and published this collection, along with comparative notes by folklorist Reinhold **Köhler**. The vast majority of Gonzenbach's **informant**s were women from eastern Sicily, including Messina, its surrounding region, the countryside to the southeast of Mount Etna, and Catania. Two tales were narrated by a man, Alessandro Grasso, who learned his repertoire of feminine tales from his mother. Otherwise, very little is known about the narrators, the circumstances, the methods of collection, or the natural **storytelling** context; any original manuscripts or notes Gonzenbach might have taken were destroyed in Messina's 1908 earthquake.

Although Gonzenbach was regarded as a talented storyteller, she was not trained as a folklorist, which is one reason scholars have long ignored her work. No transcripts exist, so it is impossible to know what alterations she made during **translation**. In a letter from Gonzenbach to Hartwig published in the collection's introduction, she assures him that her transcriptions of the oral tales were faithful. After more than a century of relative obscurity, Luisa Rubini translated the complete collection into Italian as *Fiabe Siciliane* (*Sicilian Folktales*, 1999), and Jack **Zipes** translated the collection into English in two volumes under the titles *Beautiful Angiola: The Great Treasury of Sicilian Folk and Fairy Tales Collected by Laura Gonzenbach* (2004) and *The Robber with a Witch's Head: More Stories from the Great Treasury of Sicilian Folk and Fairy Tales Collected by Laura Gonzenbach* (2004). In 2006, Zipes's two-volume English translation appeared in one volume, with two additional Sicilian tales, under the title *Beautiful Angiola: The Lost Sicilian Folk and Fairy Tales of Laura Gonzenbach*. ***See also*** Collecting, Collectors; Editing, Editors; Italian Tales.

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Linda J. Lee

Gozzi, Carlo (1720–1806)

The Venetian playwright and memorialist Carlo Gozzi was a lively participant in literary debates of his time, taking the position of a political conservative and literary traditionalist and in particular criticizing the theatrical reforms—in the direction of bourgeois realism—of his fellow Venetian, Carlo Goldoni. Today, he is best known for his ten *Fiabe teatrali* (*Fairy Tales for the Theater*). Published between 1761 and 1770, the *Fiabe* inaugurated the genre of the fairy-tale play and hold continuing interest for both their ideological content and the eclectic theatrical style expressed therein.

The first of the *Fiabe* was *L'amore delle tre arance* (*The Love of the Three Oranges*), based on the last tale (5.9) of Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36). It was soon followed by *Turandot*; *Il corvo* (*The Crow*, based on Basile's 4.9); *Il re cervo* (*The King Stag*); *Il mostro turchino* (*The Blue Monster*); *La donna serpente* (*The Serpent Woman*); *L'augellin belverde* (*The Green Bird*); *I pitocchi fortunati* (*The Fortunate Beggars*); *La Zobeide*; and *Zeim re dei geni* (*Zeim, King of the Genies*). Besides Basile, sources for Gozzi's material included the *commedia dell'arte*, improvised comedy that had its origins in the late Renaissance; eastern collections such as the **Arabian Nights**, together with their French-Orientalist derivatives; and **oral tradition**s.

The particular flavor of Gozzi's plays results from a hybrid style in which fairy-tale characters and plots merge with the conventions, masks, and improvisational techniques of the *commedia*. On the whole, the somewhat melodramatic plots of the plays are moved forward by serious fairy-tale characters who speak in Italian and sometimes in verse, and offer heavy-handed ideological pronouncements. The stock characters of the *commedia* (Harlequin and others), on the other hand, tend to jest lightheartedly, interact occasionally with the audience, and speak in a mix of Italian and dialect.

Gozzi's attempt to recover the marvelous that had so dominated the poetics of the seventeenth century and to revitalize older comic forms often yields curiously cerebral results, far from the effervescence of either Basile's tales or early *commedia* scenarios. Likewise, the common fairy-tale progression toward social betterment is often substituted by the reinforcement of rigidly hierarchical social structures and values, such as conjugal faithfulness, resignation to the work of Providence, and submission to the powerful. At the same time, however, the ever-present dialectic in these plays between order and disorder creates a dramatic tension that in many cases undermines overt ideological certainties.

Gozzi received less critical acclaim at home than he did outside of Italy. The consummate theatricality of his work, with its spectacularly eclectic combination of styles, traditions, and messages have influenced many other artists, in particular in the field of **opera**. It may suffice to mention the magic plays and singspiels that climaxed with Wolfgang Mozart's *Die Zauberflöte* (*The Magic Flute*, 1791); Sergey Prokofiev's *Liubov' k trem apel'sinam* (*The Love for Three Oranges*, 1919); and both Ferruccio Busoni's and Giacomo Puccini's versions of *Turandot* (1921 and 1926, respectively). ***See also*** Italian Tales; Theater.

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Nancy Canepa

Grace, Patricia (1937–)

A leading New Zealand writer, Patricia Grace draws on the Maori **oral tradition** of **storytelling** in fiction that focuses on Maori life and culture. Of Te Ati Awa, Ngati Raukawa, and Ngati Toa descent, Grace was born in Wellington, trained as a teacher, and taught in several areas of New Zealand while raising her seven children. Her short stories, novels, and **children's literature** reveal varieties of Maori experience and narrative voices, and recognize the importance of maintaining communal **memory** through **myth**. Her second **novel**, *Potiki* (1986), like much of her work—and like the work of fellow Maori writer Witi **Ihimaera**—weaves Maori mythology and storytelling into a contemporary plot that contrasts old Maori ways with the new. Grace also uses Maori myth more directly by, for example, retelling the Maori myth of creation in "Sun's Marbles," from her fourth collection of short stories, *The Sky People* (1994).

Her award-winning children's picture book, *The Kuia and the Spider/Te Kuia me te Pungawerewere* (1981), illustrated by Robyn Kahukiwa and published in English and Maori, is a **folktale** recounting a **spinning** contest between a spider and an old woman. Grace's text also accompanies Kahukiwa's illustrations of mythological Maori women in *Wahine Toa* (1984). ***See also*** Australian and Aotearoan/New Zealand Tales; Pacific Island Tales.

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Adrienne E. Gavin

Graphic Novel

Graphic novels and comic books are a form of printed narrative based on sequential art. Over the years, people have used this form in different ways related to folktales and fairy tales. While each work treats folktale material differently, it is possible to put them into three different categories: direct retellings, **adaptation**s, and pastiches.

The simplest of these forms is the direct retelling. In the direct retelling, the setting and characters are the same as in the original source material. Over the years, a number of different publications have presented direct retellings of fairy tales from well-known sources, such as the tales Jacob and Wilhelm **Grimm**. These direct retellings sometimes exist as individually published comics and sometimes as parts of larger collections. An example of the former is David Wenzel and Douglas Wheeler's *Fairy Tales of the Brothers Grimm* (1995); examples of the latter include Walt Kelly's comic version of the story of the Gingerbread Man and David Mazzucchelli's comic version of the Japanese folktale of Urashima Taro, both from Art **Spiegelman** and Françoise Mouly's collection *Folklore & Fairy Tale Funnies* (2000) in the *Little Lit* series. One clear example of this sort of work comes from Charles **Vess**' *Book of Ballads and Sagas* (1995), which contains comic adaptations of traditional **ballad**s from the Child collection, presented alongside the original text. Direct retellings do not alter the story content, but attempt to faithfully retell folktales in the comic medium.

Adaptations take folktales or fairy beliefs as inspiration but adapt the setting or the characters in some way. These comics often blend genre conventions of folktales and fairy tales with the conventions of other genres either in form or in style. An example of the former

comes in Neil **Gaiman** and Charles Vess' work *Stardust* (1997). *Stardust* presents a fairy-tale style plot regarding the journey of a young mortal into the lands of **faerie** in the form of an illustrated **novel**, with chapter breaks and changes in setting from chapter to chapter. While the material is clearly inspired by the fairy tale and ballad, it does not conform to fairy-tale conventions of style, thus reflecting the nature of the adaptation. An example of the adaptation of style comes from the comic *Scary Godmother* (1997–2006) by Jill Thompson. This series adapts concepts from the story of "**Cinderella**" for a modern humor comic. In this comic, the eponymous character acts as a helper figure for a young girl who calls on her for assistance with modern children's problems, such as getting shots at the doctor. While remaining faithful in the relationship between heroine and helper figure, the story recasts the relationship for the demands of humor, focusing on the absurdity of these requests in the modern world.

Another style of adaptation comes in the expansion of established material. In works of this style, familiar characters are used, but the stories told differ from published material. One of the best examples of this style of adaptation is the series Books of Faerie (1998–99). First published as individual comics, and then collected in two graphic novels, the Books of Faerie series deals with the characters of Titania and Oberon, famous from William **Shake-speare**'s *A Midsummer Night's Dream*. In both cases, the comic details the lives of the characters before their establishment as **king** and **queen** of faerie. While Books of Faerie does not contradict material published elsewhere, neither does it adapt this material; instead, it deals with periods in the lives of the characters that have not been detailed. In works of this style, the action is confined to characters from a single tale, though the action of the story lies outside the bounds of the original.

The final category of graphic novel adaptation encompasses pastiche. In a pastiche work, characters from different folktales and fairy tales interact with each other, and in some cases with characters from other genres of **folklore**. One of the best-known examples of this style is the comic series The Sandman (1988–96) by Neil Gaiman. In this series, characters from fairy tale and stories inspired by fairy beliefs, such as Robin Goodfellow from *A Midsummer Night's Dream* and **Harun al-Rashid** from the ***Arabian Nights***, interact with characters from world mythology, such as the Norse god Loki and the Greek hero Orpheus, and even characters from the **Bible**, including Cain and Abel. This is characteristic of the pastiche, in which different tales are presumed to exist in the same world. Such is the case in the series Books of Magic (1994–2000), where the character Tam Lin from the popular ballad interacts with Oberon and Titania from *A Midsummer Night's Dream* in the modern world.

The pastiche comic series Fables (2002–) by Bill Willingham shows the most extensive use of folktale and fairy-tale material, with a number of references made in the text to the techniques of pastiche. In this series, several "fables"—that is, immortal characters from folktales—live in modern New York. What is interesting in terms of the pastiche quality of this work is the way in which different folktales with similar characters are grouped together. For instance, the character **Snow White** is implied to be from both "Snow White and the Seven Dwarves" and "Snow White and Rose Red," a contiguity not implied in the original tales. Similarly, the character of Prince Charming from "Snow White and the Seven Dwarves," "**Cinderella**," and "**Sleeping Beauty**" is shown to be the same person, his multiple **marriage**s explained by multiple divorces. In this comic, the folktales of diverse cultures are part of the same world, with characters from the *Arabian Nights* interacting with other fairy-tale characters throughout a number of issues. Several adaptations exist within

this pastiche, including "The **Soldier** and **Death**" set in the Civil War and featuring a character from the comic. Such extensive use of pastiche is common in graphic novel treatments and shows well the ways in which fairy-tale material has been adapted for this new form of storytelling. ***See also*** Cartoons and Comics; Illustration; Japanese Popular Culture; Mizuno Junko; *Taketori monogatari*.

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B. Grantham Aldred

Grass, Günter (1927–)

Günter Grass, probably the most important contemporary German author, was born in the city of Danzig (now Gdańsk, Poland), which serves as a background for many of his **novel**s. He was drafted into the German army at the age of sixteen, studied sculpture and graphics in Düsseldorf and West Berlin (1948–56), and established himself as a writer in the late 1950s. An exponent of engaged literature, Grass is also active within and outside party politics. Between 1961 and 1972, he regularly campaigned for the Social Democrats, of which he was a member from 1982 to 1992; he also is a staunch advocate of minorities. Earning fame as a novelist, Grass has also published **poetry**, plays, short stories, and essays and has continued to be productive as a sculptor and graphic artist. His work has aroused much controversy, on political grounds as well as for reasons of decency. He has received many prestigious national and international awards, including the Nobel Prize for Literature in 1999.

Grass's novels reflect German historical realities, especially those of the recent past, which he gives fantastic and grotesque dimensions. His use of **myth** has been compared to the concept of mythical narratives developed by Claude Lévi-Strauss. Oskar Matzerath, the mischievous child protagonist of Grass's first novel, *Die Blechtrommel* (*The Tin Drum*, 1959), recalls in many ways the **trickster**s, **thumbling**s (ATU 700, Thumbling; ATU 327B, The Brothers and the Ogre), and unpromising heroes of folk narrative. Oskar is gifted with an adult mind at **birth** (see Motifs T585.2.1–2, T615.1, and T615.3), voluntarily stops to grow at the age of three, and possesses extravagant destructive powers; he is haunted by the black cook, a mysterious female figure from a widespread children's game rhyme which serves as a symbol of terror and guilt. **Folklore** elements in Grass's second novel, *Hundejahre* (*Dog Years*, 1963), include a prophetic miller as well as myth and local **legend**s. In two later works, Grass draws directly on Jacob and Wilhelm **Grimm**s' ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) and shows that he is well acquainted with Grimm scholarship. The novel *Der Butt* (*The Flounder*, 1977), a panorama of world history from the Neolithic period up to the present, is an antipatriarchal revision of Grimms' tale "The **Fisherman and His Wife**" (ATU 555). In the sixth chapter of *The Flounder*, Grass stages a fictitious meeting of those involved in the tale's editing process, illustrating divergent Romantic conceptions of folk narrative. Grass's feminist counterversion to the Grimms' tale has been criticized from a rather narrow scholarly point of view, which not only comes close to denying the artist's creative liberty but also fails to recognize how popular tradition functions. In one of several narrative strands of the apocalyptic prose text *Die Rättin* (*The*

Rat, 1986), the Grimm brothers and their fairy-tale figures are linked with the dying forest; the legend of the Pied Piper of Hamelin and the myth of the sunken city of Vineta stand emblematically for doom and destruction. Through Ralph Manheim's translations, which have been both praised and criticized, Grass has inspired English-language novelists such as Salman **Rushdie**, John Irving, and Graham Swift. *See also* Feminism.

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Christine Shojaei Kawan

Greek Tales

The term *paramythion/paramythi* (plural *paramythia*), which in ancient Greek means "exhortation" or "consolation," has come to mean in modern Greek "tale," "**folktale**" or "**fairy tale**." The term *mythos* (plural *mythoi*), whose meaning in ancient Greek is "verb" or "plot," is used by modern Greek folklorists to refer to **animal tale**s, **fable**s, and **fabliaux**.

The considerable corpus of Greek tales includes **variant**s told in any dialect or idiom, a variety that is paralleled by the literature of ancient, Byzantine, and modern Greece. Greek tales in general follow the narrative and aesthetic rules that inform the European folktale as defined by Max **Lüthi**. Local adaptations, however, offer a vivid narrative style, enriched with many formulaic elements that incorporate rhymes, charms, **proverbs**, and **riddle**s in the narrative, thereby creating an amusing dialogue with the audience. Such tales often display a particular taste for, and precise understanding of, matters of social morality, while some type of philosophy of life is usually stressed. The plot is always adapted to the surrounding context of landscape, customs, manners, and preexisting mythology. A traditional storyteller's major skill lies in drawing out his narration over many hours and even over succeeding evenings so as to keep the audience entertained, a feat he achieves by combining episodes, themes, and individual **motif**s drawn from various tale types. **Storytelling** competitions have always been very popular in traditional Greek communities. The considerable number of 509 Greek **oicotype**s, devised by Georgios A. **Megas**, and several oicomotifs indicate the size and importance of the procedure involved in the adapting of international **tale type**s to local cultural contexts. These **adaptation**s display a rational taste in matters of everyday life and produce highly canonical plots. Such adaptation procedures are most frequent in jocular narratives and formula tales, which deviate considerably from the international classification system.

Modern Greek tales derive from two influences: first, the evolution of Greek culture and language, which includes a long storytelling and literary tradition; and second, a long-lasting exchange with neighboring and conquering cultures, an inevitable feature given Greece's nodal position in relation to three continents.

Traces of storytelling in classical Greece are to be discerned in the literary record and in particular in the folktale motifs that occur within the texts themselves. Plato, among others,

refers to the act of storytelling and especially to tales transmitted to infants and children by their mothers and nurses (*Laws* 10.887d; *Republic* 1.350e and 2.377b).

Although motifs and occasionally entire plots in major ancient literary works are of great relevance to any discussion of storytelling in ancient Greece, our evidence comes mainly from the mythic tradition upon which ancient Greek literature so firmly rests, where **myth** deals with gods, deities, and heroes. There must have been, however, a certain exchange between folk narratives and mythic traditions.

There are three representative paradigms of entire tale plots, which must have been fairly popular in Greek antiquity. The first paradigm consists of the tale of Meleager (ATU 1187), at whose **birth** his untimely **death** is foretold, which is to occur when the torch associated with his life is burnt. A recorded variant of the tale is told by Phoenix to Achilles (*Iliad* 10.529–99). In the second paradigm, Lucius **Apuleius**, the second-century CE Roman-African author, records the story of "**Cupid and Psyche**" (ATU 425, The Search for the Lost Husband), which follows the plot of the supernatural husband who is lost and then

Perseus slays Medusa. Illustration by Dugald Stewart Walker in *The Golden Porch: A Book of Greek Fairy Tales* by W. M. L. Hutchinson (New York: Longmans, Green and Co., 1925), frontispiece. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

found. The story must have been very popular in **oral tradition**, as both iconography and texts dating to the text of Apuleius testify. In the third paradigm, the tale of Polyidus (ATU 612, The Three Snake Leaves), who resuscitates Glaukos by means of an herb, in the manner of a snake resuscitating its companion, was recorded by Apollodorus (*Library* 3.3). This, too, must have been a popular motif in oral tradition, while it also appears in the works of Aeschylus, Sophocles, and Euripides.

Aesop's fables, which were used in schools of rhetoric, are representative of many popular tales of animals and offer evidence of a continuous exchange between oral and literary tradition. A number of animal tales provide parallels to Aesop's fables, including such tale types as Torn-Off Tails (ATU 64), The Snake Trying to Surround the Crab Refuses to Straighten Himself Out (ATU 279*), and The Sheep Persuades the Wolf to Sing (ATU 122C).

Much folktale material, especially in the form of isolated motifs or episodes, can be seen in most mythological cycles found in classical Greek literature. Odysseus is a typical tale character and his adventures among the sirens (Motif B53), in the land of lotus-eaters (Motif

*F111.3), or in the land of Cyclops blinding Polyphemus (Motif F512.1.1, ATU 1137), are identifiable in many oral traditions, Greek and otherwise. The Homeric epics, Aesop's fables, dramatic poetry, Herodotus' *History*, Hesiod's *Theogony*, and later works, such as Apuleius' *Metamorphoses* and Apollodorus' *Library*, provide folktale motifs in abundance. These include, for instance, the journey to the world of the dead (the Homeric *nekyia*, Motif F81); the transformations of Proteus (Motif G311) and any aquatic deity; the talking horse of Achilles (Motif B211.3); the suitors' race (Motif H331.5.2.) to win Hippodamia, daughter of king Oinomaos, as a wife; many motifs in the story of Perseus, who was born of Danae through supernatural agency and abandoned in the sea with his mother; or in the Argonautic cycle.

Little is known of tales and storytelling during the Byzantine period. Some scholars believe that storytelling was addressed either to young children by their nurses or to an adult public by specialist storytellers. Whereas during the early Byzantine period, Homeric epics and Aesop's fables were used to entertain and instruct young listeners, the long process of Christianization gradually drew Byzantine storytelling away from tales of purely mythological content toward stories derived from biblical tradition. From early Byzantine times, an important source for the developing Christian oral tradition was the *Synaxaria* (*Lives of the Saints*), which are part of the liturgical texts of the Orthodox church and function as a counterpart to the western **exempla**. Another considerable step in the evolution of the Greek oral storytelling tradition was the development of Byzantine popular literature, which betrays evidence of a certain exchange between literary and oral tradition. Examples of this interplay are the epic of Digenis Akritas, of the twelfth century, which employs the long tradition of acritic songs and many motifs drawn from oral tradition. Another example of this interplay are the Byzantine versions of the extremely popular *Alexander Romance*, which combines pseudohistory with folktale motifs and themes. The question of how much late Byzantine romances contributed to the dissemination of plots, themes, and motifs derived from both western and eastern traditions is still a fruitful field for research.

Several texts from classical antiquity betray a secular exchange between Greek and Oriental cultures well before the development of Arabic cultures and the rise of Islam. Herodotus reports several stories from Egypt in his *History,* whereas Bellerophon's adventure with Proetos' wife (*Iliad* 6.155–205) is paralleled both by Joseph's adventure with Potaphar's wife (Gen. 39) and by the tale of The Two Brothers, transcribed in an Egyptian papyrus of 1250 BCE (see **Egyptian Tales**).

Oriental influences, via the Arab invasions, began to affect Greek folktales during the Byzantine period, although Greek storytelling was not influenced as much as storytelling in other southern European areas. Several plots, themes, and motifs are common to either Greek and Arab oral tradition, such as the swan maiden motif (Motif D361.1) and the various tale types that employ it. The introduction of specific plots into Greek oral tradition was probably due to oral modes of exchange rather than to any literary tradition. In modern times, especially during the four centuries of the Ottoman domination of Greece, Oriental influences on Greek tales sprang mainly from Turkish narrative traditions. Indeed, Turkish influence was decisive in the evolution of modern Greek tales. Thanks to the Turkish people's particular interest in folktales, this influence stimulated and enlivened oral narrative and enriched folktale material with new motifs and characters. Invasion and commercial exchanges, in addition to facilitating the circulation of distinct oral traditions, also brought about linguistic loans, whose forms echo the language of modern Greek folktales. The adoption of specific folktale characters, such as the *bey*, the *kadi*, the terrifying Arab, and even

the *Hodjas* (an abbreviation for **Nasreddin** Hoça), is a particular example of this phenomenon. Such exchanges were also responsible for the appearance of purely new folktale figures, such as the evil and intelligent man lacking in facial hair (*spanos*), a purely Greek folktale figure, as the Austrian linguist Paul Kretschmer first perceived. New characters created from elements drawn from outside of the traditional confines of the folktale appeared, such as the figure of Karagiozis (the modern Greek version of Karagöz), an antihero of the shadow theatre, which contains elements from both Greek and Turkish traditions. The figure was initially addressed to an adult audience, but since World War II has been restricted to a children's audience.

Western influences on Greek tales are detectable above all in specific tale-type plots, such as the Greek variants of **Sleeping Beauty** (ATU 410), but are less obvious in oral Greek folktales. Such influences were introduced during the Crusades and the Frankish and Venetian invasions. **Italian tales** provide the closest parallel to the forms of Greek tales, particularly in regard to **novella** tales and dispersed common motifs in both traditions.

On the other hand, **children's literature** versions of folktales are directly related to the better-known public Greek collections of the Brothers **Grimm**, Charles **Perrault**, and Hans Christian **Andersen**. The children's versions underwent popular **translation**s and adaptation, and such versions were published either separately in the form of popular booklets and magazines for children or gathered in volumes of tale collections aimed at the educated and well-off urban elite. This process took place during the late nineteenth and early twentieth centuries, with the result that such elements entered Greek oral narrative only recently.

Scholarly research on modern Greek folktales started in the eighteenth century, with European travelers offering their own version of modern Greek traditions, including oral folktales. One of the first fieldworkers of this kind was the French trader and scholar Pierre Augustin de Guys, who described storytelling in his correspondence and preserved some variants of oral and literary folktales in his work *Voyage littéraire de la Grèce, ou Lettres sur les Grecs, anciens et modernes, avec un parallèle de leurs mœurs* (*Literary Journey of Greece, or Letters on the Greeks, Ancient and Modern, with a Comparison of Their Customs*, 3rd ed., 1783).

The first collection of transcribed oral Greek folktales, *Griechische und albanesische Märchen* (*Greek and Albanian Tales*), was published in 1864 by the Austrian consul based in Ioannina, Johann Georg von Hahn. In his transcription of these stories, von Hahn focused on content and attempted to associate the tales with various branches of primary Aryan mythology. Von Hahn's volume is also historically important since it represents a first attempt at classification based on patterns derived from Greek mythology. The annotated collection entitled *Contes populaires grecs* (*Greek Popular Tales*), published in 1879 by the French scholar Jean Pio, was based on von Hahn's personal collection and contained forty-seven tales originating in four different regions of Greece. The second collection was published in 1877 by Bernhard Schmidt. *Griechische Märchen* (*Greek Tales*) contains twenty-five stories, collected by Schmidt himself, mostly in the Ionian island of Zakynthos. This first period of scholarly investigation of Greek tales, motivated either by linguistic or historic interest, produced a considerable number of collections.

In nineteenth-century Greece, literary societies were deeply interested in folkloristic studies and **collecting** folktales, holding competitions, and publishing periodicals. Such periodicals are responsible for important corpora of tales from Thrace, Zakynthos, and Pontos. The Byzantinist Adamandios Adamandiou was a notable collector of the period, responsible for

important transcriptions of tales and for gathering information on storytelling, especially from the Cycladic island of Tinos.

Greek scholarly research on Greek tales was shaped profoundly by Nikolaos Politis, the founder of **folklore** studies in Greece. In addition to deriving material from his own **fieldwork**, Politis established a network of local collectors, normally primary and high-school teachers, who provided him with transcribed oral material. Circulars promulgated by the Ministry of Education also supported the business of collecting oral literature. The establishment of the Hellenic Folklore Society in 1908 and the publication of its periodical, *Laographia*, from 1909, contributed greatly to the collection and publication of oral Greek tales. The establishment of the Folklore Archive (since renamed the Hellenic Folklore Research Centre) in 1918 stimulated the habit of depositing manuscript collections and carefully preserved the network of local collectors. Politis applied the **comparative method** and left behind an enormous number of studies about, and annotations of, modern Greek tales and mythology. He also initiated the project of creating a catalogue of Greek folktales compiled according to the international classification system developed by Antti **Aarne** and Stith **Thompson**. His work in this area was continued during his lifetime and after his death by Georgios A. Megas, who was his student.

In the first half of the twentieth century, the British archaeologist Richard M. Dawkins made a fundamental contribution to the recording and studying of Greek tales and dialects deriving in particular from Greek communities which then still populated large regions beyond Greek national borders, such as Asia Minor, Cappadocia, Pontos, and the Dodecanese islands (which were under Italian authority until 1948). In his eyes, the Greek tale tradition displayed a considerable autonomy, in spite of the merging surrounding influences.

The number of transcribed Greek folktale variants greatly increased with all the recording and gathering of tales during the twentieth century. In parallel with scholarly research, this collection of material continues today, thanks to the efforts of interested amateurs and local periodicals.

Along with the gathering of material and scholarly research into Greek folktale tradition, the late nineteenth and early twentieth centuries saw the development of the production of **literary fairy tale**s for children. This started with the appearance of translations of the tales of the Brothers Grimm, which were published either as independent volumes or as items in magazines, in particular in *Diaplasis ton Paidon* (*Children's Education*), which appeared regularly between 1879 and 1948. Original children's literature at this time was produced by writers such as Pinelopi Delta and Galateia Kazantzaki and was inspired either by northern European collections, such as those by the Brothers Grimm and Andersen, or by traditional Greek tales.

A "tradition" in large urban centres of the retelling of folktales developed in the 1950s upon the publication of cheap booklets of tales for children, enhanced by the popular radio program of Antigone **Metaxa-Krontera**, which presented adaptations of tales for children. This trend continues today by means of theatrical entertainments for children that blend tales and myth, and its most recent manifestation is the appearance of the "new storyteller" (*neoconteur*). The new storyteller draws from traditional material, but enriches it with a multicultural and universalizing approach, thereby attracting both children and adults. ***See also*** Albanian Tales; Classical Antiquity.

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Marilena Papachristophorou

Gregory, Lady Isabella Augusta Persse (1852–1932)

Born in 1852 in County Galway, Isabella Augusta Persse came from a family closely connected to the English rule of Ireland. She was married in 1880 to then sixty-three-year-old Sir William Henry Gregory and was widowed in 1892. Prior to her husband's death, her writings, though favorable toward home rule for British imperial holdings, did not explicitly address the Irish case. Afterward, however, she emerged at the forefront of Irish cultural **nationalism**.

The change came in 1893 when she traveled to Insheer in the Aran Islands. The experience awoke in her an interest in Irish language and **folklore**, especially of the west of Ireland, where she lived. She met William Butler **Yeats** in 1896, and the two began **collecting** folklore together. In 1897, she met playwright Edward Martyn, with whom she and Yeats cofounded the Irish Literary Theatre (later the Abbey Theatre Company).

Between 1893 and the end of her life, Lady Gregory published no less than five books on the topic of Irish folklore. Foremost among them was her two-volume work, *Visions and Beliefs in the West of Ireland* (1920). Here, she combined her personal experiences with **folktale**s, **legend**s, and customs collected in the course of her **fieldwork** to produce an in-depth account of supernatural belief. Along with John Millington Synge's *The Aran Islands* (1907) and Yeats's *Celtic Twilight* (1893), *Visions and Beliefs in the West of Ireland* stands as one of the earliest examples of a folkloristic ethnography. ***See also*** Celtic Tales.

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Adam Zolkover

Grimm, Jacob (1785–1863)

As the cofounder of German philology, Jacob Grimm gained a worldwide reputation as a distinguished linguist, jurist, and narrative scholar. Jacob's interest in the German language and its literature was initially inspired by the historical lectures given by Ludwig Wachler. This was reinforced by the work of his mentor and teacher (who was only a few years older than Jacob), Carl von Savigny, who specialized in historical and antiquarian

studies of literature and law. With an encyclopedic fervor, Jacob subsequently devoted himself to tracing and documenting ancient German literary and linguistic milestones. Pivotal stimuli for his research also came from the circle of Heidelberg Romantics revolving around Clemens **Brentano** and Achim von Arnim, who were able to secure the assistance of the Jacob and Wilhelm **Grimm** for their edited collection of folksongs, *Des Knaben Wunderhorn* (*The Boy's Magic Horn*, 1805–8), beginning with the second volume. Like Johann Gottfried Herder, Jacob Grimm was of the opinion that at one time the people—the **folk**—had had a thriving oral narrative tradition, which now existed only in the form of tales in literary and historical sources from the "old days." Because these texts were often fragmentary, it would be possible to reconstruct them accurately only by comparing them to other documents to gain a more comprehensive picture. In contrast to Wilhelm Grimm, Jacob was particularly interested in the mythological-poetical dimension of these historical narratives. For this reason, he did not reiterate the misgivings of other chroniclers, poets, compilers, and **collectors** as to the **authenticity** of what was reported in these documents. Instead, he remained true to the nature and form of the narratives by reproducing them faithfully from the originals. He was opposed to a free poetic **adaptation** of older literary texts.

From 1811 onward, Jacob was continually involved in the publication of editions relating to historical Germanic linguistics, law, and **folklore**, including mythology, **folktale**s, and **legend**s: *Deutsche Grammatik* (*German Grammar*, 1819–37; an index volume was published in 1865); *Deutsche Rechtsalterthümer* (*German Legal Antiquities*, 1828); *Reinhart Fuchs* (***Reynard the Fox***, 1834), the first documentation of beast epics in the vernacular versions; *Deutsche Mythologie* (*German Mythology*, 1835); *Deutsche Weisthümer* (*German Works of Wisdom*, 1840–78); and *Geschichte der Deutschen Sprache* (*History of the German Language*, 1848). Primarily, however, Jacob's early works were coauthored with his brother Wilhelm **Grimm**. These included the following:

- *Die beiden ältesten deutschen Gedichte aus dem achten Jahrhundert: Das Lied von Hildebrand und Hadubrand und das Weißenbrunner Gebet* (*The Two Oldest German Poems from the Eighth Century: The Song of Hildebrand and Hadubrand and the Wessobrunner Prayer*, 1812).
- ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15).
- *Altdeutsche Wälder* (*Old German Forests*, 1813–16).
- *Der Arme Heinrich* (*Poor Henry*, 1815).
- *Lieder der alten Edda* (*Songs of the Elder Edda*, 1815).
- *Silva de romances viejos* (*Old Spanish Romances*, 1815).
- *Deutsche Sagen* (*German Legends*, 1816–18).
- *Irische Elfenmärchen* (*Irish Fairy Legends*, 1826).

They also undertook together the monumental work, *Deutsches Wörterbuch* (*German Dictionary*), whose first volume appeared in 1854. It was finally completed in 1961 through the collaboration of several generations of linguists.

Although Wilhelm was largely responsible for **editing** the *Children's and Household Tales* after the publication of the first edition in 1812 and 1815, Jacob took on the lion's share of editorial work for their joint publication of *German Legends*. The Grimm's differentiation between local legend (*Ortssage*) and historical legend (*historische Sage*) was a first attempt to combine very disparate material from different sources. Nevertheless, the

characterization "historical" was open to misinterpretation because its use implied that anecdotal descriptions of historical events and people in legends held the same status as more authentic sources. On the whole, the subject matter and **motif**s of legends reflect the variety of medieval and modern folklore, even when some of the texts have been gleaned from secondary sources instead from the originals. Editing of the linguistic and narrative content of the originals was justified to avoid categorization of the texts as fiction. It is obvious that such a procedure contradicts the Grimms' self-proclaimed devotion to "Loyalty and Truth" in the preface to *German Legends,* and that it allows for subjective interpretations of literary sources. Instead of being reproduced literally, the subject matter was interpreted in a new way. During their lifetimes, the fame of the Brothers Grimm, in particular Jacob, is evident from the prefaces to regionally published volumes of folktales and legends from the nineteenth century: the brothers' work is addressed here in an exemplary way. It was not a rare occurrence for such collections to reprint some of the Grimms' legends in unmodified form. Even then they were regarded as trademarks, as they are to this day.

With the publication of his *German Mythology* in 1835, Jacob Grimm founded the study of German language and literature from a historical-religious perspective (*religionskundliche Germanistik*). Drawing on scant direct sources, medieval Latin literature, and explanations of the names of places and people and linguistic idiosyncrasies, Jacob attempted to reconstruct the Germanic religion. He also incorporated more recent (oral) narratives as well as legends and folktales due to his conviction that these accounts revealed a common collective **memory**: the older culture consisted only of fragments that had to be newly reassembled. His aim was to create a cultural history of times gone by as a history of religion. In thirty-eight chapters, he examined the religious world of the Germanic peoples, thereby creating a counterbalance to classical mythology through his defense of the basic principles of heathen antiquity. Nevertheless, the somewhat speculative nature of some of the etymological derivations led to numerous hasty conclusions, which peaked in the so-called mythological school of thought, a field of research concerned with the reconstruction of Indo-European **myth**s. *Deutsche Mythologie* was often translated and wholly or partially reprinted. In this way, Jacob Grimm contributed to a European renaissance in the examination of literary and oral narrative transmissions from bygone times. Not only has the *Children's and Household Tales* been of particular interest to researchers in the field of **children's literature** and youth literature for some time, it has also dominated the international literary scene for many years. In contrast, an intensive analysis of the content of *German Legends* began only a few decades ago. An assessment of the national and international impact of individual works such as *German Mythology* has only just begun. In the future, we can expect above all to see interesting results with regard to the development of a "patriotic education." ***See also*** Brothers Grimm in Biopics; German Tales; Mythological Approaches.

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Hans-Jörg Uther

Grimm, Ludwig Emil (1790–1863)

The sixth of nine children, and the fifth to survive infancy, Ludwig Emil Grimm was the youngest brother of Wilhelm and Jacob **Grimm**, the compilers of the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15). Beyond the connection to his two famous brothers, Ludwig was in his own right a well-known painter and engraver, having studied in Munich as a young man with the artist Karl Hess. He attended the Munich Academy, and beginning in 1832, taught art in Kassel.

Ludwig contributed seven **illustration**s to the Small Edition of the *Kinder- und Hausmärchen*, a selection of fifty fairy tales especially for children that first appeared in 1825 and was modeled on Edgar **Taylor**'s English translation of Grimms' stories, *German Popular Stories* (1823–26), which included illustrations by George **Cruikshank**. Ludwig was also responsible for the etching of Dorothea Viehmann, the Grimms' most famous **informant**, which appeared as the frontispiece to the second volume of the *Kinder- und Hausmärchen* beginning with its second edition in 1819. His portrait of Viehmann, a prolific contributor of tales to Grimms' collection, does not portray her as the urban, middle-class tailor's widow that she was, but rather as a kind-faced, elderly peasant woman. It thus serves as a reflection of the Grimm brothers' vision of the ideal German fairy-tale teller and of their commitment to the idea of the pastoral as the location of national identity.

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Adam Zolkover

Grimm, Wilhelm (1786–1859)

Classical scholar, philologist, and cofounder of German philology and comparative narrative research, Wilhelm Grimm worked and lived together with his older brother Jacob **Grimm** in a lifelong cooperation. After attending secondary school in Kassel, Wilhelm studied law at the University of Marburg from 1802 to 1806. There the legal historian Carl von Savigny proved to be an attentive patron. In 1805, Jacob and Wilhelm Grimm had their first encounter with the poet Clemens **Brentano,** who was to play a significant role in influencing their subsequent way of life. Brentano aroused their interest in the importance of historical literary sources and arranged for their collaboration on *Des Knaben Wunderhorn* (*The Boy's Magic Horn,* 1805–8), a collection of folk songs gathered by Achim von Arnim, to whom Brentano recommended them highly as collaborators in 1807 (beginning with the second volume). The ideas of the philosopher Johann Gottfried Herder about folk poetry were another important influence on the Grimm brothers, as were oral sources.

At first, Wilhelm was unable to take up a regular profession due to asthma and a heart condition. Nevertheless, in 1814, he was granted the post of secretary in the royal library

(Kurfürstliche Bibliothek) in Kassel. He married Dorothea Wild in May of 1825 and had three children with her. When neither of the Brothers Grimm was appointed to be the new head librarian in 1829, they both requested to be dismissed from the Hessian civil service. Their wish was granted the following day. In early 1830, Wilhelm and his family moved to Göttingen, where his brother Jacob was already living. There he was appointed librarian and, in 1835, was made an associate professor of the faculty of philosophy. Together with Jacob and five other Göttinger professors (the "Göttinger Sieben"), Wilhelm signed a note of protest in 1837 against the revocation of the constitution of 1833. Their new employer, Ernst August II, Duke of Cumberland and King of Hannover, duly took the opportunity to immediately remove the professors from their posts. Furthermore, he banished three of the professors, including Jacob, from the state. Wilhelm stayed in Göttingen until October 1838, when he once more moved to be with his brother, this time in Kassel. In 1841, Wilhelm followed his brother Jacob to Berlin and was also made a professor there. He was to remain in the city until his death.

Wilhelm's main interest was in medieval poetry. In particular, his historical research on literature and linguistic studies are of lasting importance. *Die deutsche Heldensage* (*The German Heroic Legend*, 1829) is one of his major works. It was the first of its kind to comprise a collection of the oldest written records from the sixth to the sixteenth centuries as well as a treatise on the origin of heroic **legend**s and their reception. With its publication, Wilhelm and his brother explored new literary territory. Despite differing reactions to their editions, including sometimes heavy criticism, their version achieved wider acceptance than comparable works and secured the brothers' fame. Since the second edition of 1819, Wilhelm alone was responsible for the success of the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*). His talent for narrative shaped the Grimm's signature style to such an extent that some of his interpretations of fairy tales were later published as model examples of books in the genre (for example, *Die Sterntaler* [*The Star Coins*] and *Schneeweiβchen und Rosenrot* [*Snow White and Rose Red*]). Wilhelm wrote a survey of the history of the folktale, which even today is still insufficiently appreciated by the literary world. This was published in a volume with annotations to the *Kinder- und Hausmärchen* (in 1822 and 1856). The publication of the two-volume *Deutsche Sagen* (*German Legends*) in 1816–18 provided the foundation for a scholarly examination of legends. Although the circulation of this edition was not particularly impressive (some copies of the book were still available in 1837) and it was heavily criticized by others working in the field, Grimm's work influenced subsequent collections published throughout Europe and later even further afield in conceptual terms. Some of the legends from this collection were also published in literary journals; the first legends to be reprinted appeared a couple of years later in school textbooks and calendars. A translation of the first, anonymous volume of Thomas Crofton **Croker**'s *Fairy Legends and Traditions of the South of Ireland* (1825), which included an extensive introduction to **fairy lore**, was released almost simultaneously in Germany (*Irische Elfenmärchen*). Reputedly, the Grimms' last joint editorial project was the *Deutsches Wörterbuch* (*German Dictionary*), which they began publishing in installments in 1852. This work, however, was only completed in 1961, nearly a century after Jacob's death.

The *Gattung Grimm* ("Grimm Genre")—as their form of the fairy tale is often called—holds an outstanding place in the literature written for children and adolescents, and *Kinder- und Hausmärchen* constitutes an indispensable contribution to world literature. Several of the Grimm's folktales continue to appear in all forms of popular media, and interest in their stories appears to be as strong as ever. In contrast, the *Irische Elfenmärchen* and

the *Deutsche Sagen* remain in the background in terms of importance, despite the fact that individual stories from these anthologies, or even the anthologies as a whole, are published time and again. ***See also*** Brothers Grimm in Biopics; Collecting, Collectors; Editing, Editors; German Tales.

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Hans-Jörg Uther

Grimm Brothers. *See* Brothers Grimm in Biopics; Grimm, Jacob; Grimm, Ludwig Emil; Grimm, Wilhelm; *Kinder- und Hausmärchen*

Grimms' Fairy Tales. *See Kinder- und Hausmärchen*

Gripari, Pierre (1925–1990)

One of the most successful writers for children in twentieth-century France, Pierre Gripari is especially known for his collections of humorously irreverent fairy tales. The son of a Greek father and a French mother, Gripari was an avid reader, notably of tales in the Russian tradition by Aleksandr **Afanas'ev** and Nikolai Gogol and, in the German tradition, by the Brothers **Grimm** and E. T. A. **Hoffmann**. A prolific and versatile writer, Gripari published his first and probably most-famous collection of fairy tales, *Les contes de la rue Broca* (*Tales of Broca Street*), early in his career, in 1967. While continuing to write in other genres for both children and adults, he published similar collections until the very end of his life: *Histoire du Prince Pipo, de Pipo le cheval et de la Princesse Popi* (*The Story of Prince Pipo, Pipo the Horse, and Princess Pipo*, 1976); *Contes de la Folie-Méricourt* (*Tales of Folie-Méricourt*, 1983); *Marelles* (1988); and *Contes d'ailleurs et d'autre part* (*Tales of Elsewhere and Otherwise*, 1990). Rather different both in style and intended readership is his novel, *Patrouille du conte* (*Tale Patrol*, 1983), which constitutes a sort of a manifesto on the (re)writing of fairy tales.

Gripari's fairy tales have received institutional consecration in France, where they are regularly included on school reading lists. While this recognition is a testament to the clever use of language and humor in his reworkings of common folktale and fairy-tale **motif**s, it is also somewhat paradoxical. In his recastings of well-known stories by Hans Christian **Andersen**, Charles **Dickens**, the Grimms, and Charles **Perrault** (as well as stories of his own invention), Gripari revels in standing conventional wisdom on its head. Many of his tales defy readerly expectations by introducing ambiguity into the Manichean ethical framework so typical of the best-loved tales: thus, God can be malicious, and the **devil** good. Moreover, the **fairies**, **witch**es, and **sorcerer**s who inhabit these tales are frequently

injudicious in their use of magic, which is anything but a reliable force, either for "good" or for "evil." In settings that meld the vaguely archaic with the specificity of contemporary Paris, Gripari's protagonists by and large find happiness at the end of their adventures, but often in ways that contest settled folktale and fairy-tale precedents.

Gripari's *Tale Patrol* offers a metacommentary on the craft of writing fairy tales. This novel recounts the misadventures of a group of children who are sent out to reform the Kingdom of Fairy Tales. When the patrol's attempts to impose democracy and dispel superstition, racism, and sexism encounter unexpected and undesired results, its mission is declared a failure and the unit is disbanded. In this allegory of the process of rewriting fairy tales, Gripari strongly denounces attempts to reduce the genre to a utilitarian political or cultural agenda. They may be disturbing by contemporary standards, he contends, but therein lies their value.

Further Reading: Peyroutet, Jean-Luc. *Pierre Gripari et ses contes pour enfants*. Paris: Girandoles, 1994.

Lewis C. Seifert

Gripe, Maria (1923–)

One of Sweden's most prolific writers of fiction with children as protagonists, Maria Gripe is the author of nearly forty books from *I vår lilla stad* (*In Our Little Town*, 1954) to *Annas blomma* (*Anna's Flower*, 1997). Many of her main characters are presented in short series of three or four books, such as the Josephine and Hugo books, the Elvis Karlsson series, the Shadow series, and the series about Lotten. Her literary breakthrough came with *Josefin* in 1961, an exquisite child's eye view of reality. Her husband, Harald Gripe, illustrates many of her books.

The question of identity and how it is formed is central to Gripe's oeuvre. Recurring **motif**s in the young protagonists' search for identity are the **mirror** and especially the shadow, evidence of Hans Christian **Andersen**'s influence. Fairy-tale motifs intertwined with psychological realism are presented in a poetic style that often includes elements of **myth** and **fantasy**. In *Landet utanför* (*The Land Beyond*, 1967), Gripe examines the nature of reality itself, evidence of her studies in philosophy and the history of religion. The four books in the shadow series, published between 1982 and 1988, have received the most scholarly attention. Maria Gripe has received much critical acclaim for her work, including the Hans Christian Andersen Medal in 1974. In 2005, her publisher instituted the Maria Gripe Prize. *See also* Scandinavian Tales.

Further Readings: Lindström, Carina. *Sökande, spegling, metamorfos: Tre vägar genom Maria Gripes skuggserie*. Stockholm/Stehag: Symposion Graduale, 1994; Toijer-Nilsson, Ying. *Skuggornas förtrogna: Om Maria Gripe*. Stockholm: Albert Bonniers Förlag, 2000.

Marte Hult

Grundtvig, Svend (1824–1883)

Danish folklorist and philologist Svend Grundtvig translated Johann Gottfried Herder's ideas of the national soul and Jacob and Wilhelm **Grimm**'s archival interest in folk traditions into a Danish context. As a nineteen-year-old, Grundtvig published translations of English and Scottish traditional **ballad**s, and Danish folktales and ballads became the focus of his lifelong commitment to collection and study. In a manifesto to "Danish men and

women" in 1843–44, Grundtvig strongly encouraged people to record the traditional ballads that were still in popular usage. In 1847, a plan to include all ballad **variant**s in the collections was propounded, and in 1854, Grundtvig urged people to collect all types of **folklore**, with the intention of creating a national "museum" of popular traditions.

Grundtvig was the founder of the study of **folklore** in Denmark, and the collections of retellings (restitutions) of folktales, **legend**s, and ballads inspired numerous contemporary poets and artists. In 1876, *Danske folkeæventyr* (*Danish Fairy Tales*), the first of three volumes of folktales, was published. Taking an interest in parallels between folktales and ballads, Grundtvig considered interactions between variants and tradition a feature of all popular traditions. This assumption led to a dynamic view of folktales as living organisms based on basic plots and deep structures, which make up traditions by being adapted to new contexts. In 1861, Grundtvig worked out an unpublished catalogue of folktales, supposedly the first in the world. ***See also*** Scandinavian Tales.

Further Reading: Rossel, Sven H., ed. *A History of Danish Literature*. Lincoln: University of Nebraska Press, 1992.

Helene Høyrup

H

Hair

While best known for its role in "Rapunzel"—the **Grimm** brothers' version of ATU 310, The Maiden in the Tower—hair, on both the head and the body, plays a significant part in many folktales. The role of hair can be divided into three categories: (1) the alteration of hair as story element, (2) the identification of a character by hair, and (3) hair as an important plot element.

The first category, alteration, includes stories in which hair turns golden as a result of disobedience (ATU 314, Goldener, and ATU 710, Our Lady's Child); stories where **women** grow beards to avoid **marriage** (ATU 706D, St. Wilgefortis and Her Beard); and stories in which people lose their hair after placing a hot cake under their hat (ATU 774J, Why St. Peter Became Bald). In addition, the cutting of hair is featured in several **motif**s identified in Stith **Thompson**'s *Motif-Index of Folk-Literature:* for disguise (Motif K1821.10), to escape a captor (Motif K538), as an insult (Motif P672.2), as a **punishment** (Motif Q488), and as preparation for war (Motif P552.5). In these **tale type**s and in other tales using these motifs, the alteration of hair is an essential part of the story.

"Rapunzel" illustrated by Walter Crane in *Household Stories, from the Collection of the Brothers Grimm*, trans. Lucy Crane (London: Macmillan & Co., 1882), p. 72. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

Hair also serves as a means of identifying characters. Some characters bear names based on their hair, such as **Bluebeard** (ATU 312, Maiden-Killer) and King Thrushbeard (ATU 900), who are characterized by their facial hair. The children in ATU 707, The Three Golden Children, are known by their golden locks. Hair—even a single strand—as an identifier in folktales is distinct enough to justify its own motif: H75, Identification by a hair (with its subdivisions H75.1–7). Also featured in Thompson's motifs are H151.13, Disguised hero's golden hair discovered by spying **princess**; and H312.8, Bridegroom-to-be has to have three pecks, three quarts of gold, and an animal with a horn on his head pointing to the sky, and a large red hair.

Finally, there are tales in which hair plays an important role in the plot. While Rapunzel might be the best known, featuring as it does the memorable image of a girl's long locks being used as a ladder into a tower where she is held captive (Motif F848.1), there are other tales where hair plays a central—even titular—role. In the tale about Three Hairs from the **Devil**'s Beard (ATU 461), hair is featured as the goal of a test. In ATU 910C, Think Carefully Before You Begin a Task, an officer threatens to kill a barber if cut while shaving. The barber's apprentice takes the job, reasoning that if he makes a mistake, he could simply cut the throat of the officer immediately. In the tale type known as The Speaking Hair (ATU 780B), hair functions as an important character, announcing the unjust **death** and burial of the young girl to whom it is attached. Hair frequently has magical uses in folktales. For example, in some instances it is burned to summon victims (D2074.2.2) or to summon **fairies** (F398), and it other cases hair is set afire to kill victims outright (D2061.2.2.4.1).

Hair also plays a role in humorous and **bawdy tale**s. Tale type ATU 921C, for example, asks why the hair on the head is gray before the beard and offers the answer: because it's twenty years older. Tales of a bawdier nature joke about mistaking human pubic hair for that of an animal. For example, in some tales a culture hero's pubic hair is thought to be a bear's hair (Motif J1772.4), while in others a **peasant** in a tree mistakes the pubic hair of an ardent husband's wife for a calf's tail (Motif J1772.4.1).

Further Readings: Claudel, C. "Golden Hair." *Southern Folklore Quarterly* 5 (1941): 257–63; Ofek, Galia. "'Tie Her Up by the Hair': Dickens's Retelling of the Medusa and Rapunzel Myths." *Dickens Quarterly* 20 (2003): 184–99.

B. Grantham Aldred

Hamilton, Anthony (1646–1720)

Born in Ireland and educated in France, Anthony Hamilton settled permanently in France with the deposition and exile of James II. Perhaps best known for his fictionalized *Mémoires de la vie du comte de Grammont* (*Memoirs of the Life of the Count of Grammont*, 1713), inspired by the life of his brother-in-law, Hamilton produced among the first licentious fairy tales in France. He combined the burlesque with parodies of tales by Marie-Catherine d'**Aulnoy** and of the Oriental tale, which recently had come into fashion with the publication of Antoine **Galland**'s **translation** of the *Arabian Nights*. Hamilton's three fairy-tale **novel**s, *Le bélier* (*The Ram*), *L'histoire de Fleur d'Epine* (*The Story of Mayflower*), and *Les quatre facardins* (*The Four Facardins*), were written sometime between 1705 and 1715 and were published posthumously in 1730. However, the manuscripts of the tales circulated in Parisian high society well before they appeared in print.

With respect to both structure and motif, Hamilton borrows from earlier Italian and French fairy-tale collections as well as from the *Arabian Nights*. All three of his novels open with **frame narrative**s within which unfold embedded tales, and they play on the types of convoluted plots typical of d'Aulnoy. In fact, the very title *The Ram* is an explicit reference to d'Aulnoy's tale, "Le mouton" ("The Sheep," 1694). For this tale Hamilton creates a **legend** that explains how the estate of Les Moulineaux came to be known as Pontalie, blending chivalric, pastoral, Oriental, and precious references and themes. He satirizes the precious language typical of the style of the first vogue of the ***conte de fées***, characterized by the use of hyperbole. **Parody** is accomplished through the accumulation of **motif**s, such as the persecuted stepdaughter, metamorphosis, and the discarded animal skin, as well as the ironic use of superlatives distinctive of precious language.

While *The Ram* makes references to the *Arabian Nights*, *The Story of Mayflower* and *The Four Facardins* draw more directly from the Orientalist tale tradition. *The Story of Mayflower* opens on the 999th night, when Dinarzade has finally tired of her sister **Sheherazade**'s stories and her problematic **marriage**, and she decides to relate her own tale to the sultan. *The Four Facardins* continues where *The Story of Mayflower* leaves off: the **prince** de Trébizonde will continue to tell the sultan tales. Hamilton begins his third fairy-tale novel with the narrator begging Sylvie to relieve him of his duty to her to write more absurd tales, for which he excuses himself, only to begin recounting, against his better judgment, how the prince scolds the sultan for his past behavior and then goes on to narrate his strange adventures. Just as Miguel de Cervantes Saavedra parodies the chivalric novel, Hamilton takes aim at the tale tradition, mocking Sheherazade's heroism, the sultan's cruelty, and Radiant's literally blinding eyes. Hamilton skillfully pits trope against trope in a self-reflexive style satirizing a literary genre that nevertheless has an irresistible charm. ***See also*** Erotic Tales; Salon.

Further Reading: Ennis, Mary Louise. "Fractured Fairy Tales: Parodies for the Salon and Foire." *Out of the Woods: The Origins of the Literary Fairy Tale in Italy and France*. Edited by Nancy L. Canepa. Detroit: Wayne State University Press, 1997. 221–46.

Anne E. Duggan

Hamilton, Virginia (1936–2002)

Virginia Hamilton, named to honor a slave grandfather who escaped from Virginia, grew up outside Yellow Springs, Ohio, on a small farm surrounded by the farms of other family members. After college, first at Antioch and then at Ohio State, and after ten years of the literary life in New York, she returned with her husband to live on the family land. There, where as a child she had listened to her mother and aunts tell stories, she settled down to write stories for the next generation of children. Hamilton had already won acclaim for her children's books, including a National Book Award, a Newbery Award, and an Edgar Allan Poe Award, and had already adapted folk **motif**s in books and short stories, when she wrote *The People Could Fly: American Black Folktales* (1985), with **illustration**s by Leo and Diane Dillon. This, her first collection of folktales, retold **animal tale**s, **legend**s from slave days, **tall tale**s, and **märchen**. This book won the Coretta Scott King Award and numerous other accolades.

Seven more books of African American, Caribbean, and African folktales followed. Hamilton continued to win awards, including the Laura Ingalls Wilder Medal, the Regina Medal,

the NAACP Image Award, the Hans Christian Andersen Medal, and a MacArthur Fellowship. In retelling folktales, she used distinctive diction, grammatical structures, sentence rhythm, and vocabulary, but usually avoided nonstandard spelling, to suggest a variety of African American vernaculars, including Gullah and West Indies English. She also included informative notes about provenance, language, and other folkloric matters. ***See also*** African American Tales; African Tales.

Further Reading: Mikkelsen, Nina. *Virginia Hamilton.* New York: Twayne, 1994.

William Bernard McCarthy

Hansel and Gretel

"Hansel and Gretel" is a tale in the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) of Jacob and Wilhelm **Grimm**. The basic story of the Grimm version can be described as follows:

I. The family of a poor woodcutter is starving. The wife insists that her husband take the two children, Hansel and Gretel, into the forest and abandon them there. So the children can later find their way home, Hansel marks the path that they take, first with pebbles and then with breadcrumbs, which are eaten by birds.

II. Lost, the children wander until they find a house made of bread and cake. After the hungry children break off bits and eat, the **witch** who lives there invites them into her house for a meal and puts them to bed. The witch imprisons Hansel in a cage, intending to fatten him up for slaughter. Gretel is forced to do household chores, especially the cooking. When the witch, who is blind, feels Hansel's finger to see how fat he is getting, he holds out a bone to deceive her.

III. The witch decides to cook him anyway. After Gretel prepares the oven, the witch asks her to climb inside to see if it is ready. Gretel pretends she does not understand, so the witch crawls in to demonstrate. Gretel quickly shuts the oven, thus killing the witch.

IV. The children take the witch's treasure and return home, crossing a river on the back of a duck. When they reach home, their **father** welcomes them.

The Grimms credited "various tales from Hesse" (the region of Germany where they lived) as their source, but Grimm scholar Heinz Rölleke believes they got this tale from Dortchen Wild (both may be true). The Grimms (Wilhelm in particular) effected several different versions, from the prepublication manuscript of 1810 to the sixth edition of the *Kinder- und Hausmärchen* in 1850. The basic events remained unchanged, but the tale increased in length with the addition of psychological motivation and visual imagery. Some of the most interesting alterations are as follows: the characters of the parents were given more attention; in the fourth edition, the woodcutter's wife (who had been the children's own **mother**) was first called a stepmother. The birds are additions, as is Gretel's kindness to the duck as she asks it to help her and her brother cross the river.

In the Grimms' 1810 version, the children were called Little Brother and Little Sister, but since the first edition (1812), the tale and the children have been named Hansel (Hänsel) and Gretel (diminutives of Johannes and Margarete). Along with other forms of the same names (such as Hans and Gretchen) that appear in other German tales, these were deliberately chosen for their generic quality.

"Hansel and Gretel" remains one of the best-known Grimm tales both in Germany and elsewhere. Other important published versions include those in Ludwig **Bechstein**'s

Deutsches Märchenbuch (*German Fairy-Tale Book*, 1845), which offers a version quite similar to the Grimms' tale, and in August Stöber's *Elsässisches Volksbüchlein* (*Little Alsatian Chapbook*, 1842). The **opera** by Engelbert **Humperdinck** was first performed in 1893. The first English **translation** of Grimms' tales, published by Edgar **Taylor** in 1823 and 1826, confused "Hansel and Gretel" with two other similarly structured Grimm tales, "Der Liebste Roland" ("Sweetheart Roland"; ATU 1119 and 313) and "Brüderchen und Schwesterchen" ("Little Brother and Little Sister"; ATU 450). A proper English translation of the tale of "Hansel and Gretel" was published in 1853.

In every part of the tale there are references to **food** or to its absence, causing hunger and starvation. The main tension comes from the threat of **cannibalism**. Sociohistorical interpreters point to historical famines, while psychological interpreters see themes of deprivation and oral gratification. The central image of the tale is the attractive, edible house. Especially around Christmastime, the cookie-and-candy houses displayed in shops and magazines are reminders of this folktale.

In addition to the subject of food, the tale is notable for its exaggerated **family** dynamics. The brother and sister are repeatedly shown to be selflessly devoted to one another. However, the children's roles shift during the course of the tale. At the beginning, Hansel takes charge, plans how to mark the path, and comforts and protects his little sister. Later, Gretel dominates: it is she who kills the witch and arranges for the duck to help them get home. The relationship between the parents and the attitude of each parent toward the children depend on which edition is being read. In general, the father is led by his nagging wife to act against his will, and is happy at the end when the children return home. Interpreters reading from a psychoanalytic perspective have noted that after Gretel kills the witch, the stepmother is also dead, as if the two malicious **women** were manifestations of a single person.

Traditional Elements

The entire tale is a **folktale** with printed and oral analogs. Although "Hansel and Gretel" is the prototype for the **tale type** ATU 327A, an earlier version exists in Marie-Catherine d'**Aulnoy**'s tale "Finette Cendron" (1697). In this story, an impoverished **king** and **queen** deliberately lose their three daughters three times in the wilderness. The kindest and cleverest of the **sisters**, Finette, plants an acorn that grows quickly into a tall tree, which she climbs to see where they are. She discovers a mansion that turns out to belong to a hag and her husband, a giant **ogre**, who permit the girls to be their servants. Finette heats the oven and asks the ogre to test it with his tongue, so that he falls in and is incinerated. Then, as the girls arrange the ogress's hair, Finette cuts off her head (this is Motif K1013, False beauty-doctor, which is known worldwide). The sisters remain in the ogre's house, and the rest of the tale relates the story of "**Cinderella**."

The individual episodes and motifs are also traditional:

I. The children lost in the forest: Several versions of the episode of the children deliberately lost by their parents predate the Grimms' usage. In addition to "Finette Cendron," it appears in Martin Montanus's "The Little Earth-Cow" (1557), wherein one of two sisters is named Gretel; in Giambattista **Basile**'s "Ninnillo e Nennella" (1636); and in Charles **Perrault**'s "Le petit poucet" ("Little **Thumbling**," 1697). The episode of the paths marked with stones and crumbs represents an elaboration of the motif of the thread that Ariadne gives Theseus to use to get out of the Minoan labyrinth. This particular introduction is absent from Humperdinck's opera. In some **variant**s taken from **oral tradition**, there is no parental involvement: the children become lost entirely by

accident, or they have set out to seek their fortunes. Sometimes, the children seek a light that turns out to come from the house or camp of the villain.

II. Meeting the witch: ATU 327A is part of an international folktale cycle (ATU 327, The Children and the Ogre) in which a child or children fall under the power of an ogre and then escape by means of any of several clever tricks. Here, as in other tales—including ATU 327B, The **Brothers** and the Ogre, in Arab tradition; and ATU 327C, The Devil (Witch) Carries the Hero Home in a Sack—an exchange of food precipitates the crisis. The child who falls into the power of the cannibal figure (ogre, witch, **Baba Yaga**, etc.) either eats food that belongs to the cannibal or gives food to the cannibal. Precisely this danger is reflected in the common warning to children not to take candy from strangers. The witch's saving the children alive, intending to eat them later, is a narrative device that increases the suspense in various ogre tales.

III. "Show me how": Gretel's pretense of not understanding how to test the oven is characteristic of ATU 327A and also appears traditionally in other subtypes of ATU 327. With characters other than a child and an ogre (see **Trickster**), this episode constitutes ATU 1121, The Ogre's Wife Burned in Her Own Oven. In a tale from India (c. 1600), a villain kills people by having them dance on the edge of his boiling cauldron and then pushing them in. One potential victim pretends not to understand, so the villain demonstrates and is killed. An oven instead of a cauldron is apparently an alteration made to reflect local culinary practices (see **Oicotype**). Strictly speaking, "Finette Cendron" lacks the "show me how" element. However, when Finette asks the ogre to test the heat of the oven with his tongue, she throws in a great quantity of butter. This would make more sense if she were using a frying pan rather than an oven.

More generally, in the strategy of feigned ignorance, one character induces his or her adversary to "show me how I should do that" and uses the opportunity to kill the adversary. Other means of execution such as beheading (in Indian literature), slicing the throat while shaving, crushing to **death**, and hanging (in, for example, Punch-and-Judy puppet shows and ATU 327D, The Kiddelkaddelkar) are also employed. Sometimes, a third character warns the hero in advance about what his adversary intends to do, which makes the incident longer and reinforces it by repetition. Gretel, in contrast, figures out what to do by herself, and she does it so humbly that many summaries of the story do not convey how clever (rather than just lucky) she is.

IV. The children return home: The end of the tale can be brief (as in the Grimms' manuscript and first edition versions) or even nonexistent (as in "Finette Cendron," where the sisters stay at the ogre's house). The children often keep the witch's or ogre's treasure, thus rescuing their family from poverty.

Alternatively, this part of the tale can prolong the excitement. In that case, the chief ogre absents himself and the intruder kills his daughter or wife. Sometimes when the chief ogre returns, he finds cooked meat that he believes to be the flesh of the intruder. After he eats it, he discovers that he has eaten his own daughter. Meanwhile, the human child or children have run away. The chief ogre, furious, chases after them. The children may escape by means of a Magic Flight (ATU 313): they throw objects behind them that produce obstacles (such as a mountain or a body of water) to delay the pursuer (Motif D672, Obstacle flight), or they turn themselves into other shapes to fool the pursuer (Motif D671, Transformation flight). Especially in African ogre tales, the fugitives throw objects such as needles behind them to delay the pursuer (this is a natural rather than a magical flight). The river that Hansel and Gretel have to cross is a remnant of the Magic Flight motif.

Closely Related Tale Types

The folktale cycle ATU 327, The Children and the Ogre, includes ATU 327A, as described above, and the following tale types:

ATU 327B, The Brothers and the Ogre: A group of siblings (boys, girls, or mixed) come to an ogre's house and ask for hospitality. The ogre intends to kill them in their beds. The youngest of the

visitors exchanges the bedplaces, nightcaps, etc., of the visitors with those of the ogre's own children. The ogre kills his children by mistake (compare with ATU 1119, The Ogre Kills His Mother [Wife]). The visitors run away and, although the ogre chases them, they manage to get home safely. This is often an introduction to ATU 328, The Boy Steals the Ogre's Treasure.

ATU 327C, The Devil (Witch) Carries the Hero Home in a Sack: A witch or an ogre catches a boy in a sack and carries him off. Initially the victim escapes, leaving an object so that the sack feels heavy. He is caught again and taken to the witch's house. As the witch's daughter prepares to kill him, the boy asks her to show him how he should arrange himself. When she does so, he kills her. He may cook her and serve the meat to her family. He taunts the witch, kills her, and returns home with her treasure.

ATU 327D, The Kiddlekaddlekar: Two children come to an ogre's house, where the ogre's wife tries to hide them. The ogre discovers them and intends to hang them. The girl pretends not to understand how to put her head in the noose, so the ogre demonstrates and hangs himself. He promises the children his kiddlekaddlekar (a magic cart) and his treasure if they will set him free. They do so. The ogre follows them home and unwittingly traps them in a cave. They kill the ogre and escape after a giant bird eats his corpse.

ATU 327F, The Witch and the Fisher Boy: Disguising her voice so she sounds like the boy's mother, a witch lures a boy and catches him. The witch's daughter tries to bake the boy, but he pushes her into the oven instead. The witch returns home and eats her own daughter. The boy, hiding in a tree, taunts her. The witch fells the tree, but birds rescue the boy and fly away with him.

In addition, there are miscellaneous variants that conform to the general pattern of ATU 327 but have few of its typical detail motifs. The tale types that comprise ATU 327 have a structure like that of ATU 313, which includes tales such as the Grimms' "Sweetheart Roland," "The Foundling," and "Okerlo" (a retelling of d'Aulnoy's "The Bee and the Orange Tree"), in that one or more protagonists come into the domain of, and then escape from, a malevolent supernatural figure. The chief distinction is that in ATU 327, the protagonists are children, while in ATU 313, where the protagonists are young adults, the tale typically ends with a celebration of marriage. ***See also*** Childhood and Children; Psychological Approaches; Sociohistorical Approaches.

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Christine Goldberg

Hardenberg, Friedrich von. *See* Novalis

Harris, Joel Chandler (1848–1908)

A white journalist from Georgia, Joel Chandler Harris sought out and recorded African American folk narratives, publishing a sampling first in 1879 in the *Atlanta Constitution*, then

subsequently in a series of collections including ***Uncle Remus***: *His Songs and Sayings; The Folklore of the Old Plantation* (1880), *Nights with Uncle Remus: Myths and Legends of the Old Plantation* (1883), and *Uncle Remus and His Friends: Old Plantation Stories, Songs, and Ballads, with Sketches of Negro Character* (1892). Harris spent part of his youth as a hired hand on a plantation where he encountered African American culture. As a virtual outcast from white society (a product of poverty and illegitimate birth), he found common cause with his coworkers, spending time listening to their stories, sayings, and songs, and developing the rudiments of the interest and skill that facilitated his later **collecting** activities.

Harris's collections were tailored primarily for a popular audience, slotted into the humor section of his publisher's catalogue. They were organized as **frame narrative**s, presenting an idealized view of race relations and hierarchy in the antebellum South. Nonetheless, Harris's scholarly interest in the material is clear. He is careful throughout his works to mention the accuracy with which he reproduces content and dialect, and criticizes other representations of African Americans—notably minstrel shows—for doing less. His collections are often retrospectively associated with the racist entertainment of the later nineteenth century, but in Harris' own estimation, they held a far greater value. ***See also*** African American Tales; Race and Ethnicity.

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Adam Zolkover

Harry Potter Films

The **adaptation** to the silver screen of J. K. **Rowling**'s Harry Potter series was inevitable given the books' status as a popular phenomenon. However, the films also represent the recent resurgence of interest in cinematic **fantasy**, which has seen the film adaptations of J. R. R. **Tolkien**'s ***The Lord of the Rings*** and C. S. **Lewis**'s Chronicles of Narnia series. Rowling's mixture of magical adventure, quest, and school story tension is peculiarly suited to the cinema in its provision of recognizable visual cues, as is the clear-cut morality and symbol inherent in the adventures of the boy wizard and his nemesis Lord Voldemort. The films are also notable for their fidelity to the originals, which is to be expected considering Rowling's tight creative control during the process of adaptation. Necessarily, the films omit much of the day-to-day detail that conveys Rowling's magical world and that is the prime focus of her inventive wit. Lacking that slightly cluttered texture, the films feel more like straightforward adventure tales and less like alternative school stories. The necessary simplification of the plotline works with the generic expectations of action-adventure cinema to align the films more firmly than the books with the essentialist structures of the folkloric quest: challenge, struggle, and resolution.

The first two films were directed by Chris Columbus, whose experience with child actors was clearly relevant to the young cast. *Harry Potter and the Sorcerer's Stone* (2001) and *Harry Potter and the Chamber of Secrets* (2002) are the most pedestrian of the adaptations, with problems of pacing and fluency that partially detract from their undoubtedly sumptuous visual realization of the magical world of Hogwarts. More than any other Harry Potter directors, Columbus's films tend to exaggerate the visual appeal of the magical at the cost of plot complexity. At the same time, however, their slightly stilted storytelling allows for fairy-tale elements in Rowling's books to be retained in **motif**s such as repeated patterns of three and ritualized challenges such as the chess game.

A slightly different effect is seen in *Harry Potter and the Prisoner of Azkaban* (2004), directed by Alfonso Cuarón. This is a more coherent script, but it gains additional unity from the director's rather darker vision, which pulls the movie away from the innocent magic of **childhood** adventure into something closer to the gothic. Again, however, the film makes full use of the visual medium to bring magical creatures to life, and mythical monsters such as the hippogriff are considerably better-realized than the earlier films' attempts at centaurs and house-elves. *Harry Potter and the Goblet of Fire* (2005), directed by Mike Newell, presents the most pared-down script yet, losing several important subplots, but this is inevitable given the length of the novel, and the resulting film narrative is tightly paced. Cuarón's slightly grittier feel is abandoned in favor of the necessary ritualized repetition that characterizes the challenges faced in the Tri-Wizard Tournament and the ceremonial formality of Harry's confrontation with Voldemort at the end of his championship quest. *See also* Children's Literature; Film and Video.

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Jessica Tiffin

Hartzenbusch, Juan Eugenio (1806–1880)

Spanish playwright, critic, scholar, and prosodist Juan Eugenio Hartzenbusch owes the lion's share of his literary fame to *Los amantes de Teruel* (*The Lovers of Teruel*, 1837), a Romantic drama in verse and prose, but he also published two collections of **fable**s and stories that attest to his interest in folktales and fairy tales: *Fábulas puestas en verso castellano* (*Fables Set in Castilian Verse*, 1848) and *Cuentos y fábulas* (*Stories and Fables*, 1861).

Hartzenbusch intended his fables and stories not only to instruct but also to entertain. Among the most amusing and ironic tales from *Stories and Fables* are "El ratoncillo y el gato" ("The Mouse and the Cat"), "El maestro y las velas" ("The Teacher and the Candles"), "El sastre y el avaro" ("The Tailor and the Miser"), and "El reloj de sol" ("The Sundial"). Two particularly outstanding stories are "Palos de Moguer" and "La hermosura por castigo" ("Beauty as Punishment"). "Palos de Moguer" is an entertaining tale about an ongoing dispute between married couples in the Andalusian town of Palos de Moguer and how the *palos*—that is, "sticks," and by extension "beatings"—resolve the conflict and restore community. The **didactic tale** "Beauty as Punishment" is rich in irony and extrahuman events as it relates the pitfall of vanity in a beautiful woman. *See also* Spanish Tales.

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Robert M. Fedorchek

Harun al-Rashid (766–809)

As the fifth caliph of the Abbasid dynasty (ruled 786–809), Harun al-Rashid has become the prototype of the just and considerate ruler in narratives originating from the Arab Muslim world, particularly in the tales of the ***Arabian Nights***.

In political terms, Harun al-Rashid's time was one of turmoil; it is considered a golden age in terms of commerce and culture. The capital of the dynasty, Baghdad, founded in

762, profited from the tremendous wealth acquired from the provinces and developed into a center of fine arts, particularly music and poetry. Harun's rule is closely linked to the family of the Barmakids, of whom several members held important administrative positions up to the date of their sudden and cruel dismissal in 803; Harun's vizier Ja'far has become the stereotypical representative of the Oriental adviser, particularly in Western Orientalist films.

Two centuries after his death, Harun and his era evolved to represent the focus of an uncritical tradition in Arabic sources attributing narratives from the most diverse origins to the time of his reign. While Harun does not figure prominently in those narratives, the allusion to his reign serves to create a fictional atmosphere of peace and prosperity. These characteristics also dominate Harun's image in the narratives of the *Arabian Nights*. In the tales, about sixty of which mention Harun in a central role, he is embellished with all of those traits that the audience would have appreciated in a ruler. At his court, Harun is driven by a constant urge to amuse himself and be entertained. Numerous tales begin with Harun leaving the palace in disguise to examine the daily problems of his subjects, and they end by having him restore justice, help the needy, unite lovers, and in general serve to make everybody in his realm happy. Meanwhile, his role in those narratives is static: he does not become, but he always is caliph. Similarly, the narratives do not deal with the actual role and function of his position but rather dwell on traits of character that Arabic culture had deemed important for a man of his position, such as an impressive stature in public life, a considerate and responsible attitude toward his subordinates, and a magnanimous behavior toward his subjects.

Harun opposed the claim to power voiced by the descendants of 'Ali, the Prophet Mohammed's cousin and son-in-law and father of his only surviving male descendants. In consequence, in Iranian tradition, wherein 'Ali and his descendants are venerated as the only rightful claimants to Mohammed's succession as the leader of the Islamic community, Harun has largely been replaced by the Safavid Shah 'Abbas (ruled 1588–1629) as the exemplary folktale ruler. ***See also*** *Arabian Nights* Films; Thief of Bagdad Films.

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Ulrich Marzolph

Hauff, Wilhelm (1802–1827)

The German-Swabian writer Wilhelm Hauff was unusually prolific considering his short life, for in addition to producing three collections of fairy tales, he also wrote three novels, several **novella**s, and a number of satires. Hauff is best known for his fairy tales, which exhibit not only the influence of the German Romantics E. T. A. **Hoffmann** and Ludwig **Tieck** but also that of Storm and Stress writers who penned tales about robber barons and knights. Hauff's tales fuse Romantic and realistic elements and move away from the artistic idealism of Romanticism toward a more realistic portrayal of life, from the magical-metaphysical sphere into the psychological one. In fact, the tales' rational and sometimes ironic tone already point toward the nineteenth-century bourgeois tradition that would later come to be known as the Biedermeier period.

Hauff's gift for storytelling was rooted in his childhood. As a child, he was a voracious reader who was particularly drawn to adventure fiction, which he retold orally to his siblings

and friends, and later to the children of the Baron von Hügel family, for whom he worked as a house tutor. It was the von Hügel family that encouraged him to put his stories on paper. His tales, addressed to youth between the ages of twelve and fifteen years and written for their moral education, were collected in almanac form in three volumes between 1825 and 1827: *Die Karawane* (*The Caravan*, 1825), *Der Sheik von Alessandria und seine Sklaven* (*The Sheik of Alessandria and His Slaves*, 1826), and *Das Wirtshaus im Spessart* (*The Inn at Spessart*, 1827).

The tales in the collections move from interest in distant lands to the local setting. And within the tales themselves, Oriental and Teutonic **motif**s overlap. Given the longing of the Romantics for distant lands and the interest in the early nineteenth century in the exotic, it is not surprising that the setting of many of Hauff's tales is the Orient. Indeed, the model for the almanacs was the **Arabian Nights,** which had been available in Europe since Antoine **Galland**'s eighteenth-century French translation and, beginning in 1825, was starting to appear in a German translation by Maximilian Habicht. Each of Hauff's almanacs is organized around a **frame narrative** that gives the work its cohesion. The first collection focuses on a caravan of travelers moving through the desert and threatened by dangerous robbers. The tales in the second volume center on the celebration of the freeing of slaves in the palace of an Oriental **prince**, which fulfills an old prophecy. In the final volume, a group of travelers who meet by chance at an inn find themselves among a group of robbers; it focuses on their attempts to free themselves from their situation with acts of courage and ingenuity.

The popularity of Hauff's tales can be attributed to the fact that they are entertaining and full of adventure, with puzzling entanglements and unexpected twists and turns, and demystify the miraculous. Yet, the world that Hauff presents in the tales is not supernatural but fully natural, one filled with vivid and descriptive details of living spaces, costumes, meals, and customs.

Among Hauff's most popular fairy tales are stories such as "Kalif Storch" ("Caliph Stork"), "Der Zwerg Nase" ("Dwarf Long-Nose"), "Der kleine Muck" ("Little Muck"), and "Das kalte Herz" ("The Cold Heart"). These tales have also appeared from time to time in general collections of fairy tales or as separate illustrated editions. The protagonists in the tales "Dwarf Long Nose" (Long Nose), "Little Muck" (Muck), and "The Cold Heart" (Charcoal Peter) are all social outcasts: Long Nose because of his unusually long nose and grotesque and misshapen figure, Muck because of his bizarre figure and his eccentric dress, and the charcoal burner's son Peter because of his social standing. With the help of magic or supernatural forces, all three protagonists are able to raise their standings in society. Long Nose, after having learned the art of cooking with a secret herb he discovered under the spell of the old **witch**, becomes the head chef of the duke's court. Muck acquires a pair of slippers with which he can fly through the air and a magic wand with which he can find buried treasures, making it possible for him to be named the special runner for the **king**. After having suffered a series of losses over which he cannot express his emotions, Charcoal Peter elicits the help of a benevolent forest spirit to regain his human heart. In the end, however, all of these protagonists renounce the gifts acquired through magic and settle into a simple bourgeois existence in which they find happiness and contentment.

Such endings as these are consistent with Hauff's conservative Protestant values and reflect his worldview that, in a morally ordered universe, any desire to change the order of things in one's life is considered wrong and sinful. At the same time, it signals a literary

response to the more conservative political climate in Germany during the period of Restoration that took place between the end of the Wars of Liberation and the Revolution of 1830. *See also* DEFA Fairy-Tale Films; German Tales.

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Alfred L. Cobbs

Hau'ofa, Epeli (1939–)

Tongan writer Epeli Hau'ofa was born in Papua New Guinea to missionary parents. In a "story" on "**Oral Tradition**s and Writing," presented as an academic paper, Hau'ofa recalls his upbringing in Papua New Guinea and Tonga in an atmosphere "quickened" by **storytelling**, in which "the physical universe of island peoples was related and explained" through stories, and "serious discussions were always punctuated with funny **anecdote**s." Oceanian methods of storytelling are an integral part of Hau'ofa's generically varied writings, which place the lives of the Islands' common people center stage and emphasize the senses in which answers to the challenges Oceanians face might be found within their own traditional stories and storytelling forms.

Hau'ofa's expansive yet intimate relationship with Oceania is informed by his immersion in Pacific cultures, languages, and storytelling traditions; by his academic training in Tonga, Fiji, Canada, and Australia, where he received his PhD in social anthropology; and by a series of academic appointments and directorships. His early anthropological writing and his reflections on anthropology focus on issues of inequality in village life and on the limitations of social science writings about Oceanians. In monographs on overpopulation (*Our Crowded Islands*, 1977) and food distribution in Oceania (*Corned Beer and Tapioca*, 1979), Hau'ofa wrestles with the problem of Pacific Island dependency on foreign aid and encourages ecological approaches to physical and cultural resources.

Hau'ofa's fiction from this period draws upon Oceanian storytelling and **folk**dramatic forms that join humor (often ribald and absurdist) to social critique to satirize the narrowing of horizons that comes with participation in remittance economies. The story cycle *Tales of the Tikong* (1982) ridicules everyone from island elites who opportunistically invoke the neotraditionalist "Pacific Way," to liberal outsider preservationists in search of the "Essential Indigenous Personality" and static versions of culture, to idealistic Islanders transformed into "expert" beggars. In the scatological satire, *Kisses in the Nederends* (1987), regional pains are reconfigured as a boil on the anus of the author, who subjects himself to the ministrations of a series of charlatans offering "cures" that become increasingly painful and humiliating.

Hau'ofa's essay "Our Sea of Islands" (1993) offers a more hopeful vision of the Pacific Islands, not as tiny, isolated, resource-poor nation-states but as a vitally articulated and "world-enlarging" constellation of Island peoples, linked by shared values and a history of regional exchange. In "The Ocean in Us" (1997), Hau'ofa develops this sense of Oceania as "a world of social networks" whose creative vitality is "independent of the Pacific Islands world of official diplomacy and neocolonial dependency." "Pasts to Remember" (2000)

extends this "aesthetic" to the reworking of Island stories or histories as distinctively Oceanian creations, drawing on the full range of oral resources.

Hau'ofa's ideas about the need for Islanders to avoid the conceptual "reservations" that have been set up for them and instead to build a welcoming space within which to develop their own stories have been materialized in the Oceania Centre for Arts and Culture at the University of the South Pacific in Suva, Fiji. Since 1997, Hau'ofa has directed this "home" for the arts, inviting visual, performing, and verbal artists to collaborate in producing new works, forms, sounds, and movements that are unmistakably Oceanian and ceaselessly inventive. *See also* Australian and Aotearoan/New Zealand Tales; Pacific Island Tales.

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Paul Lyons

Hawthorne, Nathaniel (1804–1864)

The vacuum left by the Puritan proscription of fairy tales and folktales was cleverly filled by the American novelist Nathaniel Hawthorne. He did this in part by writing satirical adult stories such as "Feathertop" (1846), in which a Salem **witch** plays fairy godmother to the cinder-smoking scarecrow she foists on pretentious colonial pseudoaristocrats. However, it was in *A Wonder-Book for Girls and Boys* (1851), written a year after *The Scarlet Letter*, that Hawthorne tried to free old **myth**s of their "classical aspect" and give them "a Gothic or Romantic guise" that would truly make them "marvelously independent of all temporary models and circumstances."

To carry out this agenda, Hawthorne created an iconoclastic college student, Eustace Bright, as his prime storyteller. After entertaining child audiences with flower-names that "might better suit a group of fairies," Eustace protests that he has depleted his store of European imports: "I have already told you so many fairy tales that I doubt whether there is a single one which you have not heard at least twice over." Nor will he retell Washington Irving's pseudofolktale about an "idle fellow" called Rip Van Winkle. Instead, to the horror of a scholarly classicist, Eustace proceeds to "Gothicize" Greek myths. Thus, for instance, the giant Atlas, whom Hercules dupes, becomes a hood-winked giant out of **Grimm**s' fairy tales. Hawthorne dispensed with Eustace's playfully "Gothicizing" interventions in a sequel, *Tanglewood Tales for Girls and Boys* (1853).

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U. C. Knoepflmacher

Hay, Sara Henderson (1906–1987)

Sara Henderson Hay was an award-winning American poet who, after graduating from Columbia University, worked for the publisher Charles Scribner's and Sons while writing

poetry. Her volumes of poetry include *Field of Honor* (1933), *This, My Letter* (1939), *The Delicate Balance* (1951), *The Stone and the Shell* (1959), and *A Footing on the Earth: New and Selected Poems* (1966). Of special importance is her *Story Hour* (1963), a volume that includes numerous poems based on classical **Grimm** fairy tales, as indicated by titles such as "Rapunzel" and "The Goosegirl." However, some of Hay's titles are mere allusions to the traditional fairy tales, as in "One of the Seven Has Something To Say" ("**Snow White**"); or they don't reveal their fairy-tale backgrounds at all, as in the case of "Juvenile Court" ("**Hansel and Gretel**") and "Interview" ("**Cinderella**"). Most of Hay's short poems reinterpret the Grimm tales by concentrating on individual **motif**s and relating them to concerns of modern society, including criminality, misogyny, **gender**, and **feminism**. The results are poetic **anti-fairy tale**s that lack the positive and hopeful endings of their prose originals. And yet, these critical approaches to the Grimm tales call the source texts to mind, thereby indicating how a better world might look after all.

Further Readings: Beaumont, Jeanne Marie, and Claudia Carlson, eds. *The Poets' Grimm: 20th Century Poems from Grimm Fairy Tales.* Ashland, OR: Story Line Press, 2003; Mieder, Wolfgang, ed. *Disenchantments: An Anthology of Modern Fairy Tale Poetry.* Hanover, NH: University Press of New England, 1985.

Wolfgang Mieder

Helakisa, Kaarina (1946–1998)

In the 1960s, Kaarina Helakisa brought an inventive and original voice to Finnish **children's literature** and the fairy-tale genre. Her stories are often fairy tales with connections to contemporary society. Helakisa published her debut book *Kaarina Helakisan satukirja* (*Kaarina Helakisa's Fairy-Tale Book*, 1964) at the age of eighteen. She illustrated this collection of fairy tales herself and based parts of it on William **Shakespeare**'s play *The Tempest*. Depictions of **women** of different ages as well as feminist themes become prominent especially in her production during the 1980s.

In *Kuninkaantyttären siivet* (*The Wings of the King's Daughter*, 1982), she uses fairy-tale themes to contemplate feminist topics. *Annan seitsämän elämää: Kertomuksia* (*Anna's Seven Lives: Stories*, 1987) also reflects the life and roles of present-day women. Here, Helakisa uses references to **folktale**s from the ***Arabian Nights*** to the Brothers **Grimm**. Her modern fairy tales are characterized by nonsense humor and innovative language, and she is considered as part of the modernization of the nursery-rhyme tradition in Finland. One of her later books is the humorous and colorful picturebook *Into, parrakas vauva* (*Into, the Bearded Baby,* 1985), illustrated by Pekka Vuori, in which a baby with a beard examines the wonders of the world during an adventurous journey. Helakisa also translated children's literature and wrote **television** plays and radio dramas, several of them **adaptation**s from her own stories and fairy tales. ***See also*** Feminism; Feminist Tales.

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Elina Druker

Helvig, Amalie von (1776–1831)

A writer and collector of **legend**s, **saga**s, and **literary fairy tale**s, Amalie von Helvig portrayed strong mythical and historical **women** in her works and created a kind of feminist

utopia in them. She enjoyed the patronage of Johann Wolfgang von **Goethe** and Friedrich Schiller and was a frequent contributor to numerous illustrious journals and almanacs.

Her writings fall into two periods: classical and Germanic/Romantic. Her greatest literary success was her debut, an **epic** poem in hexameter, "Die Schwestern von Lesbos" ("The Sisters of Lesbos"), published in 1800 in Schiller's *Musenalmanach* (*The Muses' Almanac*). In her second literary phase, she published *Taschenbuch der Sagen und Legenden* (*Pocket Book of Sagas and Legends*, 1812) in collaboration with Friedrich de la Motte **Fouqué** and with illustrations by Peter Cornelius. This was followed in 1817 by another *Pocket Book* with Nordic themes. Her 1814 *Sage von Wolfsbrunnen: Ein Märchen* (*The Saga of the Wolf's Well: A Fairy Tale*) is an interesting composite of both literary phases: it reflects the Romantic writers' interest in classical mythology and their fascination with the nature of the elements, while telling the tale of the soothsayer and arbitrator Velleda, a Germanic historical figure mentioned in Tacitus.

Von Helvig was an important liaison for introducing the Swedish Romantics' works in Germany. Her 1826 translation of Esaias Tegnér's *Frithiofs Saga* is still considered definitive. ***See Also*** Feminism; Feminist Tales; German Tales.

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Shawn C. Jarvis

Henson, Jim (1936–1990)

Jim Henson, an American puppeteer, writer, producer, and director of children's **television** and **film**, produced several works that drew extensively on fairy-tale and folktale sources. Born in Greenville, Mississippi, Jim Henson is best known for his creations the Muppets, a combination of puppets and marionettes that have appeared in three different television shows, *Sesame Street* (1968–), *The Muppet Show* (1976–81), and *Muppets Tonight* (1996–98), as well as in a number of feature films. Henson's puppet creations have varied in size from small hand puppets to large creatures operated by multiple people, and they have been frequently used alongside human actors. Before his death by pneumonia in 1990, Henson created several works with folktale sources.

In 1969, Henson directed *Hey, Cinderella!*—an **adaptation** of ATU 510A, Cinderella. Henson's version focuses the story on the fairy godmother character and the help she receives from a number of different sources, including Muppet characters such as Kermit the Frog. *Hey, Cinderella!* outlined the pattern that would recur in all of his Muppet folktale adaptations, with reflexive humor and original musical numbers, and Muppets playing characters alongside human actors.

The Muppet Musicians of Bremen (1972), a Muppet version of ATU 130, The Animals in Night Quarters, was Henson's second foray into folktales. Similar to *Hey, Cinderella!*, this adaptation featured music and humor and incorporated a frame narration by Kermit the Frog.

Henson's next fairy-tale project was *Tales from Muppetland: The Frog Prince* (1972), a version of ATU 440, The **Frog King** or Iron Henry. In this production, various roles were filled by Muppets, most evidently the title role, which was played by a new Muppet named Robin, who was said to be Kermit the Frog's nephew. Similar in form to his other Muppet

productions, *Tales from Muppetland: The Frog Prince* was aired regularly on public television through the 1970s and 1980s.

During this period, Henson produced a recurring sketch called "Sesame Street News Flash" for his regular children's show on the Public Broadcasting Service's *Sesame Street*. In these sketches, Kermit the Frog, a Muppet portrayed by Henson himself, conducted a series of humorous interviews with Muppet versions of characters in **fable**s, nursery rhymes, and fairy tales. These sketches have continued to be a regular feature of *Sesame Street*, although no new ones have been produced since Henson's death.

In 1986, Henson coproduced the film *Labyrinth* with George Lucas, creating puppets based on the conceptual art of Brian **Froud**. This film drew on fairy beliefs about the abduction of small children and featured puppet versions of goblins and other fairy creatures. While not based on a traditional **tale type**, *Labyrinth* draws on fairy tales for its plot structure, beginning with absent parents, progressing through interdiction, lack, and helper-figure sequences.

Henson's most faithful work in folktales and fairy tales was produced in 1988 in the series called *The Storyteller*. In this series, Henson, using live actors and puppets, produced versions of European folktales that had been scripted by Anthony Minghella. Each episode was set in a **frame narrative** with actor John Hurt telling a story to both the audience and a talking puppet dog, which was voiced by Henson's son Brian. Minghella's retellings draw primarily, but not exclusively, on the **Grimm** brothers' *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15), although the exact sources are never clearly indicated. Drawing on the Grimms' stories and related tale types, Henson and Minghella's versions treat serious themes (for example, incest and power) and include no musical numbers. Moreover, the characters are not adapted to fit Henson's Muppets, despite the fact that the technique of combining live actors with puppetry continues. Henson retains the reflexive humor, however, with one of Sapsorrow's evil **sisters** in episode seven introducing herself as "Badsister."

The first episode in *The Storyteller*, "The Soldier and Death," is a version of ATU 330, The Smith and the Devil, set in Russia and featuring a magical sack. The second episode, "Fearnot," is an adaptation of ATU 326, The Youth Who Wanted to Learn What Fear Is. The third episode, "The Luck Child," is a version of ATU 930, The Prophecy, which uses the folk belief of the seventh son of a seventh son being lucky to justify the fortunes of the young hero. The fourth episode, "A Story Short," adapts ATU 1548, The Soup Stone, and features the storyteller character from the narrative frame of the series as the main character. Episode five, "Hans My Hedgehog," is an adaptation of the Grimm tale of the same name (ATU 441, Hans My Hedgehog). The sixth episode of the series, "The Three Ravens," is a version of ATU 451, The Maiden Who Seeks Her Brothers, with an interdiction of silence placed on the **princess** character. For a more comfortable fit with a television program's time constraints, the adaptation involves three **brothers** rather than twelve or seven. Episode seven, a version of ATU 510B, Peau d'Asne, is entitled "Sapsorrow" and features the dresses of gold, silver, and stars that are often associated with this tale. The eighth episode, "The Heartless Giant," is a **variant** of ATU 302, The Ogre's (Devil's) Heart in the Egg. The final episode of the series is entitled "The True Bride." An adaptation of ATU 425A, The Animal as Bridegroom, Henson's version features a lion as the **animal groom**.

The Storyteller is interesting as a series of folktale adaptations especially because of Henson's use of techniques of oral **storytelling** in the series. For instance, in "A Story Short,"

the storyteller character from the series framework serves as the main character, a technique common in oral **performance** but rare in theatrical adaptation. Another example comes from "The Heartless Giant." In this tale, the location of the heart of the giant, an egg, in a duck, in a well, in a church, on an island, in a lake, and on a mountain, is repeated as a formula by the narrator, as in oral variants of the tale.

Henson's association with folktales extended beyond his death, as illustrated in *Muppet Classic Theater*, which was released in 1994. Continuing the tradition of Muppet adaptations of folktale material, the project includes versions of "Three Little Pigs" (ATU 124, Blowing the House In) and "Rumpelstiltskin" (ATU 500, The Name of the Supernatural Helper). While these include the humor and musical numbers that are typical of Henson's earlier folktale adaptations, they differ by using casts consisting exclusively of Muppets. ***See also*** Jones, Terry; Puppet Theater.

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B. Grantham Aldred

Hesse, Hermann (1877–1962)

German poet and novelist Hermann Hesse was awarded the Nobel Prize for Literature in 1946. Hesse is known for his portrayal of the duality between spirit and nature, body, and mind, and the inner truths and external realities of the individual. His two novels *Siddhartha* (1922) and *Steppenwolf* (1927) reflect the integration of the semiotics of folktale and fairy tale into literary writing. However, the short works considered to be **märchen** reflect the induction of Hesse's philosophical beliefs into the genre of the fairy tale.

The story of *Siddhartha* is set on the Indian subcontinent in the time of Buddha. The fairy-tale nature of the **novel** draws mainly from the portrayal of a "spiritual India" and the search for happiness. It also reflects the status of India itself as it was considered a "fairy tale" in the European imagination. A cult book of the hippie generation, *Siddharta* was made into a film by Conrad Rooks in 1972 with Indian actors and shot entirely in northern India. The novel's continued international success can best be gauged from its publication in Nepali translation in Nepal in 2004.

Steppenwolf deals with the human and animal nature of the individual and portrays the artist and intellectual as an outcast. Hesse's literary technique and Romantic anticapitalist philosophy creates a fairy-tale atmosphere in which the boundaries between reality and **fantasy** are fluid. The novel does not have speaking animals as is common in the folktale, but they "speak" from the human body itself.

Hesse's "märchen," or "fairy tales," would not be described as such by everyone and are not written in the vein of the classical fairy-tale genre. Composed at different points of time, these stories reflect Hesse's ideas about art, artists, and society. Their philosophical bent remains similar to his novels, and the theme of the artist and his loneliness in society recurs. What remains of the fairy-tale genre in his writing is the aura of mystery embedded in the narratives. Characters seem to be disconnected from **time and place**, although they are symbolic of contemporary realities and Hesse's own distanced view of it. Influenced by the psychoanalytic theories of Carl Gustav **Jung**, Hesse's literary style can also be seen as a high point in the German tradition of the **literary fairy tale** since the time of E. T. A. **Hoffmann**.

Hesse's novels are recognized for their beautiful writing and the thoughts they contain. They are lyrical in nature and philosophically oriented in their content. The characters respond to social restrictions by the discovery and expression of the inner self. Their search for happiness is mystical and takes place between the poles of conflicting notions. Hesse's writings reveal influence of Friedrich Nietzsche and Buddhist mysticism. Western civilization seems doomed in Hesse's novels, so the search for higher truths leads to Eastern philosophy.

Hesse's relationship with India and Buddhism has its roots in his biography. His grandparents and parents had been missionaries in India, and he had heard of the land since his childhood. His later fascination with Buddhism expressed itself in writing, but his journey to India in 1911 ended in Sri Lanka, and he was quite disappointed by what he saw of colonial India. He regained his fascination intellectually, and it found expression in *Siddhartha*, where the image of India appears to be rooted in Buddhist folklore. Hesse defies ideological categorization, although his novels are often seen as a critique of bourgeois social behavior. His writings reflect much of his own personality and life. His style of writing presents social critique in a mystical and fairy-tale manner. ***See also*** Magical Realism.

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Sadhana Naithani

Historic-Geographic Method

The historic-geographic method—also called "the Finnish method"—was the first scientifically ambitious method of **folktale** research. By comparative textual analysis, researchers sought to establish the geographic distribution, variation, history, place of origin, and original form of a single folktale or group of folktales.

Julius Krohn, a scholar of Finnish language and literature, laid down the foundations for the historic-geographic method in his studies of **epic** folk poems in the 1870s and 1880s. His son Kaarle Krohn expanded the method and applied it to the study of **animal tale**s in his work "Bär (Wolf) und Fuchs: Eine nordische Tiermärchenkette" ("The Bear [Wolf] and the Fox: A Nordic Animal-Tale Cycle," 1889). In 1913, Krohn's disciple Antti **Aarne** published *Leitfaden der vergleichenden Märchenforschung* (*Guide for the Comparative Investigation of Folktales*), a handbook written especially for folktale scholars. Krohn's own outline of the method, *Die folkloristiche Arbeitsmethode*, appeared in 1926 (and was published in English as *Folklore Methodology* in 1971).

Rooted in positivism, the systematic analysis of texts offered by the method usurped earlier speculations about the origins and dissemination of folktales. Scholars no longer considered folktales to be the receptacles of fragments of **myth** or products of primitive thinking. The notion that the genre had originated during a certain historical era or only in a certain region, such as India, was also discarded. Thus each narrative came to be viewed as having its own history. Over the centuries an individual folktale wandered from nation to nation assuming varying forms along the way. Only after having investigated the histories of many folktales could scholars begin to present plausible hypotheses about the whole genre's history in Europe.

The historic-geographic method required data gathered from a range of countries and language areas. The records considered most valuable were those acquired from oral narration. The idea of the antiquity of all **folklore** was a legacy of the Romantic era. The texts were then grouped geographically, and their variation was described meticulously by comparison. The aim of this was to determine the earlier and later forms of each trait. The criteria for establishing the precedence of a given form, however, were open to interpretation. Text **variant**s closely resembling each other could then be grouped together. A cluster of variants was referred to as a "redaction." In the best of cases, the researcher was able to construct a family tree depicting the folktale's temporal layers and regional **diffusion**. Thus he finally was able to present some suppositions about a folktale's origins: the time and place, as well as the **urform** (basic or original form).

The basis of the method could be found in nineteenth-century linguistics and philological text criticism. By systematic comparison, linguists had discovered the familial relations among different languages and how they had developed over time. In addition to this, Charles Darwin's theory of the laws of evolution was eagerly applied to cultural phenomena in the latter half of the nineteenth century. The transformations of folk poems and tales were assumed to obey psychological laws that influenced their singers and narrators—regardless of their own will or consciousness. These semimechanical "laws of thought" were, among others, forgetfulness, expansion, and the incorporation of elements from other narratives or poems.

The historic-geographic method and its modifications were most widely used in Nordic and Estonian folklore research. The best-known studies are Walter **Anderson**'s *Kaiser und Abt* (*The Emperor and the Abbot*, 1923), a study of ATU 922; Anna-Birgitta Rooth's *The Cinderella Cycle* (1951), a study of ATU 510; and Jan Öjvind Swahn's *The Tale of **Cupid and Psyche*** (1955), a study of ATU 425.

The 1930s saw the beginning of the end for the heyday of the Finnish method. Detractors (for example, Albert Wesselski) had found that the method failed to provide any certainty about a folktale's earliest stages of development. Although researchers were able to locate literary folktales accurately in history, they found it difficult to date items from **oral tradition** with any degree of certainty. In this way, the folktale's urform and place of origin could be only hypothetical, however rigorous the textual analysis. Moreover, there were not enough texts of a given folktale available from all of the areas where they had appeared, particularly outside of Europe. The paradigm's decline was hastened above all by the perception that the basic questions underlying the method were out of date. As scholarly interest in the historical development of a folktale waned, researchers began to turn their attention to how folktales were used by their narrators and narrative communities. Moreover, the old historicism bore little fruit for researchers whose analytical foci were the structures and meanings of folktales. In the 1960s and 1970s, research on the techniques of oral **performance** called into question the possibility of ever reconstructing an ancient urform from items recorded in the nineteenth and twentieth centuries.

Yet the historic-geographic method cannot be so easily be dismissed. Thanks to this method, folklorists working with vast quantities of texts have been able to describe more precisely the geographic distribution and variation of oral traditions. The most enduring achievements have been the method's by-products—the extensive narrative indices. The fourth edition of Aarne's index of **tale type**s was recently published by Hans-Jörg Uther (*The Types of International Folktales: A Classification and Bibliography*, 2004). In the years 1932 to 1936, Stith **Thompson** published an index of the constituents—that is, the motifs—of

popular narrative (*Motif-Index of Folk-Literature*). The expanded edition appeared in 1955–1958. In addition to these international books of reference, hundreds of regional indices of numerous folklore genres have been compiled. ***See also*** Linguistic Approaches.

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Satu Apo

Hoban, Russell (1925–)

Russell Hoban is the author of many adult **novel**s such as the acclaimed *Riddley Walker* (1980), *Turtle Diary* (1975), *Pilgerman* (1983), and *The Medusa Frequency* (1987), as well as more than fifty books for children, including the enduringly popular Frances series (1960–70), *The Mouse and His Child* (1967), *La Corona and the Tin Frog* (1979), the Captain Najork (1974–75) books, and the young adult novel *The Trokeville Way* (1996). Hoban is a strikingly original writer whose innovations in language, genre, and theme have defied classification while garnering a diverse audience. Despite the immense variety and scope of Hoban's work (which extends from the engagingly warm and furry animals in many of his picture books to the grim, postapocalyptic landscape of *Riddley Walker*), the Hoban canon is unified by his concern with the interior lives of characters within the larger external world. Hoban's professed interest in classical mythology as a means of grounding and shaping the darker forces of society, culture, and technology is evident in many of his books, which often feature questing characters participating in their own modern (and postmodern) **myth**s. In his books for children, Hoban draws upon other classical literary forms such as **folktale**, **fairy tale,** and **fable** while consistently limning their boundaries with a subversive humor and deeply philosophical themes.

Hoban's first full-length novel, *The Mouse and His Child,* ostensibly for children, is a sophisticated, extended fable about a father and son pair of wind-up mice whose journey from a London toy shop through the brutal yet empowering outside world leads them on a quest to become "self-winding." While the circular shape of the quest, which begins and ends in a dollhouse, the cast of villains and helpers along the way, and even the "message" of the novel recall traditional elements of the fairy-tale journey from home and back, as well as the **Aesop**ian animal fable, the novel's emphasis on technology (the "animals" are wind-up toys), its starkly realistic and nuanced depiction of society (focused by the brutally commercial Manny Rat), and the complexity of its "**moral**" continually work to subvert the novel's use of such traditions.

Similarly, another much gentler animal fable, Hoban's *The Sea Thing Child,* written in 1972 as a chapter book and reissued as a picture book in 2000, engages its readers in a meditation on being and becoming that departs dramatically from the simplicity of traditional fables. This melancholy tale emphasizes the interiority of its individual characters rather than their relationships. While the sea-thing child finds a companion in the fiddler crab, each pursues a solitary struggle between fear and the desire for fulfillment. The story's ambiguous ending suggests that at least one of them is still struggling.

Hoban's interest in limning the boundaries between literary forms as well as between **fantasy** and reality is often postmodern in execution. In the surreal fairy tale *La Corona and the Tin Frog*, a tin frog falls in love with the picture of a beautiful "princess" on the inside of a cigar box and must jump into her picture to enter her world. The ending, in which the characters conspire to jump out of the story itself, evidences also its author's sly commentary on the equally fragile boundaries between literary text and the reader. *See also* Children's Literature; Postmodernism.

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Barbara Tannert-Smith

Hoffmann, E. T. A. (1776–1822)

Ernst Theodor Wilhelm Hoffmann, who took the middle name Amadeus in honor of the great composer, was a seminal figure of the late Romantic period in Germany. While Hoffmann is perhaps best known for his story *Nußknacker und Mausekönig* (*The Nutcracker and the Mouse King*, 1816), which served as the basis for Pyotr Il'ich **Tchaikovsky**'s celebrated ballet *The Nutcracker* (1892), his contributions to the genre of German *Schauerliteratur* (gothic literature) and the *Kunstmärchen* (**literary fairy tale**) made an indelible mark on the literary history of nineteenth-century Europe and continue to influence writers and thinkers today.

Hoffmann was born in Königsberg in East Prussia and practiced a wide variety of trades before settling into a relatively successful writing career, which ultimately spanned only thirteen years before the author died prematurely of a paralytic illness. Upon the completion of his law degree, Hoffmann began a seemingly promising career as a civil servant by serving in a variety of judiciary positions. This professional path was cut short, however, after he created unflattering caricatures of important figures in Posen, where he was employed as an assessor. As a result of this indiscretion, Hoffmann was transferred to Poland in 1804 and appointed a legal councilor in Warsaw. In 1805, he made his first public appearance as a conductor in Warsaw, where a number of his musical compositions were performed. By 1808, Hoffmann wished to devote himself entirely to a career in music and happily took the position of music director at the Bamberg Theater, which was unfortunately only short-lived. However, soon after his arrival in Bamberg, he published his first tale, "Ritter Gluck" ("Chevalier Gluck," 1809), and met the wine merchant, F. C. Kunz, who would later publish a number of his works.

While Hoffmann enjoyed some success with his stories, he was unable to sustain a comfortable lifestyle from his writing alone and therefore relied on teaching private music lessons as his means for earning a living. In 1808, he began giving voice lessons to Julia Marc, a girl of twelve, with whom he later fell in love. When "Julchen" left Bamberg at the age of sixteen to marry a banker from Hamburg, Hoffmann channeled his unrequited feelings of love into the feverish creation of a number of works over a span of few years. His satirical and fanciful work "Neueste Schicksale des Hundes Berganza" ("The Latest from the Life of the Dog Berganza," 1813) deals directly with his feelings of rejection, and the topic arises again, though more subtly, in his four-volume, self-ironic *Fantasiestücke in Callots Manier* (*Fantasy Pieces in the Manner of Jacques Callot*, 1814–15), which feature a number of Hoffmann's greatest fantastic works, including "Die Abenteur der Silvester-Nacht" ("Adventures

of a New Year's Eve," 1814) and his renowned literary fairy tale *Der goldne Topf* (*The Golden Pot*, 1814).

The *Fantasy Pieces* are prime examples of Hoffmann's fantastic tales, in which supernatural beings appear alongside figures in the real world and often go unnoticed or are regarded with mere curiosity by members of the middle class. By contrast, these fantastic figures inspire fear in the artistic protagonist because he understands their import as the embodiment of the irrational aesthetic realm. As a result, the protagonist feels torn between the feverish intoxication of art and the mundane existence of the bourgeoisie, as in the case of Erasmus Spikher in "Die Geschichte vom verlorenen Spiegelbild" ("The Story of the Lost Reflection," 1815), who surrenders his **mirror** reflection to the **devil** in exchange for a life of artistic passion. Ultimately, Spikher's connection to the everyday world saves him from the enticements of the fantastic realm; he avoids a final pact with the devil and instead lives between the realms of art and the everyday.

In the case of the literary fairy tale *The Golden Pot*, the entire story takes place within the realm of the fantastic. This tale, which was greatly influenced by Friedrich de la Motte **Fouqué**'s "**Undine**" (1811), also served as the basis for an **opera** that he and Hoffmann created together. The fantastic world of elements and spirits serves as the backdrop for the adventures of the university student Anselmus. The young protagonist meets and falls in love with Serpentina, the daughter of a salamander, when she appears to him in the form of a snake. Based on his fear of the irrational elemental powers that Serpentina represents, however, Anselmus begins to doubt his beloved. He is consequently punished by Serpentina's **father**, who must live in Dresden as the archivist Lindhorst until all of his daughters have married, by being placed in a glass bottle on a shelf in the archivist's library. After Anselmus reiterates his feelings of love for Serpentina, he is released from the bottle and transported to her homeland of Atlantis, where the story ends in a happy union.

By contrast, the story "Das Fräulein von Scuderi" ("Mademoiselle de Scudèry," 1819) presents a more dismal fate when the artist protagonist succumbs to the draw of the irrational realm. In this gothic tale, the protagonist, Cardillac, is a jewelry maker who murders his customers to repossesses the precious works of art he has sold to them. Here the allure of art overcomes the protagonist and leads him to transgress against the ethical codes of the society in which he lives for the sake of art, a decision that ultimately results in his own **death**. Aspects of the uncanny also figure prominently in Hoffmann's best-known **novella**, "Der Sandmann" ("The Sandman," 1816), which Sigmund **Freud** later used to illustrate his theory of the uncanny. The story revolves around the young protagonist, Nathanael, who encounters an evil alchemist, Coppelius, as a child and is visited by him again as an adult in the figure of Coppola. Having just become engaged to Clara, who is the symbol of enlightened thought, Nathanael finds himself faltering between the **fantasy** world that Coppola represents and the rational thought that Clara embodies. When Coppola creates an automaton, Olimpia, to mesmerize Nathanael, he slowly loses all connections with the rational world and descends into a state of paranoia and fear. Ultimately, Nathanael rejects Clara's rationalism and instead succumbs to the overzealous artistic imagination that destroys him in the end. On top of a tower, Nathanael mistakes Clara for an automaton and attempts to throw her over the edge; he is stopped by her brother Lothar and springs to his own death instead, thus illustrating the danger of the fantastic realm of art.

While Hoffmann is often depicted as the tortured artist, many of his works focus on the necessary balance between artistic drive and the everyday as a prerequisite for artistic

production. The search for this aesthetic balance, also known as his *Serapiontisches Prinzip* (the Serapiontic Principle), is the premise for Hoffmann's collection of tales *Die Serapions-Brüder* (*The Serapion Brethren*, 1819–21), in which he highlights the distinction between and integration of the artistic and bourgeois spheres in artistic production. For Hoffmann, typical bourgeois life, not to be mistaken with philistinism, tempers artistic fervor that verges on sentimentalism. Everyday bourgeois life provides important aesthetic material around which Hoffmann weaves elements of wonder that reach into the realm of the fantastic, enabling both spheres to exist simultaneously. This interplay between worlds serves as a common theme throughout Hoffmann's nearly four dozen stories, seven fairy tales, two novels, and numerous musical compositions. ***See also*** German Tales.

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Cynthia Chalupa

Hofmannsthal, Hugo von (1874–1929)

Austrian writer Hugo von Hofmannsthal wrote primarily poetry early in his career (under the pen name "Loris"), and later plays and libretti, but utilized prose narrative, particularly the fairy tale, throughout his life. His first published tale, "Das Märchen der 672. Nacht" ("The Fairy Tale of the 672nd Night," 1895), influenced by the ***Arabian Nights***, follows the downward spiral of a wealthy merchant's son, who finally meets his death in a menacing corner of a mysterious town.

From about 1912 to 1919, Hofmannsthal worked on two versions of the same tale, *Die Frau ohne Schatten* (*The Woman without a Shadow*), one the libretto for an **opera** with Richard Strauss, the other a prose **novella**. Both are symbolic renderings of the interactions of two couples: a mortal emperor and his immortal wife, who casts no shadow, and the lower-class dyer Barak and his wife. The search for a shadow becomes a search for children and for true humanity.

Several fragmentary tales—among them "Der Goldene Apfel" ("The Golden Apple") and "Das Märchen der verschleierten Frau" ("The Tale of the Veiled Woman")—were published posthumously. Like his other tales, they are, in Hermann Broch's words, "Letztformen einer Spätform" ("last examples of a late genre"), influenced by the **literary fairy tale**s of German Romantics such as Johann Wolfgang von **Goethe**, **Novalis**, and Ludwig **Tieck**.

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Elizabeth Wanning Harries

Holbek, Bengt (1933–1992)

Bengt Holbek was a Danish folklorist whose interest in analyzing fairy tales informed his monumental dissertation at the University of Copenhagen. This was published as

Interpretation of Fairy Tales: Danish Folklore in a European Perspective (1987). Exceeding 600 pages, the book summarizes practically all prior fairy-tale scholarship and synthesizes previous theoretical contributions with the goal of articulating what fairy tales mean in specific social contexts.

One of Holbek's main goals was to understand the fantastic elements in fairy tales. He relied on **psychological approaches** to decode the marvelous as symbolic elements expressing human experiences. Holbek also synthesized structuralist scholarship (see **Structuralism**), creating multiple frames through which to view the actions in fairy tales. For instance, he condensed Vladimir **Propp**'s thirty-one functions into five moves, each consisting of closely related actions and each negotiating one of three oppositions: male/female, young/mature, and low/high status.

Holbek analyzed **Scandinavian tales**, particularly those collected in Jutland by Evald **Tang Kristensen** in the nineteenth century. "King Wivern," an **animal groom** tale, formed the centerpiece of Holbek's interpretation. Utilizing Alan **Dundes**'s motifemic analysis, Holbek demonstrated how equivalent symbols reveal ordinary people's concerns about family life and social hierarchies (see **Motifeme**). Holbek also utilized projection in a double sense: fairy tales projected as collective daydreaming and fairy-tale characters projecting as independent entities. Holbek's stimulating readings have provoked much thought and debate; the discussion among Francisco Vaz da Silva, Galit Hasan-Rokem, and John Lindow in the online journal *Cultural Analysis* in 2000 is but one conversation regarding Holbek's important contributions to fairy tales.

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Jeana Jorgensen

Honko, Lauri (1932–2002)

Lauri Honko was a prominent scholar of international repute in the field of oral narrative studies. In addition to folkloristics, the main interests of this interdisciplinary scholar included comparative religion, folk medicine, and cultural anthropology.

Lauri Honko was appointed professor of folkloristics and comparative religion at the University of Turku, Finland, in 1963. His famous monograph entitled *Geisterglaube in Ingermanland* (*Belief in the Supernatural in Ingria*) appeared in 1962. This was a methodologically ambitious study of the folk-belief traditions of the Finnish groups of Ingria, an area along the southern and eastern shores of the Gulf of Finland near St. Petersburg. The high quality of this research ensured the young scholar a firm position in the field of folk-narrative studies and comparative religion.

During his academic career, Honko worked as the director of the Nordic Institute of Folklore (1972–90), and he was nominated twice as the academy professor at the Academy of Finland (1975–78 and 1991–96). He also served as the chief editor of the Folklore Fellows' Communications and Folklore Fellows' Network. Honko was the president of the International Society for Folk Narrative Research for sixteen years between 1974 and 1989.

In the field of folk-narrative research, Honko elaborated methods of the tradition-ecological perspective, created an application of sociological role theory in the study of folklore, guided the debate on folkloristic theories of genre, fostered research on cultural identity, and developed the methods of folkloristic **fieldwork**. Honko focused on such traditional genres as belief **legend**s and **memorate**s, laments, and, toward the end of his life, **epic**s. He made long expeditions to the Saami people of northern Finland and to Russian Karelia, as well as to Tanzania, China, and India.

Honko devoted the last fifteen years of his life to researching epics, concentrating mainly on the Siri epic of the Tulu people of southern Karnataka, India. In December 1990, he and his Finnish-Indian team recorded on video and audiotape 15,683 lines of an epic performed by the singer and possession priest Gopala Naika. In 1998, this epic was published in Tulu and English in *The Siri Epic as Performed by Gopala Naika*. A third volume entitled *Textualizing the Siri Epic* (1998) is a comprehensive handbook on the methodology of the textualization process of oral epics.

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Lauri Harvilahti

Hopkinson, Nalo (1961–)

Caribbean-Canadian author Nalo Hopkinson draws imaginatively on **folklore** to explore and transform contemporary belief systems. In essays and interviews, Hopkinson describes her writing as blurring the boundaries of **fantasy**, science fiction, **magical realism**, and horror. For her, in the twentieth and twenty-first centuries, such speculative fiction seeks, as tales of magic did in the past, to shake things as they are. Like tales of magic, speculative fiction refuses straightforward mimesis and frees the imagination to work differently: as readers or listeners suspend disbelief, the supernatural crosses into the everyday and is accepted within it, loosening the hold of the prescribed and potentially admitting new possibilities. At the same time, like folktales and fairy tales, speculative fiction has culturally specific roots. Caribbean religious practices, children's games as well as folkloric characters, rituals, and plots function in Hopkinson's work as the otherworldly elements that disrupt norms and alert characters and readers to forgotten histories, social violence, and hope for **transformation**. While science fiction and fantasy are still predominantly Euro-American in their orientation, Hopkinson writes in "dark ink" and from a diasporic and intercultural framework.

Born in Jamaica, Nalo Hopkinson lived in Guyana, Jamaica, and Trinidad until the age of sixteen, when she moved to Connecticut and then to Toronto, where she still lives. She has published three **novel**s: *Brown Girl in the Ring* (1998), *Midnight Robber* (2000), and *The Salt Roads* (2003); one short-story collection, *Skin Folk* (2001); and several anthologies, *Whispers from the Cotton Tree Root: Caribbean Fabulist Fiction* (2000), *Mojo: Conjure Stories* (2003), and *So Long Been Dreaming: Postcolonial Science Fiction & Fantasy,* coedited with Uppinder Mehan (2004). As of 2006, she had completed another novel, *The Old Moon's Arms*, and was working with photographer David Findlay on a **graphic novel**, *Mr. Fox*.

The most visible connections between folktales and Hopkinson's fiction are in *Skin Folk*, the 2001 winner of the World Fantasy Convention's World Fantasy Award for Best Collection. In 2006, *Skin Folk* became available as an audio book, one of the first featuring a Caribbean-Canadian author. Informed by a poetics of transformation that works against prejudice and embraces eroticism, this volume offers revisions of specific tale types—**Little Red Riding Hood** (ATU 333) in "Riding the Red," **The Kind and the Unkind Girls** (ATU 480) in "Precious," Maiden-Killer or **Bluebeard** (ATU 312) in "The Glass Bottle Trick," Hans Christian **Andersen**'s "The Snow Queen" in "Under Glass"—and of Caribbean folktales, for instance "**Anansi** and Dry Bone." Hopkinson's Caribbean supernatural characters (duppy, soucouyant, and river goddess), her Creole-inflected language, and her attention to racial dynamics in all of these stories serves to creolize the fairy tale. *See also* Erotic Tales; Négritude, Créolité, and Folktale.

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Cristina Bacchilega

Housman, Laurence (1865–1959)

Laurence Housman was a British artist, novelist, playwright, and writer of literary fairy tales for adults. A younger brother of the poet A. E. Housman and the son of a solicitor, he was born in Worcestershire, England, and left with his older sister Clemence to study **art** at the Lambeth School of Art and the Royal College of Art in London. His first jobs were as an illustrator, notably for Christina Georgina **Rossetti**'s *Goblin Market* (1893), Jane Barlow's *The End of Elfinton* (1894), and Edith **Nesbit**'s *A Pomander of Verse* (1895). As an art critic for the *Manchester Guardian*, he championed illustrators and book design, especially the Pre-Raphaelite 1860s wood engravings of Arthur Boyd Houghton and Arthur Hughes, whose works influenced Housman's own style. He also contributed to the art nouveau movement and was associated with Aubrey Beardsley and the illustrated quarterly *The Yellow Book* (1894). With book designer and typographer Charles Ricketts, whom he met at Lambeth, Housman influenced late-Victorian book design and decorative bindings.

About this time, he began writing his own works, including a series of adult fairy tales, which include *A Farm in Fairyland* (1894), *The House of Joy* (1895), *The Field of Clover* (1898), and *The Blue Moon* (1904). The first two of these were self-illustrated (his images were engraved by his sister) and suggest a turning point, as Housman's elaborately detailed black-and-white style became more difficult as his eyesight failed. The final two were illustrated by his sister, who also later wrote three books herself. The writing style of these tales is likewise elaborate and informed by his liberal politics. Housman was one of the founders of the Fabian Society, was a socialist and pacifist, and worked for women's suffrage and the rights of gay people. After his poetry career faltered in the shadow of his older brother's fame, his first commercial success came in the anonymously published novel *An Englishwoman's Love-letters* (1900). In the first half of the twentieth century, he was probably best known as a playwright in Britain and the United States, although in the former his work

was often censored for its frank discussion of **sexuality**, religion, and the royal family. His plays include *Bethlehem* (1902), *Prunella* (1906), which was successfully produced in New York, and *Victoria Regina* (1934).

Housman continued to write fiction and nonfiction throughout his life, returning frequently to the fairy tale. His retelling of the ***Arabian Nights*** tales, *Stories from the Arabian Nights* (1907), illustrated by Edmund Dulac, was especially popular. He edited the posthumous works of his brother, wrote an autobiography, *The Unexpected Year*s (1936), and lived the final third of his life with his sister. ***See also*** Illustration.

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George Bodmer

Humperdinck, Engelbert (1854–1921)

Engelbert Humperdinck, a teacher, **opera** critic, and award-winning composer, is most famous for his opera *Hänsel und Gretel* (***Hansel and Gretel***, 1893), his musical **adaptation** of the **Grimm** brothers' well-known fairy tale. The work began as four children's songs written for his sister Adelheid Wette's slightly altered and more optimistic version of the Grimms' story, in which she replaced the wicked stepmother with the children's real **mother** and added the characters of the **father**, the Sandman, the Dew Fairy, and angels. Humperdinck soon lengthened the piece to a singspiel, or operetta, consisting of sixteen songs with piano accompaniment. Realizing the work's potential, he then turned it into a full-scale opera, whose Weimar premiere was conducted by Richard Strauss. Its combination of Wagnerian techniques and traditional German folk melodies made the work an immediate success, not only in Germany but throughout Europe.

Humperdinck continued composing in this genre, writing the music for two more works based on Grimms' fairy tales: *Die sieben Geislein* (*The Seven Kids*, 1898), another adaptation by his sister; and *Dornröschen* (***Sleeping Beauty***, 1902). In 1910, he wrote the musical score for *Königskinder* (*The Royal Children*), a fairy-tale play by the librettist Elsa Bernstein-Porges, a work which Humperdinck considered his best. However, these three operas never attained the success of *Hansel and Gretel*, which remains a perennial holiday favorite. ***See also*** Music.

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Candace Beutell Gardner

Hurston, Zora Neale (1891–1960)

Zora Neale Hurston was a folklorist, anthropologist, playwright, and novelist who documented African American **folklore** and folklife. She was born in Notasulga, Alabama, in 1891, and spent her childhood in Eatonville, Florida. The Eatonville community influenced Hurston's intellectual endeavors and provided inspiration for many of her fictional stories.

In 1920, Hurston entered Howard University in Washington, D.C., but she struggled to support herself and ultimately dropped out. Through the encouragement of her peers, she moved to New York and became a figurehead of the Harlem Renaissance literary movement, cofounding the magazine *Fire!!* with Langston Hughes and Wallace Thurman, among

Zora Neale Hurston at the *New York Times* Book Fair, 1937. [Library of Congress]

other prominent African American writers. In New York, she attended Barnard College and studied under the renowned anthropologist Franz Boas, where she learned how to conduct ethnographic **fieldwork**. This experience stimulated Hurston's intellectual interest in the folktales she heard growing up in Eatonville.

Perhaps one of the most impressive aspects of Zora Neale Hurston's career was the context in which it took place. As both an African American and a woman in a white-dominated, patriarchal society, she faced many obstacles on the road to becoming a successful writer and folklorist in the early twentieth century. Her career spanned both world wars, the Great Depression, and segregation. Despite the hardships and uncertainties that faced Americans in those times, especially minorities, Hurston infiltrated both black and white society, collecting the **tall tales**, folk songs, dramas, rituals, and **motifs** of her **informant**s, which ranged from Floridian common folk and Haitian hoodoo doctors to aristocratic white southerners and businessmen. She obtained exclusive information that had not been previously disclosed to others.

During the Great Depression, Franklin Delano Roosevelt's New Deal program created the Works Progress Administration(WPA), which provided employment for writers and artists most affected by the dire economic circumstances. As a black woman, Hurston knew that she would seem less threatening within black communities than her white male counterparts working for the WPA. In this regard, Hurston did not let societal conventions obstruct her ability to overstep social boundaries in **collecting** material, and she utilized her race and gender to her advantage. Hurston's writing ability and resourcefulness led to work on the Federal Writers' Project, the literary division of the WPA, where she was assigned to cover southern folk traditions. The majority of her work was in Florida, where she collected folk songs, traditional tales, dances, and folk art of predominantly African American informants. Hurston also spent a great deal of time with hoodoo doctors in New Orleans, fascinated by the rituals and performances of conjure. She received a Guggenheim Fellowship to fund studies of these practices in New Orleans, and she eventually determined that traveling to Haiti and Jamaica would provide the greatest insight into hoodoo and conjure-ritualistic traditions. Her experiences in Florida as a child and as a writer, in addition to her fieldwork in New Orleans and the Caribbean, yielded two important folkloristic works: *Mules and Men* (1935) and *Tell My Horse* (1937).

In addition to hoodoo and conjure, tall tales and **legend**s were among the most frequently tapped folkloric source in Hurston's writings. *Mules and Men*, perhaps her most acclaimed folkloristic endeavor, was simply split into two parts: "Folk Tales" and "Hoodoo." American folk legends such as Br'er Fox, Br'er Deer, Br'er 'Gator, Br'er Dawg, Br'er Rabbit, and folk hero John Henry reappear in colorful detail. **Trickster** tales and **animal tale**s abound. Stories from European tradition, such as "Rawhead and Bloody Bones" and "Jack and the Beanstalk," are also infused with Hurston's witty analysis of black cultural heritage.

Hurston's documentation of hoodoo, a secretive, mystical practice, also vividly captured the rituals and practices of an obscure phenomenon.

Tell My Horse expanded upon the hoodoo lore first touched upon in *Mules and Men*. This book documented the rituals, magic, and secretive practices of conjure that were previously unknown to outsiders as well, but it was a more developed, thorough overview of hoodoo and conjure than previously provided in Hurston's earlier writings. *Every Tongue Got to Confess: Negro Folk-tales from the Gulf States* (1991) was published posthumously and also includes tales of hoodoo and conjure stemming from Hurston's treks through New Orleans and the Gulf states.

Hurston's fictional works, *Jonah's Gourd Vine* (1934), *Moses, Man of the Mountain* (1939), and, most notably, *Their Eyes Were Watching God* (1937), utilized African American folk traditions and tales to create unique, realistic accounts of the black experience in the Deep South. *Their Eyes Were Watching God*, set in Hurston's native Eatonville, Florida, relied on her reproduction of folkloric traditions. Hurston chose to phonetically voice her black characters in the hopes of achieving a greater sense of **authenticity**, a choice that garnered criticism from some African Americans, who believed that the dialectical voicing seemed derogatory.

One of Hurston's greatest talents was her ability to adapt the folklore of the people whom she studied into believable characters. Hurston filtered her fieldwork into fictional prose rich in the folkloric traditions that they were adapted from. In her autobiography, *Dust Tracks on a Road* (1942), Hurston divulges that as a child she greatly enjoyed reading **Bible** stories, Norse tales, and fairy tales (particularly the **Grimms**'), as well as Greek and Roman mythology. Her early affinity for folklore developed into ethnographic skill, and Hurston incorporated the themes of the traditional tales into her fiction and emphatically retold her collected folklore in her nonfiction works. ***See also*** African American Tales; Race and Ethnicity; Walker, Alice.

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Trevor J. Blank

Hybridity, Hybridization

Folktales and fairy tales that derive from heterogeneous sources, or are composed of different, incongruous elements, are sometimes called "hybrid," meaning that they mingle elements usually thought to be incompatible. In folktale or fairy-tale studies, the notion of hybridization has a quite different meaning from what it has in genetics, molecular biology, or chemistry. Hybrid tales often develop through the convergence of several diverse **storytelling** traditions. Sometimes they arise unexpectedly and are historically discontinuous and autonomous; sometimes they appear as something novel in a process of evolution. Hybrid folktales are new creations in both structural and functional terms, built up from previously existing narrative traditions, from which they recognizably draw.

Any folktale or fairy tale could be called hybrid with regard to its referential content because it mixes things recognizable in the world—houses, daughters, nightfall—with

objects, characters, or incidents obviously fantastic—flying carpets, **women** with magic powers, or waking the dead. Disentangling and interpreting this mixture is the classic double problem of folktale studies: how are we to account for the surprising and shocking behavior of folktale characters, and how do we interpret the fantastic elements? Hybrid folktales generally, however, are narratives that transgress linguistic and symbol-system boundaries. Hybridization can be recognized at the lexical, grammatical, generic, and channel levels.

Lexical hybridization regularly occurs among border people, for example Mexican Americans, who play with the similarity of the sounds of words. José sends his brother Juan to buy gloves. When the English-speaking store clerk asks, "What do you want?" he answers, "*Si, guante*" (Yes, a glove).

"What do you say?"

"*Si, pa José*" (Yes, for José).

"Oh, you fool!"

"*Si, de esos de la correita azul*" (Yes, those with the blue thongs).

"Oh, you go to hell!"

"*Si, de esos me mando él*" (Yes, he sent me after those).

It is the lexical mix that does the work of this joke. Two languages, belonging to two social groups, are mixed within the limits of a distinct story. The Russian philosopher-critic M. M. Bakhtin called this phenomenon in literature an "intentional hybrid." Two distinct utterances, he said, are fused into one, but internally they are still in dialogue with each other. Although only the individual will of the storyteller is at work, there are "two consciousnesses, two language-intentions, two *voices,* and consequently two accents participating in an intentional and conscious artistic hybrid." In the joke, Spanish and English encounter each other as possessions of ethnic groups confronting one another. The lexical hybridization enables the joke to fulfill a new social and linguistic function appropriate to a border community, illustrating and commenting on its dual consciousness.

Grammatical hybridization postulates that people's rules for the creation of narratives are like the grammar of a language. In grammatical hybridization, though no rule is broken, some unexpected element, perhaps an episode from elsewhere, crosses a boundary. A narrator may follow his first story with a second part, which is actually another story sometimes told by itself. For example, a young woman, obliged to fulfill her mother's false boasts, is betrothed to a **prince** on the condition that she spins ninety rolls of flax in a month. When the **devil** helps her perform this and other tasks on the condition that she guess his name, the reader recognizes **tale type** ATU 500, The Name of the Supernatural Helper, better known as Rumpelstiltskin or Tom Tit Tot. But when the young woman begins to pine away from brooding over this impossible secret, and the **king** offers a reward to whoever can make her laugh, the narrator has brought in a suitor test (Motif H341, Making the princess laugh), which is part of several other international types but seldom found in this one. In a West African version of that same type (ATU 500), Spider finds out the names of the king's three daughters and confides the secret to Lizard, who, being the court herald, proclaims it and takes the girls. In a second part, Spider gets revenge on Lizard by dipping him in boiling water and reclaims the girls, saying they were stolen from him. Lizard is in no position to protest. This juxtaposition changes the meaning of the second trick by attaching it to the first one. Isn't such combining, in fact, the essence of individual creativity? If it is to be called hybridizing, then many narrators are hybridizers. In stories about the telling of tales, such as the *Arabian Nights*, a narrator may follow or interrupt one tale with another, but such stories are **frame narrative**s, not hybrids.

The most familiar kind of narrative hybridization is generic, and the most familiar samples are **riddle** tales. Oedipus must answer the riddle propounded by the Sphinx; the riddle is incorporated in the story (Motif H541.1.1, Sphinx propounds riddle on pain of death). Medieval narratives, such as the *Prose Tristan*, also include riddles, subordinating the smaller genre to the larger. Medieval **ballad**s incorporate riddles as a sign of women's power. In "The Elfin Knight" ("Scarborough Fair," Child 2), a woman's suitor can win a lady's hand only by guessing riddles. In a modern tale from Mauritius, when a husband and wife are quarreling over whether to visit her parents, she proposes a riddle, "Eyes on a newborn." If her husband gives a successful answer, he will have the privilege of deciding whether they go and visit his in-laws. He fails the test and is obliged to follow his wife. Both the riddle and the story reverse the conventional dominance of a husband over his wife. All riddles play with accepted categories of thought; this story encloses that play in the less-threatening genre of narrative, combining two modes of thinking and speaking. Both The King and the Farmer's Son (ATU 921) and The Clever Farmgirl (ATU 875) make the performance of riddles a dramatic means of empowering a young hero or heroine, who can give clever answers to a king. The two genres enter into a dialogue, as the farmgirl and the king do in their respective stories.

The dialogue of genres is also revealed in stories about the composition of a song, such as The Singing Bone (ATU 780). Jacob and Wilehelm **Grimm**'s version of this tale contrasts a cunning and smart older brother with an innocent and naïve younger one, who successfully kills a wild boar as the king has demanded. The older brother kills his sibling and is awarded the king's daughter. Years later, a shepherd discovers one of the boy's bones, carves it into a mouthpiece for his horn, and hears the bone retell the whole story in song. Thus the song, not subordinated to the rest of the tale, is the very means of its climax. It is also a miniature of the narrative that encloses it.

Dialogue of genres is revealed again in the "neck riddle," which, despite its name, is actually a hybrid narrative. It parodies the riddle genre by making the answer to the riddle something that only the riddler can know. A well-known example is Samson's riddle (Judges 14.14), "Out of the eater came something to eat; out of the strong came something sweet." In the story, Samson's successful posing of the riddle, which ought to empower him, is actually a step toward his ultimate downfall, because his treacherous wife gives away the secret. Again, the smaller genre is a miniature of the larger, since Samson the strong is reduced, temporarily, to helplessness.

Another device that looks like hybridization is the switching of channels between speech and song. This is a quite normal habit of **performance** for storytellers in many languages and cultures. Most African and African-derived narrative traditions practice it. In some places, song is the normal channel for communicating with spirits. Plantation tales, from the days of African American slavery, pit the clever slave John against his dupe, Old Marster. In one tale, John takes advantage of Marster's absence to have a party (song: "Turn your partner 'round and 'round, and bring her back home again to me"), only to detect Old Marster there in blackface (song: "Oh, Marster, is that you? Oh, Marster, is that you?"). The clever slave keeps repeating the songs until he makes his escape. No mere decoration, the songs thus are essential to moving the plot forward. Stories such as this include a scene in which singing would be appropriate anyway, like a dance, and the song can be given a double meaning. The switching between speech and song can be called hybrid only within a Eurocentric perspective, which would confine storytelling to the channel of speech. Hence,

European scholars give the hybrid its own name as a genre, **cante fable** (song-story), whereas African or Asian performers would not see any boundary being crossed. To the performer, the hybridization of speech and song yields a range of manipulations of the channel: he or she plays with intonational and vocal possibilities that lie between the extremes of ordinary speech and song.

Since the channel governs the contact between performer and audience, the very writing of an oral tale is another case of channel hybridization, whether it is a verbatim transcript (such as by Katharine M. **Briggs**), an elaboration and revision of an oral tale (for example, by Zora Neale **Hurston**), a literary invention based on oral folklore (such as by Charles **Perrault**), or a **literary fairy tale** based on other literature (such as by Jean de **La Fontaine**).

Hybridization of verbal art gets its theory from Creole linguistics, which studies new languages that have been built from previously existing languages. Hybrid folktales come into existence as part of the exchange of cultural elements between different societies. Hybridization of folktales most often occurs when cultures converge and clash. Narratives are deterritorialized, decontextualized, combined with other narratives, and recontextualized in different settings and places. In the twentieth and early twenty-first centuries, this process most often occurred in colonized or formerly colonized nations, where hybridization meant a kind of reinforcement of inherited tradition. A Jamaican cante fable tells of "Mr. **Bluebeard**" (ATU 312, Maiden-Killer), who "general catch people an' lock up into a room, an' he never let him wife see that room." With her husband away, Mrs. Bluebeard finds out the secret and calls to the cook in song: "Sister Anne, Sister Anne, Ah! You see anyone is coming?" In song, the cook replies, "Oh no, I see no one is coming but the dust that makes the grass so green." When Bluebeard arrives, the wife is rescued by her brothers, who shoot Bluebeard "and kill him 'tiff dead." The song simultaneously advances and retards the action. But another kind of hybridization is at work here. The well-known basic story, which found its way to both East and West Africa, is reinforced in Jamaica by the influence of Africa's most popular story. There, a woman who has wed a beast-man must be rescued from this impossible marriage by a member of her birth family. The brothers in Perrault's version ("La barbe bleue," 1697) do effect the rescue, but their Jamaican characters belong to both European and African traditions, and are therefore hybrids. To call a storyteller, or any person in a Creole society such as Jamaica, a hybrid, however, implies that he or she is a half-breed, a cross-breed, or a mongrel, and therefore an impure representative of the race. Such thinking has long been discredited.

Many hybrid narratives—double-voiced, carrying layers of meanings, valorizing voices from the margins—are products of the domination or subjugation of one group by another. The postmodern fairy tales of Angela **Carter**, for instance, "The Company of Wolves" (1979), build on well-known plots to raise serious questions about the **sex**-**gender** system, as well as the conventions of fairy-tale narrative. Folk narratives from Madagascar's period of French occupation and Catholic missionary activity (1896–1960) enact the social-political-ideological encounter by fusing traditions. In one, from 1931, lexical hybridization points up the blending of the Bible and Qur'an with older Malagasy mythmaking. Dama and Hova (Arabic translations of Adam and Eve) are expelled by God's son Ratompo (who lives on earth) from the beautiful countryside where they live with their two sons, Farmer and Herdsman. Ratompo says they are spoiling the land. Herdsman reports the sentence to his **father**; they move to where Farmer is working the earth; the **brothers** live harmoniously, both

bringing their first fruits to Ratompo. Jealous over the reception of his brother's offering, Herdsman moves away. One day Dama has an eye ailment, so he sends his remaining son to Ratompo, who gives him mankind's first herbal remedy. After living fifty years, Ratompo ascends to heaven, but not before gathering disciples and awarding them the arts of healing, as well as the formula "You are strong, strong, strong, Andrianahary, Ratompo, Ramanitse." The influence of the Christian trinity appears both there and in the names of Farmer's three sons, Babamino (Believer-Father), Makarailo (from the Islamic angel Mika'il and the Christian archangel Michael), and Tsarafailo (from Asrafel, who will sound the trumpet on the day of resurrection). Since *tompo* means "owner" and implies "landowner," the culture hero and the landlord are an intentional hybrid. Indeed, the whole story relies on the intention of its teller. Hybridization requires artistic agency.

Lexical, grammatical, and referential hybridization in folktales and fairy tales are symbolic enactments of the realities of social and cultural conflicts. Hybrid or Creolized folktales and fairy tales are a window into worldwide processes of globalization, often denigrated with the same pejorative terms: mongrelization, mestizaje, pastiche, bricolage, mélange, fusion, or syncretism. After all, orchid growers know more about hybridizing than literary scholars or cultural critics: they create some 800 new species of orchid each year, entirely through deliberate, systematic hybridization. These beautiful plants, like many a tale, exist only through hybridization. ***See also*** Colonialism; Indian Ocean Tales; Négritude, Créolité, and Folktale.

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Lee Haring

I

Ihimaera, Witi (1944–)

A leading New Zealand writer, librettist, and anthologist, Witi Ihimaera writes fiction that reveals Maori experience and culture. Of Te Aitanga-a-Mahaki descent, Ihimaera was born in Gisborne, educated at the universities of Auckland and Victoria, worked for the Ministry of Foreign Affairs—for some years as a diplomat—and is now a professor of English at the University of Auckland. His fiction often draws on his own experiences, deals with the past and present of Maori life, and is frequently concerned with destiny. Like his fellow Maori writer Patricia **Grace**, he weaves Maori mythology and history into contemporary plots that focus on community, the past, and urban versus rural ways of life. He most overtly draws on modes of Maori **myth** and **storytelling** in his widely beloved book *The Whale Rider* (1987). The book's central character is a girl who disrupts the ancestral tradition of male whale riders by riding a stranded whale out to sea, at the same time fulfilling her destiny and reigniting her village's sense of communal spirit. The award-winning 2002 film **adaptation**, *Whale Rider*, directed by Niki Caro, has brought international attention to Ihimaera's story and by extension has raised wider awareness of Maori myth and culture. ***See also*** Australian and Aotearoan/New Zealand Tales; Pacific Island Tales; *Pear ta ma 'on maf*.

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Adrienne E. Gavin

Illustration

Two presumptions contributed to the emergence and development of folktale and fairy-tale illustration: that fairy tales are suitable for children, and that children enjoy pictures and need them for a better understanding of verbal stories. Scholars of **children's literature** as well as folklorists have seriously questioned the first of these premises, since the general suitability of folktales for a young audience has always been a controversial issue. The second stance has in fact never been confirmed through empirical research. Naturally, the combination of verbal and visual narratives was known already in the ancient world, for instance,

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in Egyptian murals, Greek pottery, and Chinese scrolls. Yet the consistent use of visual images accompanying published folktales and fairy tales is a relatively recent phenomenon, governed by such factors as the improvement of printing techniques, interest in **folklore** from authors and artists during the Romantic era, and, not least of all, the pedagogical ideas about children's perception of stories (see **Pedagogy**).

The attraction of illustrating well-known texts again and again, challenging predecessors, and overcoming "the anxiety of influence" lies ostensibly in the enormous freedom of interpretation. Folktales are usually

Illustration by Elsa Beskow in *Swedish Fairy Tales* by F. Berg (New York: Walter Scott Publishing Co., Ltd., 1904), p. 217. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

scarce in details concerning settings and the appearance of characters (apart from standard epithets such as "the most beautiful in the world"), which allows a vast spectrum of pictorial solutions. Although we may today perceive some illustrations as standard and the only possible—especially if we have grown up with a particular set—fairy-tale illustrations will likely continue to appear competing with each other and, at best, opening new dimensions of the famous stories.

Naturally, purely commercial reasons cannot be neglected. Illustrated books are attractive for younger age groups and usually sell better than many other book categories. They are also a vital part of children's and school libraries' purchases. Book collectors are yet another important category of consumers.

Brief History

Illustrated books were expensive to produce, and the earliest known books with pictures were usually made in one or a few hand-colored copies to be presented to young princes and sons of nobility. It was habitual to choose one scene from every story, naturally the most exciting and dramatic one. The early European collections of fairy tales, normally addressed to adults rather than children, were rarely if ever illustrated; however, a single illustration could appear on the cover. The first fairy-tale volumes of Hans Christian **Andersen** had no illustrations. Andersen's fairy tales got their first illustrations in 1848 in a German edition; these were done by Vilhelm Pedersen, whom Andersen chose himself and was pleased with, and later by Lorenz Frølich.

Among the nineteenth-century illustrated fairy tales, Gustave **Doré**'s illustrations to Charles **Perrault**'s tales hold a special place. They were first published in a French edition in 1867 and soon became the standard Perrault illustrations in many countries. With their

Illustration by Ivan Bilibin for "Maria Morevna" in *Russian Wonder Tales* by Post Wheeler (New York: The Century Co., 1912).

special seventeenth-century style, grotesque bodies, and daunting details, the pictures were artistically innovative and thus attractive to art lovers, but hardly child-friendly. Today, Doré's illustrations mostly appear in exclusive gift books or in scholarly collections. Yet long before Doré, the British artist George **Cruikshank** illustrated *German Popular Stories* (1823–26), a selection and translation of tales taken mostly from the Brothers **Grimm**; *Italian Tales* (1824), Giambattista **Basile**'s *Pentamerone* (1848), and others. His illustrations contributed to the dissemination of the European folktales and fairy tales in Britain and set frames for many upcoming artists.

By the mid-nineteenth century, children's magazines and Christmas calendars became a vast market for traditional as well as **literary fairy tale**s, and to make the publications more attractive, the stories were illustrated, thus engaging many artists in this particular field. The growing literacy, as a consequence of mandatory primary education in European countries, created the premises and the needs for reading matter for young readers. As literary fairy tales and fantasy became popular genres, many artists, a number of whom were newspaper and magazine cartoonists, produced illustrations to what are now known as fairy-tale classics. John Tenniel's illustrations in *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass and What Alice Found There* (1872) are perhaps the best known today, appearing in dozens of editions all over the world and successfully competing with many subsequent illustrators of Lewis **Carroll**'s work. From his illustrations, the readers got the memorable portraits of imaginary creatures such as the Gryphon, the Mock Turtle, and the Jabberwocky. Almost as everlasting are the original illustrations of Carlo **Collodi**'s *Le avventure di Pinocchio* (*The Adventures of Pinocchio*, 1883) by Enrico Mazzanti. W. W. Denslow's and John R. Neill's illustrations of L. Frank **Baum**'s Oz books (1900 onward) continued and developed the European trends in the United States. These black-and-white pictures, imaginative as they are, had one trait in common: they were decorative in the sense that they focused on separate characters or episodes in the story, without interpreting or enhancing them. Thus, while illustrations certainly added to the aesthetic experience of

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the books and made them more fascinating for the readers, they were not essential for understanding and enjoyment. In fact, many of these classics have also been published without illustrations or with a considerably limited number of original pictures, which does not compromise the flow of the story. This is also true about H. R. Millar's drawings for Rudyard Kipling's and E. **Nesbit**'s fantasy stories, Mabel Lucie Atwell's for Sir James Matthew **Barrie**'s *Peter Pan* (1921), and Ernest Shepard's unforgettable images from A. A. Milne's Pooh books (1926, 1928) and Kenneth Grahame's *The Wind in the Willows* (1931). Most of these illustrations were made at the authors' request and in tight collaboration.

Early illustrations were normally woodcuts, pen, or pencil drawings. Color illustrations could not really emerge before printing techniques had been further developed to allow rela-

Illustration by Walter Crane for *The Frog Prince* (London: George Routledge and Sons, 1874).

tively inexpensive mass production of four-color pictures. By the second half of the nineteenth century, the premises were sufficient to stimulate a number of artists to use color illustrations. Among these, the importance of Randolph Caldecott, Kate Greenaway, and Walter **Crane** cannot be overestimated, the first of the three strongly influencing his successors. Crane's illustrations of "**Beauty and the Beast**," the Brother **Grimm**s' tales, and many British tales were among the first to be published as separate books rather than collections, opening a new chapter in the history of fairy-tale **art**.

British artists had a great impact on the development of fairy-tale illustrations in many countries. In Scandinavia, for instance, Jenny **Nyström**, Ottilia Adelborg, John Bauer, and Elsa **Beskow** were just some of the vast number of fairy-tale artists who worked for children's magazines and the quickly emerging publishers. Foreign impulses notwithstanding, these artists were all highly original in their styles, often focused on the nature and social environment of Nordic countries. They illustrated Scandinavian fairy-tale authors, such as Hans Christian Andersen and Zacharias **Topelius**; they also wrote and illustrated fairy stories of their own, featuring magical **transformation**s or imaginary creatures. Among other outstanding Scandinavian illustrators, we find the Norwegian Theodor **Kittelsen**, with his illustrations to Peter Christen **Asbjørnsen** and Jørgen **Moe**'s tales. Figures of trolls and other magical beings were his trademark; he often conveyed the sense of mankind's confrontation with nature. Yet another famous Scandinavian artist, who won worldwide recognition, was Kay **Nielsen** from Denmark. Nielsen illustrated the Grimms, Asbjørnsen, Andersen, and *Red Magic: A Collection of the World's Best Fairy Tales from All Countries* (1930). The famous Russian artist and illustrator Ivan **Bilibin**, best known for his

illustrations of **Russian tales**, was instead inspired by old Russian **chapbook**s in their ornamental detail, as well as by European Jugendstil and Japanese prints. He also created illustrations for Aleksandr **Pushkin**'s fairy tales. By the beginning of the twentieth century, a multitude of styles in illustration had emerged. The tradition of fairy-tale authors illustrating their own stories (or occasionally the other way round, artists providing texts to their illustrations) became firmly established. Beatrix Potter is unquestionably the foremost representative of this trend, followed by such author-illustrators as Wanda **Gág** with her original tale *Millions of Cats* (1928).

Illustrated Collections

Among the most enticing texts for illustrators, European as well as North American, are undoubtedly the classic tales of Perrault, Grimm, and Andersen, frequently a selection of the most popular tales. Perrault's stories have been illustrated in Britain, for example, by W. Heath Robinson, and in the United States by Michael Hague, Susan Jeffers, Sarah Moon (using startling photographs), as well as by many others. Various selections of Grimms' tales were illustrated in Britain by Arthur **Rackham**, Mabel Lucie Attwell, Mervyn Peak, and Michael Foreman; and in the United States by Helen Stratton, John B. Gruelle, Ethel Franklin Betts, Wanda Gág, and many other outstanding artists. Among the first British Andersen illustrators, the Scottish artist Eleanor Vere Boyle can be mentioned, published in 1872. Volumes of Andersen's tales were also illustrated by Atwell, Foreman, and Edward Ardizzone.

The French artist Edmund **Dulac** illustrated *Stories from the **Arabian Nights*** (1907), French and Russian fairy tales, and a volume of Andersen's tales; he also published *Edmund Dulac's Fairy Book* (1916). It has been common for illustrators to collect their various illustrated fairy tales in luxurious volumes, such as *Lucie Attwell's Fairy Book* (1932) and *The Arthur Rackham Fairy Book* (1933). The American artist Gustaf Tenggren, of Scandinavian origin, published *The Tenggren Tell-It-Again Book* (1942), in which he appears a true heir of John Bauer in style and especially in color, inspired by the dark Nordic forests.

In Britain, collections by Joseph **Jacobs** were illustrated by John D. Batten (*English Fairy Tales*, 1890; *Celtic Fairy Tales*, 1892; *Indian Fairy Tales*, 1892; and *Europa's Fairy Tales*, 1916), while the numerous volumes by Andrew **Lang** carried primarily H. J. Ford's and some other artists' illustrations. Lang's collections included, apart from British, also German, French, and Scandinavian folktales, as well as literary fairy tales by Andersen and others. As for individual tales, the famous Pre-Raphaelite painter Edward Burne-Jones illustrated several, including "**Cinderella**" and "**Sleeping Beauty**," in his typical exquisite style.

One of the most successful contemporary fairy-tale illustrators, reaching worldwide fame, was the Danish artist Svend Otto **S.** (real name Sørensen). His illustrations of the Grimms and Andersen have been used in fairy-tale editions in several countries (in English as *The Best of Grimm's Fairy Tales*, 1979, and *Andersen's Fairytales*, 1990). His illustrations are characterized by a richness of detail, elaborate technique, and warm humor. They also show a clear tendency to counterbalance the Disney style. Unlike many contemporary illustrators of classical fairy tales, S. addressed primarily an audience of children, avoiding adult connotations or allusions. Much of his work has been published as separate books.

Today, many nations have their own standard illustrators for certain fairy tales or sets of fairy tales, not necessarily accepted in other countries. Most contemporary artists have to compete with mass-market editions, not least the **Walt Disney Company**, which has

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appropriated many favorite fairy tales and, with its universal and audience-friendly style, supported by merchandise, presents a considerable threat to more sophisticated endeavors.

Fairy-Tale Picture Books

The border between illustrated fairy tales and picture books with supernatural elements is often difficult and perhaps unnecessary to draw. The numerous picture books featuring more or less anthropomorphic animals are, strictly speaking, not fairy tales; rather animals are employed as human beings in disguise. This is true about such titles as Jean de Brunhoff's Babar books, H. A. Rey's Curious George series, or Dr. Seuss's *Cat in the Hat* (1957). As a rule of thumb, it can be said that in illustrated tales, the text can stand on its own, without illustrations, as it once has been written or retold. Picture books offer new dimensions and interpretations that make the images an integral part of the story. Word and pictures in a true picture book are inseparable, and the meaning is created by the synergy of the verbal and the visual art.

By far the most popular among fairy tales has been "**Little Red Riding Hood**." Examples include W. W. Denslow (1903), and, among late-twentieth-century artists, Edward Gorey (1972), Trina Schart Hyman (1983), James Marshall (1987), and Mercer Mayer (1991). Ed Young's *Lon Po Po* (1989) is an inventive story with a Chinese flavor. Other favorite tales are "**Hansel and Gretel**" (Susan Jeffers, 1980; Anthony Browne, 1981; Paul O. Zelinsky, 1984; James Marshall, 1990; and Jane Ray, 1997), "Sleeping Beauty" (Errol Le Cain, 1975, and Hyman, 1977), and "**Snow White**" (Nancy Ekholm Burkert, 1972; Bernadette Watts, 1983; and Hyman, 1974). In many cases, the illustrators also made their own text adaptations. Some of the most remarkable fairy-tale picture books include *The Frog Prince* (1989) by the Swiss artist Binette Schroeder.

American author Shirley Climo has engaged a number of illustrators and produced several ethnic versions of **Cinderella**: *The Egyptian Cinderella* (1989) and *The Korean Cinderella* (1993), both illustrated by Ruth Heller; *The Persian Cinderella* (Robert Florczak, 1999); and *The Irish Cinderlad* (Loretta Krupinski, 1996). Brian Pinkney illustrated *Cendrillon: A Caribbean Cinderella* (1998), and Will Hillenbrand *The Golden Sandal: A Middle Eastern Cinderella Story* (1998). All of these versions naturally strive to emulate national styles.

Among Andersen's tales turned into picture books we frequently find "Thumbelina" (for instance, Susan Jeffers, 1979; Arlene Graston, 1997; Emma Chichester Clark, 1995; and Lithuanian Kestutus Kasparavicius, 2005), followed closely by "The Ugly Duckling" and "The Little Match Girl." Among illustrations of the lesser-known tales, Nancy Ekholm Burkett's soft black-and-white drawings in *The Fir Tree* (1970) deserve mention. Most of these artists do not merely illustrate the texts but bring something radically new into them, by using counterpointing pictures that add or even create a new meaning. For instance, the surrealistic style of Italian Roberto **Innocenti** is quite remarkable. In 2005, commemorating the bicentenary of Andersen's birth, a stream of new illustrated versions appeared throughout the world.

Maurice **Sendak**, who also illustrated fairy tales by Andersen, Wilhelm **Hauff**, Clemens **Brentano**, George **MacDonald**, and Isaak Bashevis **Singer**, is unquestionably the foremost twentieth-century picture-book creator with his imaginative, dreamlike stories *Where the Wild Things Are* (1963), *In the Night Kitchen* (1970), and *Outside over There* (1981). The latter portrays fairy-tale goblins as the main character's adversaries.

Recently, illustrators have appeared who have found inspiration in African, African American, and Native American folklore. Leo and Diane Dillon were among the pioneers. In

non-Western countries, where most published children's books are retold local **myth**s and folktales, there is a very strong artistic tradition, often very different from what is familiar to the European and North American audience. Nicky Daly from South Africa and Meshak Asare from Ghana are two notable artists. Artists from Australia, New Zealand, Japan, Korea, Latin America, eastern Europe, the Middle East, and other regions of the world are bringing forward their own styles.

Many contemporary artists work with parodic and fractured fairy tales. Some are, for instance, **gender**-reversed, such as Babette Cole's *Prince Cinders* (1987), whose hero, incidentally, does not lose a slipper but a pair of pants, or role-reversed, such as Ellen Jackson's and Kevin O'Malley's *Cinder Edna* (1994). Others replace fairy-tale woods with equally dangerous large cities. Yet others borrow the main premises of the fairy tale and make something radically new out of them, such as Robert Munsch and Michael Martchenko's *The Paper Bag Princess* (1980) or Cole's *Princess Smartypants* (1986). Allusions to famous fairy tales appear in stories that can primarily be interpreted as a child's imaginative play, such as the Swedish author Pija Lindenbaum's *Bridget and the Gray Wolves* (2000). The most radical metafictive (see **Metafiction**) and intertextual (see **Intertextuality**) versions of fairy tales appear in David Wiesner's *The Three Pigs* (2001), in which the characters walk in and out of their own story; and in Jon Sieczka's three books: *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992), a potpourri of various well-known stories, *The True Story of the Three Little Pigs, by A. Wolf* (1989), both illustrated by Lane Smith, and *The Frog Prince Continued* (1991) with Steve Johnson's pictures. Apart from plot and character distortions, these books employ reversed points of view. The story of the three little **pig**s inspired Eugene Trivizas and Helen Oxenbury in *The Three Little Wolves and the Big Bad Pig* (1993). Janet Perlman's *Cinderella Penguin, or The Little Glass Flipper* (1992) substitutes animals for human beings, naturally with a humorous effect. The German author **Janosch** presented his own ironic versions of Grimm tales in *Janosch erzählt Grimm's Märchen* (1972; translated as *Not Quite as Grimm*, 1974).

Illustrators' Choices

In appreciation of approaches to illustrating fairy tales, several aspects should be taken into consideration. The range of interpretation when the same text is illustrated by different artists is vast. Illustrations enhance certain aspects and tone down others, get adapted to the presumed audience, and address different age groups and tastes. Some illustrations fill in gaps left by the text; others keep strictly to the text as it is. Different illustrators address different aspects of the text. Illustrations reflect not only the individual style of an artist and his or her response to the story, but also a particular period's general style of illustration, the ideology, pedagogical intentions, and the society's views on certain things, such as nudity (for instance in "The Emperor's New Clothes"), **violence**, and sexual connotations present in many folktales. Styles can vary from serious to humorous, romantic to gothic, from realistic to grotesque, from childish and naive to extremely sophisticated. Styles can be medieval and modern, explicitly elaborate and artistic, or kitschy and flat. Contemporary illustrators tend to be quite eclectic. By choosing a particular style, setting, and the appearance and **clothing** of the characters, the artists place the text in a specific historical, social, and literary context. Rachel Isadora's illustrations for *The Little Match Girl* (1987) strive to reproduce authentic settings of nineteenth-century Copenhagen. Not unexpectedly, Lisabeth

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Zwerger's *The Nightingale* (1984), based on the Andersen tale, has echoes of Chinese art. The settings can be authentic or anachronistic, fairy-tale-like or naturalistic, idyllic and peaceful, or dangerous and disturbing. They can also be extremely rich in detail or have virtually none, making the characters act in negative space, empty white backgrounds on the page. All of these factors have a strong impact on the reader's appreciation of the story.

The artists can also use special effects, such as vertical perspective, multiple space, optical illusions (similar to M. C. Escher's impossible spaces), framing, mise-en-abyme, and other pictorial contrivances. Further, the details can manipulate the viewer to interpret the text in a certain way. Snow White's stepmother can be presented either as a horrible **witch** or as a beautiful and jealous rival, which enhances one of the themes of the story. The appearance of the **dwarfs** in the various versions of "Snow White" makes them mystical or funny, erotic or asexual. Through anachronistic details of the setting, such as a television set and other attributes of modern times, Anthony Browne's *Hansel and Gretel* (1981) immediately suggests an ironic, postmodern interpretation, which alerts the viewer to more counterpointing details (see **Postmodernism**). Further, Browne's illustrations show a striking likeness between the (step)**mother** and the witch, suggesting—rather, visually enhancing—the interpretation of the story as the child's most forbidden fantasies. The mother is depicted as a fashion-conscious lady with loads of expensive cosmetics on her dressing table, which throws quite a different light on her complaints about the **family**'s poverty. The Oriental setting in Jane Ray's version of the same fairy tale takes the story out of its European context, drawing our attention to its universal nature. In Paul O. Zelinsky's *Hansel and Gretel* (1984), only the first two pictures of the witch's house show it from the children's point of view, that is, a traditional gingerbread house with its roof made of pancakes and windowpanes of candy. As soon as the children are imprisoned, the house loses its enchantment and becomes an ordinary wooden hut, thus suggesting that the gingerbread and sweets were merely an illusion caused by hunger—or else a cunning trick. This transformation makes the many-layered tale still more complex and challenging. Generally Zelinsky's many fairy-tale illustrations are reminiscent of the Flemish school of painting with its rich saturated colors and round, healthy young girls. While his pictures may not appeal to young readers, they are of the highest artistic quality from an art connoisseur's viewpoint.

Significant questions can be raised about artists' choices regarding the number of illustrations and the episodes selected. Many artists decide against including frightening and disturbing scenes, such as cutting open the **wolf**'s stomach in "Little Red Riding Hood," chopping off the giant's daughters' heads in "**Tom Thumb**," or the dead bird in Thumbelina. On the other hand, some artists are explicitly graphic and indulge in scenes that the text merely hints at. Paradoxically, large numbers of images do not necessarily contribute to aesthetic appreciation. Visual density reflects radically opposed approaches to illustration. A larger number of illustrations tends to make them more decorative. Some artists strive to evoke the sense of the text with minimal means, for instance by making pictures dynamic and prefiguring the action, while those with a larger number of illustrations tend to be ornamental instead. Extremely dynamic effects can be conveyed by using whole doublespreads and especially wordless spreads, as can be found, for instance, in Susan Jeffers's *Thumbelina* (1979). Lisbeth Zwerger is extremely scarce in her illustrations; in most cases, they are as few as eight. In contrast, her pictures are in themselves dynamic and highly ironic. Her Thumbelina, for instance, is reminiscent of a healthy, red-cheeked **peasant** girl rather than the elfish magical creature of the original.

It has been pointed out that Sendak, who made just one illustration for each of the Grimm tales in his book *The Juniper Tree and Other Tales from Grimm* (1973), managed to convey the whole story in a single picture, through richness of details and suggestive body postures and facial expressions. Zwerger's illustrated versions of Grimms' and Andersen's tales normally have no more than six to eight full-page pictures, yet their vividness and sequential balance make them quite sufficient to support the text. Artists can also choose between a static scene that conveys a situation and a dynamic scene that suggests movement and the flow of time. The use of conventional graphic devices, such a motion lines and distorted perspectives, simultaneous succession (several images within the same panel, suggesting movement), and a sequence of panels on the same spread enhance the sense of continuity and linearity inherent in the text. Binette Schroeder used the sequential effect to depict the frog's **transformation** into a prince in *The Frog Prince* (1989).

The layout of the doublespread can affect the perception of the story. Surprisingly, many artists use a traditional layout with text and picture on facing pages. This does create a certain rhythm and occasionally can work as a page-turner; yet a clever illustrator uses the many possibilities and variations of the layout to enhance the text. The choice of landscape (horizontal) or portrait (vertical) formats offers different solutions. Pictures that use the whole area of a doublespread are usually more expressive. When the pictures are framed, they create a sense of distance and detachment. Unframed pictures, bleeding, and especially wordless doublespreads invite the viewer into the story. Using contrasting images on facing pages is another powerful artistic process, including the alternation of color and black-and-white illustrations, or of color images and small vignettes on the text page. Facing images often create a causal effect. Layout that varies from spread to spread can be used to underscore the most important episodes of a tale. The varied size of the panel works like a zoom, for instance in Sendak's *Where the Wild Things Are*. It can also convey the different literal points of view. Diagonal movement across the page can be harmonious and disharmonious, affecting the viewer's perception. Round frames in the beginning and the end create a natural opening and closure. Visual page-turners, that is, images in the right bottom corner of the doublespread, contribute to dynamism. Artists can also use the numerous paratexts of the picture-book medium: covers, title pages, and endpapers that can provide additional details and direct the viewer towards new dimensions and interpretations.

Visual characterization can play a significant part in the effect it produces, and the portrayal of the characters allows perhaps the most freedom to artists, since the appearance of the fairy-tale heroes is seldom mentioned in the text. Stereotypical beauties add hardly anything to the story. By contrast, the characters can be presented as small innocent children or sexually mature adolescents; they can be human beings or fairylike creatures. For instance, the various versions of "Thumbelina" portray the tiny character as a chubby baby, a slender **elf**, a robust peasant girl, and even a dangerous, sensual witch. Red Riding Hood is sometimes a very little child, or like the plump heroine in Marshall's version, or sometimes a young lady. Trina Schart Hyman's Wendy from her version of *Peter Pan* is almost in her teens, which naturally changes her relationship with Peter. When visual characterization contradicts the verbal description, new dimensions open up. Hyman gives her version of Hauff's *King Stork* (1973) a feminist touch by using subtle pictorial details. The characters' relative size and mutual position on the page can demonstrate their power. Hyman offers an original interpretation in her *Peter Pan* wherein one picture depicts Peter's face in a close-up, confronted by the dying Tinker Bell. This is a piercing scene, showing, rather

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unexpectedly, that the "innocent and heartless" Peter also has feelings. The difference in size emphasizes the impossibility of any relationship between Peter and Tinker Bell and the hopelessness and selflessness of her love. This single picture extracts more meaning from the text than all the rest.

Illustrations can also convey the characters' internal worlds and mental states, such as anxiety, fear, anger, anticipation, loneliness, or desire. In many cases, pictures provide information that the text omits, either for the sake of adaptation to the audience, or simply because folktales and fairy tales are action-oriented rather than character-oriented and thus are rarely focused on the character's inner life. An image or a sequence of images may expand one single phrase of the text, such as "She was very frightened" in Browne's *The Tunnel* (1989).

The portraits of monsters, **ogre**s, dangerous wild animals, and disfigured characters vary both with individual styles and with epochs and cultures. The wolf in "Little Red Riding Hood" can be a hideous wild brute, a **werewolf**, as some of the versions suggest, or a stylish, sexually appealing young man. The beast in "**Beauty and the Beast**" is rarely thoroughly scary and ugly, as the image is supposed to instigate the viewer's compassion, just as it does with Beauty. A genuinely repulsive creature would hardly be suitable. The frog in "The **Frog King**" can be made nice and almost attractive to appeal to the viewer's sympathy despite the princess's aversion. In *Thumbelina* (1997) by Arlene Graston, the tiny girl bears an explicit likeness to the woman in the beginning of the tale. This interpretation suggests that the story reflects a childless woman's longing for a baby, which definitely contradicts the original wherein Andersen easily gets rid of the poor woman. Illustrators also have the choice of omitting certain characters altogether, thus leaving their appearance to the viewer's imagination. This omission, or visual paralipsis, is a very effective device.

Symbols can be integrated into illustrations that point at certain interpretations. The fairytale allusions, for instance, in *The Tunnel* (Walter Crane's painting, the gingerbread house, the girl's red hooded cape, and a book of fairy tales) stress the nature of the text as a fairy tale. Some of the most interesting cases are also the most controversial ones. Sendak includes background images of the Holocaust in his picturebook *Dear Mili* (1988), based on a forgotten tale by Wilhelm Grimm.

Finally, artists can add details that provide a metafictional comment, which is either totally absent or only subtly implied in a story. Some versions of "Thumbelina" show Hans Christian Andersen as a response to the ending of the text that refers to the storyteller. Since many of Andersen's fairy tales contain an implicit theme of creativity, such details are congenial to the original. In his illustrations for Andersen's *What the Old Man Does Is Always Right* (2001), the Swedish illustrator Sven Nordqvist includes a parallel plot (a "running story," or syllepsis) featuring tiny animal characters in the foreground, whose adventures comment on the main story and produce a comic effect.

While many original illustrations in such books as *Alice's Adventures in Wonderland* and *The Wizard of Oz* are still used in modern editions, these books have also inspired later artists to offer their own interpretations. Tenniel no longer has exclusive rights to *Alice*, nor Shepard exclusive rights to *Winnie-the-Pooh.* Dozens of artists all over the world have ventured to challenge Tenniel in illustrating the Alice books, among them Arthur Rackham (1907), Mabel Lucie Attwell (1911), Mervyn Peak (1946), Michael Hague (1985), Anthony Browne (1989), Klaus Ensikat (1993), Helen Oxenbury (1999), Lisabeth Zwerger (1999), Jean-Claude Silbermann (2002), and Ralph Steadman (1973). Many contemporary

illustrators have transformed Alice into a late-twentieth-century child by means of clothes. Oxenbury's round-faced, happily smiling Alice does not quite fit into the pattern of behavior of the original Alice. Zwerger's pictures strive to affect our visual perception in the same manner the words affect our mind. The distorted perspective, disturbing cut-offs, and other purely visual tricks are congenial to Carroll's verbal games. Of the numerous illustrators of the Alice books, few have ventured to play with images as the text plays with language. Anthony Browne includes many visual allusions, for instance, a portrait of William **Shakespeare**, as well as pictorial quotations from his own books.

When so many different illustrations exist, accompanying folktale, fairy-tale, and fantasy texts, a reasonable question is whether one can speak about classic, or standard, illustrations. We can perhaps intuitively feel that some illustrations are congenial to the texts; some contribute to further interpretations and open new dimensions; some are highly original while still others are derivative, bordering on plagiarism. We can further ask which of the numerous fairy-tale picture books can be counted as unique literary works in which text and image are so integrated that they no longer can exist without each other. ***See also*** Art; Cartoons and Comics; Graphic Novel.

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Maria Nikolajeva

Imbriani, Vittorio (1840–1886)

Vittorio Imbriani was one of the most influential nineteenth-century scholars of the Italian **folk** tradition, studying **poetry**, songs, lore, and fairy tales. Imbriani embodied the philological and critical spirit of the new discipline of **folklore**, from his adherence to a rigorous methodology for **collecting** to his endorsement of Romantic ideas concerning folk poetry. He also coined the term "demopsicologia" to describe the new field of the history of folk traditions.

In his compilation *Canti popolari delle province meridionali* (*Popular Songs of the Southern Provinces*, 1871), for instance, Imbriani asserted, like the Brothers **Grimm** and others, that the works studied contained, in mediated form ("on the lips of the folk"), archaic cultural forms that had been created in the "poetic infancy" of Italy. As such, he maintained, their rediscovery and study was an essential ingredient in the informed creation of a modern national identity, which in those years was in the making in Italy.

Other important volumes include several of the first folktale and fairy-tale collections to appear in Italy during this period, *Novellaja fiorentina* (*Florentine Tales*, 1871) and *Novellaja milanese* (*Milanese Tales*, 1872). In these works, Imbriani professed absolute faithfulness to his sources through a methodology based on "stenographic transcription." Imbriani also wrote several original fairy tales, including "Mastr'Impicca" ("Master Hangman," 1871), and was one of the first, in 1875, to dedicate a serious critical study to Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36). ***See also*** Italian Tales; Nationalism.

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Nancy Canepa

Inca Tales

Deeds of gods and old **king**s fill the oral literature of the Incas, much of which was written down at least in outline during the first eighty years following the Spanish conquest of Peru (1533). Complementing this older repertoire are **folktale**s and **legend**s collected in the 1900s in communities still speaking the imperial language, Quechua.

In pre-Conquest times, the official history of the empire, largely legendary, was sung by court poets, or *amautas*. The bundles of knotted strings, called *quipus,* known to have been used for statistical recordkeeping, might have served the poets as mnemonic aids, as did certain "pictures" said to have been stored in a "museum" in the capital, Cuzco.

History begins with the work of the creator, called Viracocha. According to one version, Viracocha appeared after the world flood, created humans, and then made the sun. When the sun, or Inti, rose for the first time, it called out to the newly created man Manco Capac, instructing him to found the Inca dynasty and build an empire. Inti, then, became the special deity of the Inca ruling class. Another version has it that Manco Capac was given a rod of gold and ordered to establish a city wherever the rod could be made to disappear with a single thrust. This important legend, still current, accounts for the founding of Cuzco.

Further legends concern the exploits of Manco Capac's successors. Particularly evocative are the stories of the latter-day kings Huayna Capac (d. 1525) and his son Atahualpa (d. 1533). In one tale, Huayna Capac orders his sepulcher after a messenger in black has brought him a chest filled with moths and butterflies. In another, Viracocha appears to Huayna Capac and instructs him to send to the underworld for a bride; the bride is fetched, but just as she arrives, the earth is aglow, and she and Huayna Capac vanish forever. Still another legend has Atahualpa consulting an oracle and learning that he will be destroyed; in a rage, he incinerates the priest of the oracle and allows the ashes to fly off in the wind.

Two well-developed Inca tales, both love stories, are "The Llama Herder Who Courted a Daughter of the Sun" and a complex narrative that may be called "Coniraya and Cahuillaca." In the first of these, the two principal characters are guilty lovers, who, when their secret is discovered, change into stone. The tale survives in heavily edited Spanish versions in Martín de Murúa's *Historia* (1590) and in the *Relación* (c. 1613) of Juan de Santacruz Pachacuti, who included it in the history of Manco Capac's immediate successor, Sinchi Roca (ruled about 1250). In the second of the two tales, the god Coniraya, also called Coniraya Viracocha, impregnates the goddess Cahuillaca and then, using the excuse that he must urinate, runs away—revealing the deity in his **trickster** aspect. The story survives in a Quechua manuscript from 1608, eventually published in Spanish, German, and English

editions, of which the most recent is Frank Salomon and George Urioste's *The Huarochirí Manuscript: A Testament of Ancient and Colonial Andean Religion* (1991).

Ill-fated love is a repeating theme in modern Quechua folktales. In "The Condor Seeks a Wife," a young shepherdess tires of her condor lover, who brings her only carrion and rotten potatoes, causing her to become foul-smelling; at length, she returns to her weeping **mother**, who cleanses her body with tears. In "The Moth," a jealous husband murders his wife after hearing that a friend sees her at night when he is away; too late he learns that the "friend" had been only a moth that came to her candle flame. "The Mouse Husband" tells of a diminutive bridegroom whose mouse fellows help him devour his catlike mother-in-law. And in "The Boy Who Rose to the Sky," a farmer's son finds a bride in the sky world only to have her abandon him—a tale so affecting that even the storyteller must conclude, "I feel the tears come into my eyes." This last is one of the stories collected by the novelist-ethnographer José María Arguedas (1911–69), one of the most admired of modern Peruvian folklorists. Though modeled in part after the Old World type ATU 550, Bird, Horse and Princess, the story of the boy and his lost bride, with its heavy-heartedness and abundant local color, projects a typical Andean flavor.

Trickster tales are not lacking in modern collections. In these, the central character is often Fox, who brags to Condor that he can outlast him in an endurance contest, but Condor, more quick-witted, wins. Or Fox envies Wren's melodious singing and borrows Wren's flutelike bill, with unfortunate results. Or Fox stuffs his tail into his trousers to court a woman, but the tail bursts out of his tight pants and the woman simply laughs. Each of these little stories has a counterpart in the trickster cycles of the Gran Chaco region of Paraguay and Argentina, indicating a South American origin even if the trickster's name, Fox, happens to coincide with European **Aesop** and **Reynard the Fox** traditions.

Among modern stories that recall the Inca past, the prophetic tale of the figure known as Inkarrí, a generic Inca king, is perhaps the most significant. In milder variants, Inkarrí uses a rod of gold to found the city of Cuzco, as in ancient lore, and then departs leaving footprints that do not disappear. More inflammatory versions have him surviving as a severed head, now growing a new body; when Inkarrí is fully formed he will return to lead a *pachacuti,* "revolution," restoring Peru to native hands. Campaigning in the highlands, modern Peruvian politicians have made symbolic use of this lore, promising a new age of Inkarrí, even a *pachacuti. **See also** Latin American Tales.

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John Bierhorst

Moche culture, Peru: Headdress element in the form of a fox head. [Photo by Michael Cavanagh and Kevin Montague, Indiana University Art Museum. Used by permission.]

Incantation

Incantations (charms, spells) are magic formulas that are supposed to have an effect on reality due to the supernatural power of spoken words. They are used to influence the weather, to protect oneself from accidents, to cure diseases, to keep predators away from the cattle, to ward off witchcraft, to summon or exorcise spirits, and for many other purposes. The power behind many incantations comes from invoking a mythical precedent in the past—a narrative or an episode that serves as a sacred model of the situation. Thus, a Germanic pagan incantation from the ninth or tenth century—one of the two charms known as the "Merseburger Zaubersprüche" (Merseburg Incantations)—refers to the god Odin healing the broken leg of a horse.

Fairy tales often include incantations as a part of the plot. Because fairy tales do not represent actual belief but depict a fantasy world, the magical effect of incantations gets exaggerated in them. In the **tale type** known as The Suitors Restore the Maiden to Life (ATU 653B), a dead woman is revived with the help of a magic formula. In The Forty **Thieves** (ATU 954), a mountain is opened when the magic words "Open, Sesame" are spoken. Many **legend**s confirm the belief in the power of incantations or give examples warning of their possible dangers. One migratory legend tells of an inexperienced user of a magic black book who summons the **devil** but cannot get rid of him. Later, the true magician returns and exorcises the devil. Johann Wolfgang von **Goethe** used the legend in his poem "Der Zauberlehrling" ("The Sorcerer's Apprentice," 1797), and Walt **Disney**, in the twentieth century, featured Mickey Mouse as the **sorcerer**'s apprentice in an episode in the movie *Fantasia* (1940). *See also* Magic Object.

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Ülo Valk

Incest

The definition of incest is culturally variable, as are kinship systems, yet in some form incest figures prominently in many folktales and fairy tales (though it is rarely found in mainstream fairy tales). At its most basic, incest is the sexual union between two **family** members considered too closely related to marry. The **tale type**s characterized by incest tend to deal with sexual relationships within the nuclear family: **mother** and son, **father** and daughter, and sister and brother. The tales are broadly distributed around the world and range from humorous to serious. Four ways to classify tales dealing with incest are accidental incest averted, accidental incest consummated, intended incest averted, and intended incest consummated. These themes can be discussed within multiple analytical frames including psychoanalytic theory and feminist theory depending on whether the incest is interpreted symbolically or literally.

The culturally relative nature of incest leads to some variation in its treatment in folktales and fairy tales. For instance, the endogamous system of Palestinian Arabs encourages a male to marry his parallel first cousin—an arrangement that would be considered incestuous in many European cultures. However, as Ibrahim Muhawi and Sharif Kanaana demonstrate in *Speak, Bird, Speak Again: Palestinian Arab Folktales* (1989), folktales can both validate and critique this kinship arrangement. Because first-cousin **marriage**s are not considered

incest within the culture, incest tales instead feature sexual relationships within the nuclear family. These relationships are also subject to variation between cultures. Hasan El-Shamy claims that the relationship between **brothers** and **sisters** in Arab cultures is of special importance within the family unit, whereas North American and European scholarship emphasizes vertical relationships within families.

Some tales that involve incest are humorous; indeed, this is common in **bawdy tale**s. Vance Randolph's *Pissing in the Snow and Other Ozark Folktales* (1976) and Aleksandr **Afanas'ev**'s *Russian Secret Tales: Bawdy Folktales of Old Russia* (1872) both contain humorous incest tales. In fact, Randolph's "Don't Call It Fucking" is cognate with Afanas'ev's "The Hot Cock," in that both feature a girl (perhaps unwittingly) asking her father for **sex**; he then punishes her by another method such that she refuses to have sex in the future unless it is called by an unfamiliar name. Two of Randolph's other tales depict nuclear families wherein the humor derives from the fact that not only are the mother and son and the father and daughter involved in sexual relations, but also the brother and the sister.

The bulk of folktales and fairy tales that treat incest as a topic, however, are serious, and these have received the most scholarly attention. Accidental incest tales function as part of the larger category of incest tales. Tales that depict accidental incest averted are rare. One example is ATU 674, Incest Averted by Talking Animals. Tales with accidental incest consummated have a slightly wider distribution, including ATU 938, Placidas, which has the unwitting incest of brother and sister, and ATU 931, Oedipus. The Oedipus tale is well known for its influence on Sigmund **Freud**'s notion of the Oedipus complex explaining the psychosexual development of male children, including a stage of attraction to the mother and antagonism toward the father.

Tales of intentional incest—both averted and consummated—provide another frame through which to view incest tales. Instances of intentional incest consummated are seen above in some of the bawdy tales, and in tale type ATU 705A, Born from Fruit (Fish), wherein a mother casts out her son's wife and dons the wife's attire to have sex with her son (bear in mind that the accidental/intentional distinction is intended solely as a helpful device for discussion, as this act of incest is intentional from the mother's perspective but accidental for the son).

Interestingly, tales of intentional incest averted tend to cluster along **gender** lines. Tale types ATU 920A* (The Inquisitive King) and 823A* (A Mother Dies of Fright When She Learns that She Was About to Commit Incest with Her Son) both feature a son seeking sexual relations with his mother to test her. In contrast, tale types ATU 510B (The Dress of Gold, of Silver, and of Stars [Cap o' Rushes]) and 706 (The Maiden without Hands) both depict a father seeking to wed his daughter, usually as a replacement for his deceased wife. Another family dynamic is portrayed in ATU 313E*, The Sister's Flight. In all of these cases, it is a male (whether young or old) who makes incestuous overtures to a female. The female character is forced to react, and the male figure is rarely punished despite the consequences his intentions (if not his actions) have on his kinswoman's life. Because the incest is prevented and social order upheld, there is no need to question patriarchal authority.

Interpreting incest in folktales and fairy tales is complicated. One must first determine whether the incest referred to is literal or metaphorical. Psychoanalytic scholars such as Alan **Dundes** read the incest as a manifestation of the Oedipus or Electra complexes in children. Through the device of projective inversion, the son who cannot admit he loves his mother or the daughter who cannot admit she desires her father can enjoy their parents' attention guiltlessly. In this outlook as in other **psychological approaches**, the tales are not

about incest per se so much as a desire for connection. In contrast, scholars with a feminist bent view incest as very real and very problematic. Tales such as ATU 510B, "The Dress of Gold, of Silver, and of Stars (Cap o' Rushes)," convey a sexually abused girl's movement from victimhood to empowerment, as when she sheds her animal-skin disguise for a magical dress, signaling that she is ready to marry. The blend of fantastic and realistic elements complicates the interpretation of incest tales, and literal and metaphorical interpretations need not be viewed as mutually exclusive. Rather, the complexity of incest lends itself to multilayered meanings. *See also* Initiation; Trauma and Therapy; Violence.

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Jeana Jorgensen

Indian Ocean Tales

The five island groups lying east of Africa, in the southwest Indian Ocean—Madagascar, the Comoros, Mauritius, Réunion, and Seychelles—share a common stock of **folktale** tradition. Madagascar, the first island to be settled, received traditions from both Indonesia and East Africa. Its **epic** *Ibonia* expands the ordinary folktale plot, about a noble hero's search for a wife, by inserting African-style panegyric. The Islamic society of the Comoros, continually exchanging culture with Madagascar, links Arab and African traditions. Mauritius and Réunion (the "Mascarenes") acquired populations and tales from Africa, Europe, and India. In Réunion, today an overseas department of France, a few people remember classic French fairy tales from **oral tradition**—the stories of **Cinderella**, **Sleeping Beauty**, **Bluebeard**, and the Brave Little **Tailor**. The small island of Rodrigues acquired its African-derived population and tales from the abolition of slavery in Mauritius (1835).

African tales are ubiquitous. The two most popular, Hare at the Animals' Well (ATU 175, The Tarbaby and the Rabbit) and the defiant girl who must be rescued from her **marriage** to a **wolf**man, are well known in the southwest Indian Ocean. Seychelles is especially fond of the **trickster** Soungoula, whose name, derived from Kiswahili *sungura*, or hare, is a window into how islands without indigenous populations acquired a common stock of narratives. The trickster figure is central, both as a cultural memory and as a guide for real-life behavior. In a Mauritian version of The Jackal Trapped in the Animal Hide (ATU 68), once Hare has escaped from inside the dead elephant, he joins those who are mourning their **king**, declaring, "No one knows as I do what a good heart, what an excellent heart our king had" (Motif J261, Loudest mourners not greatest sorrowers)—this after he has been gnawing the elephant from the inside. To the mourners, his dialogue conveys his loyalty to the community; to the hearer, it is hilariously ambiguous. In a Mauritian version of Tarbaby, when Tortoise has outwitted the trickster Hare by getting him stuck to his shell with tar, he carries Hare to the king for dinner, where he wisecracks, "Cooked with wine, it's not bad." Through verbal victories, the creole trickster—who may be a human or an animal—both defeats his enemies and cheats his neighbors. In the Madagascar highlands, the trickster is a pair of characters, Wiley and Cheatam, whose every move honors interdependence (they depend on each other) and betrays it (they cheat everybody else). As in East Africa, the Indian Ocean trickster affords the hearer an opportunity to fantasize about escaping the realities of oppression and social restrictions.

Marriage is the most important of themes found in Indian Ocean tales. The defiant girl learns to value her birth **family** over any husband. Especially in the Comoros, reliance on

solid relationships between mothers and daughters contrasts with the instability of marriage relations, where the woman is in a man's hands. In some Comoran tales, a young orphan girl is mistreated by another woman to the point of real or symbolic **death**. Then, at her extreme of despair, thanks to the supernatural intervention of her dead **mother**, she is recognized and reelevated to first place.

Imported international story material is adapted to preexisting cultural emphases. One Mauritian tale remodels The Magic Flight (ATU 313). Both Madagascar and Mayotte (in the Comoros) know the tale of The Four Skillful Brothers (ATU 653). Mauritius, Seychelles, and Réunion have the humorous tale, The Smith and the Devil (ATU 330), in which the smith outwits the **devil**; the versions show strong European influence. Madagascar and Mauritius know the story of Midas and the Donkey's Ears (ATU 782), which gives a poor barber more magical power than the king.

Like the region's languages, folktales in these islands are creolized, or syncretic; they combine diverse traditions. Réunionnais *petits blancs*, Mauritian creoles, Seychellois, Comorans, and even Malagasy have inherited multiple cultural repertoires. Mauritius and Mayotte know the Indian tale of "Sabour," which begins in a **riddle**: a daughter says "Sobur" (wait) to her **father** when he asks what to bring from his journey (Motif J1805.2.1). Until he finds Prince Sobur, the father does not know that his daughter will make a rich marriage. The dialogue of genres and the play on his verbal ignorance are especially appropriate in multilingual Mauritius, where jokes often turn on misunderstandings of language. The Seychelles version of the Blind Man and the Hunchback (Motif N886, Blind man carries lame man) most clearly illustrates what happens when different traditions meet. Though at first Blind Man and Hunchback dispute with each other, in the central action they act as loyal to each other as the twin tricksters of Madagascar. They are pitted against *loulou*, "King of the spirits" (from Malagasy *lolo*, a spirit, and French *loup*, wolf). The two hide upstairs in his house and attack him, a **motif** (K1161) that is the key moment of ATU 130, The Animals in Night Quarters (that is, The Bremen Town Musicians). Once they defeat him, they find money and begin arguing again; their fistfight cures their ailments. Blind Man is so thankful to Bondyé (God) that the two stop arguing and decide to cut God in for a share of the money. African, European Christian, and Malagasy elements combine.

Folktale research in the southwest Indian Ocean has been irregular and intermittent. Hundreds of tales are known from Madagascar, and a few dozen from Mauritius, Réunion, and Seychelles. No **collecting** has been done in the Comoran islands of Mohéli or Anjouan. Much remains to be discovered in this region about the nature of cultural mixing. Meanwhile, books of stories are being published for children in local languages. *See also* French Tales; Négritude, Créolité, and Folktale.

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Lee Haring

Infertility

Many folktales and fairy tales are set against a backdrop of reproductive failure. While often infertility functions as a narrative device to precipitate action unrelated to procreation, it is more commonly developed as a dominant **motif**, one that underscores the implications of childlessness in social, psychological, and religious contexts. The desperation that fuels the characters in these tales is driven by disapproval, jealousy, fear, loneliness, and desire. While modern solutions to infertility rely heavily on science and technology, folktale and fairy-tale heroes and heroines exploit the means available to them: magic, prayer, adoption, folk remedy, and bargaining with the **devil**. Faith in God merits the gift of a long-desired child in the Indian tale "The **Cat** Who Became **Queen**," while the love of an adoptive parent can transform a pumpkin, crab, or **blood** clot into a beloved son or daughter. Selfish child-desire and greed ruin **marriage**s and make insatiable monster-children out of clay, excrement, and even a tree stump in *Otesánek* (*Little Otik*, 2000), a film **adaptation** (directed by Jan Svankmajer) of an old Czech folktale.

The definition of infertility in the context of folktales and fairy tales is broad enough to include couples who have produced daughters but not sons. The Turkish tale "The Magic **Mirror**" makes it clear that a childless **king** must have a male heir; if a female is born, **mother** and child will be executed. **Women** suffer cruelly when they are considered barren. In the African tale "The Guinea Fowl Child," a childless woman is discarded by her husband, scorned by her co-wife, and finally rewarded with the love of a resourceful son. The infertile often seek magic remedies and give **birth** to snakes, snails, pots, apples, twigs, and even a beast of burden in "The Camel Husband" from Palestine. Both spouses utter urgent pleas for a child no matter its condition. In Jacob and Wilhelm **Grimm**'s "Hans My Hedgehog" and Giovan Francesco **Straparola**'s "The **Pig** King," fathers beg for a child; when their careless **wish**es come true, they reject their prickly animal sons. "Tulugaq, Who Was Barren" is an Inuit tale in which a woman wants a child more than anything; unfortunately, she delivers a monster that kills everyone who looks upon it. A pact with an evil magician in the Egyptian tale "The Maghrabi's Apprentice" separates a child from his parents; their son must win his own independence before the **family** is reunited. "The Good Fortune Kettle" from Japan tells of a lonely old man and wife who befriend a wounded fox and are rewarded with riches and a grateful daughter. God, devil, magic, and human ingenuity are the prized weapons in the war against the cruelest of all domestic tragedies—facing the future alone and without heirs. ***See also*** Animal Bride, Animal Groom; Birth; Childhood and Children; Gender.

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Joanna Beall

Informant

An informant is the person from whom a folklorist collects narratives, songs, objects, information, or other folkloric texts and materials during **fieldwork**. In the nineteenth century, when **folklore** began developing as a scholarly discipline, Jacob and Wilhelm **Grimm** were

among the first to promote the recording of narratives told by informants. Early folklorists such as the Grimms (who collected tales from both informants and printed sources) did not always clearly identify their informants, although they would typically locate tales regionally or geographically. As fieldwork methods developed, researchers began noting the names of their informants and other sociocultural information about them and the **context** in which the tales were told. However, when it came to recording a narrative, **collectors** and **editors** throughout the nineteenth century often bowdlerized the text to fit their own research or political interests and ethics. For example, one of the most renowned informants of the Brothers Grimm was Dorothea Viehmann, a middle-class French Huguenot from whom the brothers collected a significant number of tales for their *Kinder- und Hausmärchen* (*Children's and Household Tales,* 1812–15). Viehmann's tales were subsequently adapted to better fit the German Romantic ideology the Grimms were trying to render through their collection.

Contemporary folklorists are now more careful to make more accurate recordings—frequently using audiovisual technology—and to produce collections that more objectively or accurately reflect the culture being observed. The folklorist will be as specific as possible about the informant, the context of the informant's **performance**, and the informant's cultural environment and background. The transmission of a recorded tale must also be verbatim. With the development of performance theory, some folklorists started to use the word "consultant" instead of "informant" since it better represents the research as a collaborative work in which both the folklorist and the informant become partners.

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Charlotte Trinquet

Ingelow, Jean (1820–1897)

Jean Ingelow was a Victorian poet and novelist who wrote several fairy tales for children. Early in her career, she wrote a number of **didactic tale**s, which she published in a series of volumes in the 1860s. Later, she also wrote *Mopsa the Fairy* (1869).

Several of Ingelow's children's stories appearing in *Stories Told to a Child* (1865) and other volumes borrowed fairy themes from **folktale**s, presenting them as vehicles for **moral** lessons. Although some stories are presented as allegories, in which fairies represent ideals, many other tales instead embody recognizable fairy **motif**s but are still written to illustrate moral precepts.

However, Ingelow's most noted fairy work, *Mopsa the Fairy*, avoids didacticism entirely. Published in the wake of Lewis **Carroll**'s *Alice in Wonderland* (1865) and Christina **Rossetti**'s "Goblin Market" (1865), *Mopsa* abandons instruction in favor of a fantasy loosely inspired by fairy lore. Honesty and kindness are still important ideals to the characters, but the events of the story are related without moral commentary. The novella begins when a young boy, Jack, finds a nest of fairies in a tree, resembling a nest of baby birds. There is no parent; most fairies in the story consider Fate their mother. The fairies begin to mature before his eyes and instruct him to take them to Fairyland, which he does by riding an albatross. Eventually Jack learns Fairyland is the mortal world, a millennium before the advent of humanity, rather than a separate place.

Mopsa is filled with dreamlike images; for instance, one group of characters spends their days as stones, which resemble living things and come to life only at twilight, when the growing shadows make them appear more lifelike. There are also nightmarish elements; in

one scene, an adolescent fairy is eaten by a magpie. When Jack kisses Mopsa, another of the young fairies, she begins to develop human traits, including self-awareness and a mortal physique. A fairy queen tells Jack that the love of mortals changes fairies. Mopsa and Jack travel through Fairyland, which is composed of several countries, and finally arrive in the realm she is fated to rule. With Jack's help, she lifts a curse on the fairies living there and becomes their queen. To allow Jack to leave, Mospa returns his kiss, after which he is shut out of fairy society.

A constant theme of the story is the difference between fairies and mortals; for example, fairies have two forms, one human and the other animal. While fairies naturally create magic and **transformation**, most cannot laugh or cry without a mortal's example. They act and speak, but most cannot think for themselves, and are guided only by instinct. Although they witness day and night, fairies do not experience time as mortals do; therefore, when Jack returns home, his parents have not missed him. Many critics point out that *Mopsa*'s fairies live in an irrational world suggestive of **myth** and the unconscious mind. *See also* Children's Literature; Faerie and Fairy Lore.

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Paul James Buczkowski

Initiation

Initiation is both a staple theme and a structural feature of **wonder tale**s. It is a staple insofar as most tales depict, in one form or the other, initiation into adult life; it is a structural feature in light of isomorphism, noted by various researchers, between the pattern of tales and the framework of rites of passage.

When Vladimir **Propp** famously suggested in *Morfologiya skazki* (*Morphology of the Folktale*, 1928) that all wonder tales share a common morphology, he retraced this constant form to the pattern of initiation rites. Jan de Vries, in his *Betrachtungen zum Märchen* (*Observations on the Fairy Tale*, 1954), proposed to explain identity of pattern among wonder tales, **epic** tales, and **myth**s in light of common derivation from initiation rites. Lord Raglan (in 1934) showed a definite hero life pattern in myths, **folktale**s, and **legend**s, which he retraced to ritual; and Alan Dundes (in 1976) recognized in Propp's morphological model the wonder-tale guise of the hero life pattern. Joseph Campbell, in his popular *Hero with a Thousand Faces* (1949), described the hero biography pattern in terms of initiation quest. And as early as 1923, Pierre Saintyves had submitted in *Les contes de Perrault* that tales rewritten by Charles **Perrault** originate in rites of passage, both seasonal and biographic.

Saintyves's association of wonder tales to both biographic rites (which bring about passages in linear **time**, from **birth** to **death**) and seasonal rites (which are cyclic) may appear counterintuitive. Yet, although one's life appears to be a straight line from cradle to grave, biographic rites of passage express cyclic time as much as seasonal rites do. When Arnold van Gennep famously defined rites of passage as ceremonies that accompany changes of place, state, social position, and age (as well as periodic time changes), he pointed out the underlying idea that such transitions involve the proverbial sloughing off of the old skin, along with moon symbolism. In other words, the threefold sequence of separation, margin, and aggregation that, as van Gennep showed, is characteristic of rites of passage implies the notion of cyclic transition through temporary death, **transformation**, and rebirth.

Indeed, the folk view of rites of passage scarcely reflects in the sociological abstraction of persons moving through structural positions in a linear frame. Rather, it is usually about ontological transformation. This is especially conspicuous in initiation ceremonies into social maturity, which hinge on biological mutation. Victor Turner noted that neophytes everywhere are associated with the cyclic symbolism of death and growth. Thus, they are put into huts and tunnels that are at once tombs and wombs, and are stripped naked in reference to both corpses and newborn infants. Importantly, he notes, neophytes during their ontological transformation are supposedly brought into close connection with supernatural power, often expressed by masks. Such symbols of transformation combine features of both sexes, have both animal and human attributes, and generally combine opposites in peculiar configurations, which Turner dubs "the monster or **dragon**."

All this is reminiscent of wonder tales. Remarkably, Propp not only retraced the morphology of tales to the pattern of initiation rites, he also proposed the entire store of wonder tales is a chain of transformations centering on the archetypical theme of the Dragon Slayer. Thus, Propp's contribution implies interconnection between the initiation pattern and the dragon theme at the core of wonder tales. This is relevant insofar as the dragon is one paradigmatic image of cyclic time. Indeed, the dragon image of time forever rewinding itself through periodic death and rebirth is of the essence of disenchantment transitions in wonder tales, as much as of ontological transformation in initiation rituals. Wonder tales express the life thread of heroes and heroines in the transformative perspective of cyclic time, which is why the dragon figure (in its many avatars) is at their core.

Although the authors who recognized isomorphism between wonder tales and initiation rites tended to assume that tales derive from ritual, this remains an unproven claim. Still, wonder tales and initiation rites do share concern for ontological transformations in a cyclic framework. For this reason, death in tales is a prelude to new beginnings—not something terminal. Such is the basis of this genre's celebrated optimism, and why wonder tales depict only the rising part of the hero life pattern.

Indeed, the enchantment/disenchantment leitmotiv is about puberty and initiation into adulthood, which is why wonder tales find their apex in successful **marriage**. Marriage, of course, supposes two life threads; and tales do take a stereoscopic approach to this crucial life passage. Bengt **Holbek** showed that in almost any given tale, there are two interdependent biographic threads from blood ties to marriage. When the bereft hero or heroine passes a maturity test and goes off to another realm, there to set free a secluded youth of the opposite **sex** and achieve a blissful marriage, initiation into adulthood is enacted on the side of the destitute character as well as on the side of the confined persona. This means each of them goes through symbolic death and rebirth (into the otherworld or enchantment) as both pass into adulthood.

This would explain the sheer frequency of **incest**, **blood**, and **cannibalism** in wonder tales, even up to Jacob and Wilhelm **Grimm**'s collection. In tales as in rites, the watershed passage between youth and adulthood is really a bloodshed. Bloodletting typically marks transitions between confinement in blood relations, rife with incest and cannibal connotations, and a marriage-apt adult life. Overall, death, blood, and strife abound in wonder tales. But, in this optimistic genre, they are means to initiation into a transcending realm of a higher life. *See also* Age.

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Francisco Vaz da Silva

Innocenti, Roberto (1940–)

A masterful Italian illustrator, Roberto Innocenti is known internationally for his exquisite paintings and **illustration**s. Narrating via unforgettable images, Innocenti demonstrates a rare ability to enrich tales through his graphic artwork. Innocenti is a self-taught artist who has illustrated books by E. T. A. **Hoffmann**, Charles **Perrault**, Charles **Dickens**, Oscar **Wilde**, Carlo **Collodi**, and many others. Among Innocenti's most remarkable illustrations are those for ***Cinderella*** (1983), *The Adventures of Pinocchio* (1988), and *Nutcracker* (1996).

In his picture book *Rose Blanche* (1985), written with Christophe Gallaz, Innocenti portrays the sinister Nazi regime and the Holocaust from the perspective of a young German girl. The heroine, Rose Blanche (who shares her name with the German resistance movement Weiße Rose—White Rose), tragically dies while assisting prisoners in a concentration camp near her home. Innocenti's realistic illustrations stand in stark contrast to the simplistic prose of the book, offering young readers a way to discuss the horrors of inconceivable events. Innocenti's collaboration with J. Patrick Lewis on *The Last Resort* (2002) showcased both small, detailed pictures and two-page sweeping panoramic illustrations that bring to life the allegorical tale of an artist who travels to a mysterious seaside resort to recover his lost imagination. In 2002, the *New York Times* lauded Innocenti as one of the world's finest children's illustrators.

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Gina M. Miele

Internet

The digital revolution in the last quarter of the twentieth century gave way to new means of communication, new ways of telling tales, and new dimensions in researching narrative culture, especially since personal computers and local networks became connected to each other in a worldwide web called the Internet. In the 1980s, digital communication took off when a growing number of people were able to afford personal computers and modems and began using e-mail, joining mailing lists, and visiting newsgroups, such as Usenet for example. The 1990s brought many improvements to personal computers, modems, communication software, and Internet service providers. Not only could plain messages be sent by e-mail, but so could larger files with text, pictures, animated gifs (photos with moving details), and animation. Internet browsers such as Mosaic, Netscape, and Explorer were being developed; Web pages gained more visual features and symbols; and hyperlinks led to unprecedented **intertextuality**. Sites with discussion forums also appeared on the Web, and it was in this era that the first **folktale** collections and databases were published on the Internet.

In the twenty-first century, hardware and software became cheaper and faster. Chatting on the Internet became very popular, especially among children and adolescents. At first,

conversations in chat rooms consisted of participants typing and sending text to each other, but software such as PalTalk and MSN Messenger made live chat sessions possible with the use of a microphone and a webcam. Meanwhile, mobile phones could function as small computers themselves, sending e-mail by Short Messaging Services (SMS) and mailing pictures and small movies by Multimedia Messaging Services (MMS). These mobile phone messages are good for sending **joke**s, **riddle**s, and funny pictures. A new MSN and SMS language evolved, using abbreviations (for example, lol = laughing out loud; CU l8er = see you later) and emoticons (smileys).

Within a quarter of a century, the possibilities for storing and exchanging folk narratives digitally have expanded dramatically, and technological developments have turned the world into a "global village" where English is the foremost lingua franca. The democratic medium of the Internet has made it possible for many to share their stories with others. Due to the Internet, tales travel faster than ever. A story can now be disseminated around the world in just a few seconds. The exchange of jokes and contemporary or **urban legend**s is a popular pastime among youngsters and inside office culture. The enormous expansion of folkloristic and folk-narrative material on the Internet is making it more difficult to retrieve the information one is looking for, and therefore the importance of search engines like Yahoo and Google is increasing. It seems as if all information can be found on the World Wide Web. More data are added every day, and we sometimes tend to forget that data are changing, moving to other addresses, or even disappearing completely. A joke, a piece of Photoshop lore (a funny, manipulated digital picture), or a discussion on the subject of urban legendry can be here today and gone tomorrow. Google's cache is often a last resort before folkloristic bits and bytes disappear permanently. The Internet even has a patron saint, who is, as far as legend goes, Isidore of Seville (c. 560–636).

Folktale Collections

One of the earliest (1994) and still one of the finest folktale collections is the German Gutenberg Project, which as of 2006 contained some 1,600 **fairy tale**s, 1,200 **fable**s, and 2,500 **legend**s (http://gutenberg.spiegel.de/index.htm). The Gutenberg Web site includes, for instance, the fables of **Aesop**, the fairy tales of Hans Christian **Andersen**, a fairy-tale collection of Ludwig **Bechstein**, the *Decameron* (1349–50) of Giovanni **Boccaccio**, the fables of Jean de **La Fontaine**, the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) and the *Deutsche Sagen* (*German Legends*, 1816–18) of Jacob and Wilhelm **Grimm**, the *Volksmärchen der Deutschen* (*Folktales of the Germans*, 1782–86) of Johann Karl August **Musäus**, fairy tales of Charles **Perrault**, and the *Deutsche Hausmärchen* (*German Household Tales*, 1851) of Johann Wilhelm Wolf. The English version of the Gutenberg Project contains several of these works in English, as well as the ***Arabian Nights***, the French *Contes* of Marie-Catherine d'**Aulnoy**, stories from Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36), Geoffrey **Chaucer**'s *Canterbury Tales*, Thomas Malory's *Le Mort d'Arthur* (1485), an edition of the **jest**s of **Nasreddin** Hoca, the *Edda* by Snorri Sturluson, and a collection of slave narratives from Arkansas, Florida, Georgia, Indiana, Kansas, Kentucky, Maryland, Mississippi, and Ohio (http://www.gutenberg.org/wiki/Main_Page). A fine collection of folktales can be found on D. L. Ashliman's site called *Folklore and Mythology: Electronic Texts* (http://www.pitt.edu/~dash/folktexts.html) and on David K. Brown's site, *Folklore, Myth and Legend* (http://www.ucalgary.ca/~dkbrown/

storfolk.html). Of course, there are many Web pages dedicated to a single oeuvre, such as the one containing the works of Hans Christian Andersen (http://hca.gilead.org.il) and the one with a translation of the Latin *Facetiae* (1470) of Gian Francesco Poggio Bracciolini (http://www.elfinspell.com/PoggioTitle.html). The epic of *The Wedding of Mustajbey's Son Bećirbey*, as performed by the Bosnian singer Halil Bajgorić, can be experienced in an original transcript, with an English translation, introduction, and comments and with the authentic audio file (http://www.oraltradition.org/zbm).

Many Web sites around the world present the local legends of a region or town. These sites are built by private persons as a hobby and by local organizations to promote **tourism**.

Modern genres such as urban legends and jokes are collected on the Internet as well. The most famous site on urban legends is the *Urban Legends References Pages*, also known as *Snopes* (http://www.snopes.com), which contains thousands of versions and for every story tries to determine whether it is true or false (or somewhere in between). Apart from this site, there are *Urbanlegends.com* (http://urbanlegends.com), David Emery's pages on *Urban Legends and Folklore* (http://urbanlegends.about.com), the site of *Scambusters* (http://www.scambusters.org/legends.html), and the *Urban Legends & Modern Myths* site (http://www.warphead.com/modules/news/). *Vmyths* is a site that deal particularly with digital chain letters containing virus hoaxes (http://www.vmyths.com). There are so many private sites with collections of jokes and funny pictures that it is impossible to summarize them all. *Jokes Galore* (http://www.jokesgalore.com) and *JokeCenter* (http://www.jokecenter.com) serve as just two examples.

All of these sites provide researchers with a great deal of textual material that can be read, downloaded, and, with the appropriate software, put into databases, indexed, or researched—for example, with respect to word frequencies. To perform comparative research, folklorists still have to do much work themselves. Furthermore, a lot of traditional material constitutes literature, not transcripts of oral transmission; and if sites do present oral material, contextual information is very often lacking. For instance, there is often no indication of when and where the story was told and by whom. Neither do such sites state to which **tale type** the story belongs according to international catalogues by Antti **Aarne**, Stith **Thompson**, and Hans-Jörg Uther. It seems that only small countries such as the Netherlands and Flanders (the northern half of Belgium) are building folktale databases that meet the more specific needs of folk-narrative researchers. Both the *Nederlandse Volksverhalenbank* (*Dutch Folktale Database*, http://www.verhalenbank.nl) and the *Vlaamse Volksverhalenbank* (*Flemish Folktale Database*, http://www.volksverhalenbank.be) allow scholars to search on keywords, names, genres, provinces, places, and dates. Many of the folktales stem from **oral tradition**, are catalogued according to the internationally acknowledged typology, and are contextualized with information about the narrator. These databases take digital archiving and retrievability a step further: they serve as advanced research instruments and can be consulted from all over the world. The single disadvantage is that the databases are available only in Dutch, not in English.

At the moment, folktales from Western cultures are most easily obtained from the Internet. For comparative research there is still a great need for English translations—for example, of traditional Asian folktales such as the Indian **Jātaka**s (third century BCE) and the **Japanese tales** in the *Konjaku monogatari* (*Tales of Times Now Past*, early twelfth century). On the other hand, there is no decent edition of Johannes Pauli's *Schimpf und Ernst* (*Ridiculous and Serious*, 1522) to be found on the Web either.

In addition to these primary sources—that is, texts of folktales and fairy tales—on the Internet, there is also an abundance of Web sites with secondary information about subjects such as folklore and narrativity, mythology, and fairy tales and legends. Examples of these include the *Encyclopedia Mythica* (http://www.pantheon.org), *Myths & Legends* (http://www.myths.com/pub/myths/myth.html), D. L. Ashliman's *Folklinks: Folk and Fairy-Tale Sites* (http://www.pitt.edu/~dash/folklinks.html), and the site on *Irish Literature, Mythology, Folklore, and Drama* (http://www.luminarium.org/mythology/ireland).

Narrating on the Net

In the above cases, the Internet functions more or less as a worldwide digital library. The Internet also can be used as a virtual place to tell stories. For instance, personal narratives or **memorate**s can be found on a variety of weblogs. Riddles, jokes, (urban) legends, and rumors are told on mailing lists and in newsgroups, discussion forums, and chat rooms. When legends are told by someone as being true stories, a discussion often follows with other members of the group on the reliability of the story. There are certain newsgroups specializing in narrative subjects, such as alt.jokes, alt.humor, alt.folklore.ghost-stories, and many more. Some specialized Web sites have their own forums, where narratives can be found on subjects like ethnicity, **fantasy**, the paranormal, hauntings, UFOs, crop circles, and the End of Days. Particularly in newsgroups, mailing lists, and discussion forums, folk- narrative researchers can operate as invisible **fieldwork**ers simply by "lurking" (reading but not participating in the discussion). One of the disadvantages of communication on the Internet, however, is that one can never be sure of the identity of the narrator. Most participants present themselves with a "handle" or nickname and create their own virtual identity through "avatars" (little pictures that are meant to represent some part of their personality) and mottos. One cannot even be sure whether a participant is male or female, or young or old. For this, one needs to follow live chat sessions in which webcams are used. Another way to study human interaction and **storytelling** was facilitated by the (originally Dutch) **television** program *Big Brother*, in which a group of people was voluntarily locked into a house and surrounded by cameras and microphones. All of their actions, pranks, jokes, and memorates could be followed online, twenty-four hours a day, thanks to live video streams on the Internet.

Probably the most popular form of virtual storytelling, especially among youngsters and office workers, is sending textual and visual jokes by e-mail. The oldest visual jokes consisted of ASCII-drawings (http://www.asciiartfarts.com/20060423.html). One of the advantages of virtual joking is that one no longer needs to be a gifted narrator. All that is necessary is the ability to cut and paste or just to forward a funny text. The computer will keep every binary byte in its place, while the sender can still gain prestige as an amusing person. One of the disadvantages is that many jokes no longer show variation, whereas in oral transmission, the narrator would improvise (after all, only a punch line needs to be memorized) and adapt the joke to his or her liking and to that of the audience. Still, there are digital jokes circulated that are altered, reworked, and enhanced—for instance a funny list of differences between men and women.

The digital revolution made another form of visual joking possible: Photoshop lore. Photoshop is one of the most popular computer programs with which images are manipulated. Actually, Photoshop lore is in many ways the successor of the well-known XeroxCopy lore. In the past, people copied funny pictures and **cartoons** and distributed them on paper. The

digital distribution of Photoshop lore and the oral transmission of traditional jokes have some features in common: (1) The original maker of the joke remains anonymous most of the time. (2) The joke is transmitted from person to person(s). (3) The joke comments on subjects that—at least according to the narrator and audience—really matter in present-day society. (4) The Photoshop joke deals with the same taboos, frustrations, prejudices, and fantasies as the traditional oral joke. (5) As in traditional joking, Photoshop jokes are recycled every once in a while: lying politicians, for instance, have repeatedly been depicted as Pinocchio with a long nose. The phenomenon of Photoshop lore has existed since the late 1990s, as soon as enough people were able to receive e-mails with attachments. Still, its popularity increased after the terrorist attacks on the World Trade Center and the Pentagon on September 11, 2001. E-mailboxes in the Western world immediately became inundated with Photoshop humor about the Twin Towers, George W. Bush, Osama bin Laden, Afghanistan, al-Qaida, and Muslim terrorism in general. Since then, Photoshop lore has been made on every subject worth joking about; there even exist Internet contests. The visualization of jokes has not stopped at pictures: they are disseminated as PowerPoint presentations, Macromedia animations, and QuickTime movies as well.

As far as narrating on the Internet is concerned, it appears that the telling of jokes, riddles, rumors, and (urban) legends is more popular than telling a traditional fairy tale. Every now and again, fairy-tale parodies (see **Parody**) surface, both as texts and as pictures. Sexual relationships between fairy-tale figures from Disney seem to be especially favored, for instance between **Beauty and the Beast** or **Snow White** and the seven dwarfs.

Another old form of folklore has infested the Internet: the chain letter. The e-mail must be forwarded to multiple persons to avoid (personal) harm and bring about happiness and good fortune. Sometimes it is necessary to forward the e-mail to raise money for a sick child who needs an operation. In other cases, Bill Gates will reward people with a large sum of money for testing his new e-mail tracking software. Of course, these are all hoaxes, as are the many alerts for computer viruses that never come. The first e-mail of this kind started circulating in 1994 as a warning against the (nonexistant) Good Times virus. Many of these virus alerts followed (Irina, Deeyenda, Join the crew, Penpal greetings, It Takes Guts to Say "Jesus," Your friend D@fit, etc.). Most of the time, it is said that opening the e-mail will cause a virus to forward itself to everyone in the address book and to erase all of their hard drives. Companies such as IBM, AOL, Microsoft, and McAfee are mentioned to make the message more believable. In some cases, the e-mail advises recipients to delete a certain file when present, after which the users soon find out they did not erase a virus but a part of the standard Windows software. As a reaction to the virus hoaxes, obvious parodies or antilegends circulated, in which the virus was said to wipe out all of your credit cards, date your girlfriend, and drink all of your beer. Another story that dupes the unwary is the so-called Nigerian Scam. The reader is requested by a very polite, well-educated, and mostly Christian official to help transfer millions of dollars out of the country by opening a trustworthy bank account. The reward will be tremendous, but the reader must first pay a certain amount of money for the associated costs of the transaction. It goes without saying that the victim will never see a penny in return.

A final example of narrating on the Net deals with the neglected genre of the "situation puzzle," also known as the "albatross story" or "kwispel." A "kwispel" is a narrative riddle game in which the narrator or riddler in a few words unveils the mysterious conclusion of a story and asks what happened, whereupon it is up to the audience to unravel the entire

plot of the story by asking questions that can only be answered by "yes" or "no." Here is a classic clue the riddler might give: "A man lies dead in his room. On the floor are sawdust and small pieces of wood. What happened?" The game is often played by adolescents, those on vacation, or friends around a campfire. Recently, the game has been played on the Internet by members of a Yahoo mailing list: the contestants were allowed to ask five questions in one e-mail. The solution of the above riddle was: The dead man on the floor was a blind midget and worked in a circus. He was famous for being the shortest man on earth. A jealous competitor secretly sawed small pieces of wood from the blind midget's cane, as well as from the legs of his chairs, his table, and so forth. This made the midget believe that he had started to grow and that, soon, he would no longer be the smallest midget on earth. Finally, in his despair, he committed suicide (and now the competitor is the smallest midget on earth). This is a good example of interactive storytelling in cyberspace.

Playing Tales

Finally, it is not only possible to tell or listen to a tale. Thanks to computer technology, one can also play and experience a tale—at least in virtual reality. Soon after consumers started buying personal computers, the first computer games were developed. Today, the game industry is making more money than the film industry. Many games—especially adventure games—take their themes, **motif**s, and structures from fairy tales, **myth**s, and legends. This applies to early games such as the King's Quest series as well as to later productions such as the Final Fantasy series. Interactivity has been added since computers and game consoles can be plugged into the Internet. Now players can simultaneously play their own roles in folktale-like adventures thanks to the MMORPGs: the Massively Multiplayer Online Role-Playing Games, bearing names such as *Ultima Online*, *EverQuest*, and *World of Warcraft*.

For many people in the early days, the personal computer started out as just another electronic typewriter. The machine with its monochrome screen was mainly used for storing data and texts. Soon it changed from an electronic book into a sort of television due to the addition of audiovisual features: color, icons, illustrations, animations, speech, sound, and so on. Intertextuality was enhanced through hyperlinks, and the computer turned into a multimedia device with unprecedented possibilities, while the Internet greatly expanded the means of storing, retrieving, and exchanging data—including folktales. The Internet did not destroy oral communication or social contact, as pessimists would have it; the Internet just added more and new ways to contact and communicate with people we would probably never otherwise meet. Considering the fact that computer technology and the Internet will become even more audiovisual, we will probably soon use the Internet to tell real-time oral stories to each other once again. In the future, gamelike storytelling may even turn into a "holodeck" experience, in which the tale is lived in 3-D virtual reality. Meanwhile, folktale databases will be filled not only with textual transcripts and photographs but also with movie samples showing storytellers' **performance**s. *See also* Archives; Postmodernism.

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Theo Meder

Intertextuality

Intertextuality involves a direct or indirect relation between two or more texts. The antecedents a later text evokes frequently influence our reading. Given their interconnectedness as vital components within a larger cultural continuum, it is probably no exaggeration to say that both oral **folktale**s and **literary fairy tale**s are even more intertextual in nature than most other fictional forms. In his 1697 version of "**Sleeping Beauty**," Charles **Perrault** wittily calls attention to this feature when he has different informants try to satisfy the **prince**'s curiosity about the inhabitants of a castle smothered by dense woods and thickets of brambles and thorns. Some of these informants are convinced that the castle is haunted by ghosts; others contend that it is either the abode of **witch**es or, more likely, of a child-devouring **ogre** who ought to be avoided. Only then does an old **peasant** produce the story he claims to have heard from "my father" more "than fifty years ago" about a dormant **princess** in need of being awakened by a "chosen **king**'s son." Perrault may mock here the notion that it is possible to recover an "original" text—an urtext—through all of its subsequent deformations; yet he also calls attention to his own deliberate modification of earlier Sleeping Beauty narratives such as Giambattista **Basile**'s "Sole, Luna, e Talia" ("Sun, Moon, and Talia," 1836). Perrault's self-consciousness stems from his intense awareness of the intertextuality of his own enterprise: to claim a narrative space of his own, he has to cut through the obstructing brambles of a dense textual growth.

Folklorists and those literary scholars who study fairy tales share a similar task in their own siftings through intertextual thickets. They must trace transmigrations from the Orient to the Near East to the Mediterranean and northern Europe. They must distinguish and individuate texts that have become spliced together by popular culture. Retellings of "**Cinderella**" in children's books or in animated films often result in new amalgams: Perrault's fairy godmother and pumpkin coach may now coexist with the **Grimm**s' grotesque, self-mutilating, and **mother**-dominated stepsisters. The porousness of popular forms such as the Victorian **novel** or modern **film** makes them especially receptive to submerged or overt allusions to well-known fairy tales. Even texts that purport to be firmly anchored in history avail themselves of **folklore** and fairy tale magic. Washington Irving's feminized Rip van Winkle is a hirsute Sleeping Beauty whose enchanted coma allows him to avoid the American War of Independence. Conversely, Rudyard

Kipling's Puck in *Puck of Pookh's Hill* (1906) is a sylvan **fairy** who hauls in real and fictitious figures from English history (Roman soldiers, Picts, Normans, Saxons, Vikings, African natives, a mysterious Chinese sailor, and an exotic Sephardic Jew) to instruct two modern British children about their own multicultural past.

As soon as they were transcribed and codified into printed texts, oral folktales that had been told at different times and in widely varying geographical settings not only invited elaborate comparisons and contrasts but also furnished a fruitful source for a host of literary elaborations. If folklorists and ethnographers mapped out discrepancies and overlaps between, say, an early Chinese and a later Scottish version of an orally transmitted Cinderella story, literary critics and historians were called upon to recognize and interpret the permutations introduced, at different moments in sociopolitical history, by all those adaptors who set out to revise fairy tale "originals" for dissemination among wider and more variegated print cultures. Such literary permutations, however, also raised new questions. Is there a discernible relation between Lucius **Apuleius**'s elaborate mythical romance of "**Cupid and Psyche**" and an African folktale that features a young woman who is startled to discover that her lover is an all-powerful snake-god? If so, is this relation causal? Were African **myth**s given a Greco-Roman patina? Or do the common **motif**s merely suggest the existence of universal, transcultural **archetype**s? And why did, in later French culture, women writers such as Marie-Catherine d'**Aulnoy**, Gabrielle-Suzanne de **Villeneuve**, and Jean-Marie **Leprince de Beaumont** choose to rework the Cupid and Psyche motif into their own moral tales about young **women** and bestial lovers? In what ways have Leprince de Beaumont's nineteenth- and twentieth-century successors from Anne Thackeray **Ritchie** and E. **Nesbit** to Linda Wolverton, the screenwriter for the 1991 animation from the **Walt Disney Company**, continued to revise the story of "**Beauty and the Beast**" for later generations?

There is a difference, however, between the intertextuality of literary fairy tales and the intertextual analogies and distinctions among folktales that folklorists and cultural anthropologists have grouped into "**tale type**s" or "families" with common "themes" or **motif**s. As the example taken from Perrault's "Sleeping Beauty" suggests, the writer of a literary fairy tale is inevitably self-conscious, whether overtly or covertly so. When Louisa May **Alcott** writes "A Modern Cinderella" (1860), she warily Americanizes a European tale. When Henriette-Julie de Castelnau, Comtesse de **Murat** goes out of her way to recast d'Aulnoy's story of "Le prince marcassin" ("The Boar Prince," 1698) in her own "Le roy porc" ("The Pig King," 1699), she wants her readers to recognize her ironic dissociation from her predecessor's text. Irony, so prevalent in literary fairy tales, seems inextricable from their self-conscious intertextuality. In fact, literary fairy tales that rely on burlesque openly parade that intertextuality, since their authors want to make sure that the audience be fully aware of all the common points of reference that the comic narrative playfully invokes and then alters or subverts. *See also* Adaptation; Metafiction; Parody.

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U. C. Knoepflmacher

Into the Woods

Into the Woods is a musical in two acts, with **music** and lyrics by Stephen Sondheim and book by James Lapine. Premiered in San Diego, California, in 1986, *Into the Woods* weaves

together the stories of "Rapunzel," "**Little Red Riding Hood**," "Jack and the Beanstalk," and "**Cinderella.**" Each of the main protagonists enters the woods to pursue their respective needs, and the first part of the musical ends with what appears to be a set of satisfied characters. However, Sondheim and Lapine are primarily interested in the fairy tale as a vehicle for the expression of desire. Accordingly, they use the second half of the musical to take the characters beyond their conventional endings to represent desire as an ongoing condition rather than a one-shot quest. The husbands of Cinderella and Rapunzel are drawn to the new challenge of sleeping beauties. Cinderella's husband even dares to have an extramarital moment in the woods with the Baker's Wife. The woods are not a rite of passage, but a constant possibility. By sending their characters "into the woods," Sondheim and Lapine wittily adapt the morality of the fairy tale to reflect an adult world of temptation and longing, although one in which challenges need not be faced alone. *See also* Theater.

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Stephen Benson

Inuit Tales

The native people of the far northern coasts of Alaska, Canada, and Greenland, united by Eskimoan languages (Inuit-Inupiaq and Yupik), share a distinctive repertory of folktales little influenced by "southerners," as the inhabitants of the rest of the world are known. In past times, during the long night from November until mid-January, stories were needed to help pass the winter. In some communities, the narrator droned on in the dark while people settled into their beds. Elsewhere the lamp was lit and the storyteller performed with vivid gestures, creating a kind of **theater**. Accounts of realistic human situations were preferred, though tales of giants, little people, superhuman heroes, and personified animals are well represented in published collections.

Character types recur throughout the stories. A favorite figure is the orphan boy who rises above poverty and ridicule to become a famous hunter. Another is the independent woman, known to Alaskan storytellers as the *uiḷuaqtaq,* "woman who won't take a husband," so adamant in her resistance that she cannot be won except through shamanic power. More resourceful is the independent woman of Canadian and Greenlandic traditions. In "The Woman Who Lived by Herself," a wife proves she can build a house and snare all the game she needs without help from the angry man who has deserted her. In "Two Sisters and Their Caribou Husbands," the heroines slip away from their abusive mates, returning later to harvest their skins.

One of the best-known figures is Kivio, the superhumanly strong and clever hero, who in one of his great adventures paddles his kayak to the Middle of the World, besting all adversaries along the way. In modern Canada, Kivio has appeared in a comic strip. By contrast, the proverbial braggart and bungler, Kasiak, fails in every undertaking, unable even to bring home food for his long-suffering wife.

Sensational stories from Canada and Greenland tell of the baby who ate its parents or the hungry husband who fattened his wife. One of the liveliest of these offers a detailed account of a supposed cannibal village, always some distance away, where the occasional visitor is welcomed with open arms.

Among Inuit **tale type**s known from all three regions is the characteristically poetic tale "The Soul Wanderer," told of both **men** and **women**, in which a human soul completes an odyssey of the natural world, migrating from plant to animal and from animal to animal, finally to be born again as a human. "The Girls Who Wished for Husbands" tells of child brides trapped in frightful marriages but rescued by a compassionate spider woman. In "The Blind Boy and the Loon" a sightless little boy is abused by a cruel stepmother but aided by his sister. Unsurprisingly, the international tale often known as "The Swan Maidens" (Motif D361.1, **Swan Maiden**) has Inuit **variant**s in Alaska, Canada, and Greenland.

Mythological narratives, lacking in some communities, are generally of little importance, especially eastward. As a Netsilik woman of the central Canadian Arctic once remarked to the Danish explorer Knud Rasmussen, "The earth was as it is at the time when our people began to remember." Nevertheless, origin tales have a place in the repertory, especially in Alaska, where the first cause is usually Raven, creator of the world and many of its features. **Etiologic tale**s known from Alaska to Greenland include such typical Inuit **motif**s as the creation of bodies of water by urinating, the origin of fish from wood chips, the descent of humans from a dog ancestor, the production of thunder by two girls rattling a dried skin in the upper world, and the origin of moon and sun from an incestuous brother who still chases his sister across the sky.

An exceptional myth from eastern Canada and Greenland accounts for the activities of the underwater mistress of sea animals. In a version from Baffin Island, recorded by the pioneer anthropologist Franz Boas in the 1880s, the deity's name is Sedna. She and her **father**, it is told, were caught in a storm at sea. To save himself, the father threw his daughter overboard, and as she clutched desperately at the gunwhale, he chopped off her fingers. These bobbed in the water and became seals and walruses, while she herself sank to the underworld. There she still reigns as the woman who provides—or withholds—the sea mammals on which human life in the Arctic depends. Today, though hunting continues, the people of Baffin Island have become Anglicans, and the old rituals in which Sedna was propitiated have been replaced by church services and evening Bible study. (In 2004, Sedna lent her name to a newly discovered planet, or planetlike celestial body, beyond the orbit of Pluto.)

Classic Inuit tales, originally published between 1860 and 1925, were recorded mainly by three investigators: Rasmussen, Boas, and the Danish geographer-turned-folklorist Hinrich Rink. Yet the recent collections of Tom Lowenstein and his Alaskan native collaborators demonstrate that traditional tales of high intensity could still be heard as the twentieth century drew to a close. Sources for the stories mentioned above, including their many variants, may be traced in the three works listed below by Asatchaq and Lowenstein and by Bierhorst.

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John Bierhorst

Iranian Tales

While the Persian language is spoken mainly in Iran, Afghanistan, and Tajikistan, the Iranian cultural area is much larger, encompassing parts of Central and South Asia and the areas inhabited by Kurdish peoples in Iran, Iraq, and Turkey. At the same time, most of the present states in the region are multiethnic nations. The state of Iran comprises, besides various Iranian ethnic groups, such as the Bakhtiyari, Lori, Kurds, or Baluch, considerably large ethnic groups of Turkic or Arab origin. This entry is concerned with the Persian folktales of Iran proper, whose characteristics also apply more or less to the folktales of Tajikistan and of Dari-speaking Afghanistan and, to some extent, to Kurdish tradition. (Note that references to **tale type**s in this entry use the names and numbers listed in Ulrich Marzolph's *Typologie des persischen Volksmärchens*.)

Traditional Popular Reading Matter

The great epics of classical Persian literature, such as Ferdousi's *Shah-name* (*Book of Kings*), the anonymous *Eskandar-name* (*Alexander-Romance*), and *Romuz-e Hamze* (*The Secrets of Hamze*), have been appreciated by both the elite and popular strata of Persian society for centuries. Until well into the twentieth century, they were presented to illiterate audiences by professional storytellers. When printing was introduced to Iran in the first decades of the nineteenth century, **epic** literature was gradually adapted to popular reading. Numerous short narrative works published in print were distributed by sidewalk peddlers, bazaar bookstalls, and itinerant merchants. They added decisively to the distribution of popular literature and, hence, to the common knowledge of tales and **motif**s as well as embedded social and moral concepts.

While not necessarily conforming to Western concepts of the "**folktale**," much of the traditional narrative matter in Iran before and up to the beginning of the twentieth century profits from popular tales and motifs. This literature, besides the works quoted above, also includes **legend**s of early Islamic history and the pivotal tragedy of Kerbelâ', when Hosein, the son of 'Ali, and his followers were killed. Collections of **fable**s or **proverbs** contain folktale material, as do numerous short romances focusing on famous lovers such as Leili and Majnun or Shirin and Farhad, or on heroes such as Hosein the Kurd or Rostam, the dominating character of Iran's legendary history. Late in the nineteenth century, versified adaptations of folktales such as *Shangul va Mangul*, a version of AT 123, The Wolf and the Kids, were published. Moreover, an increasing amount of pedagogical and entertaining literature for children, including schoolbooks, contained traditional narrative material that it imparted to its young readers.

Folktales and Fairy Tales

Judging from the volume of publication, folktales and fairy tales in Iran are both highly appreciated in the original context from which they have been recorded and by modern readers. While the impact of modern media and the resulting changes in society certainly have influenced the degree to which folktales and fairy tales are known today, they were, and still are in rural societies, quite popular. Besides nostalgia, the current popularity of folktale and fairy-tale collections in Iran might also demonstrate a sincere human need for this genre of tales.

Terminology.   Folktales and fairy tales are usually denoted by one of the three terms: "*qesse*," "*afsâne*," or "*matal*." *Qesse* retains a relation, albeit somewhat vague, to historical or personal reality, as even characters within a given tale would relate their *qesse*, here meaning their personal history. Fictitious tales of wonder and imagination, all the more so fairy tales relating to sorcery and magic, are usually labeled *afsâne* (including its variants *afsân*, *fasân*, *fasâne*, or the dialect variants *ousun*, *ousâne*). This term demonstrates an etymological and semantic link with words like *fasâ'idan* (*fasânidan*), "to charm, fascinate, enchant," or *fosun*, *afsun*, "incantation, fascination." The term *matal* denotes folktales of a formulaic structure.

Language and Formulaic Expression.   Folktales and fairy tales are usually narrated in plain colloquial language, and narrators draw on a large stock of formulaic expressions. Tales of a realistic or historical background, particularly romantic or epic tales in writing, usually begin with the rhymed formula "The tellers of stories and the transmitters of ancient legends (and the sugar-breaking and sweet-talking parrots) have related that. . . ." This formula, by taking recourse to previous authorities, makes the listeners expect a tale whose close connection with reality is at least formally acknowledged.

The standard formula for fairy tales introduces the readers and/or listeners to a world of fantasy and imagination. It reads *yeki bud, yeki nabud*, "There was, and there was not." This phrase at times is supplemented by the mention of *gheir az khodâ hichkas nabud*, "There was nobody but God." In oral **performance**, the storyteller might then even address the audience with the formula "All true believers now say 'O God!' "—to which the audience would respond by exclaiming "O God!" Another, less common formula for the introduction of fairy tales is *ruzi (bud), ruzgâri (bud)*, "(There was) a day, (there was) a time." Only after either one of these formulas does the actual tale begin, most commonly with a sentence like "There was a king (or man, or fox)." Sometimes, the latter is further introduced by specifying "in the old days."

Similar to the introduction into the never-never-land of the fairy tale, closing formulas point out the unreal character of the preceding narrative and make it clear that the fairy-tale action took place in an imaginary world, even though there might have been parallels to the social and historical reality of the narrator's context. Closing formulas, while also structured with simple rhymes, show a greater variety than introductory formulas and are often nonsense rhymes. One of the more common formulas is "Our tale has come to an end, the crow has not reached its home." Another formula clearly demonstrates the fictitious character of the preceding tale: "We went upstairs, there was *mâst* (yoghurt)—our tale was true (*râst*); we went downstairs, there was *dugh* (a drink prepared from yoghurt)—our tale was a lie (*dorugh*)." A more pragmatic version of this formula includes the following variants: "We went upstairs, there was flour, we came downstairs, there was dough/cheese—this was our tale." In romantic tales, particularly in tales about two lovers who finally are united after overcoming a number of obstacles, we find yet another common type of closing formula: "God willing, you [that is, the listeners] will attain your innermost longing in the same way, as they [that is, the characters of the tale] have attained their innermost longing."

Within the tales, narrators can also draw on a large stock of formulas. These formulas often relate to the tale's content and are employed according to the narrator's skill. One of the most common formulas used to structure a tale in its abstract form is: "(Now) leave XY (here), go/come (let us go/come) to YZ (listen about YZ)." In romantic stories, an elaborate formula

may be used to demonstrate the process of falling in love: "A pointed arrow made of poplar, its shaft adorned with white feathers, sprang from the young woman's breast and settled deep down in the young man's breast—the young man fell in love with her, not with one, but with a hundred hearts." Finally, the despair the lovers experience while longing for another or when being separated is expressed in the formula "I am completely set on fire, I learned from your love; I was raw and became cooked; oh you shameless and unjust one—I am on fire!"

Categories of Folktales and Fairy Tales.   Persian folktales and fairy tales fit into the general concept of the Indo-European tradition. A total of 351 traditional tales from Persian tradition of the twentieth century submitted to analysis in the early 1980s include fifty **animal tale**s (AT 1–299), eighty-one tales of magic (AT 300–749), nineteen **religious tale**s (AT 750–849), fifty romantic tales (AT 850–999), sixteen tales of the stupid **ogre** (AT 1000–1199), 126 jokes and **anecdote**s (AT 1200–1999), and nine formula tales (AT 2000–2199). The three most frequently published tales are AT 408, The Orange Princess (twenty-three texts); AT 894, The Patient Stone (twenty-two texts); and AT 20D*, The Fox on Pilgrimage. Other often documented tales include AT 123, The Wolf and the Kids; AT *314, The Magic Horse; AT 311A, Namaki and the Div; AT 325, The Magician's Apprentice; AT 613, Good and Evil; and AT 2032, The Mouse That Lost Its Tail.

Characters of Folktales and Fairy Tales.   Persian tales rely on a standard register of protagonists with their stereotypical functions of requisites and actions. The most common hero character is the **prince**, who in the course of the story is often named only "young man." Frequently, the prince is the youngest of three **brothers** and has to make good for the faults or incompetence of his elder brothers. The hero experiences dangerous adventures, fights with demons and monsters, and accomplishes difficult tasks. In the end, he attains his beloved **princess** and inherits the kingdom. A typically Near Eastern hero character is the baldheaded man, often a baldheaded shepherd. At the beginning of the tale, the baldhead is an outcast, a sluggard, or a coward, and always a pauper. During the tale's action and while being challenged, he proves to be clever and witty, courageous and reckless. With these qualities, he masters the most difficult tasks, often wins the favors of the princess, and becomes **king**. Sometimes, as in the tale of "The Magic Horse," the actual prince disguises himself as a baldhead. Another frequent hero character is the wood collector, representing the lowest stratum of society. The wood collector's deep poverty usually goes together with his true belief, helping him to overcome his initial destitution and eventually acquire both wealth and happiness.

While the hero's only standard helper (besides his horse) is the old thinbeard, the range of opponents primarily comprises the female members of his family. Particularly, his mother-in-law, his stepmother, or his aunt is motivated by envy, trying to destroy the hero by calumniating him. His other relatives, including the hero's **father** and older brothers, are no better in agitating against him, and the only close relative whose image is outright positive is his **mother**. Another powerful adversary is the king, who is often depicted as a powerless object of his intriguing ministers.

The role of female characters in Persian folktales is marked by ambivalence. While only girls are pictured outright positively, **women** as active characters are mostly wily and deceitful, often simply just evil. Only when counseling the hero do active women—often in subordinate functions—bear positive traits. As passive characters, women are seldom more than objects the male hero strives to acquire, often motivated by perfunctory external matters:

the hero falls in love with an unseen beauty by seeing one strand of her **hair** float in the water or by listening to someone mentioning her name.

The secondary characters of Persian folktales belong to one of two groups. The first group comprises characters from the real world, such as the shepherd, the wood collector, or the merchant, usually bearing negative traits, or various other professions. Ethnic and/or linguistic minorities are commonly depicted with the usual arrogance of the dominant culture: Jewish merchants, black slaves, and gypsy girls are malevolent characters, while members of the Kurdish or Lori population at best figure as fools. The second group comprises characters from the world beyond. Here, one encounters a strict dichotomy. The demon (*div*), most often male, is usually both malevolent and stupid. His standard role besides fighting the hero is to abduct women to force them into **marriage**. The *div* usually possesses an external soul that he hides in a secret place (most often inside a bottle that has been swallowed by a bird or a fish). He can be vanquished only when the hero discovers and destroys his soul. The **fairy** (*pari*) is a perfect positive character. Most often female, she uses her supernatural capacities, such as magic and the ability to fly, to assist the hero in achieving his tasks. Marriage between a *pari* and a man is quite frequent. But even though the world of the *paris* in its hierarchic organization is similar to the human world, these marriages rarely end happily, as the man is bound to succumb to his human foibles and subsequently loses his fairy wife.

The action in Persian folktales and fairy tales is driven by two forces. The most powerful force within the tale is fate. The pauper trusts in fate and is redeemed. The king challenges fate and is punished. Religion in its official rite does not play any important role. If religious feelings are voiced at all, they are concerned with the popular admiration of venerated saints, such as 'Ali, the prophet Mohammed's cousin and son-in-law, or the mythical character Khezr, most often in asking their intercession so as to be saved from misfortune or to achieve a particular goal. The other force driving Persian tales, to some extent external, is the wishful thinking of both the narrator and the audience. As folktales and fairy tales are often human **wish**es transformed into narrative, they need an upbeat ending, enabling the participants to counter the hardships of their real lives with the attainment of ultimate happiness. The quintessential justice of folktales not only finds its expression in the worthy being redeemed but also makes the exemplary cruel **punishment** of the evil and malevolent adversaries a particular point.

Folk Humor

Persian folk humor offers a jocular treatment of conflicts, be they political, social, economic, moral, or individual. In terms of style, humorous verbal expression is usually short (as in jokes and anecdotes), sometimes interactive (as in humorous **riddle**s or amusing questions), and often arises spontaneously (see **Jest and Joke**). Both the subversive quality of humor and its spontaneity imply severe restrictions on the availability of jocular expression documentation from **oral tradition**.

Persian literature preserves a number of outstanding examples of humor and satire, and although these specimens were produced by members of the literate elite, they often contain elements of popular expression. Even a literary collection of anecdotes such as 'Obeid-e Zâkâni's (died 1371) *Resâle-ye delgoshâ* (*The Exhilarating Treatise*) to some extent might represent contemporary folk humor. On the other hand, the very popularity the collection gained through the process of retelling might have resulted in its jokes and anecdotes

eventually becoming elements of folk humor regardless of their origins. Probably the most influential printed collection contributing to the popularization of Persian folk humor is the booklet of anecdotes on Mollâ Nasroddin (see **Nasreddin**), published in countless versions since the end of the nineteenth century.

As for the current dimension of Persian folk humor, the closest one comes to an assessment of jocular expression in contemporary living tradition is on the **Internet** in the form of the California-based Web site *Jokestân* (http://www.jokestan.com), to which Iranian youngsters from all over the world, although supposedly predominantly expatriates residing in the United States, may contribute individually.

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Ulrich Marzolph

Ispirescu, Petre (1830–1887)

The most famous collector of Romanian folktales in the nineteenth century, Petre Ispirescu had little formal education and was largely self-taught. Working as a typesetter, he became director of the State Printing House and the Printing House of the Romanian Academy. In the context of folklore studies, Ispirescu is known as the author of the first great collection of folktales in Walachia: *Legende sau basmele românilor, adunate din gura poporului de …, culegător–tipograf* (*Legends or Folktales of the Romanians, Gathered Directly from the People by …, a Compositor–Printer*, 1882). This collection had been preceded by *Legende sau basmele românilor, ghicitori şi povestiri* (*Legends or Folktales of the Romanians, Riddles and Stories*, 1872) and *Legende sau basmele românilor, ghicitori şi proverburi* (*Legends or Folktales of the Romanians, Riddles and Proverbs*, 1874). Still other collections followed.

Most of Ispriescu's collecting occurred in an urban environment—Bucharest at the end of nineteenth century. His
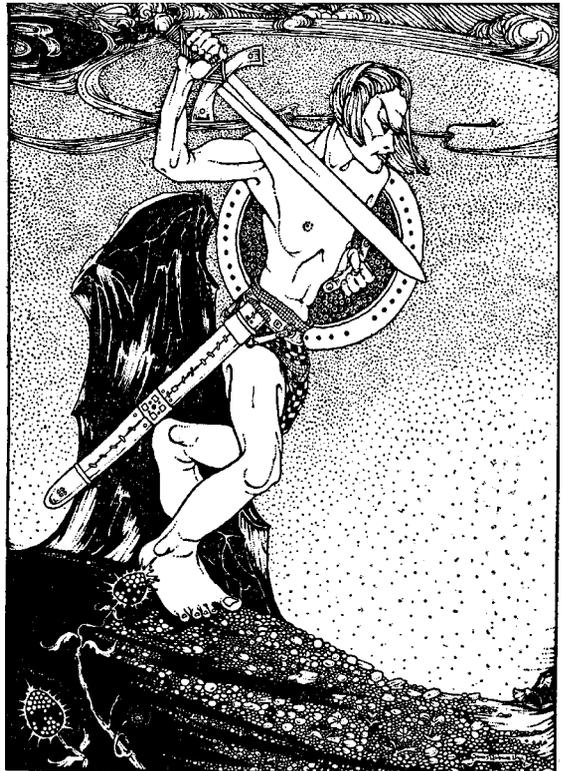
Petre Ispirescu's "The Princess Who Would Be a Prince or Iliane of the Golden Tresses" as illustrated by James D. Powell in *The Foundling Prince and Other Tales,* trans. Julia Collier Harris and Rea Ipcar (Boston: Houghton Mifflin Company; Cambridge: Riverside Press, 1917).

method of **collecting** material was similar to that of his contemporaries: he listened to folk-tales and then reproduced them in written form, sometimes after quite a long while. Consequently, Ispirescu's ultimate contribution as a collector was in transmitting folktales by dint of literary form. Among his best-known tales are "Tinereţe fără bătrâneţe şi viaţă fără de moarte" ("Endless Youth and Everlasting Life"), "Prâslea cel voinic şi merele de aur" ("The Brave Young Son and the Golden Apple"), and "Găinăreasa" ("The Maid Taking Care of Hens"). Ispirescu's tales have been translated and published in Europe and the United States in various editions, including illustrated books for children.

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Nicolae Constantinescu

Italian Tales

In Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36), Italy has the earliest and one of the richest collections of **literary fairy tale**s. Although the influential literary experiments that Basile and Giovan Francesco **Straparola** conducted with the fairy tale as an independent genre during the Renaissance and the baroque period did not give rise in Italy to the "vogue" of literary tales that was to occur in France, from the nineteenth century on, Italy has produced important authors and collections of fairy tales. Even today, Italian folklorists, literary scholars, and writers continue to investigate the constant and fruitful intersections between elite and popular culture and oral and literary narrative forms that characterize Italian tale telling, and to deal with the question of how to integrate the vast storehouse of regional narratives into national culture.

The earliest example of an "Italian" literary fairy tale is the story of "**Cupid and Psyche**," which is embedded in Lucius **Apuleius**'s second-century Latin **novel** *The Golden Ass*. During the millennium that followed, oral tales continued to circulate as they had for hundreds, if not thousands, of years; however, due to various factors, including the absence of a secular literate culture, there were few further experiments with the literary tale. The advent of vernacular culture, especially from the thirteenth century onward, when the **novella** became a predominant genre, marked the point at which the mediation between popular and literary traditions began to manifest itself in the presence of fairy-tale elements in short narrative—in the anonymous *Novellino* (*The Hundred Old Tales*), for example—even if the first integral fairy tales appeared only three centuries later.

It is Giovanni **Boccaccio**'s works that include the most significant early use of fairy-tale **motif**s, as well as what is possibly the first explicit reference to fairy tales (in *Genealogia deorum gentilium* [*The Genealogies of the Gentile Gods*, 1350–75]). His novella collection *Decameron* (1349–50) drew from classical literature, medieval **fabliaux** and chansons de geste, and other popular narratives to relate tales that frequently feature ordinary protagonists who triumph over hardship. Although they are presented as examples of the power of fortune, individual enterprise, and love, a number of tales incorporate fairy-tale structures as well as expressing a fairy-tale-like optimism, especially in day 2, dedicated to the wiles of fortune, and day 5, which features love stories with happy endings.

Fairy-tale motifs are evident in several other fourteenth-century novella collections, such as Ser Giovanni Fiorentino's *Pecorone* (*The Big Sheep*) and Giovanni Sercambi's *Novelle* (*Novellas*). Fairy-tale compositional techniques also informed genres positioned between the

oral and literary spheres such as the *cantari*, the **epic** or romantic **ballad**s which in their early forms were recited in town squares by minstrels; and *sacre rappresentazioni*, or religious dramas, which had as their subject biblical stories and **saint's legend**s. The *cantari* were also a signal influence on the Italian chivalric tradition, in which its fairy-tale motifs were transposed to poems such as Luigi Pulci's comic *Morgante* (1483), Matteo Maria Boiardo's *Orlando innamorato* (*Orlando in Love*, 1495), and Ludovico Ariosto's entire *Orlando furioso* (*The Frenzy of Orlando*, 1516–32).

Although a curiosity toward popular and folk culture permeated the Renaissance, until the second half of the sixteenth century, novellas generally favored realistic subjects, often taking up the favorite Boccaccian theme of the *beffa*, or practical joke. There was also an increased interest in this period in moralizing Aesopian **fable**s, which culminated in Giacomo Morlini's Latin *Novellae* (*Novellas*, 1520). It was, however, Giovan Francesco Straparola who for the first time and in undisguised fashion included entire fairy tales in a novella collection. His enormously popular *Le piacevoli notti* (*The Pleasant Nights*, 1550–53) adopts a **frame narrative** similar to that of the *Decameron*, in which, after the exbishop of Lodi Ottaviano Maria Sforza leaves Milan for political reasons, he assembles an aristocratic company at his palace near Venice to tell tales over the course of thirteen nights. The tales are an eclectic mix of various genres; of the seventy-four tales, about fifteen are folktales or fairy tales, whose materials were probably gleaned from Oriental tales, animal fables, and **oral tradition**; well-known **tale type**s are found, for example, in "Tebaldo and Doralice," "The **Pig** King," "Crazy Peter," "The Three **Brother**s," and "Costantino Fortunato." Although Straparola's tales are not as innovative as those of Basile a century later, he influenced subsequent fabulists such as Charles **Perrault** and the Brothers **Grimm**.

The spread of print culture, the anthropological interest inspired by geographical discoveries, and the attraction to the marvelous that permeated later Renaissance and baroque culture led to a larger-scale reevaluation of native folkloric traditions and the attempt to transport them into the realm of literature. It is Giambattista Basile's *Lo cunto de li cunti overo lo trattenemiento de peccerille* (*The Tale of Tales, or Entertainment for Little Ones*, 1634–36), the first integral collection of fairy tales in Europe, that most significantly marks the passage from the oral **folktale** to the artful and sophisticated "authored" **fairy tale**. Written in Neapolitan dialect and also known as the *Pentamerone*, *The Tale of Tales* comprises forty-nine fairy tales contained by a fiftieth frame story; these are told over the course of five days by ten grotesque, lower-class old **women**. Despite its subtitle, *The Tale of Tales* is not a work of **children's literature**, but was intended to be read aloud in the "courtly conversations" that were an elite pastime of the period. Basile transformed the materials of oral tradition into highly original tales distinguished by comic verve, rhetorical play, abundant references to the everyday life and popular culture of the time, moral indeterminacy, and a parodic **intertextuality** that targets courtly culture and the canonical literary tradition. *The Tale of Tales* contains the earliest literary versions of many celebrated fairy-tale types—**Cinderella**, **Sleeping Beauty**, Rapunzel, and others—and was both one of the most suggestive expressions of the baroque poetics of the marvelous and an inspiration to later fairy-tale writers.

After the scant five tales of Pompeo **Sarnelli**'s *Posilicheata* (*An Outing to Posillipo*, 1684), it was almost a hundred years before another Italian author wrote a major work based on fairy tales. From 1760 to 1770, Carlo **Gozzi** published his ten *Fiabe teatrali* (*Fairy Tales for the Theatre*), which included *L'amore delle tre melarance* (*The Love of Three Oranges*), *Il corvo* (*The Crow*), *Turandot*, and others. Gozzi's sources included Basile, **French tales**,

Oriental tales such as the recently translated *Arabian Nights*, and popular oral tradition, but the real particularity of his plays lies in their juxtaposition of fairy tales with the conventions and masks of the *commedia dell'arte*, an eclectic mix that often results in a rather cerebral interpretation of the marvelous (see **Theater**). Gozzi's *Fairy Tales* proved to be of great theatrical influence, as is evidenced by their inspiration of **opera**s by Richard Wagner, Busoni, Puccini, and Prokofiev.

The early-nineteenth century Romantic interest in archaic popular traditions, which supposedly most genuinely represented the "spirit of a nation" in Italy, initially expressed itself more in the study of folk songs, oral poetry, and popular customs and beliefs than of fairy tales. Only later in the century, during the period of Italian unification (1860–70), did tales and legends become the focus of positivistic and comparativistic studies and ethnographic collections. Among the first fairy-tale collections were *Novellaja fiorentina* (*Florentine Tales*, 1871) and *Novellaja milanese* (*Milanese Tales*, 1872), both compiled by Vittorio **Imbriani**; and one of the major Italian compilations of the century, the four-volume *Fiabe novelle e racconti popolari siciliani* (*Fairy Tales, Novellas, and Popular Tales of Sicily*, 1875) by Giuseppe **Pitrè**, Italy's foremost nineteenth-century folklorist. These were followed by the publication of countless others, including Domenico Comparetti's *Novelline popolari italiane* (*Italian Popular Tales*, 1875), Gherardo Nerucci's *Sessanta novelle popolari montalesi* (*Sixty Popular Tales from Montale*, 1880), Laura **Gonzenbach**'s *Sicilianische Märchen* (*Sicilian Fairy Tales*, 1870), and Pitré's *Novelle popolari toscane* (*Tuscan Popular Tales*, 1888).

Numerous writers of the time benefited from this huge amount of new material to produce creative elaborations of fairy tales written for young audiences. The best known of these is Carlo **Collodi**'s novel *Le avventure di Pinocchio: Storia di un burattino* (*The Adventures of Pinocchio: Story of a Puppet*, 1883), the tale of a wooden puppet who is induced both by hardship and by his own cheerfully transgressive nature to undergo a series of perilous adventures that eventually lead to his **transformation** into a real boy. Although it shares structural elements with the fairy tale, *Pinocchio* also has much in common with more realistic genres; the society it depicts is colored by privation, **violence**, and indifference, and Collodi's vision is ambivalent and lacking in the "happily-ever-after" optimism of fairy tales. Ultimately, Pinocchio's lasting attraction has less to do with his metamorphosis into a responsible member of society than with the affirmation of the unleashed creativity and vital humanity of **childhood**, which the puppet embodies up until the very last chapter.

The birth of Pinocchio coincided with the publication of the first of Luigi **Capuana**'s many collections of fairy tales, *C'era una volta* (*Once upon a Time*, 1882). Capuana used his familiarity with Sicilian **folklore** to create stories that evoked the oral tales of tradition, although it is his inventive elaboration of these materials through the use of humor, whimsical fantasy, and realistic detail that gives his work its flavor. The prolific experimentations of another children's author, Emma **Perodi**, closed the century; her *Le novelle della nonna* (*Grandmother's Tales*, 1892) interweaves reassuringly domestic scenarios and uncanny fantastic topographies through the use of a realistic frame narrative that in turn contains vividly expressive fairy tales.

Countless other authors of the late nineteenth and early twentieth centuries incorporated the material of local folktales and **legend**s into their non-fairy-tale works. These included Giovanni Verga (Sicily), Grazia **Deledda** (Sardinia), and Gabriele d'Annunzio (Abruzzo).

By the start of World War I, the flurry of compilation of tales had died down somewhat, although it resumed again after World War II. The "rediscovery" of the popular narratives

of the various Italian regions in the twentieth century was distinguished, on the one hand, by a more painstakingly philological approach to the source materials and, on the other, by the relatively recent attempt to determine **oicotype**s of tales based on the principal cultural areas of Italy. Furthermore, figures such as Benedetto Croce and Antonio Gramsci significantly redirected folkloric and fairy-tale scholarship in the twentieth century. Croce, above all in his seminal studies of Basile's *The Tale of Tales*, published in the first decades of the twentieth century, maintained that the investigation of folktales as historical and aesthetic entities should supersede questions of origin or comparativistic analysis of motifs, and thus opened the door to a full-fledged literary analysis of fairy tales. Gramsci, in his essay "Osservazioni sul folklore" ("Observations on Folklore," 1935), put forth the idea that popular folklore expresses a "concept of the world" radically different from the "official" worldview, especially in Italy, where due to the particularities of its political and cultural history, an authentically national heritage based on a connection between the "people" and intellectuals had never come to be.

But a "master collection" of Italian tales was not published until Italo **Calvino**'s *Fiabe italiane* (*Italian Folktales*) appeared in 1956. Calvino selected his materials primarily from nineteenth-century tale collections, and by touching up and imposing "stylistic unity" (Calvino, xix), created his own versions of stories that include about fifty major types from all twenty regions of Italy. Calvino motivated his endeavor by maintaining that the narrative potentialities that folktales offer, with their "infinite variety and infinite repetition," make them essential thematic and structural paradigms for all stories; "folktales are real," since they encompass all of human experience in the form of a "catalog of the potential destinies of men and women" (Calvino, xviii).

In this same period, folklorists, ethnologists, and literary scholars (Giuseppe **Cocchiara**, Ernesto de Martino, Franco Fortini, Alberto Cirese, Paolo Toschi, and others) were engaging in discussions on the relation of Italian folklore to national culture. Numerous regional indices, such as G. D'Aronco's *Indice delle fiabe toscane* (1953), facilitated consideration of the geographic specificities of the Italian tale types; other more comprehensive tools, such as Domenic P. Rotunda's *Motif-Index of the Italian Novella in Prose* (1942, revised 1962) and, most recently, Renato Aprile's *Indice delle fiabe popolari italiane di magia* (*Index of Popular Italian Tales of Magic*, 2000), helped to complete the picture. Between the 1960s and 1970s, a region-wide initiative on the part of the State Discoteca also resulted in a vast amount of new material being collected in the field.

In the introduction to his *Folktales*, Calvino exhorted his readers to consult the original sources he used, and encouraged scholars to publish the tales they contain. In recent years, this challenge has been met on multiple fronts: there have been reeditions of the classic nineteenth-century collections, new regional compilations of tales and indices of tale types, and suggestive retellings of traditional tales by well-known contemporary authors. The most ambitious of these projects was a series of sixteen volumes published by Mondadori from 1982 to 1990 dedicated to the fairy tales of the various Italian regions, in which an author and a scholar teamed up to translate and edit the material, with the aim of "stimulating the awakening of consciousness in a subaltern culture whose potentially active role is recognized."

In past decades, there have also been noteworthy experiments in rewriting the classic fairy-tale canon for children. In the case of Gianni **Rodari** this included, in his *Grammatica della fantasia* (*A Grammar of Fantasy*, 1973), a theoretical discussion of how fairy tales could assume a creative and liberating function in the hands of both children and educators.

Rodari's many collections of tales for children, such as *Favole al telefono* (*Tales on the Telephone*, 1962) and *C'era due volte il barone Lamberto* (*Twice upon a Time There Lived Baron Lamberto*, 1978), have often served as models for subsequent authors. These include Beatrice **Solinas Donghi**, Bianca **Pitzorno**, Roberto **Piumini**, and Luigi **Malerba,** who have continued to create innovative works that address contemporary social and political issues within the narrative framework of the fairy tale. Initiatives such as the 1975 anthology *Favole su favole* (*Fairy Tales upon Fairy Tales*), in which well-known contemporary writers and poets offer "free" retellings of fairy tales from their regions, have also been significant.

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Nancy Canepa

J

Jack Tales

Jack tales are a substantial heterogeneous group of **folktale**s in the tradition of the British, Scottish, Irish, and North Americans, in which the hero bears the name Jack. Some form of the name John is widespread for a young folktale hero. In Russia, he may be called Ivan, in German Hans, and in Hispanic countries Juan. In the English-speaking world, he is likely to be called Jack, and his **brothers**, if he has any, are usually Will (or Bill) and Tom. The earliest recorded folktale with a Jack hero is an early fifteenth-century rhymed tale, "Jack and His Stepdame." In the twentieth and early twenty-first centuries, Jack tales have been widely collected in Ireland, Scotland (from both settled and traveler storytellers), Newfoundland, and the southern United States, and have been popular as well in the **storytelling** revival.

Although the custom of calling heroes Jack may be ancient and widespread, the term "Jack tales" itself probably did not gain currency until Richard Chase, working for the Works Progress Administration (WPA) in the 1930s, encountered such stories in the Appalachian Mountains of North Carolina and Virginia. He created versions of eighteen of them, and published this collection as *The Jack Tales* in 1943. Such stories, whatever their place of origin, have been called "Jack tales" ever since.

Though storytellers are divided on the question, many consider the Jack who figures in the Jack tales they know to be a single character, one with whom they tend to identify. Throughout the English-language folktale tradition, Jack usually displays a somewhat consistent personality. He starts out as an unlikely hero, the weak youngest brother or an apparent dunce. He proves, however, to be good-hearted, courageous, resourceful, and lucky. Beyond that, he seems to incorporate traits valued in the community and culture where the particular tales are told. Carl Lindahl has shown that Appalachian Jack has a strong individualistic and capitalistic streak and survives more by cleverness and skill than by magic, while English Jack needs his **magic helper**s and devices in a moral struggle that is a microcosm of class struggle (McCarthy, xxvii–xxx). Similarly, Martin Lovelace has shown that Newfoundland Jack models the social survival skills needed by young working men in an economy where livelihood depends on seasonal work at the mercy of sometimes arbitrary employers (Lindahl, 149–70).

As often happens, when a particular personality becomes a popular folktale hero, the personality will attract a wide variety of tales. So, for example, Br'er Rabbit and **Reynard the Fox** figure in local versions of tales otherwise told about quite different heroes. Similarly, the English-language Jack-tale tradition has incorporated a wide range of stories, including **märchen**, **novella**, **trickster** tales, tales of **ogre**s, numbskull tales, humorous tales, formulaic tales, and even **animal tale**s. *See also* Beech Mountain Jack Tale; North American Tales; Simpleton.

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William Bernard McCarthy

Jacobs, Joseph (1854–1916)

Joseph Jacobs was a Victorian folklorist, literary scholar, and historian who edited important collections of fairy tales. Born in Australia, Jacobs immigrated to England in 1872 to study law at Cambridge, but he eventually pursued literature, history, anthropology, and philosophy. Jacobs made significant contributions as a scholar of literature and Jewish history, but he is best known for his work as a folklorist during the golden age of English **folklore** studies. From 1889 to 1900, he was editor of *Folk-Lore,* the journal of the Folk-Lore Society of London, a forum where scholars debated their often-conflicting views of folklore.

Jacobs published numerous editions of traditional texts, but his more enduring and most controversial editions were his fairy-tale collections, which were illustrated by John Batten: *English Fairy Tales* (1890), *Indian Fairy* Tales (1892), *Celtic Fairy Tales* (1892), *More English Fairy Tales* (1894), *More Celtic Fairy Tales* (1894), and *Europa's Fairy Tales* (1916). In prefaces and notes to these editions, Jacobs made it clear that his goal was to produce a scholarly edition that would also provide an entertainment for children. He also admitted openly to revising style and content to make the stories readable for children. Critics objected not only to his practice of rewriting the tales he collected, which blurred the boundary between folklore and literature, but also to his catering to an audience of children, which erased the line between a scholarly edition and **children's literature**.

Jacobs's controversial editorial practices reflected his theories about the creation and dissemination of folktales, especially his theory of folktale **diffusion**, which placed him in opposition to many of his contemporaries. While most folklorists of his time believed that similar folktales found among diverse cultures were created independently of each other due to coincidence or to the universality of human psychology (**polygenesis**), Jacobs argued that each folktale had originated with a unique creator (**monogenesis**) and was spread from place to place through contacts among people and cultures. Because of this view, Jacobs was less interested in what the folktale could reveal about so-called primitive societies and more interested in the relation of each text to the specific time and place in which it was told. Jacobs also acknowledged that folktales could be transmitted through printed texts, so he did not make a strict distinction between folklore (**oral tradition**) and literature (print culture). His interest in the social and historical contexts of individual tales, and his advocacy of literary methods in the study of

folklore, turn out to have been very modern ideas that are now widely accepted. ***See also*** Collecting, Collectors; Context; Editing, Editors; Sociohistorical Approaches.

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Donald Haase

Janosch (1931–)

Pseudonym of Horst Eckert, Janosch is the best-selling German author and illustrator of satirical fairy tales and more than sixty children's books, including *Die Maus hat rote Strümpfe an* (*The Mouse Has Red Socks On*, 1978), published in English as *The Big Janosch Book of Fun and Verse* (1980). Janosch made his debut in 1960, and international recognition came when his most famous characters, Bear and Tiger, appeared for the first time in *Oh, wie schön ist Panama* (*The Trip to Panama*, 1978). This book was honored with the Deutscher Jugendliteraturpreis (German Children's Literature Award). Although Janosch's style of writing and illustrating has often been called childlike and naïve, philosophical and existential questions, as well as social criticism, lie at the basis of many of his works.

Most of Janosch's fairy-tale retellings were published in *Janosch erzählt Grimm's Märchen* (*Janosch Tells Grimm's Fairy Tales*, 1972), a selection of which appeared in English as *Not Quite as Grimm* (1974). Many of the tales are relocated to a contemporary setting, which clashes with the **Grimm**s' Romantic style. The Grimm brothers' idealism and bourgeois values seem appropriate only for the fairy-tale realm, whereas Janosch's retellings are inspired by fierce social criticism and anticapitalist and leftist morals. For instance, Janosch turns "The Brave Little **Tailor**" into a critique of the international arms race during the Cold War. The story ends with the tailor sitting in front of a machine that can destroy the whole world—which is considered the supreme proof of his bravery. Only just in time does someone come to disconnect the machine's wires.

Some of Janosch's tales are outright pessimistic. In his version of "**Mother Holle**," the title figure controls the earth's weather and distributes bread and apples. Because Mother Holle has too much work and can no longer guarantee an equal division of wealth, she is held responsible for all the misery in the world. Yet, humankind shares the guilt: people are so lazy that Mother Holle finds no help, the rich are all too eager to exploit the poor, and her apples are used to make schnapps rather than feed those in need.

The parodic effect in Janosch's retellings is often achieved by exaggeration. As in the Grimm tale, Rapunzel's **mother** craves the salad vegetable *rapunzel* during her pregnancy. In Janosch's version, this addiction goes so far that, in the end, she bears not a baby, but a *rapunzel*. Reversal is another frequently used strategy. The **Frog King**, for instance, has to admit an ugly girl to his pond after she has returned his golden ball, and it turns out that she too is a frog that was enchanted by a wicked human being. ***See also*** Anti-Fairy Tale; Children's Literature; Illustration; Parody.

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Vanessa Joosen

Jansson, Tove (1914–2001)

Finland-Swedish artist, novelist, and children's book author Tove Jansson brought a unique voice to **children's literature**, gaining worldwide popularity with her Moomin books. A painter, illustrator, and author, Jansson was a multifaceted creative artist. She belonged to the Swedish-speaking minority in Finland and grew up in Helsinki in a bohemian family of artists.

Jansson began her Moomin series with *Småtrollen och den stora översvämningen* (*The Little Trolls and the Great Flood*, 1945), followed by a total of twelve books through 1977. The Moomin figure had previously appeared in the late 1930s as a signature in a political cartoon published in the antifascist magazine *Garm*. Jansson's breakthrough came with the **novel**s *Kometen kommer* (*Comet in Moominland*, 1946) and *Trollkarlens Hatt* (*Finn Family Moomintroll*, 1948). Familiar fairy-tale characters such as wizards, **dragon**s, imaginary beasts, or **mermaid**s are used by Jansson in a complex and highly personal manner. Even folktale **motif**s, such as the motif of hidden treasures or magical **transformation**s, are used in a humorous way. *Muminpappans bravader* (*The Exploits of Moominpappa*, 1950) is a cheerful **parody** of the memoir and adventure genre. Jansson continued to parody literary styles in *Farlig midsommar* (*Moominsummer Madness*, 1954), where theater and classical tragedy are used as a setting for carnival and amusing escapades.

The tension between the idyllic and the disordered, between serenity and danger, is a central theme in the Moomin books. Repeated catastrophes function as revitalizing forces that create tension and dynamics in the valley and act as an antithesis to the peaceful bourgeois milieu. *Trollvinter* (*Moominland Midwinter*, 1957) has a more mythical expression. Moomintroll wakes up from hibernation and finds that the valley's appearance has changed and that his family and friends are sleeping. The Moominvalley is covered in snow and surrounded by darkness. The transformation of scenery, from the idyllic and pleasant to the strange and unfamiliar, is characteristic of Jansson's stories.

Det osynliga barnet (*Tales from Moominvalley*, 1962) deviates slightly from the form of the previous books by presenting nine short stories. The final books in the series deal with the theme of departure and change. *Pappan och havet* (*Moominpappa at Sea*, 1965) was followed by *Sent i November* (*Moominvalley in November*, 1970). In this final Moomin novel, the Moomin family has set out on a journey, leaving their home and the valley behind. In their absence, other characters hesitantly step forward as they wait for the family to return.

Jansson also wrote and illustrated three picturebooks. The first one, *Hur gick det sen? Boken om Mymlan, Mumintrollet och lilla My* (*The Book about Moomin, Mymble and Little My*, 1952) conveys radically new expression and indicates a break with earlier narrative principles in the aesthetics of the Nordic picture book. Even *Vem ska trösta Knyttet?* (*Who Will Comfort Toffle?*, 1960) and *Den farliga resan* (*The Dangerous Journey*, 1977) are innovative and original in their appearance. In addition to her own Moomin books, Jansson also illustrated Swedish **translation**s of classics such as J. R. R. **Tolkien**'s *The Hobbit* and Lewis **Carroll**'s *Alice's Adventures in Wonderland*.

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Elina Druker

Japanese Popular Culture

Japan has a rich tradition of tales, which has become the basis of an equally rich narrative popular culture made up of manga (**graphic novel**s) and anime (animated **television** series and movies). These genres derive from the Eastern convention of accompanying oral **story-telling** with painted screens or handwritten booklets illustrating key moments in the story's plot. Storytelling manga were produced in small numbers from the eighteenth century on but became a mass industry after World War II.

Japanese anime at first were imitations of Western **cartoons** until 1963, when the graphic artist Tezuka Osamu, best known for his children's classic *Simba, the White Lion* (1950–), turned to **animation** and began producing series in a distinctively Japanese style. Influenced by Walt **Disney**'s fairy-tale movies, he set his influential manga *Princess Knight* (1953–56), in a Western-style fairy-tale kingdom. Here he introduced many of the standard **motif**s of the **märchen,** notably the **magic helper**, the quest, and the female protagonist who courts a **prince** in disguise. He adapted the story to anime in 1967–68, creating the first *shōjo* (or female-oriented) series in the genre.

But manga/anime series relied on familiarity with Asian folktales as well. The Chinese popular **epic**, *The Journey East*, originally the picaresque journey of a monk with a company of inhuman helpers, proved one early source, and the character types became familiar enough to inspire stories of their own. Son Goku, originally the magical **trickster** monkey of the company, was made into the central figure of the enormously popular manga/anime *Dragonball Z* (1984–). "The Feather Robe," a Japanese version of the **swan maiden** tale, was a universally known children's tale in Japan, and it too formed the basis of a popular manga/anime series *Ah! My Goddess!* (1989–) Recently, the Japanese animator **Miyazaki** Hayao has freely adapted elements from many native Japanese folktales into a series of internationally successful anime movies.

In 1987, Nippon Animation produced a series of fairy-tale **adaptation**s titled *Gurimu meisaku gekijô* (*Grimm Masterpiece Theater*), though in fact the plots were drawn from a variety of European sources. Faithful to the original storylines of these narratives, sometimes disturbingly so, this anime popularized the fairy-tale genre in Japan. The English-language version, broadcast in North America as *Grimm's Fairy Tale Classics*, in turn introduced many viewers on that side of the world to anime. After this, references to classic Western fairy tales became frequent in Japanese popular culture. "**Sleeping Beauty**," being similar to a Japanese folktale about a child cursed at **birth** to die on a future birthday, has proved especially popular, with the core motifs of the birth curse and the magical sleep central in many series, especially *Sailor Moon* (1992–). Other manga and anime series and movies make organic, creative use of fairy-tale plots and motifs, notably "**Beauty and the Beast**" (*Inuyasha*, 1996, and *Fruits Basket*, 1998–) and Pinocchio (*A Tree of Palme*, 2001). ***See also*** Film and Video; Japanese Tales.

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Bill Ellis

Japanese Tales

There is no single word in Japanese for referring to **folktale**s, though by far the most commonly used term is "mukashi banashi" (tales from long ago), which may arise from the tendency for folktales to begin with the formulaic phrase "mukashi mukashi" (long, long ago).

This usage was first popularized in the late 1800s by scholars such as **Yanagita** Kunio (sometimes rendered Yanagida), who founded the fields of ethnology and **folklore** studies in Japan. Similarly, "minwa" (folktale) and "mingen denshō" (**oral tradition**s of the **folk**) are more patently academic terms that point to familiar notions of tales as (1) particular to preliterate, oral traditions, and (2) hallmarks of "the folk," both of which suggest that the origins of contemporary folklore lie with the nostalgic creations of nineteenth- and twentieth-century scholars. Particularly in the last century, the implicit goal behind such studies was often to identify a national culture or essence that was associated with the rural use of the vernacular, rather than the language and traditions of the urban or proto-urban polyglot. In this, Japan is no exception, and modern folklore studies in that country bear the strong imprint of influence from, most notably, the work of Jacob and Wilhelm **Grimm**.

Though the premodern folkloric tradition in Japan does not use a single, consistent word to refer to folktales, at least one persistent characteristic can be observed. Namely, folktales in Japan are most often related to the project of explaining the meanings behind things such as place names, local traditions, geological features, anomalous occurrences, or meteorological phenomena. We first see this explanatory function of folktales in the earliest written accounts of the mythological creation of the Japanese islands and in early gazetteers.

Myths and Legends

Before the introduction of writing to the Japanese islands (it was imported from the continent sometime between the third and fifth centuries CE), important political and spiritual information was entrusted to the "kataribe" (a clan of hereditary reciters), who were charged with the ritual remembering and narrating of past events. With the advent of the Chinese writing system in Japan, these oral stories were recorded in two separate documents: the *Kojiki* (*Record of Ancient Matters*, 712) and the *Nihon shoki* (*Chronicles of Japan*, c. 720, sometimes rendered *Nihongi*).

Though the two accounts differ in many details, they share the overarching goal of establishing the mythical and divine origins of the Japanese islands, people, and state. According to these sources, the islands of the Japanese archipelago were created by two sibling "kami" (deities) named Izanami and Izanagi. From his place in the sky, Izanagi dipped a long spear into the frothing ocean and stirred up the brine. The white foam dripped from the tip of the spear, creating the first island. The pair descended to dry land and encountered a raised pillar, which they each circled, going in separate directions. When they met on the other side, Izanami spoke to her brother, suggesting that they mate. They did so, but the union produced only deformed offspring who were considered unsatisfactory. After returning to the sky and taking counsel with other deities, the pair repeated the pillar-circling, but this time Izanagi, the male, spoke first. Afterward, the pair mated repeatedly and successfully, producing more islands as well as rivers, mountains, and swamplands, each of which was recognized as a deity in its own right. Upon giving **birth** to fire, however, Izanami sustained critical wounds and died. Izanagi follows her to the land of **death**, is polluted by her corpse, and is forced to use a large rock to separate the world of the living from the world of the dead.

Cleansing himself in a river, Izanagi creates more deities, including Amaterasu (the sun goddess) and Susano-o (the storm god). To Amaterasu, he awards sovereignty over the dry land, and to Susano-o, he gives the sea. Susano-o is unhappy with his lot, and the accounts detail the nature of his feud with Amaterasu before continuing on to chronicle the deeds of

Amaterasu's successors, down to the time of the eighth-century rulers of Yamato, one of the two main population centers of the time. Amaterasu was recognized as the chief deity and forbear of the Yamato people, while her younger brother Susano-o served the same purpose for Izumo, the other major cultural center. Thus, the mythical stories of divine conflict may also be read as a thin gloss on more mundane political strife between Yamato and Izumo, which had been subjugated shortly before the chronicles were recorded.

In addition to this protohistorical compilation of **myth** and **legend**, another of the major undertakings of the Yamato state was the compilation of a series of gazetteers, one for each major geographical area under its rule. Only one of these documents survives: not coincidentally, perhaps, it is the one from Izumo (*Izumo fūdoki*, 733). Like the *Record of Ancient Matters* and *The Chronicle of Japan*, the *Izumo Gazetteer* records oral traditions regarding the origins of place names, the mythical creation of geographical features, and the deeds of local deities.

Medieval and Early Modern Collections

Explanatory Tales.   The next major written source of premodern folktales comes largely from the Buddhist tradition. Buddhism was introduced to Japan in the mid-sixth century by an envoy from the Korean peninsula; the new religion was recommended for its abilities to cure disease and protect the state. It remained largely a court religion until the early tenth century, when restrictions on clerical proselytizing were finally loosened. Once monks and, to a lesser extent, nuns were able to travel throughout the countryside, they faced the challenge of explaining abstract religious notions, such as karma and reincarnation, to a rural populace. One of the techniques they used was to draw on local **storytelling** traditions, reshaping folkloric accounts of anomalous events in terms of Buddhist doctrine to create **didactic tale**s.

A number of "setsuwa" (explanatory tale or **etiologic tale**) collections survive, ranging from the ninth to the sixteenth centuries. While many are explicitly Buddhist in orientation, this is not always the case. The most influential of these collections is the *Konjaku monogatari* (*Tales of Times Now Past*, early twelfth century). The multivolume work, divided into thirty-one chapters, follows the expansion of Buddhism eastward, beginning with tales from India, continuing with lore from China and Korea, and concluding with twenty-one chapters of folktales from Japan. Most of the tales in the collection begin with the formulaic "Ima wa mukashi" ("At a time now past"), and end with the phrase, "and so it is handed down," suggesting the tales' origin in oral tradition. The collection provides fascinating glimpses of people from all walks of life; its protagonists hail from all realms of the natural and supernatural, from demons, warring spirits, and human beings to Buddhas, local deities, and even plants. Typical themes include **Jātaka** tales, journeys to hell, encounters with animals disguised as human beings, dreams relating to one's next incarnation, the workings of karma, and daring escapes from demons, robbers, and brigands. As with most premodern collections, the folktales consist mostly of sparsely related plot developments, though the more markedly Buddhist collections will often append a briefly sketched **moral** interpretation.

Companion Tales.   Aside from religiously oriented collections, there was also a strong tradition of secular storytelling throughout the late medieval and early modern period (roughly the twelfth through the eighteenth centuries). About 400 examples of these "companion tales" ("otogizōshi"), as they were called, have survived into the modern era.

As with the explanatory tales, when surveyed as a group, the companion tales provide a full commedia of medieval and early modern culture. Many of these folktales, later made famous in children's picture books, are first recorded in the 1300s and 1400s, where they were often accompanied by **illustration**s. One of the characteristics of this period in Japanese history is the development of a plethora of street **performance** genres—many of the companion tales would have been disseminated by traveling performers who kept their audience's interest by accompanying their stories with the well-timed revelation of a new picture.

The stories themselves are much more fleshed-out than those found in explanatory tale collections, though they still consist mostly of plot developments. Rather than tending toward the moralistic, however, these tales are generally humorous, at times even ribald. The popular story "Lazy Tarō" is typical. The tale opens with Tarō, a sort of peasant antihero, sleeping by the ditch that he calls home. A passerby throws Tarō a rice cake, and he decides to save it for later; but the food falls from his hand and rolls a few feet downhill. Too lazy to retrieve it, Tarō tries to cajole the next passerby, the local land steward, into picking it up for him. Amused by Tarō's antics and verbal wit, the land steward decrees that the local townspeople must feed him. Before long, the townspeople hatch a plan to send Tarō to the capital as their required corvée laborer. Though everyone expects the worst, the unwittingly witty Tarō flourishes in the capital, winning both an aristocratic wife and a fortune. He also attracts the attention of the emperor, who discovers that Tarō is, in fact, the long-forgotten son of an aristocratic exile. Other companion tales also tend to focus on themes of social leveling and the unexpected reversal of fortunes, a motif emblematic of much artistic production from this time period.

Folklore and Nation

The late 1600s saw the rise of the nativist school of philosophy, which stressed the importance of reviving Japan's earliest oral traditions and envisioned a recuperation of native Japanese speech patterns which, in the nativists' opinion, had become buried under the weight of Chinese linguistic influence. The earliest generation of nativist scholars focused their attentions on Japan's first poetry anthology, the *Man'yōshū* (*Collection of Ten Thousand Leaves*, 759), which compiled more than 350 years of orally transmitted poetry. Increasingly, however, attention turned to folktales as a potential treasure trove of living oral tradition. Ueda Akinari was one prolific author who, reading this trend correctly, drew extensively on folktales as a major intertextual source for his fiction, in which he tried to capture the nuances of everyday, vernacular language rather than relying on the stilted patterns of formal, literary Japanese. Ueda's *Ugetsu monogatari* (*Tales of Moonlight and Rain*, 1768) mines Chinese and Japanese folkloric tradition for tales of the supernatural, and it was published to quick critical and popular acclaim. It remains an influential work today and was made into a movie by Mizoguchi Kenji (*Ugetsu monogatari*) in 1953.

Another key author to mention in this connection is the émigré Lafcadio Hearn (Japanese name Koizumi Yakumo). Of Greek and Irish parentage, Hearn arrived in Japan in 1890 after having spent time studying Creole and Caribbean folklore in and around New Orleans. He lived the rest of his life in Japan and published a number of works that drew directly on Japanese folktales for their inspiration. His *Japanese Fairy Tales* was first published in 1898, followed by *Ghostly Japan* in 1899, and his most important collection, *Kwaidan: Stories and Studies of Strange Things* in 1903. Kobayashi Masaki adapted four of the stories

from this last into movie format in his 1964 film *Kwaidan* (known alternately as *Kaidan* [*Ghost Stories*]).

Yanagita Kunio is perhaps the single most important figure in terms of the study, collection, and dissemination of Japanese folktales in the modern period. Like many scholars of his time, Yanagita was both inspired by and resistant to the westernization of modern Japanese culture. He envisioned the countryside as a numinous point of connection with Japan's past, and he got his start as a journalist by penning accounts of his travels for the magazine *Tabi to densetsu* (*Travel and Tradition*) and the Asahi newspaper. In the summer of 1909, he journeyed on horseback through the mountainous areas of Iwate Prefecture in northern Japan. In 1910, he published an enormously influential book, *Tōno monogatari* (*Tales of Tōno*), in which he relayed his own experiences in the mountains and recounted local folktales that he had heard primarily from his **informant** Sasaki Kizen (also known as Kyōseki). Representative stories deal with topics such as the appearance of deities of hearth, mountain, and village and encounters with malicious creatures like "kappa" (a sort of water sprite who takes pleasure in drowning the unwary) and "tengu" (goblinlike beings of a martial spirit). Yanagita went on to found the first formal academic society for the study of Japanese folktales and led the movement to institutionalize folklore as a major field of study. **Seki** Keigo built on Yanagita's pioneering work to create a multivolume index of Japanese **tale type**s based on the system originally developed by Antti **Aarne** and Stith **Thompson**.

Contemporary Revisions and Improvisations

A number of contemporary authors have incorporated folktales into their short stories and **novel**s. Akutagawa Ryūnosuke's fiction frequently rehearses material from the medieval *Konjaku monogatari* (*Tales of Times Now Past*), and he is particularly deft at mixing tales together to create psychological tension. Kurosawa Akira reworked two of Akutagawa's short stories, as well as scenes from the *Konjaku monogatari*, in his film *Rashomon* (1950). Izumi Kyōka is another popular author from the early 1900s who weaves folkloric material into his fiction, most commonly picking up on the folktale **motif** of humans who undergo a **transformation** into animals. His **novella** "Kōya Hijiri" ("The Holy Man of Mount Kōya," 1900) is his best-known work.

Beginning in the 1980s, **women** authors in particular began to draw on traditional Japanese folktales in highly critical ways. Ohba Minako's stories frequently feature a "yamamba" (mountain **witch**) as their protagonist, while **Kurahashi** Yumiko's short-story collection *Otona no tame no zankoku dōwa* (*Cruel Fairy Tales for Adults*, 1984) retells tales from collections like the *Konjaku monogatari* from the viewpoint of **feminism**. Other authors such as Tsushima Yūko, Kanai Mieko, and **Tawada** Yōko have frequently reworked folkloric motifs in their fiction. Most notably, this group of women writers has revised the classic theme of an interspecies relationship. In the classic folktale the "Crane Wife," for instance, a woodcutter frees a crane from a trap. A few days later, a beautiful young woman, traveling alone through a snowstorm, asks for shelter. She stays with the man, asking only that he not look at her while she is weaving. As is typical with tales about a **forbidden room**, one day the man peeks in at her working at the loom and discovers that she is actually the crane that he saved. The woman, now free from her obligation to him, flies back to her home in the mountains. While traditional folktales of this type generally revolve around the female's debt of gratitude, modern fiction typically disrupts this economy. In Tawada's stories, it is most

frequently the male who is the transforming animal, and in fiction by Kanai and Tsushima, the transformed female is often violent and angry, rather than meek and longsuffering.

From their inception in the legends of the early court through to the contemporary period, Japanese folktales have generally been concerned with mature themes and have not shied away from depictions of **sexuality** or **violence**. From at least the medieval period, folktales have also often taken on critical or moralistic tones. Since the late 1900s, certain anime and manga artists, most notably Tezuka Osamu and **Miyazaki** Hayao, have begun to produce folkloric material that is accessible to a wider age range. *See also* Animal Bride, Animal Groom; Animation; Intertextuality; Japanese Popular Culture; Nationalism.

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Charlotte Eubanks

Jarrell, Randall (1914–1965)

Even before he began to translate **Grimm** fairy tales for collections such as *The Golden Bird* (1962) and *The Juniper Tree* (1973), the major American poet and critic Randall Jarrell had published **poetry** that evinced his belief that fairy tales might offer cultural sustenance for a modern psyche traumatized by two catastrophic world wars. In "The **Märchen**" (1948), Jarrell links modernity's postwar paralysis to its willful misreading of the old tales about fishermen, hunters, charcoal-burners, and "soldiers wandering through the country with a crutch." A lust for "power" and a false wishfulness, he hints, led the twentieth-century mind to deny the import of narratives such as "The **Fisherman and His Wife**," for the flounder's hen-pecked petitioner, whom Jarrell calls "Hänsel by the eternal sea," squandered a self-awareness that could have led "to change, to change!"

Jarrell relied on "**Sleeping Beauty**," "**Cinderella**," and "**Hansel and Gretel**" (the latter in another early poem called "A Quilt-Pattern") in verses that reflected his deep interest in the psychologies of both adults and children. In "Children Selecting Books in a Library," he likened youthful readers to foragers whose intuitive selection of "one cure for Everychild's diseases / Beginning: *Once upon a time there was*" can become a therapeutic legacy for later life. It is not surprising, therefore, that Jarrell should have moved from his 1954 novel for adults, *Pictures from an Institution* (into which he had woven references to the Grimms' tale "The Juniper Tree"), to a series of wonder books for children. Three of these, *The Bat-Poet* (1964), *The Animal Family* (1965), and *Fly By Night* (finished before the poet's death in 1965 but not published until 1976), were illustrated by Maurice **Sendak**, who also provided the drawings for Jarrell's Grimm translations in the two-volume *The Juniper Tree*.

Jarrell's *The Animal Family*, though marketed as a children's book, probably ought to be read, like the work of the German Romantic fabulists that he and Sendak so greatly

treasured, as an adult **literary fairy tale** rather than as a children's text. The narrative features protagonists whose contrary origins accentuate their **hybridity**: a **mermaid** who has escaped the watery realm of Hans Christian **Andersen**'s famous tale and a shipwrecked hunter who, like Robinson Crusoe, is so swathed in animal furs that he almost seems half-bestial himself. Unable to have children of their own, this odd couple of island dwellers adopts a trio of foundlings: a bear cub, a lynx kitten, and, finally, a little boy who is washed ashore. The child, who identifies himself more with his fantastic **mother**, mends the incompleteness of both surrogate parents. It is the hunter, however, whom Jarrell cures of traumatic memories of an early severance from his own parents. ***See also*** Childhood and Children.

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U. C. Knoepflmacher

Jātaka

Jātakas are the stories of the Buddha's former births and incarnations. In folktale studies, they are considered to be the oldest known folk narratives. Jātakas have assumed special importance in oral narrative research because they include known **tale type**s and resemble tales found in other Indo-European traditions. Edward B. Cowell's six-volume edition of Jātaka stories, translated from the Pali by a team of scholars, was first published in 1895–1907. Although Cowell's edition is the most exhaustive and scholarly version of the tales, they are also available in other popular formats, including **children's literature**.

Jātaka stories have been popular since the third century BCE. They are believed to have been told by the Buddha himself to his followers at different times. The narrative texts contain the situation in which the story was told. Something in this situation reminds Buddha of one of his previous lives, and he relates an experience that culminates in one of the precepts of Buddhism. The subjects of these narratives include life themes that range from the personal to the political and from animal to human. In previous incarnations, Buddha lived as both human and animal, and at the end of each narrative, Buddha even connects his listeners to their roles in his former lives. The idea of rebirth that pervades all of these stories has its roots in Hindu cosmology and its concept of time. It illustrates the point that an individual's accountability to the world and other people does not end with **death**. ***See also*** Didactic Tale; Frame Narrative; Religious Tale.

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Sadhana Naithani

Jest and Joke

The jest is an idle tale or a mocking speech intended to provoke laughter. The word "joke," used originally in slang or colloquial speech, typically denotes a short narrative constructed around a punch line. As with the jest, jokes are intended to amuse, not to give offense.

Jests are conversational in style and make their point succinctly. Early examples occur in Homer's *Odyssey* and *Iliad*; in the former, we find jests about *things done* (the jest about

Hephaistos told by the blind minstrel) and *things said* (Odysseus's tale about escaping from the Cyclops). Medieval jestbooks were compilations of short, merry prose tales or witty remarks, and were used primarily by preachers as sermon material. In Renaissance Florence, Gian Francesco Poggio Bracciolini's *Liber facetiarum* (*Book of Jests*, 1470) is a good example of jests (Latin *facetiae*) used parodically, without a moralizing intention.

In 1477, Heinrich Steinhöwel compiled a Latin and German collection of **Aesop**ian **fable**s, appending jests from both Poggio and Petrus Alphonsus. This was translated into French by Jules de Machault (1483) and printed in English translation by William Caxton in 1484. Other key examples of English jestbooks are *A Hundred Merry Tales* (1526) by John Rastell; the *Tales and Quick Answers* (1536), translated from Erasmus, Poggio, and Sebastian Brandt, author of the satirical *Narrenshiff* (*Ship of Fools*, 1494); and the *Mirror of Mirth* (1583), wherein jestbook and prose fiction meet.

Jokes may take the form of **riddle**s and **proverb**s, but usually they appear as brief, fictional narratives like the **folktale**. Classical fairy tales are often adapted for use in jokes, where the well-known plots, characters, **motif**s, and morals are given a humorous twist, parodied, or subverted, evoking laughter. ***See also*** Adaptation; Cartoons and Comics; Iranian Tales; Parody; Trickster.

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Ana Raquel Fernandes

Jewish Tales

An exceptional feature of the Jewish folktale is that part of the corpus has been preserved in writing since the biblical era. Although these stories—found in the **Bible**, Apocrypha, Rabbinic literature, and medieval texts—have been edited, they are readily identifiable as folktales for a number of reasons: there are frequently multiple versions of the same story; they employ the typical poetics of folk literature; and they belong to folk literary genres.

Ethnographic transcription of Jewish folktales for documentary and scholarly purposes did not begin until the nineteenth century, under the influence of ideological currents in Europe such as Romanticism and nationalism. The fact that these tales have been preserved in writing for so many generations enables in-depth historical research of the Jewish folktale.

The Folktale in the Bible

The Bible encompasses more than 1,000 years of cultural creation. Its stories are full of folk **motif**s. Some of them can be identified as folktales that circulated orally, as indicated by the existence of alternate versions of the same story. The most conspicuous examples of this are the two accounts of the creation of woman (Gen. 1.27 and Gen. 2.21–22); the story of Sarai in Pharaoh's house (Gen. 12.6–20), which is recapitulated when she is abducted by Abimelech, king of Gerar (Genesis 20); and the three versions of Saul's elevation to the kingship (1 Sam. 9.1–10.16; 1 Sam. 10.17–27; and 1 Sam. 11).

Some biblical narratives can also be found in the traditions of the ancient Near East and had international circulation, notably the story of the flood (Gen. 6.9–8.14). The story of Joseph and Potiphar's wife (Genesis 39) is a well-known type about the seduction of a young man by an older woman. The duel between David and Goliath is a version of the prevalent **märchen** or **wonder tale** in which it is always the youngest brother who kills the monster and marries the **princess** (1 Sam. 17–18). Stories of rainmaking and miraculous cures are found in the Elijah and Elisha cycles (1 Kings 17–19; 2 Kings 2.19–22, 4–5).

The most prominent genre in the Bible is the **myth** (the creation stories); however, we also encounter foundation stories, naming stories, and **legend**s, such as those of the patriarchs in Genesis and of the prophets in the book of Kings. There are legendary elements in the book of Jonah and the book of Job. The **parable** is represented by that of Jotham (Judg. 9.6–20), the story of the poor man's ewe lamb (2 Sam. 12.1–4), and Jehoash of Israel's story of the thistle and the cedar (2 Kings 14.8–11; 2 Chron. 25.17–19). There are also **novella**s, including the judgment of Solomon (1 Kings 3.16–27), the Joseph story, and the book of Esther.

The Folktale in the Apocrypha

The Second Temple period covers approximately 500 years of Jewish history, including decisive events such as the return to Zion, the cultural penetration by Hellenism, the Hasmonean revolt, the birth of Christianity, and the establishment of large Jewish centers in Babylonia and Egypt. Many folktales of this period have come down to us in the Apocrypha and Pseudepigrapha, in books that were not admitted to the canon of the Hebrew Bible. Most of this fragmentary material has reached us second and third hand. Many of these books profess to be by or about characters and events known from the Bible. In this respect, there is continuity from the folktales of the biblical period, expressed also in the topics treated, in the materials used, and in the literary genres. Here we can mention stories that expand on biblical accounts and praise-tale cycles (for example, the stories of Daniel). Some of the stories, however, do not have biblical antecedents, although they later became patterns of Jewish folk literature. These include the narratives of coping with life in the Diaspora, which tell of the deliverance of a Jewish community and the doom of those who sought to destroy it. This pattern can be traced back to the book of Esther, but here it is significantly expanded. There are also two stories whose heroines became the **archetype**s for **women** in times of persecution: the story of the **mother** and her seven sons, recounted in two versions in the books of Maccabees (2 Macc. 7 and 4 Macc. 8–15), whose heroine became the archetype of the mother who dies a martyr's death; and Judith, who became the model for female bravery in times of persecution.

The Folktale in Rabbinic Literature

"Rabbinic literature" designates the corpus of texts redacted in the first centuries of the Common Era, which contain traditions that had been transmitted orally and in writing by groups of scholars or sages. This corpus has two main branches—*halakhah* (law) and *aggadah* (lore). These works can be classified by how they relate to the biblical text. They may be divided by their method of arrangement, whether topically, or as a sort of commentary or gloss on the biblical text. Those produced by the *tannaim* (late Second Temple period until c. 220 CE) are found in the Mishnah, Tosefta, and halakhic midrashim (a collection of expositions on biblical verses, usually arranged in the order of verses of a biblical books;

the earliest midrashim are halakhic midrashim). The subsequent period of the *amoraim* (third to fifth centuries) began with the death of Rabbi Judah of the Patriarch. Their traditions, organized as commentaries and expansions on the Mishnah, are recorded in the two Talmuds (the Jerusalem Talmud and the Babylonian Talmud). Not long after the final redaction of the Jerusalem Talmud (late fourth century), several series of homiletic or aggadic midrashim (redacted almost all in Palestine from the transmitted aggadic material of the Amoraic period) were compiled, almost all of them in Eretz Israel.

All of these rabbinic texts are based on the discourses and lectures delivered in the synagogues and houses of study during the Tannaitic and Amoraic periods on Sabbaths and festivals, during lifecycle events (**birth**, **marriage**, and **death**), and on other public occasions. They draw on the link with all strata of the people and incorporate many **folklore** elements, including folktales. Some of the stories told by the sages are expanded biblical narratives. Others are biographical legends about biblical figures, about some of the sages themselves, and about other historical personages canonized by the people. There are also historical legends, **exempla**, animal **fable**s, parables, **ghost stories**, **tall tale**s, and humorous stories. The existence of several **variant**s of the same story in talmudic literature is evidence of their folklore origins, as are the elements of folk-literature poetics that inform them. In some, one can clearly discern the influence of the folk literature of neighboring peoples, and especially Babylonian and Persian motifs.

The Jewish Folktale in the Middle Ages

A number of compositions from the **Middle Ages** contain folktales reworked by authors of that period. Some of them represent continuity with the talmudic tradition, but there are also stories not known to have been written down previously. The earliest of these works is the *Midrash Aseret Hadibrot* (*Midrash of the Ten Commandments*), which dates from the eighth or ninth century. This book continues the earlier midrashic tradition in both its name and its structure (it is ordered by biblical verses, for which it offers homiletic interpretations). In a departure, however, the narrative element is emphasized at the expense of the moralistic element. An important anthology of stories is the ninth-century *Alpha Beta De' Ben Sira* (*Alphabet of Ben Sira*). Its **frame narrative** recounts how the child Ben Sira, summoned to the Babylonian king Nebuchadnezzar, answered each of the king's twenty-two questions (corresponding to the letters of the Hebrew alphabet) with a folktale. Some of these narratives became an integral part of the later Jewish folk tradition, notably those about Lilith, the Queen of Sheba, and the animals in Noah's ark. These two works, produced in the Mesopotamian-Persian cultural sphere, reveal its influence, as well as that of books that circulated in the region and were known also to Jews, such as the *Tales of Kalila and Dimna* and the *Tales of Sindabar* (**Sindbad**).

Other important works are the *Hibbur yafeh meha-yeshuah* (*An Elegant Compilation Concerning Relief After Adversity*) by the outstanding talmudist Rabbi Nissim ben Jacob of Kairouan (eleventh century); *Sefer ha-Ma'asim* (*Book of Deeds*, France, twelfth century), whose tales are based on the European exemplum; and *Sefer ha-Hasidim* (*Book of the Pious*), composed by Rabbi Judah the Pious in Germany in the thirteenth century. This last work, which consists of some 400 stories, is a key document of the German Pietists and of medieval tales in general.

Among the works that include expansions on biblical narratives but frequently go far beyond the biblical text are *Midrash va-Yosha, Toldot Moshe* (*The Chronicles of Moses*),

Sippur Abraham (*The Story of Abraham*), and *Sefer ha-Yashar* (*Book of Pietists*), written in the late Middle Ages. All of them build on a biblical core that serves as the nucleus for a new story that is fully developed and independent of the Bible and whose world and style are in tune with the Middle Ages.

The historical legend is another important medieval genre. Prominent in this category is the *Sefer Josippon* (*Book of Josippon*), written in southern Italy in the tenth century. It is based on the historical works of Josephus Flavius but adds material taken from the talmudic sages and the early Middle Ages to create a sort of historical novel typical of the period. Another historical composition is the *Megilat Ahima'az* (*Scroll of Ahima'az*), a family chronicle written by Ahima'az ben Paltiel in southern Italy in the eleventh century. The *Sefer Ha'Zikhronot* (*Book of Memoirs*), produced in Germany in the early fourteenth century, is a Jewish folk history running from the Creation until the End of Days. *Shalshelet ha-kabbalah* (*The Chain of Tradition*), by Gedaliah ben Joseph Ibn Yahya (Italy, sixteenth century), makes extensive use of hagiographic legends in its presentation of the annals of Torah scholars from the earliest times to the author's own day.

Animal fables and parables were also popular genres in the Middle Ages. They can be found in various works, of which the most important is the *Mishlei shualim* (*Fox Parables*) of Berechiah ben Natronai the Punctuator (thirteenth century).

The Folktale in the Modern Era

The transcription of folktales within Jewish cultures and communities, to preserve and publish them, goes back to the seventeenth century, but no scholarly pretensions were involved. Serious documentation and research had to wait for the nineteenth century. The *Mayse Bukh* (*Mayse Book: Book of Jewish Tales and Legends*), a Yiddish collection of 257 tales compiled by Jacob ben Abraham, was printed in Basel at the start of the seventeenth century. At the end of the century, Eliezer Lieberman translated a collection of historical legends transcribed by his father from Hebrew into Yiddish. This volume was published in Amsterdam in 1696. Another important work, which expresses the cultural identity of the Sephardi Jews, is the Judeo-Spanish *Me'am Lo'ez* (*Me'am Lo'ez—The Torah Anthology*) by Ya'acov Culi.

Folktales were central to Hasidism from its early days in the eighteenth century. In addition to the traditional folktales that Jews had always told, two types emerged to occupy an important role in Hasidic religious practice because they were perceived as a form of divine worship with the potential to rectify the world. The first of these categories is the märchen, which only the *zaddik* (rebbe) himself may tell. Some of these wonder tales are borrowed from the neighboring peoples of eastern Europe. The Hasidim believed that when the rebbe reworked and told them, he was amending both the story and the world. One such book is the *Sefer ha-Ma'assiyot* (*A Book of Tales*), which collects tales told by Rabbi Nahman of Bratslav. The second category is the praise tale, the hagiographic legends that the Hasidim told about their rebbes. The best-known collection of these is the *Shivhei ha-Besht* (*Praises of the Baal Shem Tov*, 1814). The most prominent anthology of Sephardi tales from this period is *Oseh Pele* (*The Miracle Worker*), edited by Joseph Shabbetai Farhi and first published in Livorno in 1864.

As noted, the collection of folktales for documentation and scholarship began in the nineteenth century. In 1897, Dr. Max Grunwald founded the Gesellschaft für jüdische Volkskunde (Society for Jewish Folklore) and edited its periodical, the *Mitteilungen für jüdische Volkskunde,* from 1898 to 1922. In eastern Europe, the collection of folk materials began in the

nineteenth century and accelerated in the early twentieth century. Between 1912 and 1914, the first ethnographic expedition, headed by S. An-Ski (Solomon Zainwil Rapaport), traveled through the small towns of Volhynia and Podolia collecting folk materials, including folktales. A group of transcribers led by Noah Prylucki, who was inspired by the author J. L. Peretz, was active in Warsaw. The institution that collected folktales most intensively was YIVO, the Jewish Scientific Institute, established in 1920. Many of its treasures were lost during the Holocaust; some are now housed at the YIVO Institute for Jewish Research in New York City.

In Israel, Dov Noy founded the Israel Folktale **Archives** in Haifa in 1955. Housed today at the University of Haifa, its holdings of 23,000 tales constitute the largest single collection of Jewish folktales in the world.

One of the unusual traits of Jewish folktales is their polyglot existence. Jews generally told their stories in the vernacular of their own community—Yiddish, Judezmo (Ladino), Judeo-Arabic, and so on. Jewish folktales include all of the genres found in the poetics of folk literature. The topics are diverse: there are accounts of the relations between Jews and Gentiles, deliverance from **blood** libels, martyrdom, and so forth; stories about Jewish settlements in various countries and the founding of major Jewish communities there; legends about holy men, ghosts, and demons; ethical principles such as charity, and the ritual precepts between human beings and God and the social precepts governing relations among people; and stories about festivals and life-cycle ceremonies, including circumcision, bar mitzvah, marriage, burial, and the comforting of mourners.

International wonder tales have also penetrated the corpus. The holdings of the Israel Folktale Archives include many of these. Sometimes, distinctly Jewish elements have penetrated these global stories, in the person of King Solomon, the prophet Elijah, and so on. Sometimes the plot format is modified to create a Jewish **oicotype**. Another interesting phenomenon is the alteration that takes place in an international wonder tale when it is transmuted from a märchen into a Jewish legend.

Modern Israel is developing its own ethnic culture. The folktales of the various groups of immigrants draw on the stories they brought with them from their countries of origin, but in Israel they are substantially transformed by the new culture. In addition, new stories of immigration and social integration are created to express the encounter with Israeli landscapes, **food**, other Jewish groups, and Arab society. The emerging myths of Israeli society constitute another important genre. These are the "big" cultural stories that seek to reinforce the glue that holds the new society together. They include stories about the defense of Tel Hai, the Masada narrative, the Tower and Stockade settlements, the submarine Dakar, and others. Place stories have also been created. These focus on the early days of Zionist settlement and are linked with local personalities. Kibbutz stories are central to this category.

Israeli culture also has many humorous stories, **jest**s, and **joke**s. Scholars compare them to the humor of Jews in the Diaspora. The most thoroughly studied form of the Israeli humorous tale is the Palmach *chizbat*. These are humorous tales that are identified with Palmach, the elite military units of the Jewish underground during the last years of the British mandate in Palestine. According to the popular image, the stories were told in the evenings, around the campfire as members of the Palmach entertained themselves. With the publication of a collection of these tales, this genre came to symbolize quintessential Israeli humor. However, the term is borrowed from dialectical Palestinian Arabic, in which it is the feminine plural form of the word *chizba*, a lie. Although the stories include, in addition to original tales, Hebrew versions of Arabic, traditional Jewish tales, and internationally known narratives, they express

the symbols and views of Israeli youth in their attempt to distance themselves from the cultural heritage of the Diaspora. The *chizbat* is always associated with Israeli reality, often containing a grain of truth. It deals with real events and real people who are familiar to the narrating society. Its language is Hebrew, interspersed with words in Arabic, Yiddish, Russian, and English. After the establishment of the state of Israel, there was a marked decline in the narration of these tales, although a popularly published additional collection purported to prove the opposite. In the transformation of the genre, the narration situation remained, but its content changed, and the term refers to horror stories told by teenagers around the campfire.

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Haya Bar-Itzhak

Joke. *See* Jest and Joke

Jolles, André. *See* Simple Forms

Jones, Diana Wynne (1934–)

Diana Wynne Jones is a British children's **fantasy** author of varied, quirky **novel**s that lend an ironic realism to familiar magical, folkloric, and fairy-tale **motif**s. While many of Jones's novels follow the model of classic children's fantasy, in which the young wielders of magic come to terms with their powers, her often-complex and convoluted narratives rely heavily on recognizable fairy-tale symbols and patterns. Some of her fantasies use mythological rather than fairy-tale elements, most notably the Norse pantheon in *Eight Days of Luke* (1975) and the stars and constellations in *Dogsbody* (1975). Recurring folkloric themes in her work include wicked **witch**es, animal **transformation**s, curses, and magicians' lives hidden in objects. *Archer's Goon* (1984) also features a seventh-son hero. In *Fire and Hemlock* (1985), Jones updates the story of Thomas the Rhymer to a contemporary setting. *Howl's Moving Castle* (1986) and *Castle in the Air* (1990) make playful use of traditional folkloric patterns, such as the failure of the eldest daughter, magical curses, and conditions, and the **Arabian Nights** motifs such as flying carpets and genies in bottles. *Black Maria* (1991) offers a particularly interesting investigation of stereotypical **gender** roles within magical narratives, an interest pursued in *The Merlin Conspiracy* (2003). Notably, Jones tends to use the magical elements of her stories as a means of psychological exploration.

She is particularly skilled in her representation of dysfunctional families and relationships, which are understood and transformed through magical experiences.

Jones's best-known works are probably the Chrestomanci series of novels, comprising *Charmed Life* (1977), *The Magicians of Caprona* (1980), *Witch Week* (1982), *The Lives of Christopher Chant* (1988), and *Conrad's Fate* (2005), plus some short stories. These are far more accomplished precursors to the Harry Potter phenomenon and feature multiple parallel universes and matter-of-fact magic subject to government regulation. While these follow the fantasy format of magical heroes, rather than the fairy-tale's example of mundane heroes who are subject to marvelous events, they present the magical as the site of discovery, self-knowledge, and ethical debates about power and responsibility—a common thread throughout Jones's work.

A similar series of debates is reflected in Jones's more adult novels. *Deep Secret* (1997) and its sequel *The Merlin Conspiracy* (2003), together with the stand-alone novel *A Sudden Wild Magic* (1992), play with the notion of cabals of magic users behind our mundane world. While the novels invoke New Age notions of paganism and formalized magic, they also treat them with an irony that becomes actual satire in other adult novels. *The Tough Guide to Fantasyland* (1996) mercilessly attacks the clichés of the modern fantasy romance, the basically commercial underpinning of which is likewise exposed in *The Dark Lord of Derkholm* (1998), where a tour-guide operator from our own universe ruthlessly exploits a standard fantasy world. Jones's obvious affection for the tropes and themes of the fantastic is always ironically self-aware and refreshingly down-to-earth. ***See also*** Children's Literature; Miyazaki Hayao.

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Jessica Tiffin

Jones, Terry (1942–)

The Welsh scriptwriter, actor, medievalist, and children's writer Terry Jones is most famous for his contributions to the Monty Python **television** series. Most of Jones's considerable scriptwriting output is slanted toward comedy, and a zany humor underpins his children's writing.

Jones's most fairy-tale-like offerings are the two children's collections, *Fairy Tales* (1981) and *Fantastic Tales* (1994), both attractively illustrated by Michael Foreman. Jones makes the most of the classically sparse texture of fairy tales, achieving a comically flat and matter-of-fact statement of the ridiculous. The tales play with classic **motif**s of **king**s, **princess**es, monsters, charms, **fairies**, and **magic object**s; their heroes are mostly children or innocents, and their patterns of symbol and repetition are self-consciously folkloric. Many of these tales border on **fable** in their construction around a straightforward moral lesson—occasionally too much so, in tales that shade into **parable** or allegory.

As with fairy tales, the emphasis in Jones's other children's works is on morality and the growth to self-knowledge of the heroes. *The Saga of Eric the Viking* (1983) is a children's **epic**, a mythological adventure/quest narrative featuring a warrior hero and his companions. Its tone is somewhat different to the later, more adult **film** version (1989). *Nicobobinus* (1985) is a slightly frenetic children's adventure tale, which employs the same incongruity and lateral humor found in Jones's fairy tales. Two medieval stories, *The Knight and the Squire* (1997) and *The Lady and the Squire* (2000), are more straightforward historical adventures.

Jones collaborated on the script of *Labyrinth* (1986), the children's fairy-tale film coproduced by Jim **Henson** and George Lucas in which a child, with the aid of animal and **magic helper**s, must rescue her baby brother from the goblin king. The film led to an association with the artist Brian **Froud**, with whom Jones produced *Lady Cottingdon's Pressed Fairy Book* (1994) and its sequels, which rather nastily parody the Victorian obsession with flower-fairies. The books are a good example of the streak of sadistic cruelty characteristic of Monty Python, which still surfaces occasionally in Jones's work. ***See also*** Children's Literature; Parody.

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Jessica Tiffin

Jung, Carl Gustav (1875–1961)

Carl Gustav Jung was a depth psychologist most widely known for his theories of the collective unconscious and its **archetype**s. Jung was born in Kesswil, Switzerland, and studied medicine at the University of Basel. He first met Sigmund **Freud** in Vienna in 1907. Initially, Freud regarded Jung as his scientific "son and heir"; however, their disagreements grew intensely bitter and ultimately destroyed their friendship. Jung felt that the unconscious was a creative component of the psyche rather than a storehouse for repressed contents, and he disagreed with Freud's insistence that neuroses originated with sexual fantasies and trauma in childhood. In 1914, Jung officially broke with Freud by resigning as president of the International Psychoanalytic Association. He spent the next seven years in introspective isolation (some scholars consider this a period of mental illness) and emerged with the concept of the archetypes and the collective unconscious.

Jung's only publication devoted explicitly to the fairy tale is "Zur Phänomenologie des Geistes im Märchen" ("The Phenomenology of the Spirit in Fairytales," 1948); however, he considered the fairy tale, like **myth**, to be particularly rich in archetypal content. In Jungian psychology, the unconscious—both collective and personal—is the creative source of dreams as well as literary and artistic expression. In literary works, the contents of the collective unconscious (the archetypes) often find expression through character types. Fairy tales commonly concretize the archetypes through figures such as the hero, the child, the old man, the **witch**, the **trickster**, and others. Jung deals with such figures in works like "Zur Psychologie des Kind-Archetypus" ("The Psychology of the Child Archetype," 1941) and "Zur Psychologie der Schelmenfigur" ("On the Psychology of the Trickster-Figure," 1954).

As in dreams, the manifestation of archetypes in fairy tales signals the existence of psychic content that has been rejected from the self through projection or repression. Such content is typically universal (greed and lust, for example) yet socially unacceptable. Thus fairy tales (as well as dreams, myth, religion, and art) serve a healthy psychological purpose in bringing dissociated psychic content into the light of consciousness. This initiates the process Jung called individuation, whereby externalized or repressed content is reintegrated into the sphere of the self, resulting in a more self-aware and psychically whole individual.

Jungian analysis continues to be practiced in the field of literary criticism. Critics, however, charge that the theoretical foundations of the collective unconscious and the archetypes lack a sound scientific basis. The most serious issues concern definition and falsifiability. The archetypes lack a precise definition that would allow direct observation (they are often

vaguely defined as expressions of human instincts); instead, the manifestations of the archetypes (not the archetypes themselves) must be identified and illuminated by the analyst. Further, without the possibility of directly observing the archetypes, the theory cannot truly be falsified. ***See also*** Franz, Marie-Louise von; Psychological Approaches; Trauma and Therapy.

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R. Seth C. Knox

K

Kafka, Franz (1883–1924)

Franz Kafka was an author of **parable**s, short stories, and three fragmentary novels. Born in Prague, Kafka studied law and worked at the Workmen's Accident Insurance Institute until he retired in 1922 due to tuberculosis. While working for the institute, Kafka wrote most of his work, much of it to be published posthumously through the efforts of his close friend Max Brod.

Although Kafka did not write fairy tales, his stories resemble fairy tales because multiple interpretations are possible, and no single analysis seems sufficient. Several of his stories feature the common fairy-tale **motif** of metamorphosis. "Die Verwandlung" ("The Metamorphosis," 1915) opens with the **transformation** of a human being into what seems to be an insect. Metamorphoses are also suggested in "Ein Bericht für eine Akademie" ("A Report to an Academy," 1917), "Forschungen eines Hundes" ("Investigations of a Dog," 1931), and "Die Brücke" ("The Bridge," 1931), in which an ape, a dog, and a bridge are anthropomorphized.

Although **psychological approaches** often treat Kafka's metamorphoses as symbols of mental illness, these changes may also be seen as symbols of exile resulting from an unspecified **transgression**. An interpretation based on the ideas of Carl Gustav **Jung** would likely focus on Kafka's metamorphoses as concretizations of metaphor—a dreamlike phenomenon suggesting the intrusion of unconscious, archetypal content into consciousness (see **Archetype**). Yet, whereas Jungian psychology would view the appearance of previously unconscious content as having the positive potential for individuation, in Kafka's stories it usually has profoundly negative consequences, reversing the path towards personal and social integration typical of the fairy tale.

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R. Seth C. Knox

Kalevala

One major milestone in the history of preserving the Finnish national heritage was the founding of the Finnish Literature Society in 1831 by members of educated circles. Elias Lönnrot was the society's first secretary, and he compiled the Finnish national **epic**, the *Kalevala*, on the basis of folk poetry he had collected mainly in the eastern part of Finland. The first edition of the *Kalevala* appeared in 1835; the second and greatly enlarged edition, with a total of 22,795 lines, appeared in 1849. The epic consists of fifty cantos in

alliterative, trochaic verse. The main heroes of the epic are the old sage Väinämöinen, the mythic forger Ilmarinen, and the reckless young Lemminkäinen.

Lönnrot had the Romantic vision of a heroic age in history, fragments of which were preserved in tradition. During the compilation work, Lönnrot decided to become a singer himself. By excluding from the poems details related to later Finnish history and to Christianity, he believed that he could create a reliable picture of the poems of the former golden age of epic. The result is actually a mythical epic since Lönnrot succeeded in **collecting** a large amount of mythic epic poetry that, according to him, represented the archaic era. When his work was finished, he was able to recognize that it would have been possible to create at least seven *Kalevala*s from the material he had amassed.

Before the publication of the *Kalevala*, almost all literature published in Finland in Finnish was of a religious nature. The epic's appearance in 1849 gave rise to a Romantic cultural enthusiasm, and the *Kalevala* became a source of themes for literature, painting, music, and drama. It even inspired such important Finnish figures as the composer Jean Sibelius and the artist Akseli Gallén-Kallela in the creation of their masterpieces. Although the crest of national cultural enthusiasm had passed by the beginning of the twentieth century, the *Kalevala* was still used as a source for the arts even in very recent years, in contemporary **film** and **music**, for example.

More than one hundred editions of the *Kalevala* have been published in Finnish, as well as several dozen abridged versions and adaptations. So far, the Finnish national epic has been translated into more than fifty languages.

While all Finns may be familiar with Lönnrot's *Kalevala*, relatively few have studied the original material—that is, the folk poetry in *Kalevala*-meter, of which there are some two million lines recorded in the archives of the Finnish Literature Society. Although the epic does hold great significance as a national symbol and as an artifact that is extensively used in Finnish culture, it nevertheless does not qualify as an item for pure folkloristic research. About two-thirds of the collected poems have been published in the thirty-four-volume *Suomen kansan vanhat runot* (*Ancient Poems of the Finnish People*, 1908–97). The entire published collection of the *Ancient Poems of the Finnish People*, a total of 27,000 pages, has been put into a digitized corpus. ***See also*** Scandinavian Tales.

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Lauri Harvilahti

Kamiński, Bohdan. *See* Polívka, Jiří

Karadžić, Vuk Stefanović (1787–1864)

Vuk Stefanović Karadžić was a Serbian philologist, reformer of the Serbian language, and ethnographer responsible for recognizing the value of Serbian folk literature. He collected thousands of versions of lyrics, **proverb**s, **riddle**s, songs, heroic **ballad**s, **epic** poems, **folktale**s, and recorded information about the **informant**s and the circumstances under which the material was collected. He also standardized the vernacular language and promoted the language of the people as the literary language.

Karadžić published numerous important collections, including *Mala prostonarodna slaveno-serbska pesnarica* (*A Small Simple Folk Slavonic Serbian Songbook*, 1814); the monumental *Narodne srpske pjesme* (*Serbian Folksongs*, 1823–33); *Srpske narodne priče* (*Serbian Folktales*, 1821), which included 166 riddles; *Narodne srpske poslovice i druge različne, kao one u običaj uzete riječi* (*Serbian Folk Proverbs and Other Common Expressions*, 1834); *Srpske narodne pjesme iz Ercegovine* (*Serbian Folksongs from Herzegovina*, 1866), including a volume devoted to "women's songs." He also translated the New Testament into Serbian for the British and Foreign Bible Society (first partial edition, 1824; first complete edition, 1847).

Karadžić's collections of Serbian folksongs appeared in Europe during the era of Romanticism and became a confirmation of Johann Gottfried Herder's and the Grimms' ideas about **oral tradition**. Jacob **Grimm** began to learn Serbian so that he could read Karadžić's folksongs in the original and write analyses of them. Thanks to Grimm and to the Slovenian scholar Jernej Kopitar, who was the censor for Slavic books and Karadžić's adviser and protector, Serbian folk literature found its place in world literature. Karadžić's collection of folksongs was translated into German, and, on the basis of German translations, his folksongs and folktales were translated into English, French, Swedish, Russian, and other Slavic languages.

Karadžić differentiated narratives from tales. In *Život i običaji naroda srpskoga* (*The Life and Customs of the Serbian Nation*, 1867), he showed an exceptional familiarity with the material and had a feeling for its form and function. He described these categories terminologically. He considered folk prose, like other oral forms, as the expression of the folk spirit; but he also cared about the language, which expresses that spirit and shapes these forms. His life's goal to establish a literary language was based on promoting the vernacular.

Karadžić also inaugurated linguistic reforms and adopted the Serbian vernacular. His introduction of phonetic spellings and invention of new letters to complete the Cyrillic alphabet were major contributions to Serbian linguistics. In reforming the Serbian Cyrillic orthography, he used Johann Christoph Adelung's saying: "Write as you speak and read as it is written," which means one letter per sound.

Among Karadžić's most important lexicographical works are *Početni udžbenik srpskog jezika* (*Primer of Vernacular Serbian Language*, 1814) and *Rječnik srpskog jezika* (*Dictionary of the Serbian Language*, 1818). As early as the *Dictionary* of 1818, Karadžić published more than twenty humorous tales and narratives to explain certain words and show what people think and say about a given word. For him, folksongs, riddles, and folktales were folk literature, which needed a faithful and honest collector who had to place the words carefully in writing the tales—not according to taste, but according to the essence of the Serbian language. In that sense, Karadžić undertook the stylization of stories he had collected. ***See also*** Collecting, Collectors; Editing, Editors; Slavic Tales.

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Mojca Ramšak

Kathasaritsagara

The *Kathasaritsagara*, or *Ocean of the Streams of Story*, is an extensive eleventh-century Sanskrit framed tale attributed to Somadeva, a Kashmiri Brahmin. He is said to have composed it for Queen Suryamati (or Suryavati), the wife of a known king of Kashmir, on the

basis of previous works. The most important of these is the *Brihatkatha* (the "Great Story") attributed to one Gunadhya, who may well be a mythical figure. Other references to the *Brihatkatha* (by another Sanskrit poet who used the material, and a Nepali Buddhist text) provide evidence that the book did exist, although the Sanskrit form may be lost. In its current incarnation, the *Kathasaritsagara* is a versified work numbering 22,000 shlokas, or couplets, and incorporating a number of other works such as a version of the **Panchatantra** and the *Vetalapanchavinsati*, or *Tales of a Vampire* (which has been translated independently, for example, by Richard Francis **Burton**). The book does not offer an overarching frame on the order of the story of **Sheherazade** in the **Arabian Nights**, although one of the incorporated sections, the story of prince Naravahanadatta, strikes a curious counterpoint with Shahriyar, who beheaded a long series of wives; Naravahanadatta, by contrast, goes through a series of stories in which he marries a long succession of maidens. Instead, the work begins with a mythical narrative of the god Siva and his consort Parvati. To entertain Parvati, Siva tells stories that are overheard and then repeated and finally come to earth to inspire Gunadhya. The work is set in a Hindu context of social categories and beliefs, although Wendy Doniger observes Buddhist elements in the text and notes that eleventh-century Kashmir was an area of religious turmoil.

Kathasaritsagara's **frame narrative** is complex and fluid. The watery metaphor of the title (which is carried into the word used for the different sections of the book, "billows") is a very apt description of the motion of the contents. The framing technique is much closer to that of a work such as Ovid's *Metamorphoses* than to the systematic narratives of the Arabic tradition. A typical method of introducing a new framed story is through **memory** of a past life: the characters in a given situation reach an epiphany that allows them to understand and relate the hidden events that have brought them to the present. The story of the vampire is unusual in the book in offering a regular framing device: a **king** undertakes to carry the vampire without speaking, but the demon offers a series of narratives that lead to a problem requiring judgment, which the king cannot resist giving.

C. H. Tawney produced an English translation of the full text, published in Bengal (1880–84); this text was revised, annotated, and published in ten volumes by N. M. Penzer (1924–28). The text also has been reprinted in India; Arshia Sattar offers a selection of stories in *Tales from the Kathasaritsagara*.

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Stephen Belcher

Keller, Gottfried (1819–1890)

Gottfried Keller, an award-winning Swiss author of essays, poetry, novels, and **novella**s, is best known for his **literary fairy tale**s and novellas that deal with ordinary human foibles and virtues by contrasting the way people are with the way they should be. The majority of his semiautobiographical stories, which are included in numerous fairy-tale anthologies, are set in his native Switzerland. Among the most famous are "Kleider machen Leute" ("Clothes Make the Man"), "Spiegel, das Kätzchen" ("Spiegel the **Cat**"), and "Romeo und Julia auf dem Dorfe" ("Romeo and Juliet of the Village"), a tale that Keller based on a local event, not on William **Shakespeare**'s famous play. These novellas are included in his

two-volume work entitled *Die Leute von Seldwyla* (*The People of Seldwyla*, 1856–74), a fictitious Swiss town.

In 1872, Keller, who had rejected his Catholic faith, wrote *Sieben Legenden* (*Seven Legends*; translated as *Legends of Long Ago*), a collection of slightly profane parodies about early Catholic saints and the Virgin Mary, in response to an earlier author's serious tales on the subject. His next work, which appeared in 1878, was *Züricher Novellen* (*Zurich Novellas*), a selection of stories drawn from the city's history. *Das Sinngedicht* (*The Epigram*, 1882), his final book of tales, is a series of novellas based on the Galatea theme.

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Candace Beutell Gardner

Khemir, Nacer (1948–)

Tunisian-born Nacer Khemir is a storyteller, writer, filmmaker, and visual artist whose work centers on the ***Arabian Nights*** and specifically the **oral tradition**. Much of his work has its origin in the research Khemir carried out in 1972, when he collected tales from storytellers in the medina of Tunis. His tale collections are written for children and are characterized by a main text in French with some Arabic and Arabic calligraphy. The stories often weave themselves together in the tradition of the *Arabian Nights*, whose authority as a written text frequently comes into question. Khemir's collections include *L'ogresse* (*The Ogress*, 1975), *Le conte des conteurs* (*The Tale of Tellers*, 1984), *J'avale lebébé du voisin* (*I Swallow the Neighbor's Baby*, 2000), *Le livre des génies* (*The Book of Genies*, 2001), and *Le livre des djinns* (*The Book of Djinns*, 2002). Khemir's films, also largely inspired by the *Arabian Nights* and the Oriental tale, have won numerous awards and include *Les baliseurs du désert* (*The Wanderers/Navigators of the Desert*, 1984), in which a young teacher arrives in a village where all the men have left to find the limits of the desert; *Le collier perdu de la colombe* (*The Dove's Lost Necklace*, 1990), which follows a calligraphy student's magical quest for love; and *Bab'Aziz* (2005), whose heroine Ishtar leads her blind grandfather through the desert to the great reunion of dervishes. Andalusia, the desert, and the fantastic figure prominently in his films. ***See also*** Ogre, Ogress.

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Anne E. Duggan

The Kind and the Unkind Girls

One of the most widely distributed **tale type**s across the globe, the tale of The Kind and the Unkind Girls (ATU 480; also known as The Spinning-Women by the Spring) pits a good, obedient, self-effacing, or kind girl against her opposite, showing how proper behavior will be rewarded and bad behavior punished. Although some **variant**s have male figures, in general this is a tale of and for **women** and girls and has been said to depict the **childhood** crisis of learning to become a self-sufficient adult, both emotionally and materially. Some

versions append a **marriage** episode to the end in the form of ATU 510A, **Cinderella**, wherein the heroine moves through the next "childhood crisis" to find sexual love as well.

In the first part of the tale, a girl must leave home. It might be that she bloodies her fingers while **spinning** and falls down a well while trying to clean her spindle; or else a ball of yarn, a piece of cotton, a cake or a cheese, or even animal guts she is washing escape her hand and roll away or are swept away by wind or water. Eventually, she ends up in a realm (generally subterranean) where an old woman or women test her. She may be tested en route as well, showing in every case her modesty, kindness, and generosity. She may perform unbidden tasks, such as taking bread out of an oven before it burns, or shake the apples from overladen branches; often, she must clean a house (or conversely, decline to make a house untidy when instructed to) or comb a person's **hair** or delouse them. She may be asked her opinion of the bed she is allowed to sleep in or the **food** she is given, and she answers graciously and politely. If she is offered a choice among caskets or other containers as a reward, she always chooses the smallest and least ornate. For this, the girl is rewarded with beauty and/or riches: the small casket has jewels and gold in it; roses or gold fall from her mouth when she speaks; a star may appear on her forehead; or she herself may be showered with gold.

Upon her return home, the heroine is envied by a sister or stepsister, and, goaded by a bad **mother** (typically the heroine's stepmother), the envious girl attempts to perform the same sequence of events to be similarly rewarded. In this, she fails as much as the good girl has succeeded: the bad girl allows bread to burn; or she refuses to clean a house, or to delouse a person who needs it; or she chooses the biggest and most ornate box, and so on. The box will be filled with snakes and toads, or else these fall from her mouth when she tries to speak; or a donkey's tail grows from her forehead, or else she is covered in pitch.

The tale most frequently dwells on traditionally female tasks of cooking, cleaning, and caring for others, and on virtues traditionally held to be feminine, such as obedience and modesty. An unfair stepmother has her counterpart in the more just and magically powerful subterranean **witch** or **sorceress**, just as the good and bad girls might be said to be counterparts of one another, representing alternative attitudes rather than two individuals. At the outset, the heroine is beset by a bad mother and bad sister. In the end, she has been rewarded by a good mother-figure and seen the bad sister punished. Initially unable to control the spindle/cheese/swath of cotton or other feminine tool or item, she returns home with her yarn well spun or some other indications of success. Thus it is said that the tale is about a girl successfully growing into her role as a woman. She works through or overcomes feelings of sibling rivalry as well as the antagonism with her (step)mother, reaching an emotional maturity that is lacking at the beginning of the story. Feelings of being unjustly treated dissipate as the girl sees virtue rewarded and vice punished, after all. Her newly won abilities to spin or her success in fulfilling all of the "womanly" duties that have been assigned to her shows her also to be prepared for the physical realities of a woman's life, at least within the social contexts in which this tale has been popular.

The tale's widespread distribution suggests it has links with pubertal rites of passage. Its didactic nature conforms to the reality of many girls' lives, not only in the past but also in some contemporary societies. Though its message may seem out of date to a modern readership, in fact versions in **folklore** and in more literary collections vary widely in their attitudes toward what female "goodness" is taken to mean. This ranges, for example, from a girl's silence and passivity to her reconnecting with the powerful feminine spirit of the well. Moreover, the story does not simply teach obedience and docility as virtues that are

supposed to be specifically feminine. The tale also contains the comforting lesson found in many tales of **punishment and reward**—namely, that justice will be done in this life if one only persists in virtue.

Versions of the tale in the European literary tradition include Giambattista **Basile**'s "Le tre fate" ("The Three Fairies," 1634); Charles **Perrault**'s "Les fees" ("The Fairies," 1697); Jacob and Wilhelm **Grimm**'s "Frau Holle" ("**Mother Holle**," 1812); Ludwig **Bechstein**'s "Goldmaria und Pechmaria" ("Gold-Mary and Pitch-Mary," 1845); and Benedikte **Naubert**'s "Der kurze Mantel" ("The Cloak," 1789). The motif of the choice among caskets occurs in William **Shakespeare**'s *The Merchant of Venice* (1623). ***See also*** Didactic Tale; Sisters.

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Laura Martin

Kinder- und Hausmärchen

Next to Martin Luther's German translation of the Bible, the fairy-tale collection *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) by the brothers Jacob and Wilhelm **Grimm** is one of the best-known works in German cultural history. These tales have been translated into more than 160 languages. The Grimms' personal copies of their publication are preserved in the Museum of the Brothers Grimm in Kassel, Germany. Containing numerous notes, corrections, and references written in the Grimms' own hand, these volumes were officially added in 2005 to UNESCO's Memory of the World Registry, which is dedicated to preserving the world's documentary heritage.

Definition and History of Terms

The *Children's and Household Tales* contain a wide variety of genres. There are **wonder tale**s, humorous tales and **jest**s, **etiologic tale**s, **legend**s, **exempla,** moralistic stories, **religious tale**s and legends, and various mixed forms. Despite the collection's title, not all of the tales are meant for children, and children are not always the main characters.

Tales that up to this point had not been considered part of written tradition were now placed equally beside literary texts as an expression of their value. The term *Hausmärchen*—"Household Tales"—in the title, which serves to distinguish this collection from its predecessors, also points to another group of readers, for whom fantasy and entertainment were not the only concerns in literature. *Hausmärlein* ("household tales," a term created by Georg Rollenhagen in 1595) are meant to serve as a guide for Christian upbringing. Therefore, they are tales existing within families as part of the domestic tradition (*fabula domestica*), and they are closely connected to familial norms and values.

This does not apply, however, to all of the stories in the *Children's and Household Tales*. The humorous tales that are spread throughout the collection for the sake of variety contain no moralizing—completely in accord with the tradition of this particular genre. Their

purpose was primarily to entertain—by exploiting the dissonance between reality and the protagonist's action, by reducing real situations to absurdity through the breaking of taboos, and by ignoring ethical norms.

At the end of the *Children's and Household Tales*, ten *Kinderlegenden*, or "children's legends," were inserted and reworked in such a way to make them more concrete and vivid for children. The term *Kinderlegende* seems to have been created by Wilhelm Grimm with reference to the older terms *Kinderglaube*, or "childlike faith" (since the sixteenth century), and *Kindermärchen*, or "children's tales" (with its positive connotations since the late eighteenth century).

Background and Genesis of the Collection

It was probably the German writer Clemens **Brentano** who ignited the Grimms' interest in folk literature. Later influences also came also from the writer Achim von Arnim. In their collection of folk songs, *Des Knaben Wunderhorn* (*The Youth's Magic Horn*, 1806–8), Brentano and von Arnim took up the ideas of "**folklore**" (*Volks-Gut*, that is, the cultural wealth or material of the **folk**) from Johann Gottfried Herder and Friedrich Wilhelm Schelling, evaluated printed sources diligently, and complemented them with texts taken from **oral tradition**. The Grimm brothers were included in this creative atmosphere, helped with the collection of folk songs, and were inspired to collect orally transmitted tales and legends as well as ancient literary texts. Starting in 1806, the collection of the Grimm brothers, who were only twenty years old at the time, developed in an environment fed by two cultural trends. On the one hand, there was the influence of the Enlightenment, which held collective tradition to be a reflector of the moral concepts of social and ethnic groups. On the other hand, there was the influence of early German Romanticism, which viewed written texts from the past sentimentally as authentic documentation of a mytho-poetic tradition.

The Grimms' first tales date from the second half of 1807. However, even by 1809 they still had not expressed their intent to publish their own collection. In 1810, they sent their texts in the form of brief summaries to Brentano, who for some time had been planning to publish an edition of fairy tales. However, his project was never realized. In contrast to Brentano, Jacob Grimm was of the opinion that texts could be edited without violating their essential form, but that they should not be embellished with the editor's own poetic interventions. On this point he also differed with his brother Wilhelm, who did not completely rule out literary adaptations. This is evident in the new versions of fairy tales that Wilhelm would later publish.

While the relationship between the Grimm brothers and Brentano came to a halt, their ties to Achim von Arnim grew even closer. It was von Arnim who, in 1812, encouraged the brothers to publish their own collection of tales (based on the material they had sent to Brentano), and it was von Arnim who supported his friends in their search for a suitable publisher. The appearance of the published collection was envisioned for Christmas 1812, so within only a couple of weeks, the Grimms edited the relatively unedited summaries of the tales they had collected and compiled a manuscript ready for printing. But the transfer of the manuscript to the publisher was delayed a few times, and most of the 900 copies of the first volume did not become available for purchase until 1813.

The handwritten versions of the tales sent to Brentano in 1810 (the so-called Ölenberg manuscript) reveal that Jacob had written down most of the tales. He also took part in compiling the first volume of 1812 and contributed considerably to the success of the

second volume, which was published in 1815. Correspondence between Jacob and Wilhelm shows how much they consulted each other during the **editing** phase and how hard Wilhelm tried to accelerate the publishing process in agreement with his brother. Wilhelm carried the lion's share of this work since Jacob was repeatedly away on diplomatic missions to Paris or Vienna and was very restricted in the time he could devote to this edition.

As with the *Deutschen Sagen* (*German Legends*, 1816–18), a third volume of fairy tales was originally planned. However, most of the works that were supposed to appear in this third volume found a place in the second edition of 1819, which was edited extensively and expanded through the addition of new tales. Moreover, the volume of scholarly annotations that the Grimms published separately in 1822 contained both summaries and complete versions of additional tales. The reorganization and introduction of new texts in the 1819 edition constituted on the Grimms' part a direct response to criticisms that their first edition had received. Critics had complained about their editorial methods, the fragmentary nature of many tales, the manner of narration, and the fact that the tales were less than appropriate for children.

From 1819 onward, Wilhelm supervised all subsequent editions on his own, even though Jacob frequently expressed his interest in collaborating on the work and brought new tales to Wilhelm's attention. It was not until eighteen years later, in 1837, that the Berlin publisher Georg Reimer was willing to publish a third edition of all of the tales. In the meantime, the Small Editions, a more affordable selection of fifty tales, had been published in 1825, 1833, and 1836.

The success of the *Children's and Household Tales* set in only with the publication of the third edition in 1837, which was now known as the Large Edition (*Große Ausgabe*) to distinguish it from the Small Edition (*Kleine Ausgabe*). At this point, new editions followed quickly one upon the other, always alternating between Large Editions and Small Editions, in roughly three-year intervals. The edition of 1857—the last Large Edition edited by Wilhelm Grimms' own hand—contained 200 tales and ten children's legends and was most likely viewed by Wilhelm as the culmination of his work on fairy tales. After a decades-long interruption, he saw to it in 1856 that the third volume of annotations and commentary was revised and that its survey of international fairy tale editions was expanded. The ongoing process of updating and developing the *Children's and Household Tales* continued until the final edition of 1857. In various passages throughout the last several editions of the collection, Wilhelm incorporated allusions to previous tales to accord the whole work a greater unity and coherence.

The more affordable Small Editions helped considerably to make the *Children's and Household Tales* well known. The number of texts in these editions remained constant—fifty tales, the same number as in Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36), a work that was highly valued by the Brothers Grimm. Although the tales in the Small Edition also appeared in the Large Edition, they were still subjected to critical scrutiny—being embellished with additional details or rewritten. For this reason, the tales in the Small Editions constitute important intermediate stages in the ongoing process of editing the tales.

Structure

The *Children's and Household Tales* give the impression that the sequence in which the tales appear is completely random. However, the order of the texts (which are numbered as well as titled) is not arbitrary. Sometimes the tales are ordered thematically. For example, tales about foxes are grouped together (nos. 72–75), as are tales of redemption (nos. 92–93).

Pedagogical considerations probably also played a role in the ordering of texts. The tale "Sterntaler" ("The Star Coins"), in which a kind and merciful child is rewarded, is followed by a tale in which a child is punished for stealing alms. This child finds peace in its grave only after the parents have found and passed on the money that had been intended for a poor person but was hidden by the child.

Editing

Contrary to their own claims, the Grimm brothers edited the tales continuously (except for the stories in dialect). However, this editing took various forms. It started already before the publication of the second edition of 1819. Wilhelm's remarks in the annotated volume of 1856—that a given text was "rewritten in our own way" ("in unsere Weise umgeschrieben"), "interpreted according to my understanding" ("nach meiner Weise aufgefaßt"), or "composed" ("ausgearbeitet")—sounded quite harmless. But these remarks always meant that there had been significant revision in terms of language and, in particular, content. Later editions reveal a tendency to harmonize inconsistencies and different strands of the plot, as well as efforts to replace concrete expressions with euphemisms (for example, in nos. 122 and 186).

Beginning with the first edition, there were tales that were especially suited for children, which was not a matter of course in those days. These include well-known stories such as "Rotkäppchen" ("**Little Red Riding Hood**"), "Der Wolf und die sieben jungen Geißlein" ("The **Wolf** and the Seven Young Kids"), and "Daumerlings Wanderschaft" ("**Thumbling**'s Travels"). In addition, the children's tales—in the truest sense of the term—encompass **nonsense tale**s (nos. 131 and 140), the story of the animal funeral procession (no. 80), the travels of animals and objects (no. 41), and numerous texts containing children's rhymes, such as "Das Lämmchen und das Fischchen" ("The Little Lamb and the Little Fish"). After the publication of the first edition of 1812–15, sexual allusions in the *Children's and Household Tales* were played down.

As with their *German Legends*, different levels of editing can be discerned in the Grimms' fairy-tale collection. These range from the adoption of passages verbatim to extensive reformulations of a tale's language and content, to the merging of several different versions of the same tale. On the structural level, the editorial interventions included creating a strong motific coherence among individual sections while retaining the tale's basic plot structure, as well as emphasizing structural symmetries and reinforcing dynamic elements (although from the 1830s onward, revisions of a tale's structure tended to become more liberal). Editorial revisions also focused on breaking up the structure of the plot into several phases, creating brief beginnings, and avoiding abrupt transitions. On the level of style, editing tended to be concerned with producing a more literary language, polishing the syntax of complicated sentences, and establishing logical connections. It also enhanced the clarity of a tale's narration by making its wording more precise and introducing direct speech, proverbs, idiomatic expressions, and other elements of orality. Additional editorial strategies included incorporating lessons of Christian morality, replacing foreign terms and loan words with German expressions, and providing greater psychological motivation for the behavior of characters.

Thematic and Pedagogical Issues

The *Children's and Household Tales* are replete with moral lessons and pedagogical concerns. Drawing on Herder's idea of *Naturpoesie* ("natural poetry"), the preface to the 1812

volume of tales describes the fairy tale's essential characteristic and then states: "In these features we can see the basis for the moral precept or for the relevant object lesson that can be derived so readily from these tales" (trans. Tatar, 255). The preface to the volume of 1815 describes more precisely the effect of the poetry inherent in the tales and the function of the collection, which was to "bring pleasure wherever it could, and that it therefore become a manual of manners [*eigentliches Erziehungsbuch*]" (trans. Tatar, 262).

With each further edition, there were more and more additions that depicted heroes and especially heroines as pious and god-fearing. Characters who were portrayed positively were obedient and unconditionally prepared to do their duty. In many fairy tales, the heroine is the embodiment of diligence and beauty—although her beauty does not always reveal itself from the very start. Sometimes the heroine may be inconspicuous. She comes from modest means but has everything required to advance socially: she works hard, knows how to keep house, and shows compassion for animals and nature. Virtue is rewarded when the heroine's rise in status is made possible. However, it is not intellect or practical skills that are being promoted; rather, the good fortune of the heroine or hero comes about through chance and favorable circumstances. Readers learn how to understand and evaluate the deeds and behaviors of characters with the help of numerous monologues that are spread throughout the tales.

Most of the middle-class norms promoted in the *Children's and Household Tales* mirror the world of Biedermeier. However, the virtues propagated in the Grimms' collection, such as diligence, cleanliness, and a strong work ethic, transcend time and are valued highly, whereas laziness and idleness are branded as vices.

Children behave the way good children are expected to behave. They play, learn, sing, go for walks, work, cook, wash, spin, eat, drink, tend to the animals, make music, pick flowers, and are self-sufficient. They are described on the basis of aesthetic comparisons, and their personal character is labeled according to moral categories, such as bad, good, greedy, disobedient, lazy, diligent, pious, good-natured, obedient, or demure. Their intellectual abilities, such as intelligence and prudence, are outlined concisely. Most of the time, the social milieu is also mentioned. A tale will tell of a child who comes from a poor family. Children are raised according to general principles of education and catechistic teachings—in particular the fourth commandment—which demands children's strict obedience to their parents. Thus, the tales paint clear images of the protagonists, which readers can embellish with their own imagination. Only the humorous tale—the *Schwank*—with its tendency to reverse moral values, allows for deviations from the norm.

Since Grimms' collection of fairy tales possesses an educational function, it can be directly linked to *Hausväterliteratur*—a genre of German literature that offered advice to landowners about running their affairs and families, and that left its mark especially in Lutheran teachings concerning the home and household. In this concept of the household and how it should be run, everyone from master to servant is actively involved. The household is structured hierarchically: The husband has power over his wife, children, and servants. All members of the household have a responsibility to work. Their duty to work is founded on the religious justification that couples the sanctity of marriage with the sanctity of work and on the principle that every Christian is obligated to toil in the service of his neighbor. Understood in this way, the Grimm's tales can be considered a book of virtues for the members of a household and a set of guidelines for their behavior in all possible situations. This makes the fairy tales comparable to so-called moral tales, whereas books of legends, with their historical and heroic narratives, were supposed to promote patriotic upbringing. That

this view of the tales as a book of virtues is of great import cannot be deduced only from the Grimms' own statements and from the prefaces to their editions; it can also be recognized most clearly in the various stages of editing that the tales underwent. Christian values were embedded in the tales during the editorial process, right up to the very last editions.

Oral and Print Traditions

Printed collections and older literature were not the only sources for the *Children's and Household Tales*. Far more heavily than their predecessors, the Grimm brothers also relied on oral traditions. But contrary to what is commonly thought, they did not wander about the countryside with a pad and a pencil to collect oral **folktales** from **informant**s. Much of their material came to them in written form or stemmed from diverse literary sources. It is conceivable that Jacob and Wilhelm Grimm ascribed the term "oral" to their tales to increase the quantity of folk poetry that they held in such high esteem. In reality, they most likely obtained their fairy tales in written form—rarely with reference to an informant but sometimes with reference to another written original or with the assurance that this tale was still told in a specific region.

In their efforts to collect fairy tales for their first editions, the Grimm brothers were assisted by their aristocratic and bourgeois friends and relatives, who also provided materials for the *German Legends,* which was taking shape at almost the same time. Most of the tales that are based undoubtedly on a written original appeared in the editions published from 1819 onward. Among the newly added texts, there were thirty-five pieces that can be traced back to literary sources of the sixteenth and seventeenth centuries. Others were taken from periodicals (for example, nos. 130 and 183) or from contemporary fairy-tale collections. For only eight of the tales does the information provided about their origins point to oral tradition.

Popular Reception

Shortly after the appearance of the *Children's and Household Tales*, **translation**s of individual stories appeared in Denmark (1816), the Netherlands (1820), and—with **illustration**s by George **Cruikshank**—in England (1823–26). More early editions appeared in Sweden (1824), France (1830), Hungary (1860), Russia (1862), and other countries.

The Grimms' tales were an integral part of popular printmaking in the nineteenth century. After all, the primary consumers for the fairy tales were ostensibly children. The **broadside** foundries in Munich, Stuttgart, and Vienna produced fairy-tale broadsides of stories such as such as "**Cinderella**," "Little Red Riding Hood," "**Snow White**," "**Hansel and Gretel**," and "The Goose Girl," sometimes in a printing of several hundred thousand. These broadsheets were not only produced for the national market but were also exported in significant volume to the Netherlands, Scandinavia, France, and England.

There were also early reprints of the Grimm tales in storybooks, calendars, and magazines. Some publishers added the Grimms' tales to their anthologies, and although they frequently altered the texts, the connection to the *Children's and Household Tales* remained obvious. In fact, Wilhelm Grimm used some of these transformed and expanded versions in later editions by incorporating them to some degree back into his original version (for example, "Hansel and Gretel"). Many tales also served Ludwig **Bechstein** as the basis for his popular fairy-tale collections, which had been appearing since 1845.

Throughout Europe and ultimately the whole world, the *Children's and Household Tales* met with unique approval. In the course of the nineteenth and twentieth centuries, the tales

were adapted for every significant new medium, and at the beginning of the twenty-first century, they still topped the list—along with the stories of Hans Christian **Andersen** and Charles **Perrault**—as the most popular of all fairy tales.

Pedagogues draw on the *Children's and Household Tales* as a model of traditional **storytelling**. Moreover, in the field of international narrative research, scholars discuss the particular aspects of the *Buchmärchen*, or "book tale," on the basis of the Grimms' *Children's and Household Tales*—to the disadvantage of other collections. The Grimms' tales are also pervasive in a metaphoric-symbolic way as allusions to or in connection with proverbial expressions, especially in visual and print media. Sometimes Grimms' fairy tales appear in a defamiliarized form—for example, in the depiction of a key scene that presupposes knowledge of the tale's content, reverses the tale's message into its opposite, and thus creates a humorous contradiction between reality and the magic of the fairy tale, in the process reducing the story's **moral** to an absurdity.

In creating the *Children's and Household Tales*, the Brothers Grimm did not blaze new territory, nor did they develop fresh ideas. However, they did realize in a rigorous way what some of their contemporaries had already anticipated in their published collections. By adding detailed annotations and commentaries to the texts they had collected, Jacob and Wilhelm Grimm laid the cornerstone for the exploration and study of fairy tales. To think that the value of Grimms' tales lies in their ostensible relation to Germanic myth is an outdated point of view that cannot be supported by scholarship. The Grimms' work had an indisputable international influence on the collecting of fairy tales and on generations of **collectors** and editors. The norms and desires conveyed in these texts appear to coincide to a great extent with universal needs and wishes. In Germany, throughout Europe, and eventually overseas, comparable collections came into being, all modeled not only on the concept and style of the *Children's and Household Tales*, but also on the diversity of narrative genres that were brought together there under the German term ***Märchen***. ***See also*** Advertising; Aphorisms; Brothers Grimm in Biopics; Cartoons and Comics; Mythological Approaches; Proverbs.

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Hans-Jörg Uther

King

Kings are vital to folktales and fairy tales. While the individual characters may vary, they can be divided into three categories: kings as protagonists, kings as villains, and kings as helpers. As with most royal figures, the king's high social status and wielding of power—whether for good or evil—account for his prominent role in folktales and fairy tales.

The King as Protagonist

In the category involving the king as protagonist, one of the most important aspects is the status of kingship as a goal. This is especially significant in the genre of the **fairy tale**. In *Morfologiya skazki* (*Morphology of the Folktale*, 1928), Vladimir **Propp** summarized the final **function** in the fairy tale with the phrase "The Hero Is Married and Ascends the Throne." Accordingly, attaining kingly status is to some degree the ultimate sign of success for fairy-tale protagonists, who would typically start out not as kings but as characters on a lower rung in the social hierarchy.

Nonetheless, kings also serve as protagonists in fairy tales. Sometimes kings have specific names, such as Polycrates, the king who throws his ring away to avoid divine jealousy in tales of the type ATU 736A (The Ring of Polycrates); or King Thrushbeard, the eponymous humiliated king of international folktale type ATU 900. More often these kings are nameless, standing only as a symbol of kingship. This is the case in ATU 924, Discussion in Sign Language, in which a nameless king and an anonymous **peasant** exchange confused hand signals. Similarly, the stranger who is made king and then banished in the **tale type** called King for a Year (ATU 944) is not known by name. In The King and the Robber (ATU 951A), the king even goes about in disguise, joining a robber in his crime. The theme of the ruler in disguise transcends cultures and is not limited to those societies that use the specific term "king." For example, a disguised sultan features prominently in a number of tales from the *Arabian Nights*.

Many kingly protagonists are marked by folly and suffer from foolish decisions. In The **Princess** in the Coffin (ATU 307), a royal couple wishes for a child but finds their desire turned around on them when the **queen** gives **birth** to a diabolic child. In The King and the Lamia (ATU 411), an unmarried king finds a wife in a snake woman and begins to suffer from poor health. One especially famous foolish king is King Midas, the hero of Midas' Short-Sighted Wish (ATU 775). In this well-known tale, King Midas acquires the ability to turn things to gold, but the power becomes a curse when everything he touches, including his food and drink, is transformed. Similarly, in the tale type known as Midas and the Donkey's Ears (ATU 782), the king interferes in a divine **music** contest and is cursed with a donkey's ears.

The King as Villain

Kings also frequently play the role of villain, acting against the protagonist. One of the most common forms of kingly villainy is the unwilling **marriage**. Sometimes the king wants to marry the wife of the protagonist, as in Life Dependent on a Sword (ATU 302B) or The Man Persecuted because of His Beautiful Wife (ATU 465). Sometimes it is his own daughter, as in Peau d'Asne (ATU 510B) and The Princess in the Chest (510B*), where the king's desire raises the threat of **incest**. One recurring version of the villain king is the serial wife murderer, a character who appears frequently in foundational stories from the fairy-tale

tradition, in **literary fairy tale**s, and in film. This threatening serial killer is at the heart of the **Bluebeard** or Maiden-Killer tale type (ATU 312), which may be taken as a warning about the dangers of arranged marriages. The king as serial murderer also stands at the center of The Clever Girl and the King (ATU 875B), which is the tale of Scheherazade and how she avoids execution at the hands of her husband.

Other tales feature myriad kingly villainies. In The Three Stolen Princesses (ATU 301), the story opens with a king banishing his daughters. In The Faithless Wife (ATU 318), a king orders the **death** of his castrated son-in-law. This villainy often backfires. For example, in both The Magic Flight (ATU 313) and The Donkey (ATU 430), a king's wickedness cures the protagonists—in the former, of leprosy; in the latter, of being a donkey.

The King as Helper

The third category of kingly roles in folktales and fairy tales involves the helper king, the ruler whose actions advance the story's plot in a nonvillainous way. The most common form is the rewarding king, who validates the actions of the hero in some way. The archetypal character in this category is the king who rewards the hero for rescuing a princess, as in The Dragon-Slayer (ATU 300), The Princess's Ring (ATU 301D), and The Shepherd and the Three Giants (ATU 314A), among other tale types.

Kings also reward heroes for services other than the rescue of a princess. The hero who cures a king of illness by magical means receives his due reward from his royal patient in The Dragon's Heart-Blood as Remedy (ATU 305) and Water of Life (ATU 551). In Hans My Hedgehog (ATU 441), the protagonist gives directions to lost kings and is rewarded for it. In The King and the Soldier (ATU 952), a **soldier** is rewarded for rescuing a disguised king.

Another key role of the helper king is that of mission giver. Frequently in folktales, a king will present a task to be accomplished, often with an attached reward. In one variation of the King Lindorm tale (ATU 433B), the tasks set by the king are impossible, a common theme. However, in tales such as The Danced-Out Shoes (ATU 306) and The Diver (ATU 434*), the tasks prescribed by the king are more reasonable, involving, respectively, the investigation of the short life of his daughter's footwear and the retrieval of objects from the water.

Marriage also plays a part in tales about helper kings. Many of the realistic tales, or **novella**s—especially those that appear between number 850 and 899 in Hans-Jörg Uther's *The Types of International Folktales* (2004)—involve a king searching for a marriage partner either for himself or for a daughter. Interesting variations on this theme occur in The Maiden without Hands (ATU 706), where a kindly king marries a handless girl; and in The Black and the White Bride (ATU 403) and The Blinded Bride (ATU 404), both of which entail a king attempting to marry a girl for whom the evil stepmother substitutes her own daughter.

Finally, folktales and fairy tales frequently deal with the subject of animal kings. In the tales about **Reynard the Fox**, the character Noble the Lion serves in the role of king of the animals; but he is not alone. In The Mice Choose Cat as King (ATU 113), The Election of King of Birds (ATU 221), and The King of the Frogs (ATU 277), groups of animals choose their rulers—selecting respectively, a **cat**, a wren, and a log, soon followed by a crane after the log proves to be an unfit ruler. ***See also*** Politics; Prince; Punishment and Reward.

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B. Grantham Aldred

The King and Mr. Bird. See Le roi et l'oiseau

Kirikou et la sorcière (1998)

Kirikou et la sorcière (*Kirikou and the Sorceress*, 1998) is an animated feature film written and directed by French animator Michel Ocelot. Kirikou, the main character, is a newborn West African boy. By keeping his young hero only twenty-seven centimeters tall, Ocelot reminds viewers of Tom Thumb from the **Grimm** stories and Thumbelina from Hans Christian **Andersen**. Ocelot's inspiration, however, was not Grimm or Andersen but a three-volume book of indigenous tales from West Africa, originally published in 1913–16 and collected by François-Victor Equilbecq, a colonial administrator. Having spent six years as a child in Conakry, Guinea, Ocelot was well attuned to the stories he found in Equilbecq's collection.

Ocelot liked a section of one tale so much that he used it in the first Kirikou film as the opening dialogue. A tiny voice from inside the womb of a pregnant woman says, "Mother, give **birth** to me." To this the woman replies calmly, "A child who can speak from his mother's womb can give birth to himself." And so a little boy delivers himself, cuts his umbilical cord, and declares: "My name is Kirikou." He then bathes himself and rushes off to help his uncle, the last man alive in their village, in a confrontation with the evil **sorceress** Karaba. Through all subsequent adventures, he remains as confident and resourceful as in the opening scene.

Ocelot's use of Equilbecq's collection ended there. Whereas in the source tale, the hero grows up and acquires magical power equal to that of the sorceress, Ocelot found it more dramatic to have Kirikou remain a newborn and oppose Karabar with wit and courage rather than through wizardry. Ocelot also rejected the original ending, in which the hero kills the sorceress. Instead, Ocelot invented a way for Kirikou to redeem and marry her. From these two structural changes flowed all of the new characters (such as the wise grandfather, who alone knows the cause of Karaba's malevolence) and incidents (the dried-up water source threatening the village) that went into the creation of *Kirkou and*

A scene from the 2005 French animated film *Kirikou et les bêtes sauvages* (*Kirikou and the Wild Beasts*). [Gébéka Films/Photofest]

the Sorceress. The tale the film tells thus invokes the West African oral tradition as filtered through an early twentieth-century colonial folktale collection and refracts it through the lens of a late twentieth-century European animator.

As such, the film enjoyed critical and audience success, not only in the cinema and on DVD but also with merchandising in many countries—though not the anglophone market, where major distributors refused to handle it because the women are shown going about their normal business bare-breasted.

So great was the public response that Ocelot agreed to make another Kirikou movie. It could not exactly be a sequel, though, because at the end of the first film, a kiss from Karaba sends little Kirikou shooting up to maturity—and a two-meter-tall, married Kirikou was not the hero audiences wanted to see. Therefore *Kirikou et les bêtes sauvages* (*Kirikou and the Wild Beasts*, 2005) goes back to a pre-kiss situation and shows the twenty-seven-centimeter Kirikou using his wits to help his village overcome various problems caused by wild animals. ***See also*** Animation; Colonialism; Film and Video; Thumbling, Tom Thumb.

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Terry Staples

Kittelsen, Theodor (1857–1914)

Theodor Kittelsen was the Norwegian artist whose drawings and watercolors of trolls formed the concept of these creatures in popular imagination. Born in Kragerø, Kittelsen began studying **art** in Christiania (now Oslo) when he was seventeen. He also studied in Paris and Munich, where he became a good friend of another famous Norwegian artist, Erik Werenskiold.

It was Werenskiold, who earlier had provided illustrations for Peter Christen **Asbjørnsen** and Jørgen **Moe**'s *Norske folkeeventyr (Norwegian Folktales*, 1841–44), who recommended Kittelsen to Asbjørnsen as an artist possessing a sense for the fantastic. Some of Kittelsen's earliest drawings for Asbjørnsen and Moe's collection included the imaginative illustration of a troll hag bearing her head under her arm for the story "Butterball," and a drawing for "The Boy Who Had an Eating Contest with the Troll." Kittelsen continued to add illustrations to *Norwegian Folktales* throughout his life. Some of the most memorable include the drawing of the princess riding on the white bear in "White Bear King Valemon" and illustrations for "The Ashlad and His Good Helpers." Other famous drawings include "Troll Wondering How Old He Is" and "The Troll on Karl Johan."

In addition to his many drawings for *Norwegian Folktales*, Kittelsen painted figures from Norwegian **folklore**, such as *nøkken* (nix, water sprite), images of Soria Moria castle, and a striking and disturbing black-and-white series illustrating **motif**s from **legend**s of the Black Plague. Kittelsen struggled with poverty and illness but continued working until his death in 1914. ***See also*** Illustration.

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Marte Hult

Köhler, Reinhold (1830–1892)

Reinhold Köhler, literary historian and folklorist, was an outstanding contributor to comparative research. Educated academically in **classical antiquity**, Romance and Germanic languages and literatures, comparative linguistics, Sanskrit and Middle Eastern studies, Köhler spent his whole life in Weimar, the home of German classsical literature. There, in 1856, he became an enthusiastic and impassioned librarian at the Großherzogliche Bibliothek. Although he rarely traveled, he corresponded with many European folklorists (for example, he received some fifty letters from the Italian folklorist Giuseppe **Pitrè**). He was considered an unselfish **informant** and authority on **folktale**s worldwide.

Köhler's exclusive interest was themes and **motif**s. He considered texts from classical, medieval, and modern literature as well as **oral tradition**s of his own time, including **chapbook**s and genres such as songs, sayings, **riddle**s, and **proverbs**. His wide comparative annotations of fairy tales are particularly important for international **folklore** studies. They can be found integrated into the collections of **Estonian tales** by Friedrich Reinhold **Kreutzwald,** Sicilian tales by Laura **Gonzenbach,** or **French tales** by Jean-Francois Bladé, or published separately in short articles, commentaries, and reviews in numerous periodicals—for example, his comments on the collections of Gaelic tales by John Francis Campbell, Breton tales by Francois-Marie Luzel, and Swahili tales by Edward Steere. Köhler continually documented the interrelationship between written and oral traditions.

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Ines Köhler-Zülch

Konjaku monogatari. See Japanese Tales

Korean Tales

While the term "**folktale**" may be broadly applied to the traditional stories of the Korean peninsula, and while numerous **tale type**s exist that correspond to international types, the diverse origins and orientations of the tales render the corpus distinct from most other national traditions. Furthermore, unlike classical Greek or Norse mythology, Korean mythology does not present a unified system, but a multiplicity. Because Korea is a peninsular country, bordered by Manchuria and Russia to the north, China to the west, and Japan to the east and south, it was long a strategic site in which philosophies and religions from the surrounding countries mixed and mingled with native traditions, such as animism. This admixture is evident in Korean tales, which grow out of the influence of four major religions and belief systems: Shamanism, Buddhism, Confucianism, and Taoism. While modern Korean societies have been influenced by Christianity, this has not inspired a new body of tales.

The oldest of these shaping systems, Shamanism, attributes spirits, which affect the lives of the living, to all natural forces (such as wind or rain) and inanimate objects (such as rocks or trees). Lord over all is Hananim, the celestial emperor of the heavenly kingdom. After **death**, decent people are believed to become good spirits and reside in the heavenly kingdom, while bad people are believed to become evil spirits and reside in the kingdom of darkness or the underworld. Shamanism long permeated the spiritual culture of Korea, and all

other religions and beliefs developed within its formative spiritual climate. The "Princess Pari" story, in which the heroine successfully completes a dangerous quest to save the lives of her parents, is an excellent example of confluence. While the story pivots on filial piety, the cardinal virtue in Confucianism, and Pari completes her quest by performing designated female roles for nine years (drawing water, tending the fire, and cutting firewood) followed by **marriage** and the bearing of seven sons, the journey she makes to another world is essentially shamanistic. According to the tale, after her death Pari attains the position of a shamanistic goddess, and a recital of her story is instrumental in ensuring a safe passage of the souls of the dead into the other world. Numerous Korean ghost stories that turn on the release of a wandering ghost into the other world show shamanistic origins (see **Ghost Story**). Historically, Shamanism has enabled **women** to exert influence in Korean society, a possibility explored in recent times in *Comfort Woman* (1997) by Korean American novelist Nora Okja Keller.

Buddhism, introduced to Korea in the late fourth century CE, flourished in compatibility with Shamanism. Its grounding premise that one's present life is determined by the past and the future is shaped by actions in this life are reflected in tales such as "The Curse on the Only Son" (Zŏng, no. 30) which tells how for nine generations the only son of a **family** was fated to be eaten by a tiger, but the son in the tale finds help to avert that doom and lives a happy life "and had many children." By the fourteenth century CE, Buddhism had fallen into disrepute because of the worldliness of many monks, and, consequently, tales often depict monks as lecherous and violent, like the monk of "The Tiger Priest," who murders a family who refuse to give him their daughter.

Confucianism dominated religious life and social practice throughout the Yi Dynasty (1392–1910). Because the *kwagŏ*, or civil service examinations, which determined position and wealth in Korean society, were focused on the Confucian classics, orthodox Confucian teachings permeated social life. Korean tales thus reflect Confucianism in themes that express loyalty to family, veneration of ancestors, privileging of sons over daughters, education, self-discipline, and considerate social behavior. In "Gift from the Mountain Spirit," a couple willing to cook their only child to make a soup to cure the man's elderly **father** are rewarded when a ginseng root is substituted for the child in the soup pot, and the old man recovers. Conversely, in the well-known tale of "The Green Frog," a son who fails to respect and obey his **mother** is doomed to a life of grief and regret after her death. Although in the Confucian scheme of things, social mobility was almost impossible, "The Value of Salt" (Han) shows that considerate behavior may override social hierarchy, wherein a bride's wealthy parents learn to embrace the family of their lower-class son-in-law.

Finally, Taoism, which came to Korea from China, contributed numerous **motif**s and plot elements, such as fortune-telling and prophecy, and a bundle of symbols and ideas related to longevity and superhuman powers. "The Curse on the Only Son," for example, brings a Taoist dimension to a Buddhist tale in that the hero saves himself by following a fortune-teller's advice. "The Legend of Zŏn U-Czi" (Zŏng, no. 99) is a compendium of Taoist motifs, especially in the powers of the eponymous hero to transform himself into other forms, change his size, and fly through the air. His powers are devoted to other activities, however, such as helping the poor, humbling the proud, and bringing justice upon wrongdoers.

International classifications such as **myth**, **legend**, folktale, animal **fable**, **etiologic tale**, and **anecdote** may be applied to Korean tales. There are a substantial number of national-foundation myths in the corpus, and this, together with the dominance of Confucian

patriarchal assumptions, has contributed to a sustained interest in them in modern times. Korean folktales and legendary tales play a new role in the cultures of the Korean Diaspora. On the one hand, they are promulgated as part of the cultural heritage of generations born outside of Korea but possessed of a distinctive "hyphenated" Korean culture. The U.S. journal *Koream*, for example, includes in each monthly issue a folktale (often abridged) from Zŏng In-Sŏb's definitive collection (1952), and there are numerous publications for children available to diasporan communities. In contrast, contemporary fiction in English by writers such as Nora Okja Keller or Mia Yun use stories such as the misogynistic "Fox Girl" tales more deconstructively to explore a contemporary diasporan society's break with the past.

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John Stephens

Korneichukov, Nikolai. *See* Chukovsky, Kornei

Kreutzwald, Friedrich Reinhold (1803–1882)

Friedrich Reinhold Kreutzwald was the author of the Estonian national **epic** *Kalevipoeg* (*Kalev's Son*, 1857–1861) and of the first collection of fairy tales in the Estonian language based on **folk** tradition (1866). Kreutzwald, who after graduating with a medical degree from the university worked as a physician in a small town throughout his professional life, was a prolific writer who published a number of popular books. His major literary effort, which followed the example of Estonian traditional folk songs, is the epic *Kalevipoeg*, bearing the subtitle *Eine estnische Sage* (*An Ancient Estonian Tale*). The epic is based largely on **motif**s of Estonian giant **legend**s.

The best-known of all Kreutzwald's popular editions is the collection of fairy tales and legends *Eesti rahva ennemuistsed jutud* (*Old Estonian Fairy Tales*, 1866). The **adaptation**s in the collection use local and international plot elements known in Estonia, which in some tales have been mixed with the literary influence of Charles **Perrault**, Ludwig **Tieck**, Johann Karl August **Musäus**, and others. Thanks to the folksy style of storytelling, many of the adaptations reentered oral **folklore** and were later collected to be held in folklore **archives**.

Kreutzwald retold traditional fairy tales in his other works, for example in the collection *Reinuvader rebane* (**Reynard the Fox**, 1848–51), which consists of adaptations of **animal tale**s based on folktales and Johann Wolfgang von **Goethe**'s *Reineke Fuchs* (1794), and in his adaptations of German numskull (*Schildbürger*) stories, *Kilplaste imevärklikud . . . jutud ja teud* (*The Odd Tales and Deeds of the Numskull*, 1857). ***See also*** Estonian Tales.

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Risto Järv

Kurahashi Yumiko (1935–2005)

Japanese author Kurahashi Yumiko is considered to be one of the most innovative and original writers of her generation. Best known for her political satire, experimental novels, and fantastic short stories, Kurahashi was also the author of two notable collections of fairy tales. Born in Kōchi Prefecture in Shikoku, Kurahashi defied her father's wish for her to become a dentist and instead entered Meiji University in Tokyo, where she studied French literature. Kurahashi first attracted critical attention in 1960, when her short story "Parutai" ("Party") won the Meiji University President's Prize. During the 1960s, Kurahashi wrote many controversial but critically acclaimed short stories and novels, which make little attempt at realistic representation. In fact, Kurahashi stated in numerous essays that she had no interest in realism or in expressing herself through autobiographical confessions. She was also deeply skeptical about the privileged position accorded to the author; she described her own writings as pastiche and preferred to respect her literary antecedents by borrowing openly from their work. For Kurahashi, all texts were produced by reworking and retelling previous writings.

Kurahashi first turned her attention to the fairy-tale genre in 1984 with *Otona no tame no zankoku dōwa* (*Cruel Fairy Tales for Adults*), a collection of twenty-six short stories that exemplify the principles of **intertextualty**. In *Cruel Fairy Tales for Adults*, tales by Hans Christian **Andersen** and the **Grimm** brothers were rewritten and juxtaposed with retold classics from *Konjaku monogatari* (*Tales of Times Now Past*, early twelfth century); Franz **Kafka**'s *Die Verwandlung* (*The Metamorphosis*, 1915) was conflated with an English folktale; and tales by Charles **Perrault**, Tanizaki Junichirō, and Oscar **Wilde** were interwoven with Greek **myth**s. Citing G. K. Chesterton in the afterword, Kurahashi described fairy tales as perfectly logical and rational. She also praised the genre's clear narrative style and its avoidance of superfluous psychological and emotional descriptions. Kurahashi's fairy tales are similarly based on reason rather than emotion; they are *cruel*, she wrote, because they are governed by standards of retributive justice and didactic morals, and *for adults* because their erotic nature might be considered too poisonous for children.

In 2003, Kurahashi published a second collection of fairy tales: *Rōjin no tame no zankoku dōwa* (*Cruel Fairy Tales for Old Folks*). Although the stories in this second collection draw less heavily on overt literary sources, Kurahashi continued to employ fairy-tale themes and **motif**s alongside fragments of Buddhist and Chinese mythology and Japanese **legend**s. The protagonists are predominantly the elderly: a childless old woman, a woman whose body seems to be unaffected by the aging process, an old man practicing to be a wizard, and one elderly person who gets lost while attempting to read all the books in a Borgesian library.

Two years after the publication of *Cruel Fairy Tales for Old Folks*, Kurahashi completed a new translation of French author Antoine de Saint-Exupéry's *Le petit prince* (1943). The translation, *Hoshi no ōjisama*, was published posthumously in July 2005. ***See also*** Japanese Tales.

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Marc Sebastian-Jones

Kushner, Ellen (1955–)

Ellen Kushner is an American writer of literary **fantasy** with roots in folktale and fairy tale. She also scripts and hosts *Sound & Spirit*, a nationally broadcast public radio show that often contains folkloric content, including one show devoted to fairy tales. Her work with fairy tales is part of a larger project, the interstitial arts movement, dedicated to crossing genre boundaries, and Kushner crosses both genres and boundaries with grace.

Kushner's first **novel**, *Swordspoint* (1987), begins with a fairy-tale image: a drop of ruby **blood** upon ivory snow. It then breaks with expectations to focus instead on the underside of human motivations that drive the plot of the novel. Similarly, *The Fall of the Kings* (2002), coauthored with Delia **Sherman**, employs fairy-tale imagery without adhering to any fairy-tale plot. Kushner's novel *The Privilege of the Sword* (2006) plays subversively with the plot of "**Beauty and the Beast**."

Kushner has edited two anthologies, *Basilisk* (1980) and *The Horns of Elfland* (1997, with Donald Keller and Delia Sherman), that touch on fairy-tale themes but more generally draw on narrative folklore. The same is true of Kushner's novel *Thomas the Rhymer* (1990), which is based on a **ballad** and fueled by ballad themes. Kushner's work, including her short fiction and **poetry**, synthesizes fairy tales, related folk narrative genres, and **folklore** in general, in order to reshape stories and their meanings. She explores fantastic yet familiar settings and alternative sexualities with a feeling for **music** and magic, two common fairy-tale themes. *See also* Gay and Lesbian Tales.

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Jeana Jorgensen

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La Fontaine, Jean de (1621–1695)

The seventeenth-century French author of **fable**s and tales Jean de La Fontaine did not begin writing intensively until his late thirties. Born and raised in the Champagne region, he first studied theology before deciding on a law degree. In 1652, La Fontaine purchased the office of Maître des Eaux et Forêts (Regional Water and Forest Board), a post that afforded him much spare time to study a vast number of literary works, especially Greek and Roman classics. After settling in Paris in 1658, he eventually found various patrons who enabled him to devote the rest of his life to his literary activities.

La Fontaine's work spans a wide range of genres, such as poetry, short stories, tales, and fables. Representative of seventeenth-century classicism, almost all of his fables follow classical models. In accordance with the literary convention of his time, La Fontaine considered the originality of a literary work as residing less in its subject matter than in its form. While very few fables are of his invention, he transformed the texts of his predecessors, such as **Aesop**, Horace, and Pilpay, into very concise short narratives written in verse with a skillfully constructed simplicity. Most often presenting animal characters endowed with human traits, La Fontaine sought to reveal his contemporaries' shortcomings while humorously exposing the absurdities of human nature. Several of his tales also constitute carefully disguised satirical comments on French society of the time.

Jean de La Fontaine's "The Wolf Turned Shepherd," *A Hundred Fables of La Fontaine*, illustrated by Percy J. Billinghurst (London and New York: Ballantyne Press, 1900).

Before publishing his first fables, La Fontaine tried his hand at writing tales. Just as his fables were inspired by ancient models, his *Contes et nouvelles en vers* (*Tales and Short Stories in Verse*, 1664) drew from various sources, including medieval French **fabliaux**, François Rabelais's stories, Italian tales by Giovanni **Boccacio** and Ludovico Ariosto, as well as texts by the Greek authors Anacreon and Petronius. La Fontaine thus elaborated on themes already well known at the time, although generally presented in an attenuated fashion in seventeenth-century novels. His favorite topics include the questionable virtue of **women**, the naïveté of girls, misadventures of nuns, and foibles of the **clergy**. Dealing with matters of love in a farcical and derisive fashion, considered vulgar by many of his contemporary and later readers, La Fontaine's stories constitute risqué **erotic tales** written in decasyllabic or octosyllabic verse. Some of the tales he published in 1674 were even judged to be licentious and seized by the police.

Combining poetics with sexual innuendo presented in a burlesque style often relying on prosaic expressions, La Fontaine's tales initially met with some success. Yet, although they pertained to a long Gallic narrative tradition, his tales became increasingly less popular with seventeenth-century readers and were eventually overshadowed by his fables, for which, to this day, he remains best known. ***See also*** French Tales; Moral; Sex, Sexuality.

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Harold Neemann

La Force, Charlotte-Rose de Caumont de (c. 1650–1724)

The French author of fairy tales and historical novels Charlotte-Rose de Caumont de La Force was originally from a Protestant family. Her conversion to Catholicism in1686 enabled La Force to gain access to the highest aristocratic circles. She was appointed lady-in-waiting to the Dauphine and even awarded a pension by Louis XIV. Yet, after being implicated in scandals resulting from love affairs and an unauthorized marriage, which was subsequently annulled, she had to retire temporarily to a convent.

La Force reportedly wrote several novels and eight fairy tales, published under the title *Les contes des contes* (*The Tales of Tales*, 1697), during her confinement in the convent. Shorter than most seventeenth-century **literary fairy tale**s, La Force's stories play on contemporary novelistic and narrative conventions. Her physical and often erotic depictions of love ran counter to prevailing moral and social values. La Force broke social and sexual taboos by refuting strictly defined **gender** roles and portraying sensuality as an integral part of the feminine nature.

Modeled after an episode of the *Perceval* romance (1530), her fairy tale "L'enchanteur" ("The **Sorcerer**") delineates how a woman subjected to an arranged **marriage** with the **king** deceives him on their wedding day. The heroine enjoys spending the night with her lover, the sorcerer, who dupes her husband by putting a female slave in his bed. In "Plus belle que fée" ("More Beautiful than a **Fairy**"), the narrator describes the **princess** hastily undressing before literally mounting her lover, transformed into an eagle, who gently lifts her up into the clouds. Although she uses veiled language, La Force clearly relates the sexual act from a female perspective as a pleasurable experience enjoyed without fear of punishment. In "Vert et bleu" ("Green and Blue"), she depicts the heroine bathing nude

while clearly enjoying the gaze of a man admiring her beautiful body. Although La Force limited this erotic passage to visual and verbal exchanges, she seems to valorize **women**'s sensual experiences.

Based on the **tale type** ATU 310 (The Maiden in the Tower), La Force's "Persinette" features a young woman who becomes pregnant without knowing how and whose secret marriage to the **prince** was not approved by the church. While initially subjecting the protagonists to a **punishment**, the author seems to empathize particularly with the heroine. La Force ultimately has the fairy forgive the couple, thus allowing for a happy ending.

"La puissance d'amour" ("The Power of Love") and "Tourbillon" ("Whirlwind") constitute fairy tales interspersed with mythological **motif**s. "La bonne femme" ("The Good Woman") and "Le pays des délices" ("The Land of Delights") are tales informed by pastoral novels.

La Force intelligently exploited the narrative freedom of the fairy-tale genre in asserting women's identity. Her tales can be read as written in reaction to the constraints she experienced as a seventeenth-century French woman. *See also* Erotic Tales; French Tales; Sex, Sexuality.

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Harold Neemann

La Llorona

Best described as a twentieth-century Mexican **urban legend**, "La Llorona"—"The Weeping Woman"—has an apparent connection to ancient Aztec lore. The typical modern story, or report, tells of a woman who wails eerily at night in a certain district as she searches for her lost children. Usually it is said that she has murdered them, and often she wears white.

The related Aztec traditions are well documented in sixteenth-century manuscripts widely published in the 1800s and 1900s. According to one version of the Aztec creation **myth**, the goddess from whose body the earth was formed used to weep at night, crying out for human **blood**. Another of the Aztec stories told how the deity Cihuacoatl, "Serpent Woman," dressed in white, wailing, carried a cradle on her back as if it held a child—though it contained the flint knife used to extract hearts in the ritual of human sacrifice. The underlying idea, still vivid if less bloody, survives in a modern Indian tale, "Why the Earth Eats the Dead," known from Mexico, Guatemala, Honduras, Costa Rica, and Panama. The story explains that because we work the earth and therefore "wound" her, she takes payment by reclaiming our bodies when we die.

"La Llorona" as it circulates in the general population, however, is basically a spook story. As such, it combines with other lore, especially tales of a sirenlike temptress who wails in desolate places, luring men to their destruction. In its pure form, the story of the dangerous temptress—called *xtabay* in the Yucatec Maya language—is best known in southeast Mexico. Less often the tale is fused with the widespread belief in an **ogress** called Tzitzimitl, or Sesimite, who descends from the sky or lurks in the woods. In some versions, expanding upon **folklore**, the weeper is identified with the historical Malinche, the native woman who assisted Hernán Cortés in the conquest of Mexico, becoming his interpreter and mistress. As she bore him a son and was later married off to one of his lieutenants, Malinche's life story fits with the weeping-woman motif.

An elaborate fairy-tale version has it that the woman was a seamstress who fell in love with a **prince** and bore him two sons. He abandoned her for a **princess**, sending the poor seamstress some gold coins. Furious, she threw away the coins, took a dagger, and then killed the two boys and herself. Her wailing ghost now wanders along riverbanks. This version, collected orally in 1961, coincides in part with a poem by the Mexican writer Vicente Riva Palacio (1832–96), paraphrased in Thomas A. Janvier's *Legends of the City of Mexico* (1910).

The most recent interpretation, as in Sandra Cisneros' *Woman Hollering Creek and Other Stories* (1991), recasts La Llorona as a woman of strength—not unlike the old native goddess or earth spirit—who, though wounded, fights back. *See also* Ghost Story.

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John Bierhorst

Laforet, Carmen (1921–2004)

Spanish author Carmen Laforet called upon her childhood experiences to write about the folktales of the Canary Islands, where she lived from the age of two to eighteen. In her work entitled *Gran Canaria* (*Grand Canary*, 1961), Laforet discusses the diverse **myth**s that authors of **classical antiquity** wrote about the islands, which were referred to as the remains of Atlantis, the Garden of Hesperides, the Fortunate Isles, and the site of the Elysian Fields. Laforet also includes details about her islands' history, landscape, and gastronomy in this book, which is essentially a travel guide.

Perhaps the unhappy relationship with her stepmother stirred Laforet to incorporate fairy-tale elements in her first and most successful **novel**, *Nada* (*Nothing*, 1945), which won two literary prizes, the Premio Nadal and the Premio Fastenrath. In this work, the protagonist Andrea is a modern-day **Cinderella** figure: she has two **sisters** who bully her and a grandmother who fills the role of her **fairy** godmother. At one point in the novel, like Cinderella, Andrea is able to forget her travails for one brief moment as she looks forward to a special event.

Known for her short stories, novelettes, and semiautobiographical novels that reflect life in post-Civil War Spain, Laforet was her country's first important postwar female author, thus paving the way for other female Spanish novelists such as Ana María **Matute** and Carmen **Martín Gaite**. *See also* Spanish Tales.

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Candace Beutell Gardner

Lagerkvist, Pär (1891–1974)

Sweden's foremost modernist and exponent of existential angst, Pär Lagerkvist was born in Växjö in Småland to pietistic religious parents. His entire oeuvre reflects questions about God's existence, the nature of good and evil, and the meaning of life. Although he wrote drama, poetry, essays, and short stories, he is probably best known internationally as the

author of the **novel**s *Dvärgen* (*The **Dwarf***, 1944) and *Barabbas* (1950). Lagerkvist won the 1951 Nobel Prize in Literature.

Influenced by cubism, medieval literature, the **Bible**, and texts of Eastern religions, Lagerkvist's style is deceptively simple but rife with intertextual allusions. Fairy-tale elements appear in some of Lagerkvist's bleak modernist texts wherein happy endings are rare. In his **novella** *Det eviga leendet* (*The Eternal Smile*, 1920), based on the **motif**involving conversations between the dead (Motif E545.1), a number of deceased talk about their lives and deaths. In one vignette, a young man arrives at an old mill in the forest where he is welcomed by an old miller and his bizarre and **ogress**like wife, who plies him with enormous amounts of food before joining him in his bed. He later plunges to his **death** in the mill wheel. In *Onda sagor* (*Evil Tales*, 1924) a timeless quality and lack of localization in many of the short stories contribute to a sense of "once upon a time" even in those stories that lack this formulaic beginning.

Lagerkvist was an intensely private man, but he left a large collection of private writings to the Royal Library of Sweden at his death in 1974.

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Marte Hult

Lagerlöf, Selma (1858–1940)

Selma Lagerlöf was the first woman to win the Nobel Prize for Literature (1909) and the first female member of the Swedish Academy. She is considered one of the finest authors in Swedish literature.

Born on her family's ancestral estate, Mårbacka in Värmland, in 1858, Lagerlöf, whose first efforts were in verse, realized early on that she wanted to write. Perhaps more than any other Swedish author, Lagerlöf utilized traditional **motif**s as inspiration for her creativity, and when she realized that she could find insight in the stories and **legend**s of her childhood, she turned to them again and again. Because of economic conditions, Mårbacka had to be sold in 1890, and the loss of the ancestral home shattered Lagerlöf. The motif of young **women** leaving home appears in many of her **novel**s in various guises. In 1907, she was able to buy back Mårbacka, and over the next few years had it renovated. Later, she bought the surrounding farmland and moved permanently to Mårbacka, running the estate.

Lagerlöf is the master of a poetic storytelling style that sometimes is reminiscent of oral narrative, with the directness of spoken speech, and much of her best work is found in her short stories and **novella**s. Her first book, the classic neo-Romantic prose epic *Gösta Berlings saga* (*The Story of Gösta Berling*, 1891) is episodic, as is much of her work. Several of her novels first appeared as serials in periodicals. A work rich in **fantasy** and hyperbole, with archetypal characters and romanticized heroes and landscapes, the stories of Gösta and the twelve cavaliers at Ekeby are represented through acts of both depravity and heroism, with a chilling sense of fatalism, supernaturalism, and the demonic. No one who has read it will forget the chill that runs up the spine when old Ulrika turns from playing the polka, the only tune she knows, to see sitting behind her in the rocking chair: "the one little children don't dare name." *The Story of Gösta Berling* has been called the most remarkable first novel to have been published in Sweden, but at the time of its publication, the story

received generally poor reviews, even though five chapters had previously appeared in the periodical *Idun* and won a literary prize. Criticized for being loosely composed, it wasn't until the next year when the Danish translation was praised by Georg Brandes that Lagerlöf began to make a name for herself.

Trips to Italy and the Middle East with Sophie Elkan inspired *Antikrists mirakler* (*The Miracles of Antichrist*, 1897), a novel of Christianity and socialism set in Sicily and influenced by the work of Guiseppe **Pitré**, and the two-volume best seller *Jerusalem* (1901–2), her international breakthrough, which is a story of a Swedish farming family and their emigration from Sweden to the American Colony in Jerusalem. *Jerusalem*, as well as several other Lagerlöf works, became films by Victor Sjöström.

After ten years of teaching elementary school in Skåne, Lagerlöf moved to Falun in 1897. Many believe that *En herrgårdssägen* (*The Tale of a Manor*, 1899), a story with a **Beauty and the Beast** motif, is Lagerlöf's masterpiece. Legend was Lagerlöf's genre, and from fragments she embellished and created characters with realistic psychological depth in situations of life and death, sin and redemption, and good and evil. Recurring themes in her work are familial relationships: the patriarchal **father** and his daughter, the **mother** and her son, and the fairy-tale motif of the evil stepmother (mother-in-law). The collection *Drottningar i Kongahälla* (*Queens of Kungahalla*, 1899) was inspired by **saga**s from the *Heimskringla*, Snorri Sturleson's medieval chronicle of the Norwegian kings, among other sources. In 1903, Lagerlöf published *Herr Arnes penningar* (*Herr Arne's Hoard*), a novel of murder and retribution with supernatural elements. It has been called the first thriller in Swedish literature. Religious themes are reflected in the short stories in *Kristuslegender* (*Christ Legends*, 1904). Included in this collection is the charming **etiologic tale** "Fågel Rödbröst" ("Robin Redbreast"), which purports to explain why the robin has a red breast.

Best known internationally is *Nils Holgerssons underbara resa genom Sverige* (*The Wonderful Adventures of Nils* and *The Further Adventures of Nils Holgersson*, 1906–7). For this commissioned work for the National Teachers Association of Sweden, Lagerlöf utilized the fairy-tale genre to describe Swedish geography, **folklore**, and nature. Nils, a fourteen-year-old boy who is inconsiderate and cruel to animals, becomes transformed to **Thumbling** size, is able to understand the speech of animals, and must pass a series of tests through which he undergoes a spiritual redemption. On his travels through Sweden with wild geese and his mentor, the wise old Akka from Kebnekaise, Nils rescues baby squirrels, saves an old castle from invading rats, and rescues a little boy from drowning, among other feats. Poetic natural descriptions are blended with local legends to describe the defining character of each Swedish province. Lagerlöf also expressed her belief in conservation and the interdependence of human and animals in this text, and includes a plea against emigration in her story of an old woman, dying alone, because all of her children have gone to America. As in *The Story of Gösta Berling*, each chapter can be read as a separate narrative.

A character introduced in *The Story of Gösta Berling* reappears in the fairy tale *Liljecronas hem* (*Liljecrona's Home*, 1911), in which Raklitz, the classic evil stepmother, comes between a loving **father** and his daughter. The masterful *Kejsarn av Portugallien* (*The Emperor of Portugallia*), which Lagerlöf herself called a "Swedish King Lear," appeared in 1914. One of her finest stories, "Bortbytingen" ("The Changeling"), was published in *Troll och människor* (*Trolls and People*) in 1915. In this story, Lagerlöf changes the legendary dynamic of misuse toward **changeling**s into a story of love and compassion. Other work

inspired by Värmland legends and the stories of her childhood includes a historical trilogy translated as *The Ring of the Löwensköld* (1925–28).

Selma Lagerlöf wrote three volumes of childhood memoirs, published in 1922, 1930, and 1932. She died at her beloved Mårbacka in 1940. ***See also*** Scandinavian Tales.

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Marte Hult

The Land Has Eyes. See Pear ta ma 'on maf

Lane, Edward W. (1801–1876)

The first to translate the ***Arabian Nights*** into English from Arabic (rather than from Antoine **Galland**'s eighteenth-century French edition), British scholar Edward W. Lane contributed significantly to the popularity of the *Nights* as English **children's literature** and to nineteenth-century British visions of the Arab world.

Commissioned by the Society for the Diffusion of Useful Knowledge in London, Lane's annotated and illustrated *Arabian Nights* was published in thirty-two periodic installments (1838–40), a three-volume format (1839–41), and, subsequently, in multiple abridged editions. Lane's express goal was to translate both the text and the source culture of the *Arabian Nights*—which, he argued, was Egyptian. To accommodate the tastes and sensibilities of a Victorian family readership, Lane reshaped the content and form of his source material. For example, he purged the text of many explicitly sexual and violent passages and rearranged the 271 nights of **storytelling** into a more familiar format, to resemble a fairy-tale collection or chapter book.

Despite criticism of Lane's textual choices, his *Arabian Nights* was considered the standard English edition for at least half a century, serving as a point of comparison for later Victorian translations by John Payne and Richard Francis **Burton**. ***See also*** Translation.

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Jennifer Schacker

Lang, Andrew (1844–1912)

Scottish-born poet, novelist, historian, and classicist, Andrew Lang is remembered primarily for his publications on mythology, **folklore**, and especially for the Color Fairy Book series. Born in Selkirk, he was brought up on the history, **ballad**s, tales, and **legend**s of the Scottish Borders and, as a precocious student, was later schooled in the classics at St. Andrews, Glasgow, and finally at Oxford, where he was subsequently elected as a Fellow of Merton College. Leaving his position as an academic for that of a journalist, he arrived in London in 1875, where he proceeded to make a name for himself as a prominent man of letters.

Versed in the mythologies of Greece as well as those of his native Scotland, Lang began to research the **myth**s and legends of other cultures with the keen interest and scientific care of an anthropologist. He wrote a piece on the Finnish ***Kalevala***, another on Kaffir folktales,

and numerous other periodical articles that tracked his growing interest in the field of linguistic and literary anthropology. Among his most important early articles for folklore studies, "Mythology and Fairy Tales" (published 1873 in the *Fortnightly Review*) asserted the anthropological value of studying myth comparatively. In *Custom and Myth* (1884), he tested his theory that seemingly irrational customs were based on practices that originally had a rational basis. In the same year, Lang wrote a long introduction to the first complete English translation of Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15). Lang was fascinated with cultural artifacts and practices, but his attention was always drawn back to folklore, to the orally produced records of cultural learning. In the course of this work, he developed theories that were seminal in folklore studies, as he is often credited with being the first to advocate and to sustain an anthropological study of myth. *Myth, Ritual and Religion* (1887) ran counter to the time's prevailing belief that myth had developed into religion. Lang argued instead that spirituality could be tracked to the earliest humans. Lang also famously disputed the theories advanced by two notable scholars working in the related fields of linguistics and mythology—Friedrich Max **Müller** and James Frazer. While Müller contended that myth had developed relatively late and did so out of errors in transmission and understanding, Lang held that myth derived from a primitive inability to distinguish between human events and natural phenomena. And, while Frazer (*The Golden Bough*) contended that primitive humans practiced magic, not religion, Lang refuted this claim at length in his 1901 *Magic and Religion*, finding again that spiritual elements were evident in the folklore and cultural practices of the earliest people.

But it is with fairy tales that Lang's name is now inextricably aligned. A comparative mythologist from early on, he saw particularly in the history of fairy tales the intersection of conscious art and unconscious cultural transmission. In his introduction to the English version of Grimms' tales, Lang observed that the tales featured relatively few incidents and situations occurring in many different combinations. He also noted that the **tale type**s were distributed across a wide geographic area. Along with other scholars of his time, George Cox and the Grimm brothers among them, Lang faced the question of what accounted for this cross-cultural existence of tales and just what it might have to do with evolutionary theory. Eventually, by the time he penned the definitive article on folklore for the eleventh edition of the *Encyclopaedia Britannica*, Lang rejected the idea of a spontaneous genesis of similar tales across cultures and emphasized instead the likelihood of cross-fertilization and cultural **diffusion** of tales. As such, he stood in clear opposition to the single-origin Aryan theory espoused by both Cox and the Grimms.

Lang's **collecting** and **editing** of tales for children came relatively late in his career. His *Blue Fairy Book* (1889) was a beautifully produced and illustrated edition of fairy tales that has become a classic, as have—to a lesser degree—the eleven collections of fairy tales that followed (the *Red Fairy Book* in 1890, the *Green* in 1892, the *Yellow* in 1894, on up to the *Lilac* in 1910). Generally, as the series progressed, Lang moved toward lesser-known tales. While the *Blue Fairy Book* included traditional European tales and ventured into the *Arabian Nights*, by the close of the series, he had also represented tales whose sources were African, Celtic, Native American, Japanese, Brazilian, and Australian. Even in Lang's own time, his name became so closely associated with these collections, which appealed to adult tastes as much as to children's, that he was often mistakenly taken to be the author of the tales he collected, an error that vexed him and drew more than one surly response from

him. Indeed, many others translated and rewrote the included tales—prime among them his wife Leonora. Still, although Lang was mainly a collector of the tales in this series, as he repeatedly emphasized in the preface to each book, he did have a hand in refashioning some of the stories. The *Blue* book, for instance, contains Lang's own retelling of the Perseus and Gorgon story. His selection and editing process was also informed by his own experience in writing fairy stories, at which he had tried his hand years before. In 1884, he had written *The Princess Nobody*, and later also wrote *Princess Prince Prigio* (1889) and *Prince Ricardo* (1893), each marked with a sense of the anthropological but tinged also with burlesque. Most agree that Lang's finest original fairy story written during this period is *The Gold of Fairnilee* (1888), which derives from the Border ballads of his native Scotland and features the countryside as well as the human-stealing **fairies** familiar from Lang's youth. *See also* Anthropological Approaches; Monogenesis; Polygenesis.

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Lori Schroeder Haslem

Latin American Tales

During the course of twentieth-century folktale **collecting**, the region embracing South America, Central America, Mexico, and the Spanish-speaking Caribbean was revealed as a storehouse of traditional Iberian tales, many reaching back through Europe or North Africa to the Middle East and India. At the same time, a seemingly inexhaustible supply of unacculturated American Indian lore came to light, especially in South America, while along the western, or Cordilleran, rim of the entire region, notably in Mexico, a mixed lore combining Old and New World elements was found to have developed in the majority of Indian communities.

For the purposes of this article, folktales from the old Hispanic settlements of the North American Southwest will be taken as belonging to Latin America (whereas Southwest Indian lore is treated under **Native American Tales**); and it is to be understood that the content of Brazilian **Portuguese tales** is essentially the same as that of the much more fully documented New World Spanish versions.

Folklore documentation in the western hemisphere begins no later than 1496, when Columbus, to facilitate the business of conquest, had his chaplain record the
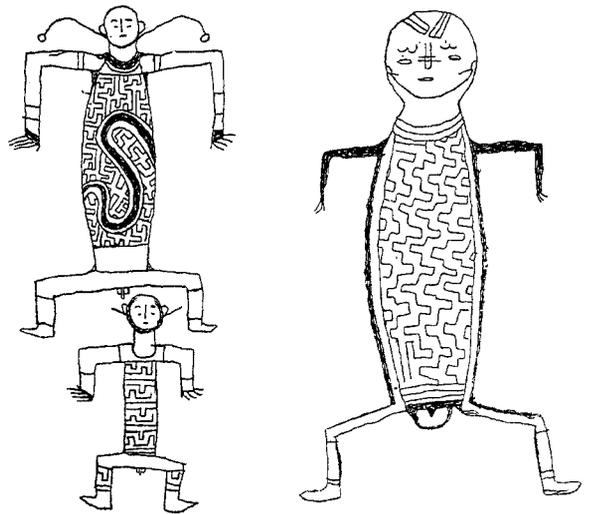
The two heroes of the South American Twin Myth (left) with their father; Shipaya drawing, Brazil, 1917. Reproduced from Curt Nimuendajú, "Bruchstücke aus Religion und Überlieferung der Šipaia-Indianer," *Athropos* 14–15 (1919–20): 1017.

beliefs and traditions of the Taino of Hispaniola. The project immediately yielded such typical Latin American Indian motifs as the ocean trapped in a gourd, the origin of **women** from trees, and the emergence of ancestors from inside the earth (Motif A1631, Emergence of tribe from lower world). Through the 1500s, following the conquest of Mexico and Peru, **Aztec tales** and **Inca tales** were recorded. These, principally, are stories of world origins and the doings of Native gods and kings. Evidence that **folktale**s in the usual sense of the term were already being imported from Spain may be seen in an Aztec-language manuscript from the late 1500s, which preserves forty-seven of **Aesop**'s fables, several with **Coyote** replacing the European **trickster** Fox. Other evidence of folkloric importation can be seen in a Peruvian Quechua manuscript from 1608, which includes the medical remedy overheard in a conversation of animals (Motif N452), found also in the seventeenth-century *Pentamerone* of Giambattista **Basile** and traceable to the *Panchatantra*.

After the early 1600s, there is a hiatus of some 250 years, when traditional tales, whether Amerindian or Iberian, virtually ceased to be recorded. The Romantic stirrings in Europe and North America that produced the landmark collections of Jacob and Wilhelm **Grimm** and Henry Rowe Schoolcraft were not felt in Latin America until the last quarter of the nineteenth century; and while no single contribution ever achieved the reach of the Grimms' *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) or Schoolcraft's *Algic Researches* (1836; adapted by the poet Henry Longfellow as *The Song of Hiawatha*), major Latin American collections began to appear in print shortly after 1900. By mid-century, the whole corpus, still growing, had achieved a critical mass, ushering in Terrence Leslie Hansen's *Types of the Folktale in Cuba, Puerto Rico, the Dominican Republic, and Spanish South America* (1957) and Stanley L. Robe's *Index of Mexican Folktales* (1973), which systematized the Hispanic tales, and, in the field of Indian lore, Claude Lévi-Strauss's four-volume *Mythologiques* (*Introduction to a Science of Mythology*, 1969–81). A further development was the twenty-four volume series Folk Literature of South American Indians, with its comprehensive **motif** index, supervised by Johannes Wilbert and Karin Simoneau.

The Iberian Tradition

Spanish-speaking storytellers in Latin America deliver the standard repertory of **Spanish tales** whether in Mexico, Chile, or Puerto Rico. These, as expected, range from the comic and the anecdotal to the heroic, the moralizing, and the religious.

Among the most popular are "**Cinderella**" and two closely related rags-to-riches tales, "The Three Gowns" (ATU 510B, Peau d'Asne) and "The Horse of Seven Colors" (ATU 530, The Princess on the Glass Mountain). The helpful horse of ATU 530 appears throughout the folktale's range, but that it must be of "seven colors" is a Latin American requirement. Another well-known story is The Basil Maiden (ATU 879), in which a clever young woman, often a **princess**, outwits the **king** and becomes his bride—though, typically, the princess of European versions is a poor girl in the Latin American examples. Still another is "The **Bear's Son**," notably Latin American in a gritty Honduran version in which Old World motifs are adapted to a plotline built around New World slash-and-burn agriculture and the exploitation of native labor. In these few examples, two characteristics emerge: a fondness for the baroque, on the one hand; and on the other, a pull toward the plain and earthborn. The former belongs to non-Indian communities; the latter to Indian communities that have internalized Iberian lore.

Storytelling may occur in work camps, where men take up residence during a harvest season; or on Sunday mornings at the grocery store while other people are at church; or at home in the evening where a mother, perhaps, will lie in her hammock with a young daughter and tell *cuentos*, "folktales." Up through the middle of the twentieth century, at least, the typical occasion for public storytelling was the *velorio*, "wake," the vigil that begins at the first nightfall following a death and ends with burial the next morning. In some communities, the vigil continues for eight more nights, becoming a *novena*, with storytelling on the first and ninth nights or, rarely, on each of the nine nights (though not beyond midnight after the first night). As soon as a death has occurred, the family will take care to notify a recognized storyteller to ensure her or his attendance. The Costa Rican writer Carmen Lyra (pseudonym of María Isabel Carvajal), herself a sometime folklorist, recalls that her aunt, an outstandingly gifted narrator, was "always dressed in black."

From India and the Middle East.   Not unexpectedly, Latin America preserves tales that have become rare in Europe or may even have been forgotten. Two stories of presumed Indic origin may be considered in this light. The first is the tale of the seven blinded **queen**s (ATU 462, The Outcast Queens and the **Ogress** Queen), recorded for Chile, widespread in South Asia, but virtually unknown in Europe outside of Spain. The second, apparently missing from Spain as well as from the rest of southern Europe, is the still-rarer item known in a Quechua version from Peru as "The Pongo's Dream" (ATU 1572M*, The Apprentice's Dream). In this story, an Amerindian menial, a *pongo*, employed on a great hacienda is cruelly harassed by the owner, or *patrón*. Suddenly stepping out of character, the meek *pongo* informs the self-satisfied *patrón* of a dream he has had in which the *patrón* is covered in honey, the *pongo* in excrement—the two of them condemned by St. Francis to lick each other perpetually. In a twentieth-century version from South India, the self-satisfied antagonist is the king, and his challenger, the court jester.

Here, incidentally, we observe a rule, or at least a tendency, in the transmission of Old World folktales told in Latin American Indian communities: the ubiquitous king is now changed into an overseer, a landlord, or a *patrón*—a much less appealing figure—as the enchanting realm of palaces and courtiers dissolves into the reality of New World plantation life.

As has often been remarked, tales of Indic, Persian, and Arabic origin are a hallmark of Hispanic lore, told and retold with their Asian roots habitually covered up. Sometimes, however, a literary source may be suspected, and on occasion the storyteller consciously transports the listener to the Orient, as in a Chilean version of "The Seven Blinded Queens," which begins, "In a faraway country...." Or in an Ecuadorean telling of the **Sheherazade** story, the framing tale of the ***Arabian Nights,*** set in "the far-distant city called *Benjuí*," referring to the aromatic gum benzoin (also known as benjamin), as though a fragrance were wafting from the East.

Piety and Skepticism.   The **religious tale**s of Iberian tradition persist in Latin America, and in stories of nearly every description, a saint such as Francis, Peter, Theresa, or the Virgin Mother, often with her "little boy," may appear briefly to reward virtue, ward off danger, or pronounce a judgment. Perhaps the most popular of the sacred helpers is St. Anthony (of Padua), who enables women to find husbands. Yet St. Anthony himself does not escape rough treatment if he fails to deliver.

Prayers, paradise, purgatory, the rosary, and the Sacred Heart of Jesus all find their way into folktales. Yet the traditional storytellers and their audiences remain firmly anticlerical. It may be said that in stories the role of the priest or monk is to extort money.

Associated with the **clergy**, in life if not in folktales, is the institution of *compadrazgo*, which helps create social order by linking families in lifelong relationships based on the baptism of children. Although the bond that ties *compadres*, "coparents," is a sacred trust, it is often strained by social and economic inequalities between the partners. In folktales, the mere mention of the word *compadre* is enough to alert the listener that a story of betrayal is about to unfold. In a New Mexico variant of "The Twelve Truths of the World" (based on Motif S224, Child promised to devil for acting as godfather), a poor man in a fit of rage cries that he will invite the **devil** to be his *compadre*—and gets his wish. In a version from Guatemala of the tale known as "The Bad Compadre" (ATU 531, The Clever Horse), the treacherous partner is killed in the forest by jaguars. In folktales, if not in life, justice prevails over social order.

Role Reversals.   Quite aside from the universal tendency of male storytellers to inject a male point of view, and female tellers to do the opposite, certain folktale types can be augmented to accommodate a full reversal of **gender** roles. Among the most noteworthy is the female dragon-slayer who rescues a **prince** in distress. This in a Mexican variant of ATU 300, The Dragon-Slayer, collected from an unidentified narrator before 1943. Another is the New Mexican tale of a widow who liberates three princesses and becomes the general of the king's armies, a variant of ATU 301, The Three Stolen Princesses, collected from a male narrator before 1937.

In a reversal of the Cinderella theme, a Venezuelan story tells of a put-upon hero obliged to stay home and wash the dishes while his two **brothers** go off to a tournament. The vanity of the hero, who finally gets the chance to wear a fancy suit and join the tournament himself, combined with the swaggering dialogue of his contemptuous brothers, amounts to a commentary on machismo. The full story, a variant of ATU 530, The Princess on the Glass Mountain, was collected from a female narrator before 1953.

In the present context, a pair of contrasting tales, distinctly New World, may be mentioned. One is the story of the **witch** wife who leaves the house each night having removed her head or her skin (or changed her skin); this tale is known from Mexico, El Salvador, Honduras, and Puerto Rico. The reverse is "The Buzzard Husband," from Mexico and Guatemala, the tale of a worthless man who leaves the house each morning but never actually works. The former seems to have African as well as Hispanic roots; the latter apparently is Amerindian.

Levity and Nonsense.   A vein of levity, essential to the art of the folktale, may be detected not only in the sing-song rhymes and **riddle**s that interrupt the narrative flow but in the opening and closing formulas that frame the tale, inviting listeners into a make-believe realm or, in conclusion, releasing them from the spell. In Latin America, these little devices often appear in baroque configurations.

Instead of the familiar "Once upon a time ...," narrators in Puerto Rico may begin, "Once and twice makes thrice upon a time...." And in place of the closing formula "... lived happily ever after," a tale from Argentina can end, "They were happy as the dickens / And ate chickens" (*Así vivieron felices / y comieron perdices*, literally, "Thus they lived

happily / And ate partridges"). In Panama, more elaborately, one may say, "They all lived happily till the day they died—and here we are, still waiting for our luck to change; my tale is done, and the wind blows it off, when the wind brings it back I'll tell it again." Examples from Chile are more playful, as in the opening formula, "If you learn it you'll know it, so listen and learn how to tell it; now, don't pick the fig until it's big; if you want a pear, you'll need a ladder; and if you'd like a melon, marry a man with a big nose." Such features are in contrast to the direct style of Native storytelling in communities that have been historically isolated from Old World lore.

The Native Traditions

American Indian, or Native, tales, strictly defined, comprise the oral literature of whole cultures, not a compartmentalized "folk." In general, they lack the element of nonsense, the preoccupation with money, and the happy endings (whether sentimental or vindictive) that one associates with the term "folktale." Yet child protagonists, tricksters, dangerous parental figures, talking animals, supernatural interventions, and episodic (often reiterative) plotting are common in both spheres, even if anthropologists prefer to call the Native examples "**myth**" (in the broad sense of Greek *mythos*, "story"), saving "folktale" for the imported Old World material.

Native tales throughout Latin America exhibit a pronounced identification with the natural world, including **marriage**s between humans and animals (or plants) and a particular interest in astral bodies (especially the sun and moon). Etiologic—that is, explanatory or "just so"—motifs are reflexive features of the Native style, much as the moralizing element, if not the overt **moral**, serves to round off the telling of many a European tale. And, again in contrast to European traditions (where the feature is present but not typical), protagonists are frequently **twins**.

Areal Characteristics.   For the purposes of an overview, the approximately 200 cultures whose oral traditions have been investigated may be grouped by geographical area, since Native tale types tend to cluster accordingly.

The richest of the areas can be designated as Greater Brazil, including border areas of Colombia, Peru, Bolivia, and Paraguay (but excluding both northeast Brazil north of the Amazon River and the Brazilian Highlands of east-central Brazil). Tupian languages predominate in this South American heartland. Typical tales include "The Twin Myth" (a hero cycle that pits two boys against an ogre jaguar), "Moon and His Sister" (an **incest** story), and "The Origin of Night" (a Pandora-like **etiologic tale**). The so-called "Yurupary Myth," common to many tribes in the area, accounts for the origin of male domination. The equally well-known "Amazon Myth" tells of a **woman warrior** band always on the march in the forest. Early reports of this Greek-like story, often in the form of a plausible rumor, led to the naming of the Amazon River.

Both the "Amazon Myth" and "The Twin Myth" (but with the **ogre** jaguar replaced by a fire-spitting toad) may also be found in the Guiana area, centering on Venezuela. Arawakan and Cariban languages are spoken in this largely coastal territory, which extends into the Caribbean and eastward through French Guiana and northeast Brazil north of the Amazon. In addition to the two stories that have been mentioned, typical tales include "The Vulture Wife" (whose father sorely tests his human son-in-law), "The Underwater Woman" (who

takes a human husband and eventually reveals herself to be a fish or an anaconda), and "The Tree and the Flood" (in which the ocean, trapped in a tree or a gourd, is suddenly released, creating the world as we know it today).

In the Ge-speaking Brazilian Highlands, home to cultures with a flair for entertainment, the darkly novelistic "Twin Myth" is lacking, replaced by the adventures of the witty tricksters Sun and Moon.

Southward, in the Gran Chaco of western Paraguay and adjacent borderlands, the trickster is either Carancho (a kind of hawk) or the native Fox, a world-transforming scapegrace who is part dupe, part hero, and part devil. More than any other figure in Latin American mythology, the Gran Chaco trickster recalls the well-known Coyote of North American lore.

A thinly populated Far South area, including Tierra del Fuego, gives rise to highly original stories, defying the rule that oral tales are built on recurring plots. An exception may be made for the standard Fuegian tale, or at least theme, of the men's revolt against the women—who in the ancient days held the secret of domination until their husbands wrested it from them.

A Northwest area of South America, centering on Colombia, may be identified where Chibchan languages are dominant. Again, "The Twin Myth" can be found, as well as "Moon and His Sister" and "The Tree and the Flood." The myths of a female creator, known from both highland and lowland cultures, and a curious lore involving giants and little people, are distinctive. A typical tale is "The Food-Inhaler Bride," in which a man marries into a race of not-quite humans who, since they lack anuses, must nourish themselves by inhaling odors. Correspondence with an Old World motif, F529.2, People without anuses, would appear to be coincidental. In at least one version, from northwest Ecuador, the food inhalers are **dwarf**-sized. In the realm of **legend**, highland Colombia may be cited as the home territory of the lore of **El Dorado.**

Highland and eastern Ecuador joined with highland Peru and highland Bolivia form the Andean area once controlled by the Incas and still dominated by the Inca language, Quechua. Indigenous tales in this region are best preserved along the heavily forested eastern flank of the highlands, known as the *montaña*, where versions of "The Underwater Woman" (mentioned above for the Guiana area) and "The Twin Myth"—the single most characteristic tale of South America—are still told. A much-attenuated variant of "The Twin Myth," but still recognizable, is preserved in a manuscript dating from the early 1600s from the western Peruvian highlands. Also recorded for both the high country and the *montaña*, and from both the seventeenth and the twentieth centuries, is "The Parrot Brides," the story of a bachelor who chooses the lesser of two available parrot women and thus institutes marriage—with its shortcomings. In Quechua-speaking communities, mainly in the high country, Hispanic lore has been substantially integrated, much less so in the non-Quechua forest settlements of the *montaña*.

Middle America, comprising Mexico and Central America west of the Panama Canal, combines a rich heritage of old Aztec and Maya lore with a surviving repertory of Native tales. The more-or-less unmingled indigenous lore belongs especially to the remoter cultures such as the Huichol and the Lacandon of Mexico or the Bribri and the Cabécar of Costa Rica. Among the apparently Native stories found throughout this vast area are "The Loss of the Ancients" (an early race disappears), "Why the Earth Eats the Dead" (the earth "wounded" by cultivation takes payment in human lives), "The Visit to the Animal Master" (a careless hunter is scolded by the supernatural keeper of animals), and "The Dead Wife"

(a Middle American subtype of the Native [North] American Orpheus tale, in which a widower—like the Greek Orpheus—seeks his wife in the afterworld). Important tales confined to Mexico include "Corn Woman's Marriage" (the corn bride is abused by her human husband's mother and flees to safety) and "The Childhood of Sun and Moon" (mischievous twin orphans rebel against an old woman who has protected them and rise into the sky as the sun and the moon). Mexico is also the principal locale of the legend of **La Llorona**, "The Weeping Woman." A tale confined to the Bribri, the Cabécar, and the other tribes of Lower Central America is "The Seeds of Humanity," in which the human race grows from corn kernels planted by a deity or hero.

Various New World cultures have produced foundational **epic**s such as the Hebrew **Bible** or the *Kalevala*, or at least the tales that are waiting to be organized into such epics. An outstanding example of the finished product is the sixteenth-century *Popol Vuh* of the Quiché Maya of Guatemala. A modern example is the anthropologist Marc de Civrieux's *Watunna* (1970; English version by David M. Guss, 1980), a cycle of the traditional tales of the Yekuana, or Makiritare, of Venezuela. In the manner of Elias Lönnrot, author-compiler of the *Kalevala*, de Civrieux became as adept as his Yekuana teachers and thus claimed the authority to fashion the Yekuana national epic.

Mixed Lore.   Generally, Latin American tales travel in one direction only: from the Hispanic or neo-Brazilian to the Indian community. The reverse rarely occurs within **oral tradition**. In other words, Ibero-American storytellers do not adopt Indian tales (but see comments on non-oral fiction and poetry, below).

In a typical replacement, as noted above in the case of an Indic tale recurring in Peru, the stock character of the king becomes the hacienda owner in the Native version. Meanwhile, in Middle America and the Andes, the old Amerindian king survives in a completely different sort of story, a modern legend in which it is said that Montezuma, for instance, is now in hiding or has been captured and may yet return. In highland Peru, the millenarian tale is of Inkarrí (a neologism composed of *Inca* and the Spanish word *rey,* "king"). Inkarrí is in hiding but will return to lead a Native revolution.

In another kind of replacement, the Iberian trickster Pedro de Urdemalas loses his name, though his exploits may survive, as in a Huichol version of "The Gold-Dung Donkey" (Motif K111.1, Alleged gold-dropping animal sold) assigned to the Huichol trickster, Kauyumari.

Though Pedro de Urdemalas has continued to be popular in Hispanic and neo-Brazilian communities, neither he nor even many of his adventures have made the transition to the Native repertory. At the same time, a different kind of Old World trickster tale, the animal **anecdote**, has become widespread in the Native setting while showing signs of decline in the Hispanic sphere. Monkey, Jaguar, and various other personified animals fill the principal roles, yet the Old World **tale type**s are easily recognizable: ATU 34, The Wolf Dives into the Water for Reflected Cheese; ATU 1530, Holding up the Rock (in which the trickster escapes after persuading his enemy to hold up the roof of a cave); and many others.

In Mexico and Guatemala and to a lesser extent in the Andes, **Bible tale**s are told in Native communities either as isolated stories or as a cycle. Inspired by the catechism of early missionaries, the full cycle begins with Adam and Eve, proceeding to their expulsion from Eden, the Great Flood, and the life, death, and resurrection of Christ. More than simply Bible miscellany, these stories illustrate the Catholic doctrine of original sin, the failed attempt to wash it away by means of the Flood, and humanity's eventual salvation through

Christ. No longer a part of the Hispanic oral repertory, the cycle as preserved in American Indian tellings is rich in medieval, nonscriptural details. Not surprisingly, the theme of sin and redemption has been lost, replaced by an emphasis on persecution. Especially favored are those tales that tell of Christ's flight from his pursuers and the clever tricks by which he temporarily eludes them.

In various stories, whether of Old or New World origin, syncretism may be detected. In a Colombian variant of **Cupid and Psyche** (ATU 425B, Son of the Witch), to take a basically Old World example, the Virgin Mother appears at a critical moment, advising the heroine to obtain a hair from "the mother of all the animals." Thus Christian lore is combined with a reference to the female creator, the old mother deity of Native Colombia. A basically New World example is the tale of the wise hero who comes out of the east, teaches the arts of civilization, then disappears into the sky. Quetzalcoatl of the Aztecs and Votan of the Tzeltal Maya fit into this pattern, which often accommodates details from the life of Christ.

Influence

Traditional tales have helped to project the image of Latin America onto the international stage with results that are artistic, scholarly, and political. In this regard, it is the Native (not the imported Iberian) tale that conveys the spirit of the region and its constituent cultures.

Latin American fiction and **poetry**, which began to expand its global audience in the 1960s, has drawn freely on Amerindian lore. Native tales per se have added color to the sympathetic portrayal of Indian life in novels by Mexican and Central American writers, as in Rosario Castellanos' tribute to Mayan tradition in her *Balún-Canán* (*The Nine Guardians*, 1958). An exception to the rule stated in the previous paragraph, favoring indigenous over imported tales, is the Venezuelan novelist Ramón Díaz Sánchez's *Cumboto* (1950; English edition, 1969), which incorporates the lore of Pedro de Urdemalas. Breaking away from folklore, other writers have developed a modern fairy-tale genre that has been identified with **magical realism.** Still others have used the Indian tale as an artistic model in its own right, notably the Brazilian novelist-anthropologist Darcy Ribeiro, whose *Maira* (1978; English edition, 1984) is a modern reworking of "The Twin Myth"—in Native tellings, Maira is either the father of the twins or the senior twin himself. A sign of the movement's maturity is that it became ripe for parody. The North American novelist John Updike's *Brazil* (1994) is a tongue-in-cheek exercise in magical realism, in which the lore of the Native hero-deity Maira makes an extended appearance.

Also beginning in the 1960s, responding to the accumulation of Native tales, the academic sector spawned a variety of scholarly enterprises that have been widely influential. Lévi-Strauss made South American Indian tales the proving ground for **structuralism** as the theory applies to myth. Ethnopoetics, another new approach to myth, based on oral patterning, would make **Maya tales**, with their tendency to resolve into couplets, a showcase for the translation of narrative as poetry—a way of understanding myth that culminated in Gary Gossen's 1,000-page presentation of Tzotzil Maya tales, *Four Creations* (2002). Recognizing the sheer wealth of data contained in the South American repertory, Wilbert and Simoneau turned their twenty-four volume Folk Literature series into a massive resource that has attracted scholars in anthropology, comparative literature, medicine, and zoology.

Meanwhile, Native communities throughout the region began acting on their political aspirations, often using or adapting traditional tales in a manner that linked up with international currents. In 2000, taking advantage of environmentalism and late twentieth-century calls for religious freedom, the Huichol, with help from the World Wildlife Fund, succeeded in doubling the size of the Huiricuta Natural and Cultural State Reserve in central Mexico. A refuge for endangered species, Huiricuta is also a "religious use" area, recognized as the place of origin for the Huichol trickster Kauyumari and, according to one version of the story, the homeland of the tragic heroine of "Corn Woman's Marriage."

A similar development in Colombia matched the Kogi tribe with The Nature Conservancy. The result is that the Kogi, with their impressive female creator and associated earth-centered lore, became the indigenous owners and custodians of a national park in the Sierra Nevada de Santa Marta.

In yet another development, a new version of "The Seeds of Humanity," published by the Bribri and Cabécar of Costa Rica in cooperation with the North American-based organization Cultural Survival, prefigured late-twentieth-century multiculturalism, explaining that in ancient times, the seeds that gave rise to humans were of different colors. Additional new tales from the same source explained that forests are "the lungs of the earth" and that "there are sacred places in the forest that must not be touched." The stories were published in small books during the 1980s and 1990s and helped to stimulate charitable giving in Europe and North America for the purpose of buying inholdings in the Native reserves.

As the twentieth century drew to a close, the so-called Zapatista rebellion among the Tzeltal and Tzotzil Maya of southern Mexico became highly newsworthy. Identifying the movement with democracy and cultural pluralism, the mysterious non-Indian Zapatista leader, known to television audiences worldwide as Subcomandante Marcos, issued a stream of **parable**-like press releases and even a modern folktale entitled *La historia de colores* (1994), thematically related to the new Bribri and Cabécar version of "The Seeds of Humanity." Released in the United States as *The Story of Colors* (1999) with illustrations, the tale as published in book form was to have been funded by the National Endowment for the Arts. However, the project was suddenly considered too political, and the funding was cancelled. This merely drew more attention to the Zapatista cause. In fact, Marcos had promised, in one of his communiqués, a messianic return of the old Tzeltal hero Votan, who had been "dying" and had now come to life. (Primary sources for information in this article may be traced in the works listed below, especially the first three.) *See also* African American Tales; Espinosa, Aurelio M.; Virgin of Guadalupe.

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John Bierhorst

Le Guin, Ursula K. (1929–)

Ursula K. Le Guin is a leading writer and critic in the field of American science fiction and **fantasy**, whose award-winning fiction and criticism alike are characteristically rigorous and intelligent. The daughter of anthropologist Theodora Kroeber and historian Alfred Kroeber, she demonstrates an anthropological and sociological approach to speculative writing. Her young adult Earthsea series of books (1968–2001) are fantasy **novel**s that combine the usual formula of the magical hero-quest with sophisticated thematic explorations, being particularly concerned with naming, **death**, and **dragon**s; the fourth and fifth novels reflect Le Guin's strong feminist awareness, repositioning the female figure as the heroic/mythic agent in the quest. Other works, which use the framework of the magical quest, include *The Beginning Place* (1980) and *Rocannon's World* (1966), as well as short stories, which play with fairy-tale **motif**s. Her several children's books are attractively simplified fantasies, which work to reconcile children with magical creatures. Many of her more prolific science-fiction narratives, including the Hainish cycle based in the multiplanetary union of the Ecumen, also tend to a mythic, often Jungian or Taoist resonance that gives them symbolic shape.

There is a strong awareness of folkloric themes and oral **storytelling** in Le Guin's writing, and she has a recurring interest in **Native American tales**, particularly the **trickster** figure of **Coyote**. The importance of **oral tradition**s is explored particularly in the pastoral **utopia** *Always Coming Home* (1985). The short stories and poems in *Buffalo Gals and Other Animal Presences* (1987) likewise offer tales about talking animals, using a magical framework to explore notions of otherness. She is a spare, controlled stylist whose reserve of tone captures some of the flatness of the fairy-tale voice, although she is also capable of vivid flights of language. Her critical writings in particular, collected in *The Language of the Night* (1979, 1989) and *Dancing on the Edge of the World* (1989), demonstrate her self-consciousness about narrative and her sense of the cultural importance of story and orality. ***See also*** Children's Literature; Feminist Tales.

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Jessica Tiffin

Lee, Tanith (1947–)

A prolific and popular English writer of **fantasy**, horror, and science fiction, Tanith Lee also demonstrates a recurring interest in fairy tales. While her narratives are often at the pulp end of the fantasy/science-fiction spectrum, offering sword-and-sorcery epics and various self-consciously dark horror narratives, she is capable of dramatic and interesting structural and ideological play. Her writing also betrays an interest in **gender** issues, particularly the nature of power and sexuality for **women**; she writes powerfully, unabashedly, and often disturbingly about **sex**. In the context of her fairy-tale writing, this makes her something of a popular shadow to Angela **Carter**, her characters likewise exploring female selfhood through symbol and narrative. Her more realist lesbian fiction, written under the pen name Esther Garber, reflects her somewhat shifting sense of female identity. Lee's writing tends toward an obsession with otherness, expressed through recurring motifs such as vampires, the animal, shape-changing, sex change, and the demonic. Her use of the clichés of magical symbol is, however, often unreflecting and does not always deconstruct patriarchal notions of the idealized or demonized feminine.

Lee's career began with young adult and children's fantasy novels, which tend to employ fantasy quest **motif**s somewhat predictably in the service of adolescent discovery. Concern with fairy-tale structures, however, is seen in her early novel *The Dragon Hoard* (1971), whose Jason-style quest undercuts fairy-tale expectations for comic effect. Likewise, her collection *Princess Hynchatti and Some Other Surprises* (1972) is notable for its playful address to the familiar tropes of the form, its various protagonists (alternating **prince**s and **princess**es) completing moral as well as physical quests with the assistance of charms, **magic object**s, and animal helpers. While there is a wry, parodic element to her children's stories, they are somewhat simplistic in comparison to her later, adult fairy-tale collection, *Red as Blood or Tales from the Sisters Grimmer* (1983), which shows a self-conscious reinfusion of the fairy tale with its darker, more violent, and erotic roots. In *Red as Blood*, Lee clearly intends to shock the reader out of complacent acceptance of the classic tales through twists, inversions, and distortions. Particularly interesting stories include the Nebula Award-nominated "Red as Blood," a vampiric **Snow White**; "Wolfland," a Victorian Gothic version of "**Little Red Riding Hood**"; and "Beauty," a flawed but compelling retelling of "**Beauty and the Beast**" as science fiction. Lee's full-length fairy-tale novel, *White as Snow* (2000), part of Terri **Windling**'s Fairy Tale Series, is less successful, being a scattered and somewhat awkward interplay of the Snow White story with the Persephone **myth**.

Although Lee has written comparatively few actual fairy-tale narratives, a strong awareness of mythic structures and the expectations of magical narrative underpin much of her writing. This is seen particularly in her short stories, collected in volumes such as *The Gorgon and Other Beastly Tales* (1985), *Women as Demons* (1989), and *The Forests of the Night* (1989). **See also** Erotic Tales; Feminist Tales.

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Jessica Tiffin

Legend

The legend is a genre of folk narrative that is not easily defined. The term "legend," coming from the Latin verb *legere* (to read), once referred specifically to stories about the lives of the saints read aloud in sermons or other religious settings from at least the twelfth century in the Christian Western world. The term expanded by the eighteenth century to include any story, written or oral, based on folk beliefs that were seen as unofficial knowledge, more positively by the Romantics than by Enlightenment scholars.

Although the German term *Legende* retains the narrower sense of **saint's legend**, the broader definition of legend corresponds to the German term *Sage*, especially as it was used in Jacob and Wilhelm **Grimm**'s pioneering nineteenth-century work, *Deutsche Sagen* (*German Legends*, 1816–18). Better known for their collection of **folktale**s and **fairy tale**s, *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15), the Grimms were also interested in stories that they saw as less international and more local, as less fantastic and more realistic. Their famous statement in the foreword to the first volume of *German Legends* that "The fairy tale is more poetic; the legend is more historical" (Grimm 1: 1) set the groundwork for defining the legend by contrasting it to the fairy tale through the twentieth century.

In comparing the two genres' styles, Swiss folklorist Max **Lüthi** characterized the fairy tale as an art form, symbolized by an image of a castle in its abstract, timeless aesthetic and exemplified in its formulaic opening, "Once upon a time." Lüthi characterized the legend as a less artful form, symbolized by an image of a cave in its realistic, almost journalistic, depictions of people caught in unusual situations that are not always resolved. Accounts of the dead returning, of sunken cities and lost treasures revealed, and of individuals encountering giants, **dwarf**s, the **devil**, and other creatures as well as narratives about local events, famous individuals, and place-name origins indicate these legendary qualities.

A common twentieth-century definition of the legend as a story, set in the recent or historical past, that is believed to be true by those by whom and to whom it is told, grows out of these generic distinctions. Scholars have not agreed upon a universal classification system for the legend as they have for the folktale and fairy tale; some scholars even question the cross-cultural application of a European term to non-European narratives. American folklorist Jan Harold Brunvand, however, has identified broad subcategories that correspond to, or extend, the kinds of legends that the Grimms had documented. Religious legend includes saints' legends but also stories about blessings, miracles, and interactions between the human and the divine in world religions. Supernatural legend, once believed by scholars to have died out at the end of the nineteenth century, appears to be one of the most viable of narratives in both developing and modern, postindustrial societies.

Local legend, seen by the Grimms as location specific, often about the supernatural, and distinct from historical legends that could be traced to ancient mythologies (in their case Teutonic), is now conceived as both place oriented and historical. Personal legend is about famous persons and local characters as it was for the Grimms, but it is also now about the personal experiences of the tellers, one of the newer areas in folk narrative studies (see **Memorate**). **Urban legend**, a twentieth-century category, deals with modern situations and contemporary events.

Current criticism of this definition and classification of the legend redefines the genre to some extent. One thread picks up the Grimms' recognition that distinctions between the fairy tale and the legend can be overdrawn because both genres "intermingle with one another in infinite combinations and intertwinings, often resembling one another to a greater or lesser degree" (Grimm 1: 2). A legend may not be so much local and historical as a localized and historicized **oicotype** or **variant** of a migrating story. The supernatural legend of "The Vanishing Hitchhiker," which tells of a driver of a car picking up a ghost of a young girl or a prophetic religious figure who later disappears, has as global a distribution as the international fairy tale, although each version of the legend is grounded in a specific region or location. The local legend "The Pied Piper of Hamelin," although based on a possible historic event in the medieval German city that fails to pay its rat catcher and so loses its children, has since taken on the patina of folktale in many of its retellings worldwide. Scholars now recognize a **storytelling** continuum that ties legends not only to fairy tales, but also to **anecdote**s, rumors, jokes, and other transitional narrative forms (see **Jest and Joke**).

Another related critical thread addresses the issue that not all participants necessarily believe the legends that they tell and hear to be true. Taking account of legend as more than text but as a conversational **performance** within a specific **context** allows analysis of different participants' responses to, and comments about, the veracity of the subject of the story under discussion. Folklorist Linda **Dégh** has noted that most legend-telling sessions are debates in

which participants take different positions such as believers, debunkers, or those undecided, based on their cultural belief systems and personal life experiences. What Dégh labels "legend dialectics," or arguments about reality, then, define the genre from this perspective. However legend will be defined in the future, it appears that scholars' debates mirror the very narratives that they are studying. ***See also*** Conduit Theory; Religious Tale; Time and Place.

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Janet L. Langlois

Leprince de Beaumont, Jeanne-Marie (1711–1780)

Writing in the second half of the eighteenth century, during the period known as the Enlightenment, Jeanne-Marie Leprince de Beaumont was a prolific author of fairy tales and other works for women and children, as well as one of the first French women magazine editors. Although she published seventy volumes in her lifetime, she is best known today for her classic rendition of "La belle et la bête" ("**Beauty and the Beast**," 1756), which gave rise in turn to many nineteenth- and twentieth-century rewritings of the tale, and which formed the basis of the famous **film** versions by Jean Cocteau (***La Belle et la Bête***, 1946) and the **Walt Disney Company** (*Beauty and the Beast*, 1991).

Born in Rouen, France, to an artistic family of modest means, Beaumont was educated at a convent school, but left before taking her vows. Married in 1743 and mother of an only child, Elizabeth, she had her marriage annulled in 1745. Her literary debut occurred in 1748 with the publication of a novel, *Le triomphe de la vérité* (*The Triumph of Truth*), followed the same year by her feminist rebuttal of the abbé Coyer's notorious satire against women. Despite this auspicious beginning, however, she moved to England, where she worked as a governess for fifteen years to support herself and her daughter. In 1750, Beaumont began editing a monthly French magazine, *Le nouveau magasin français (The New French Magazine)*, which appeared for three years and offered its primarily female readership a range of both lighthearted and instructive topics. The contents included **fable**s, fairy tales, poems, feminist essays, and articles on education and scientific subjects, frequently contributed by famous Enlightenment authors and prominent scientists. *The New French Magazine* reflected Beaumont's view, already expressed in her rebuttal of Coyer's satire, that women are perfectly capable of sound reasoning if given the opportunity to learn to think for themselves. Similar progressive ideas underlie many other works by Beaumont, including *L'education complette* (1752); *Le magasin des enfants* (1756; translated into English as *The Young Misses' Magazine* in 1759), a compendium of **didactic tale**s for children that was reprinted for more than a century in various languages and established her reputation abroad; *Le magasin des adolescentes* (1760); *Le mentor moderne* (1772–73); the *Contes moraux* (*Moral Tales*, 1773); and the *Nouveaux contes moraux* (*New Moral Tales*, 1776). Her widely disseminated pedagogical reflections and didactic stories made her a pioneer in the education of girls and in the field of **children's literature**.

Beaumont's "Beauty and the Beast" was first published in her original *Magasin des enfants* in 1756 and has been reprinted continuously ever since, both alone and in fairy-tale anthologies. The story belonged to the **oral tradition** and had already appeared in print in 1740 in the original novel by Gabrielle-Suzanne de **Villeneuve**. Beaumont shortened Villeneuve's work considerably, eliminating a number of characters, multiple references to **sex**, and three fantastic episodes that may have seemed to her digressive or out of date. The result is a concise and pointed tale that retains only the most basic plot elements of Villeneuve's novel.

Beaumont's "Beauty" stresses the moral lessons she wishes to impart to her target readership, girls aged five to thirteen. Beauty is the dominant character in the tale. She is presented as a kind, hardworking, patient and, above all, self-sacrificing young lady, who has cheerfully adapted to her wealthy merchant **father**'s business failure and the **family**'s new, arduous life in the country. Even more than her beauty, it is her superior character that wins praise from others, especially in contrast to the demeanor of her envious and hypocritical older **sisters**, who are vain social climbers. Furthermore, Beauty rises to heroic standing when she insists on taking her father's place in the castle of the terrifying beast, although she believes that she will die at the Beast's hands. Her courage and generosity are rewarded when the Beast turns out to be a similarly kind and docile being, and ultimately a handsome **prince**. In the end, the malicious sisters are turned into statues, symbolizing the impossibility of redeeming their hard hearts, and Beauty and the Beast enjoy an enduring marriage, representing the ideal of "perfect happiness founded on virtue," to quote the last words of the tale.

Despite this emphasis on the story's moral elements, and although Beaumont insisted that youngsters can learn to reason and become virtuous through exposure to pleasurable narratives, the author took the precaution of inserting "Beauty and the Beast" into a dialogue between a governess and her wards, which allows her to praise and draw out the moral reasoning of the children who comment on the tale. Through the use of this device, Beaumont encourages children to think about what they have just read or heard, while at the same time providing an example for tutors and governesses who may be using the book to instruct their own charges.

For all of the author's efforts to make her message clear, there is no consensus among critics as to the tale's meaning. Beaumont's "Beauty" has been subjected to **psychological approaches**, **sociohistorical approaches**, and feminist commentaries, resulting in widely divergent interpretations of the story. Even feminist critics do not agree about the intended impact of the tale on its young readers. Some believe that, notwithstanding Beaumont's demonstrated feminist leanings, she has written a story encouraging **women**'s self-sacrifice and submissiveness to **men**. Others, noting that Beauty exercises her free will when she goes to the Beast's castle and when she repeatedly refuses to marry him, argue that Beauty is an example of women's power and assertiveness. Still others read Beaumont's "Beauty and the Beast" as the subtle story of a good girl's erotic attraction to a mysterious or dangerous male. ***See also*** Childhood and Children; Feminism; French Tales; Pedagogy.

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Virginia E. Swain

Lesbian Tales. *See* Gay and Lesbian Tales

Lewis, C. S. (1898–1963)

Clive Staples Lewis was born in Ireland, but spent much of his life in England. Like his friend and contemporary J. R. R. **Tolkien,** he lectured at Oxford, where he was a member of the Inklings literary group. Lewis is an iconic figure of Christian writing but is probably best known for Narnia, a children's **fantasy** series. His other writing includes many works of Christian philosophy and apology, as well as a science-fiction trilogy and other novels and stories using allegory and **myth**. His Irish heritage can be seen in his fondness for Celtic myth and writers such as William Butler **Yeats**, but he shared with Tolkien an interest in Norse mythology, Greek and Roman myths, and the Christian fantasies of George **MacDonald**.

Lewis's fervent Christianity could be seen to sit somewhat uneasily with his preoccupation with the marvelous, but in fact both seem rooted in the same impulses: a desire for the magical and numinous and a recognition of the power of symbol. While he rejected Christianity as a young man, it is possible that Lewis reembraced the religion later in his life precisely because he recognized and needed its mythological intensity. Much of his Christian writing defends the importance of the imagination in Christian belief. He makes full use of a somewhat whimsical fabulation in the corrupting demons of *The Screwtape Letters* (1942). Essays in his collection *Of Other Worlds* (1966) also argue that fairy tale and fantasy are important and necessary for children.

Lewis's one foray into science fiction supports his tendency toward mythologizing: his Space trilogy of *Out of the Silent Planet* (1938), *Perelandra* (1943), and *That Hideous Strength* (1945) was in some ways a deliberate rebuttal of the rationality of early twentieth-century science fiction. The novels replace science fiction's outward voyage of discovery with a more inward, mysterious, and symbolic sense of meaning. The first two novels, set respectively on Mars and Venus, read like fantasy, their alien races not unlike the talking creatures of fairy tale. The trilogy also has Christian allegorical elements, including angelic beings in charge of each planet, and the corruption of Earth's own guardian into clearly satanic evil. Ransom, the hero of the first two books, becomes an everyman figure grappling with evil. On the beautiful floating islands of *Perelandra*, he defeats a satanic tempter in a reenactment of the Adam and Eve myth. *That Hideous Strength*, set on a grimly near-future Earth, offers a profoundly dystopian view of science and technology and makes overt use of Arthurian mythology in the figure of an awakened Merlin, and in its identification of Ransom as the Pendragon and a wounded king **archetype**.

It is the Narnia series for which Lewis is best remembered, and his fantasy otherworld is a classic of **children's literature**, although its innate Christian allegory remains problematic for many readers. The world of Narnia is a medieval **utopia**, inhabited by the magical and mythological entities of many folkloric traditions: talking animals, animate trees, giants, **dwarves**, and the centaurs, fauns, nymphs, and even gods of Greek myth. Narnia's construction betrays not only Lewis's mythological interests, but his early fondness for beast-fable, seen in his childhood love for the works of Beatrix Potter and Kenneth Graham, and in his own childhood fantasies about Boxen, the land of talking animals. *The Magician's Nephew* (1955) provides a Victorian evil magician as well as a creation myth in which the lion Aslan brings Narnia into being, and the child-heroes protect it against an evil **witch**. The adventures of *The Lion, the Witch and the Wardrobe* (1950) test the moral worth and courage of the four children who are elevated to rule Narnia after defeating the White Witch, an

evil enchantress in the fairy-tale mold. In the figure of Aslan, the book also enacts an analogy of Christ's crucifixion, complete with a traitor, a redemptive sacrifice, and a resurrection, although Aslan himself is a complex and resonant figure with pagan implications of strength and rulership overlaying the Christian symbolism. *The Horse and His Boy* (1954) is set in the neighboring Calormen empire, which has a decadent exoticism that owes a great deal to the ***Arabian Nights. Prince Caspian*** (1951) pits the gentle magic of Narnia against the mundane and heartless rationality of colonizing humans; its hero returns in *The Voyage of the Dawn Treader* (1952), a voyage of adventure whose quest after the seven missing lords of Narnia is satisfyingly patterned and occasionally haunting. *The Silver Chair* (1953) has resonances of Arthurian **legend**, with a seductive shape-shifting enchantress and a deluded young knight and the pattern of signs the rescuing children must recognize to complete the quest. The concluding book of the series, *The Last Battle* (1956), sees the destruction of Narnia, but makes most explicitly the connections between the fantasy otherworld and the tenets of Christianity, notably in the conflation of the idealized "inner" Narnia with the Christian heaven.

The successful release of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), a big-budget film version of the book, has underlined both the popularity of the series and the uneasy duality with which it speaks both to the current wave of fantasy popularity and to contemporary Christian markets. Lewis was drawn to allegory as a form, most notably in *The Pilgrim's Regress* (1933), his response to John Bunyan; and critics from Tolkien onward have been troubled by Narnia's allegorical elements, which channel and compromise its fantasy function instead of allowing it to stand alone as an imaginative act. Children and adult readers may well be alienated by the realization that an absorbing fantasy world is in fact the vehicle for religious polemic, a problem that also applies to the Space trilogy. Lewis's other writing seems more content to include tangential Christian meaning, in the manner of writers such as MacDonald. His adult myth *Till We Have Faces* (1956), a version of the **Cupid and Psyche** story, maintains an interest in spirituality that is less overt than in Narnia. ***See also*** English Tales; Film and Video; Religious Tale.

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Jessica Tiffin

Lhéritier de Villandon, Marie-Jeanne (1664–1734)

Although not as well known today as her uncle, Charles **Perrault**, Marie-Jeanne Lhéritier de Villandon published the first collection of **literary fairy tale**s in France. Born to Nicolas Lhéritier de Nouvellon, royal historiographer and poet under Louis XIV, she was highly educated and remained unmarried until her death just shy of her seventieth birthday. Lhéritier is said to have inherited the **salon** of her famous friend and author, Madeleine de Scudéry. A single woman of relatively modest means, she depended on two illustrious patrons to support her life and literary career: Marie d'Orléans de Longueville, the Duchess of Nemours; and, after the duchess's death, Germain Louis Chauvelin, Chancellor of France.

Lhéritier's literary corpus includes fairy tales as well as poetry, essays, and translations. *Les oeuvres meslées* (*Miscellaneous Works*, 1695; reprint, 1696), a potpourri of genres, contains the first French literary fairy tales published outside of a **frame narrative**:

"Marmoisan, ou L'innocente tromperie" ("Marmoisan, or the Innocent Imposture"), "L'avare puni" ("The Miser's Punishment"), "Les enchantemens de l'éloquence, ou Les effets de la douceurs" ("Eloquent Enchantment, or the Effects of Sweetness"), and "L'adroite princesse, ou Les avantures de Finette" ("The Subtle Princess, or the Adventures of Finessa"). A second edition of these stories appeared as *Les bigarrures ingénieuses* (*Ingenious Medley*, 1696). With *La tour ténébreuse et les jours luminuex* (*The Dark Tower and Bright Days*, 1705), Lhéritier embedded two new fairy tales into a frame story about Richard the Lionhearted. Having achieved notoriety through fairy tales, she edited the memoirs of the Duchess de Nemours before returning to tales and miscellany with *Les caprices du destin* (*The Whims of Destiny*, 1717). Several of her fairy tales were reprinted in **Le cabinet des fées** (*The Fairies' Cabinet*, 1785–89).

Many of Lhéritier's tales feature intelligent women who triumph over adversity through their ingenuity. "The Subtle Princess" is her most important tale and exemplifies her eclectic style, alternatively precious and modern, dry and funny. In this story, the heroine Finessa outwits a villainous prince who threatens her virtue and that of her two sisters. Although fairies are present, they perform little magic. When Finessa doubts her ability to fight the scheming prince, she requests help from a fairy only to be told she does not need magic and should simply trust herself. The narrative is also replete with proverbial wisdom and commentary by the narrator. These philosophical reflections and the **moral** at the end of the tale—mistrust is the mother of safety—serve a didactic purpose by encouraging young women to depend upon their own ingenuity and resourcefulness.

Following the publication of *Les oeuvres meslées*, Lhéritier was admitted to two literary academies. In the year of her death, the *Journal des sçavans* (*Scholars' Journal*) published a eulogy to honor her lifelong commitment to the literary arts. **See also** French Tales.

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Christine A. Jones

Lindgren, Astrid (1907–2002)

Astrid Lindgren, the world-famous creator of Pippi Longstocking, is Sweden's most famous and celebrated children's writer. She wrote in many genres, including the fairy tale. In all of her works, Lindgren spoke to and for children, and the experiences of her young protagonists reflect both the reality and fantasy of childhood. Lindgren was a master at revitalizing all of the established genres of **children's literature** in which she wrote while simultaneously writing poetic prose of stunning clarity, with an **intertextuality** that appeals to readers of all ages.

Born in Vimmerby, Småland, Lindgren moved to Stockholm at nineteen and became a secretary. She married, and when her daughter was born in 1934, she became a full-time homemaker. Her first books, *Britt-Mari lättar sitt hjärta* (*Confidences of Britt-Mari*, 1944) and *Kerstin och jag* (*Kerstin and I*, 1945), follow in the tradition of the girls' book, a genre with which she was very familiar. From childhood she had loved *Anne of Green Gables* (1908) and other classics of this genre. Among her other influences were Tom Sawyer and Huckleberry Finn, who helped inspire the very popular children's detective story trilogy *Mästerdetektiven*

Blomkvist (*Bill Bergson, Master Detective*, 1946), *Mästerdetektiven Blomkvist lever farligt* (*Bill Bergson lives dangerously*, 1951), and *Kalle Blomkvist och Rasmus* (*Bill Bergson and the White Rose*, 1953). In these stories, Lindgren does not shy away from dark subjects and villainous characters, themes that later reappear forcefully in the great heroic quest **novel**s.

From the time *Pippi Långstrump* (*Pippi Longstocking*) was published in 1945, the young heroine attracted both praise and censure. Pippi—with her red hair and freckles, superhuman strength, and parentless paradise—played havoc with the established generic heroine of the girls' book. Pippi has variously been called a child of nature, a mythical figure, a Peter Pan, a strange and alien child, an anarchist, and even a somewhat diabolic monster or **witch**. The first Pippi book and the sequels, *Pippi Långstrump går ombord* (*Pippi Goes on Board*, 1946) and *Pippi Långstrump i Söderhavet* (*Pippi in the South Seas*, 1948), reflected societal discussions on child-rearing practices and pedagogy. Pippi's antics are often absurd, and reflect wide-ranging literary fore-bearers. For example, Pippi's "discovery" of the new word *stump* is a nod to Knut Hamsun's nameless hero in *Sult* (*Hunger*, 1890).

Lindgren revitalized the **tall-tale** genre in the Emil stories, which also reflect her childhood memories of growing up in rural Småland, and incorporates memories of her father. In *Emil i Lönneberga* (*Emil in the Soup Tureen*, 1963), *Nya hyss av Emil i Lönneberga* (*Emil's Pranks*, 1966), and *Än lever Emil i Lönneberga* (*Emil and His Clever Pig*, 1970), little five-year-old Emil's incorrigible pranks are the talk of the town. At one point, there is even a discussion of taking up a collection to send him away to America. Especially popular in the countries of Eastern Europe is the fairy-tale-like Karlsson-on-the-roof, who flies with a propeller on his back and is the selfish friend of a lonely little boy (*Lillebror och Karlsson på taket* [1955] and subsequent books in 1962 and 1968). Lindgren published a collection of short fairy tales, *Nils Karlsson-Pyssling: Sagor* (*Nils Karlsson-Pyssling: Fairy Tales*, 1949), for which she won the Nils Holgersson Medal, and she drew on tradition and **legend**s in the collection *Sunnanäng* (*South Wind Meadow*, 1959).

Prevalent in all of Lindgren's books is the empowerment of the child. The young protagonists are sometimes lonely or neglected but find consolation and compensation in the world of **fantasy**. In *Mio, min Mio* (*Mio, My Son*, 1954), the young hero of this modern **literary fairy tale** retreats, with the help of a genie in a bottle, into the world of Farawayland, where he is welcomed as the beloved missing son of the **king**. Faced with a dangerous quest to combat the evil Sir Kato, little Mio does what must be done, although he is often afraid. Elements of his actual world become transformed through imagination into the marvelous elements that aid him in his quest and allow the wish-fulfillment ending so typical of fairy tales. Like her other great novels, *Bröderna lejonhjärta* (*The Brothers Lionheart*, 1973) and *Ronja rövardotter* (*Ronia, the Robber's Daughter*, 1981), *Mio, My Mio* lends itself to multiple readings and functions on several levels.

Mio, My Mio was hailed as a brilliant renewal within the fairy-tale genre, and *The Brothers Lionheart* continues in this tradition. Dying in real life, young Rusky is reunited with his older brother Jonathan in the pastoral Cherry Tree Valley in his imaginary other-worldly Nangiyala, where idyllic peace is threatened by the tyrant Tengil, who has conquered neighboring Wild Rose Valley. Like Mio, Rusky is often afraid, but is inspired to courage by his brother, a pacifist, who nevertheless is involved in the resistance movement against Tengil and his **dragon**, Katla. The ending of the book, when Rusky conquers his fear and jumps into Nangilima (the next world beyond) with Jonathan on his back, has been criticized for giving children a positive portrayal of suicide.

Lindgren's last great fairy tale is *Ronia, the Robber's Daughter*, which is a story of **family** relationships and female maturation. Ronia continues Lindgren's long line of child heroes who cope with reality in creative and successful ways.

Lindgren was the recipient of many literary awards and decorations, and she was a cultural icon in Sweden, where she also worked for animal rights. Many people felt that she should have been awarded the Nobel Prize in Literature. In many ways, she can be considered Selma **Lagerlöf**'s successor within Swedish literature, her best work dealing with eternal existential questions of life and **death**, war and peace, love and hate, and familial relationships. *See also* Scandinavian Tales.

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Marte Hult

Linguistic Approaches

Linguistic approaches to the study of folktales and fairy tales can be traced back to the nineteenth century. Early **collectors** and **editors** of folktales were driven in part by their interest in language and in folktale texts as expressions of **oral tradition**. The work of pioneering philologists such as Jacob and Wilhelm **Grimm** was based on their belief that the essence of culture was linguistic—that is, that a people's language was the expression of its culture. In the wake of the Grimms and in the context of nineteenth-century philological studies, Friedrich Max **Müller** used techniques of comparative philology to establish the relationship between Vedic **myth**s (from Sanskrit texts) and European folktales that forms the basis of his theory of solar mythology.

In the twentieth century, formalism and **structuralism** adapted the ideas and techniques of linguistics in their approach to the study of folktales and fairy tales. Vladimir **Propp**'s syntagmatic structuralism, for example, took the concepts of morphology, the study of word formation, from linguistics and adapted it for use in folktales, replacing the concept of lexeme (a meaningful linguistic unit that is an item in the vocabulary of a language) with that of **function** to develop a syntax-based approach to folktales. This adaptation was furthered by Alan **Dundes**'s *The Morphology of North American Indian Folktales* (1980). Dundes adapted linguistic techniques to folktale study, using the concept of **motifeme**, adapted by Kenneth Pike from the linguistic concept morpheme, the smallest sound-part of a word, and applying it to the study of **Native American tales**. Dundes's morphology also adapted the concept of allomorphs, various words formed from individual morphemes, into allomotifs, various tale models formed from individual motifemes, for use in folktale analysis.

In the 1960s and 1970s, the turn toward the study of **context** and **performance** and the development of ethnopoetics also relied on linguistic ideas and methods of investigation. In the linguistic analysis of folktale performances, scholars examine what Alan Dundes referred to as the examination of texture. Specifically, this approach examines the linguistic features of a folktale; and, to paraphrase Dell Hymes, the study of the structure of language is joined with the study of its use. One especially important example of this approach is evident in Hymes's book "*In Vain I Tried to Tell You*" (first published in 1981). In this work, Hymes attempts to reconstruct linguistic features of written texts and undertakes a linguistic

analysis of folkloric texts to examine Native American culture. In this approach, sociolinguistics and ethnopoetics work toward the goal of understanding the relationship among language, narrative artistry, and culture. Hymes argues that the linguistic analysis of folkloric texts allows a greater understanding of the culture that produced them and helps to explain, for example, social conceptions of gender and kinship.

In performance studies, the concept of "narrative framing" derives in part from the concept of "markedness," which was developed by the Prague Linguistic Circle. Combined with theoretical examination of participant roles from linguistics, these approaches have moved the focus of the study of folktales from the text alone to its performance, thereby stressing the process of communication. Prominent work in this field has come from John McDowell, who has examined paralinguistic features in Bolivian Quechua narrative, and Dennis Tedlock, who has focused on **fieldwork** techniques for linguistic study of Zuni narrative.

In recent scholarship, linguistic tools and perspectives have been put to use in studying the relation between language and gender in classic fairy tales such as "**Little Red Riding Hood**" and in considering the role of dialect in Grimms' ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15). ***See also*** Anthropological Approaches; Ethnographic Approaches; Translation.

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B. Grantham Aldred

Literary Fairy Tale

Literary fairy tales are tales written by an individual, usually identifiable author. Though these writers usually draw on preexisting published material for some or all of their characters and plot, they put them together in a new way. Unlike many folktales, literary fairy tales exist in only one version, fixed in print.

The English term "literary fairy tale" is a translation of the German compound *Kunstmärchen* (artistic tales) that distinguishes original tales written by a single, educated writer from "folktales," or *Volksmärchen*, tales thought to have been transmitted orally by the uneducated, often illiterate "**folk**." The Romantics hoped to revive the culture of the German "Volk" by **collecting** traditional songs, as in Clemens **Brentano** and Achim von Arnim's *Des Knaben Wunderhorn* (*The Boy's Magic Horn*, 1805–8), or by collecting traditional fairy tales, as in the **Grimm** brothers' ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15.) The term *Kunstmärchen* reflects the distinction some German Romantics wanted to make between *Volkspoesie* (the poetry of the folk) or *Naturpoesie* (legendary and mythical collective poetry) and *Kunstpoesie* (poetry that is the result of an individual creative act), though it seems to have been used first in 1868 by German author Theodor Storm in a letter to the novelist Theodor Fontane.

The English term "literary fairy tale" is still more complex than its German counterpart, *Kunstmärchen*. "Fairy tale" is actually a translation of the French ***conte de fées*** or *contes des fées*, terms used interchangeably for the long, involved tales written in the 1690s by a

group of highly educated and sophisticated writers (the **women** among them often were called the *conteuses*, or the storytellers). Their tales often included powerful fairies, but the English term "fairy tale" simply refers to any tale that involves real people in an unrealistic, marvelous world. Though English speakers tend to use "fairy tale" interchangeably with "folktale," the fairy tale comes from an intensely literary tradition. Even the word "literary" has its complexities and evolving meanings. "Literature" once referred to anything written, including history, scientific accounts, and so on. Only during the eighteenth century did it come to mean exclusively what the French would call *belles lettres*, writings that are fictional or personal.

Literary fairy tales are still usually distinguished from folktales. Some scholars believe, however, that the distinction can often be misleading. The Grimms, for example, found many of their tales in written sources, and they extensively edited the ones they collected orally, rarely from members of the "folk." Sometimes their tales are called *Buchmärchen*, or book tales, a term that suggests a mixture of written and oral. Many tales collected orally by folklorists in the nineteenth and twentieth centuries derive at least in part from written sources. Cheap **chapbook** reprints of written tales were often sold and read aloud in peasant or worker communities. The strict line we tend to draw between the oral and the written, the authentic and the created, the traditional and the invented, and folk literature and high culture has begun to blur.

History of Literary Fairy Tales

Folktales are often said to be "timeless," existing throughout the ages without change. Jacob Grimm wrote to Achim von Arnim, for example, that he was convinced that "all the tales in our collection were told centuries ago" (from a letter dated October 29, 1812). Many people still believe that folktales can give us access to the traditions, customs, hopes, and fears of illiterate people in earlier times.

Literary fairy tales, on the other hand, have a long history that can be traced back at least to the **Middle Ages**. Many scholars believe that they began as medieval **wonder tale**s, tales that stressed marvelous **transformation**s and change (unlike other early genres, such as the religious **exemplum**, **fable**s, **legend**s, **anecdote**s, and **myth**s). Some compilations, such as the *Gesta Romanorum* (*Deeds of the Romans*, late thirteenth century) or Noël du Fail's *Propos rustiques* (*Rustic Chats*, 1549), and other collections of French *contes* (stories) contain many **motif**s that later appeared in literary fairy tales. While these wonder tales were usually included in longer narratives and romances, the first discrete literary fairy tales began to be published in early Italian framed collections: Giovan Francesco **Straparola**'s *Le piacevoli notte* (*The Pleasant Night*s, 1550–53) and Giambattista **Basile**'s *Lo cunto de li cunti*, or *Pentamerone* (*The Tale of Tales*, 1634–36). Following their countryman Giovanni **Boccaccio**, both of these writers invented a tale-telling situation in which various characters told stories to each other. (In Straparola's case, the noble characters are escaping political unrest on an island off Venice; in Basile's, a group of ancient, lower-class crones known for their narrative talent tell their tales in an attempt to make a princess laugh.) Although Straparola's tales are not all considered fairy tales, many became crucial sources for later fairy-tale writers, including the French *conteuses* and the Brother**s** Grimm. Basile's tales, though not translated from a difficult Neapolitan dialect until the eighteenth century, also influenced many later authors.

Perhaps the liveliest period in the history of the literary fairy tale, however, was the end of the seventeenth and beginning of the eighteenth century in France. Starting in 1690, with the publication of the tale "L'isle de la félicité" ("The Island of Happiness") by Marie-Catherine d'**Aulnoy** in one of her **novel**s, many French writers—from the well-known Academician Charles **Perrault** to the group of women known as the *conteuses*, including d'Aulnoy, Catherine **Bernard,** Marie-Jeanne **Lhéritier de Villandon**, and Henriette-Julie de Castelnau, Comtesse de **Murat**—suddenly began to publish fairy tales, or *contes de fées*. These writers seem to have worked collectively, sometimes even collaboratively, telling their tales in the literary **salon**s of the period, borrowing themes and plots from each other (as well as from Straparola and Basile), and dedicating stories and whole collections to each other. While Perrault's tales are generally concise and quite laconic, closer to the form we now expect fairy tales to take, the *conteuses*' tales tend to be long, digressive, and elaborate, focusing on the trials of a separated noble couple and the magic powers of fairies, both beneficent and malign. In fact, their tales often seem to be short versions of earlier romances, from episodes in Ludovico Ariosto's *Orlando furioso* (1516) to the endless mid-seventeenth-century novels of the *précieuses* like Madeleine de Scudéry.

French writers continued to write and publish fairy tales in the first half of the eighteenth century, though often these later tales were parodic, tongue-in-cheek, or even pornographic. The publication of Antoine **Galland**'s translation of the **Arabian Nights** (1704–17) led to a proliferation of Oriental tales in France, England, and Germany, as well as of letters supposedly from the "Orient," like Montesquieu's satirical *Lettres persanes* (*Persian Letters*, 1721). Late in the century, Charles-Joseph Chevalier de **Mayer** put together a forty-volume collection of French tales written since the 1690s, **Le cabinet des fées** (1785–89). This collection, in addition to the simplified versions of the tales in chapbooks from **La bibliothèque bleue** (*The Blue Library*) published throughout the eighteenth century, made them easily available to readers all over Europe.

English and German writers certainly were aware of the French fairy-tale fashion almost immediately. In England, translations of d'Aulnoy's work appeared in 1699, and Perrault's in 1729. A German *Cabinet der Feen*, edited by Friedrich Immanuel Bierling, appeared from 1761 to 1765, with seventy-two translated tales; Christoph Martin **Wieland**'s novel *Don Sylvio* (1764) both echoes and parodies d'Aulnoy's work. Germans also began to publish volumes that they claimed were collections of folktales, like Johann Karl August **Musäus**'s *Volksmärchen der Deutschen* (*Folktales of the Germans*, 1782–86), though their tales usually were based on French models or other European sources. Following Perrault and the *conteuses*, they often mischievously claimed that their tales came from oral folk tradition, that they had heard them from grandmothers or nurses.

Inspired by the theories of Johann Gottfried Herder and Bishop Percy's collection *Reliques of Ancient English Poesie* (1765), writers such as Achim von Arnim, Clemens Brentano, and the Brothers Grimm also began to emphasize the supposed German origin of the tales and songs they collected, in part as a reaction to the French invasions of Germany in 1795–96 and, under Napoleon, in 1806–13. Johann Wolfgang von **Goethe**'s "Das Märchen" ("The Fairy Tale") is part of a framed collection entitled *Unterhaltungen deutscher Ausgewanderten* (*Conversations of German Refugees*, 1795), whose characters have taken refuge from the French armies on the east side of the Rhine. Many German Romantic writers, from Ludwig **Tieck** to **Novalis** to E. T. A. **Hoffmann**, made original fairy tales the centerpiece of their work. Their tales, often dark and mysterious, have become the models for many later literary tales.

During the later eighteenth and nineteenth century, fairy tales gradually became known primarily as **children's literature**. Jeanne-Marie **Leprince de Beaumont**'s abridged tales in her didactic *Le magasin des enfants* (1756; translated into English as *The Young Misses' Magazine* in 1759), notably "**Beauty and the Beast**," were among the first designed specifically for the moral education of children. The *Kleine Ausgabe* (Small Edition, 1825) of the Grimms' tales, unlike the earlier editions, was primarily intended for children; it was probably inspired by Edgar **Taylor**'s successful translation of selected Grimm tales for children as *German Popular Stories* in 1823. Throughout the nineteenth century, writers like Hans Christian **Andersen** in Denmark, Ludwig **Bechstein** in Germany, Sophie, Comtesse de **Ségur** in France, and Oscar **Wilde** in England wrote and adapted tales to amuse and to educate children. Many collections of fairy tales designed for children and for reading aloud also appeared, for example Andrew **Lang**'s many colored volumes (1889–1910). The literary fairy tale, once a genre that had permitted freedom and experimentation, became steadily more regimented and more commercialized, a trend that culminated in Walt **Disney**'s fairy-tale film **adaptation**s in the twentieth century and in the repetitive republication of the best-known tales, often one-by-one in expensive picture books.

At the same time, however, many writers, often women, began creating stories and **poetry** that question and reimagine some of the best-known tales. A group of German women, known as the *Kaffeterkreis* (Coffee Circle), published the *Kaffeterzeitung* (*Coffee Circle News*) from 1843 to 1848 that included many unusual fairy tales and fairy-tale plays. In England, Christina Georgina **Rossetti**'s poem "Goblin Market" (1862) turns on the encounters of two young **sisters** with seductive and threatening creatures who exist on the border between the real world and a sinister realm; some motifs, like eating dangerous magic fruit or the sacrifice of a lock of **hair**, suggest themes of sexual guilt and redemption. Anne Thackeray **Ritchie** in her *Five Old Friends and a Young Prince* (published in the United States as *Fairy Tales for Grown Folks*, 1868) and *Bluebeard's Keys and Other Stories* (1874) transformed the setting of tales like "Beauty and the Beast" and "**Sleeping Beauty**" from a magic-filled world to everyday Victorian life, emphasizing the psychological truths behind these traditional plots. Some believe that Lewis **Carroll**'s *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871) are anarchic dream versions of traditional fairy-tale motifs like the descent underground.

Such rewritings multiplied toward the end of the twentieth century. Both Donald **Barthelme,** in his novel *Snow White* (1967), and Robert **Coover,** in stories like "The Gingerbread House" (in *Pricksongs and Descants*, 1969) and in his novel *Briar Rose* (1996), gave tales a postmodern, wryly experimental twist. Following the second wave of **feminism** in the 1970s, collections like Anne **Sexton**'s volume of poems *Transformations* (1971) and Angela **Carter**'s *The Bloody Chamber and Other Stories* (1979) offered new versions of "classic" tales, often retelling them from a woman's perspective. Other writers, such as Olga **Broumas,** in her volume *Beginning with O* (1977), and Emma **Donoghue**, in her linked collection of stories *Kissing the Witch* (1997), recast tales from a lesbian perspective, rejecting the usual fairy-tale patterns of heterosexual desire. Many other recent poets and fiction writers have based some of their work on fairy tales. The collection *The Poets' Grimm* (2003), edited by Jeanne Marie Beaumont and Claudia Carlson, for example, includes about 100 twentieth-century poems in English based on the Grimms' versions of the tales. Ellen Datlow and Terri **Windling** edited several volumes of stories that reimagine well-known tales.

In the early twenty-first century, many literary fairy tales are still being produced, by writers like Margaret **Atwood**, Salman **Rushdie**, Michel Tournier, and Jeannette Winterson. Cartoonists and advertisers also continue to publish many texts and visual images that depend on the familiarity of certain "classic" tales (like "**Snow White**" and "The **Frog King**"). Collections of fairy-tale parodies are also popular. As knowledge of **Bible tale**s and Greek myths wanes, fairy tales increasingly have become an important cultural reservoir to draw on, question, and reshape.

Approaches to the Literary Fairy Tale

Many scholars since the later nineteenth century have studied literary fairy tales. The earliest studies were often attempts to demonstrate their origins in Indo-European **folklore**. The culmination of this tradition was the indexing and analysis of **tale type**s and motifs by members of the "Finnish" or historical-geographic school (Stith **Thompson** and Antii **Aarne**, with recent revisions by Hans-Jörg Uther). Other scholars, however, following the work of the structuralist Vladimir **Propp** in Russia, attempted to show that all tales have the same basic structure: a sequence of events and **function**s that must proceed in the same way.

Scholars interested in psychoanalysis have also turned to fairy tales. Freudians such as Bruno **Bettelheim** in his influential book *The Uses of Enchantment* (1976) have stressed their function in helping children to understand and repress their uncivilized impulses; Jungians such as Erich Fromm and Marie-Louise von **Franz** stress the way fairy tales reveal universal **archetype**s and "collective unconscious psychic processes."

Other historians and cultural critics have tried to show that folktales and fairy tales are not "timeless," that they change in response to changing social conditions and ideologies. Many feminist critics in the 1970s thought fairy tales reproduced patriarchal social forms, with passive or sleeping heroines and active heroes; others focused on stories that had active, intelligent heroines. Recently, however, feminists have adopted more nuanced and more eclectic methods, relying less on the study of "images of women" and more on the combination of **gender** analysis with attention to social and literary history.

Though all of these methods are primarily based on the study of folktales, they have influenced both the analysis and the interpretation of literary fairy tales as well. Many scholars now believe that the techniques of close textual analysis, often thought unsuitable for understanding tales, can in fact reveal the sources and the possible meanings of literary fairy tales. ***See also*** Advertising; Cartoons and Comics; Erotic Tales; Fairy Tale; Folktale; French Tales; Gay and Lesbian Tales; German Tales; Italian Tales; Postmodernism.

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Elizabeth Wanning Harries

Little Red Riding Hood

"Little Red Riding Hood" is one of the world's best-known fairy tales and provides the name for the tale type classified as ATU 333 in Hans-Jörg Uther's *The Types of International Folktales* (2004). The first literary version of this tale, "Le petit chaperon rouge," was published in 1697 in Charles **Perrault**'s *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*). Prior to Perrault's literary **adaptation**, however, the story probably existed in the **oral tradition**.

The Oral Tale

Since Perrault's time, elements of the literary tale have influenced some oral versions. It is generally agreed, however, that the "Conte de la mère-grand" ("The Grandmother's Tale"), which was collected in Nièvre about 1885 and published by the French folklorist Paul **Delarue** in 1951, illustrates how the story was told before Perrault penned his tale. In this folktale, a **peasant** girl is sent to her grandmother's with a hot loaf of bread and a bottle of milk. At a fork in the path, she meets a *bzou*, or **werewolf**, who, after learning where she is going, asks whether she is taking the path of needles or the path of pins. In this version, the girl chooses needles, but in some tales she prefers pins. Whereas pins seem to be a symbol of coming of age, needles seem to signify the **sexuality** of an older woman. The werewolf takes the other path and arrives first at the grandmother's house, where he kills the old woman and puts some of her flesh in the pantry and some of her **blood** in a bottle. When the girl arrives, the werewolf invites her to have some meat and wine. During this cannibal repast, the girl is warned by one or more animals, in this version by a **cat**, that she is eating the flesh and drinking the blood of her grandmother. The ritual meal seems to symbolize a physical incorporation of the old lady, who is replaced by the younger generation. When the werewolf invites the little girl to undress and join him in bed, a lengthy striptease follows. As she removes her **clothing** one piece at a time, she asks the werewolf what to do with her apron, bodice, skirt, petticoat, and stockings. She is told each time to throw the item into the fire as she won't need it any longer. The dramatic dialogue about the werewolf's physical features is lengthier and includes his hairy body.

In this version of the tale, the heroine is a courageous and resourceful young girl who tricks the wolf and escapes unharmed, without any male assistance. When the werewolf prepares to eat her, the little girl convinces him to let her go outdoors to relieve herself. The werewolf ties a woolen thread to her foot, but the girl ties the thread to a plum tree and escapes. Most oral tales have a variation of this scatalogical happy ending, but sometimes the heroine kills the wolf and sometimes he is killed with the assistance of others. In one variant, laundresses spread a sheet over the river to help the escaping girl cross, but later release the bridge of cloth to drown the wolf.

Variants of "The Grandmother's Tale" have been collected in the Loire basin, the Forez, the Velay, the Morvan, and the Hautes-Alpes, as well as in other parts of Europe. Italo **Calvino** included "La finta nonna" ("The False Grandmother"), a tale from Abruzzo, in his

collection *Fiabe italiane* (*Italian Folktales*, 1956). The protagonist of this tale encounters an **ogress**, is invited to eat her grandmother's teeth and ears, and ties the rope to a nanny goat, but the story is essentially the same. Some oral versions of the tale present several girls rather than one, as in "Il lupo e le tre ragazze" ("The Wolf and the Three Girls"), also included in Calvino's collection.

Asian variants of the story include the 241 versions of "Grandaunt Tiger" collected in Taiwan by Wolfram Eberhard. In this tale, a tiger poses as the **mother**, grandmother, or grandaunt. The tiger gobbles up the girl's younger sibling(s), and in some versions gives her a finger to chew on. In the Chinese tale "Lon Po Po," the wolf, disguised as the grandmother, visits the children at home while the mother goes through the woods. Ed Young's picture book *Lon Po Po: A Red Riding Hood Story from China* (1989) won the Caldecott Medal in 1990.

Perrault's Tale

The initiatory tale of the oral tradition became a **cautionary tale** when Perrault adapted it for the French court of Louis XIV. Perrault gives his heroine, a pretty, naive little village girl, a red *chaperon* (hood) that provides her nickname. For many scholars and psychoanalysts, the red hood has sexual connotations, symbolizing the onset of menstruation, precocious sexuality, and/or sin. When the girl's mother sends her to her sick grandmother with a cake and a little pot of butter, she meets the wolf in the woods and naively tells him where she is going. As she dawdles along the longer path, the wolf hurries to the grandmother's and devours the old lady. Perrault eliminates the cannibal meal and the detailed striptease, but the little girl obligingly undresses and gets into bed with the wolf, whose astonishing appearance provokes the climactic dialogue. Perrault's version ends with the little girl being eaten by the wolf. The author's lesson is explicitly expressed at the end of the tale in the witty and sexually suggestive verse **moral** that warns young ladies to beware of genteel two-legged wolves. Perrault's popular tale was translated into many European languages in the eighteenth century, appearing in English in 1729.

The Grimms' Tale

When Wilhelm and Jacob **Grimm** published "Rotkäppchen" ("Little Red Cap") in the first edition of their collection ***Kinder- und Hausmärchen*** (*Children's and Household Tales*) in 1812, it was presented as part of the German oral folk tradition. In fact, the Brothers Grimm collected the tale from Marie Hassenpflug, an educated woman of French Huguenot ancestry, and then adapted it. They would continue to revise it in subsequent editions that were increasingly aimed at children. Their heroine wears a red velvet cap and takes cake and wine to her grandmother. The Grimms introduce an admonitory scene in which the mother warns her daughter not to stray from the path. Thus the story becomes a cautionary tale warning little girls of the perils of disobedience. The Grimms add a happy ending, in which Little Red Cap and her grandmother are rescued by a hunter. He cuts open the sleeping wolf's belly and the girl and her grandmother emerge unharmed. The wolf's belly is then filled with large stones, resulting in his **death**. The Grimms append another, anticlimactic tale that resembles an epilogue or a sequel, in which Little Red Cap is accosted by a different wolf when she returns to her grandmother's. This time, Little Red Cap goes straight to her grandmother's and together they outsmart the wolf, who is drowned in a big trough.

From Children's Story to Crossover Tale

In the nineteenth century, developments in printing methods led to the rise of the children's book publishing industry and the tale was further altered to adapt it for children. The Perrault and Grimm versions often were blended together. In many cases, the result was a generic, sanitized tale. For a time, "Little Red Riding Hood" was relegated to the children's library. Today, however, the tale is generally considered as appropriate for all age groups. Contemporary revisions of the fairy tale often appeal to a crossover audience.

Literary Retellings

Over the centuries, "Little Red Riding Hood" has been interpreted and retold according to the social and literary preoccupations of the time. Nineteenth-century revisions include Ludwig **Tieck**'s play "Leben und Tod des kleinen Rotkäppchens: eine Tragödie" ("The Life and Death of Little Red Riding Hood: A Tragedy," 1800), Alphonse **Daudet**'s "Le roman du chaperon rouge" ("The Romance of Red Riding Hood," 1862), Léo Lespès's "Le Petit Chaperon Rouge après sa mort" ("Little Red Riding Hood after Her Death," 1865), Harriet Childe-Pemberton's "All My Doing, or Little Red-Riding Hood Over Again" (1882), and Emilie Mathieu's *Le nouveau petit chaperon rouge* (The New Little Red Riding Hood, 1893).

In the twentieth century there was an explosion of revisions of the tale for both children and adults. These retellings address such contemporary subjects as technology, ecology, animal rights, seniors, sexuality, **gender** issues, **violence**, and war. The story has been recast to deal with psychological and metaphysical issues such as solitude, fear, freedom, love, and **death**. It has been told in modes from comic to tragic, and following the conventions of every literary genre.

Short Stories.   Marcel Aymé's witty **parody** "Le loup" ("The Wolf") appeared in 1934. Gianni **Rodari** published his fractured tale "A sbagliare le storie" ("Telling Stories Wrong") in 1962. Jacques Ferron's risqué version "Le petit chaperon rouge" (1968) and João Guimarães Rosa's existentialist retelling "Fita verde no cabelo" ("Green Ribbon in the Hair," 1970) appeared in collections for adults. **Janosch**'s "Das elektrische Rotkäppchen" ("The Electrical Little Red Cap," 1972) and Tomi **Ungerer**'s "Little Red Riding Hood" (1974) are satirical parodies published in collections for children. Philippe **Dumas** and Boris Moissard turn the tale upside down in "Le petit chaperon bleu marine" ("Little Navy Blue Riding Hood," 1977).

Angela **Carter**'s "The Werewolf" and "The Company of Wolves" (1979) are complex, multilayered tales. "Wolfland" (1983) by Tanith **Lee** is a dark, gothic tale. Pierrette Fleutiaux blends two tales in "Petit Pantalon Rouge, Barbe-Bleue et Notules" ("Little Red Pants, Bluebeard, and Notules," 1984). Annie Riis's "Ulven og Rødhette" ("The Wolf and Little Red Riding Hood," 1986) and Luisa **Valenzuela**'s "Si esto es la vida, yo soy Caperucita Roja" ("If This Is Life, I'm Red Riding Hood," 1993) are sensual retellings for adults. James Finn Garner casts his "Little Red Riding Hood" (1994) as a politically correct tale. Priscilla Galloway's "The Good Mother" (1995) is a futuristic, postapocalyptic science-fiction version. Pierre Léon included three politically correct versions in *Le mariage politiquement correct du petit chaperon rouge* (*Little Red Riding Hood's Politically Correct Marriage*, 1996), whereas David Fisher's "Little Red Riding Hood v. Regal Pictures, Inc.," is one of his *Legally Correct Fairy Tales* (1996). Nalo **Hopkinson**'s "Riding the Red" (1997)

is a powerful tale about female sexuality, whereas Francesca Lia **Block**'s "Wolf" (2000) is a grim tale of sexual abuse. A version circulating on the Internet throughout the Hispanic world, "Cyber Kaperucita" ("Cyber Little Riding Hood," 2003), retells the story in computer jargon.

Novels.　Hernán Rodríguez Castello's *Caperucita azul* (*Little Blue Riding Hood*, 1975) is a children's novel that constitutes a defense of the fairy tale. Manlio Argueta's *Caperucita en la zona roja* (*Little Red Riding Hood in the Red Light District*, 1977) is a violent, political novel set in El Salvador. Märta Tikkanen uses the tale to examine her own life in the autobiographical novel *Rödluvan* (*Little Red Riding Hood*, 1986). Viviane Julien's *Bye Bye Chaperon Rouge* (1989) and Carmen **Martín Gaite**'s *Caperucita en Manhattan* (*Little Red Riding Hood in Manhattan*, 1990)combine **fantasy** and realism to address the theme of growing up. Gillian Cross deals with fear, terrorism, and **family** relationships in her multi-layered novel *Wolf* (1990). Anthony Schmitz's *Darkest Desire: The Wolf's Own Tale* (1998) is a short novel in which the Grimms' tale is viewed from the wolf's perspective.

Poetry.　Reworkings of the tale in **poetry** are numerous and varied. Gabriela Mistral's "Caperucita Roja" (1924) and Francisco Villaespesa's two "Caperucita" poems (1954) underscore the innocence of the child victim. Anne **Sexton**'s "Red Riding Hood" (1971) uses the story to discuss deception, whereas Olga **Broumas** explores mother-daughter relationships in her "Little Red Riding Hood" (1977). Roald **Dahl**'s "Little Red Riding Hood and the Wolf" (1982) is a witty, satirical retelling. Agha Shahid Ali's "The Wolf's Postscript to 'Little Red Riding Hood'" (1987) is told from the wolf's perspective, as is Gwen Strauss's "The Waiting Wolf" (1990). Pierre **Gripari** devotes a poem to "Le loup" and another to "Le petit chaperon malin" ("Little Cunning Riding Hood," 1996).

Illustrated Books and Picture Books.　Over the centuries, "Little Red Riding Hood" has been illustrated by countless artists. The most famous **illustration**s are Gustave **Doré**'s powerful engravings. The memorable works by illustrators such as Doré, Walter **Crane**, and Arthur **Rackham** continue to influence current artists. Beni Montresor's *Little Red Riding Hood* (1991) is an homage to Doré, and Anthony **Browne** parodies Walter Crane in *The Tunnel* (1989). The classic fairy tale has inspired many major contemporary illustrators, including Éric Battut, Klaus Ensikat, Trina Schart Hyman, Nikolaus Heidelbach, Kazuyoshi Iino, Roberto **Innocenti**, Susanne Janssen, Binette Schroeder, Svend Otto **S.**, and Lisbeth Zwerger.

Illustrators of "Little Red Riding Hood" often offer highly original retellings in their visual narratives. Kelek transplants the tale into a Vittore Carpaccio painting in *Contes de Charles Perrault* (1986). Jean Ache recasts the story in the manner of seven famous twentieth-century artists in his series "Le petit chaperon rouge" (1973). Warja Lavater's *Imageries* "Le petit chaperon rouge" (1965) tells the tale in visual code, as does Jean Ache's version in *Le monde des ronds et des carrés* (*The World of Circles and Squares*, 1975). Sarah Moon's dramatic black-and-white photographs cast Perrault's tale in a dark, disturbing light, whereas William Wegman's Polaroid photographs of his Weimaraners turn the Grimms' version into a light-hearted, witty tale.

Picture book retellings exist for all ages. Bruno Munari published multiple versions of the tale: *Cappuccetto verde* (*Little Green Riding Hood*, 1972), *Cappuccetto giallo* (*Little Yellow*

Riding Hood, 1972), and *Cappuccetto bianco* (*Little White Riding Hood*, 1999). Paul Biegel adopts a psychoanalytical approach in his lengthy tale *Wie je droomt ben je zelf* (*You Are Who You Dream About*, 1977), illustrated by Carl Hollander. Chico Buarque's *Chapeuzinho amarelo* (*Little Yellow Riding Hood*, 1979) is a poetic, playful examination of fear. Both Fam **Ekman**'s *Rødhatten og Ulven* (*Red Hat and the Wolf*, 1985) and Makiko Satou's *Itazura Akazukin-chan* (*Mischievous Little Red Riding Hood*, 1989) cast a boy in the title role. *Mina, je t'aime* (*Mina, I love you*, 1991), by Patricia Joiret and Xavier Bruyère, is a cautionary tale for little boys about a girl/wolf.

Yvan Pommaux's *John Chatterton détective* (1993) recasts the tale as a whodunit in comics style. Anne Bertier's *Mon loup* (*My Wolf*, 1995) is a charming love story illustrated with black silhouettes. Elise Fagerli uses woodcuts to tell the story of a heroine who gobbles up a wolf in *Ulvehunger* (*Wolfhunger*, 1995). Christian Bruel and Nicole Claveloux's *Petits chaperons loups* (*Little Riding Hood Wolves*, 1997) is a versatile, wordless book that invites multiple readings. *Mon chaperon rouge* (*My Red Riding Hood*, 1998), by Anne Ikhlef and Alain Gauthier, is a sensual, sophisticated picture book for older readers. *Un petit chaperon rouge* (*A Little Red Riding Hood*, 2000), by Claude Clément and Isabelle Forestier, is a poetic retelling that deals with the theme of sexual abuse.

Comics.   The tale has been retold in comics for all ages. Japanese manga versions range from Shotaro Ishinomori's "Akazukin-chan" ("Little Red Riding Hood," 1962) for young girls to Shouko Hamada's "Akazukin ha ookami otoko no yume wo miru" ("Little Red Riding Hood Dreams of Werewolf," 1993), a romance for young women. In the 1970s and early 1980s, the famous French artists Gotlib and F'Murr published multiple comics inspired by the tale.

Film and Theater

Walt **Disney**'s adaptations include an early animated silent black-and-white short *Little Red Riding Hood* (1922), as well as the Silly Symphony cartoon short *The Big Bad Wolf* (1934) and *Redux Riding Hood* (1998). Animated cartoons range from Frederick "Tex" **Avery**'s *Little Red Walking Hood* (1937), *Red Hot Riding Hood* (1943), and *Little Rural Riding Hood* (1949), to the Bugs Bunny cartoon *Little Red Riding Rabbit* (1944). The computer animated, full-length feature film *Hoodwinked* (2005) turns the story into a whodunit. The anime feature film *Jin-Roh: The Wolf Brigade* (1998) is a science fiction fairy tale. A number of films offer sensual, multilayered interpretations, including Neil Jordan's **The Company of Wolves** (1984), based on Carter's short story, Anne Ikhlef's *La véritable histoire du Chaperon Rouge* (*The True Story of Red Riding Hood*, 1985), Marta Meszaros's *Bye Bye Red Riding Hood* (also known as **Bye Bye Chaperon Rouge**, 1989), and David Kaplan's *Little Red Riding Hood* (1997). The tale has inspired a number of thrillers, including Matthew Bright's **Freeway** (1996), *Promenons-nous dans les bois*, released in English as *Deep in the Woods* (2000), *Cappuccetto rosso* (*Red Riding Hood*, 2003), and *A Wicked Tale* (2005).

Dramatic adaptations include Shelley **Duvall**'s *Little Red Riding Hood* (1983) in her television series *Shelley Duvall's Faerie Tale Theatre*, Stephen Sondheim and James Lapine's musical **Into the Woods** (1987), and a Japanese *kyogen*, by Man-no-jo Nomura, that was produced at the National Noh Theater.

The classic fairy tale "Little Red Riding Hood" continues to inspire creative works in many genres and media. ***See also*** Cannibalism; Cartoons and Comics; Food; Initiation.

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Sandra L. Beckett

Lochhead, Liz (1947–)

The work of Scottish poet, playwright, and performer Liz Lochhead is characterized by her lyric use of the working-class idiom and the manner in which this voice of the people represents marginalized identity. While Lochhead is concerned with Scottish identity as a whole, her writing demonstrates a specific interest in female identity. One way Lochhead explores the concept of female self-representation in a male domain is to transform conventional dramas, **myth**s, **ballad**s, and fairy tales into fresh and often darkly comic feminist revisions.

In her poetry collection *The Grimm Sisters* (1979), Lochhead subverts stereotypical **gender** roles present in the classic fairy tales by giving traditionally silent or one-dimensional female characters a voice. By allowing stock female characters such as "the spinster" and "the harridan" to speak from their own point of view, Lochhead revises these characters into a position of literary power and authority that ultimately allows them to transcend their conventional female roles. The poem "Rapunzstiltskin," for example, features a self-sufficient heroine, happy in her tower, and the hapless would-be hero who comes to her "rescue." In this case, the combination and ironic revision of the two classic fairy tales, "Rapunzel" and "Rumplestiltskin," evinces Lochhead's desire to subvert not only the traditional male and female roles within the original tales but the conventional form of the tales themselves. ***See also*** Feminism; Feminist Tales; Postmodernism.

Further Reading: Crawford, Robert, and Anne Varty, eds. *Liz Lochhead's Voices*. Edinburgh: Edinburgh University Press, 1993.

Barbara Tannert-Smith

Loorits, Oskar (1900–1961)

The Estonian folklorist Oskar Loorits contributed significantly to spreading awareness about Estonian **folklore** and folktales both within Estonia and beyond. His German-language edition of Estonian folktales, *Estnische Volkserzählungen*, (*Estonian Folk Narratives*, 1959), remains important as the only comprehensive anthology of **Estonian tales** available to readers and scholars not fluent in Estonian. As the first director of the Estonian Folklore Archives, which was founded in 1927, Loorits and his collaborators undertook to replenish the folk treasury based on Jakob Hurt's folklore collection. His early interest in **collecting** and studying Livonian folklore provided materials for a multivolume monograph on folk

beliefs, *Liivi rahva usund* (*The Folk Religion of the Livonians*, vols. 1–3 [1926–28], vols. 4–5 [2000]), and for a catalogue of folktales and legends, *Livische Märchen- und Sagenvarianten* (*Livonian Variants of Tales and Legends*, 1926).

Upon emigrating from Estonia after World War II, Loorits continued his research in Sweden and published his major work, *Grundzüge des estnischen Volksglaubens* (*The Essential Features of Estonian Folk Belief*, 3 vols., 1949–57), which includes not only research on folk beliefs but also an analysis of religious motifs in fairy tales and legends. Fairy tales received special attention in his article "Some Notes on the Repertoire of the Estonian Folk-Tale" (1937) and in "Das Märchen vom gestohlenen Donnerinstrument bei Esten" (1930), which deals with Estonian variants of **tale type** ATU 1148B, Thunder's Instruments. Loorits published many shorter articles characterized by a colorful style and frequent emphasis on national consciousness. These articles include an abundance of sample texts because Loorits thought it essential that the folklore **archives** be accessible not only to researchers but also to the wider public.

Further Reading: Västrik, Ergo-Hart. "Oskar Loorits: Byzantine Cultural Relations and Practical Application of Folklore Archives." *Studies in Estonian Folkloristics and Ethnology: A Reader and Reflexive History*. Edited by Kristin Kuutma and Tiiu Jaago. Tartu: Tartu University Press, 2005. 203–15.

Risto Järv

The Lord of the Rings Trilogy (2001–2003)

Director Peter Jackson's film versions of J. R. R. **Tolkien**'s famous **fantasy** novels have probably been the most successful cinematic **adaptation**s of literary fantasy ever, setting new standards for the visual realization of magical landscapes and heroic adventure. The films are generally faithful to Tolkien's novel and gracefully perform the necessary task of slimming down the dense pages of the **epic** into more cinematic narratives. Despite their excessive length in theatrical terms, they are successful action films as well as skillful adaptations.

The use of New Zealand's landscapes in the three films allows a particularly powerful representation of the magical realm, allowing, for the non-New Zealanders who comprise

Elijah Wood plays Frodo Baggins in Rivendell in the 2001 film *The Lord of the Rings: The Fellowship of the Ring*. [New Line Cinema/Photofest]

the bulk of the cinema-going audience, both for grandeur and for the necessary degree of unfamiliarity that persuades the viewer that they have transcended the mundane world. The live-action format is certainly more successful than the low-budget animation of Ralph Bakshi's earlier adaptation (1978). While Tolkien himself resisted the notion of fantasy films, or even **illustration**s to fairy tales, few viewers seem to feel that the visual version limits their imaginative engagement as he feared. What has been lost, perhaps, is inevitable given the translation of nonhuman characters into human actors: some aspect of the danger underlying the magical in Middle-earth, the notion of the Elves as akin to the inhabitants of **faerie**, beautiful but also dangerously enthralling. At times, the gritty earthiness of the action also works directly against Tolkien's characteristically idealized prose.

The action-movie format translates well the heroic framework of the story, with its sword-wielding heroes and terrifying monsters. It also visually underlines the smallness of the hobbit heroes against the landscape and the importance of their quest. Interestingly, the stripped-down cinema version of the story is, in its essentialist function, perhaps closer to the economy of fairy-tale narrative than is the sprawling literary epic of the novel: the films effectively compress time and action to focus on vital moments and events. The story becomes two essentialist quests, those of Aragorn's restoration to his throne and Frodo's journey to destroy the Ring of Power. What the film also loses, however, is much of the folkloric framework of Middle-earth, the background of **legend**, song, and poetry, which lends such depth and texture to Tolkien's writing. Indeed, it is hard to imagine this translating well to the expectations of modern cinema. Jackson's film attempts to retain some aspects of this background in his deliberate framing of the narrative with both the history of the Ring and the story's existence as narrative in Bilbo's Red Book, although the mythology of the Valar is largely absent. Where the legendary framework and the notion of an oral mythology are partially restored, however, is in the extended versions of the films, released on DVD. These reinstate details omitted from the theatrical versions and make for more wandering and textured stories, which are less successful as cinematic narratives but perhaps closer to Tolkien's literary vision and sense of folkloric depth. ***See also*** Elf, Elves; Film and Video.

Further Reading: Croft, Janet Brennan, ed. *Tolkien on Film: Essays on Peter Jackson's The Lord of the Rings.* Altadena, CA: Mythopoeic, 2004.

Jessica Tiffin

Lorenzini, Carlo. *See* Collodi, Carlo

Lubert, Marguerite de. *See* Lubert, Marie-Madeleine de

Lubert, Marie-Madeleine de (c. 1710–c. 1779)

Marie-Madeleine de Lubert (also referred to as Marguerite de Lubert) was a prolific prose writer whose work includes **novel**s, **novella**s, poetry, and unconventional fairy tales. The daughter of the general treasurer of the French Marine Infantry from Bourges, Lubert moved to Paris with her family at a very young age. What little we know about her life comes primarily from references in correspondence to her friendships with some of the most-prominent cultural and literary figures of the time. In 1732, Voltaire addressed a letter to Lubert, calling her his "muse and grace," and later dedicated his gallant Épîtres 35 and 50 to her. The prominent

salonnière (female **salon** participant) Madame de Graffigny mentions Lubert frequently in her letters and describes the immediate affection she and Lubert had for each other from the moment they met on February 26, 1739. They continued a close friendship over the course of their lives. There is also good reason to conclude that Lubert knew the influential natural philosopher Jean-Louis Moreau de Maupertuis, author of the *Vénus Physique* (*The Earthly Venus*, 1745) and also an acquaintance of both Voltaire and Graffigny.

Lubert has been attributed as the author of more than a dozen tales, most published between 1743 and 1756. In *La Princesse Sensible et le Prince Typhon* (*Princess Sensible and Prince Typhon*, 1743), Lubert offers up a **didactic tale** in which two **fairies** raise a young child. However, this tale deviates substantially from Lubert's typical parodic rewritings of the noble themes and personages that dominated earlier French **literary fairy tale**s. Her tales are humorous and, at times, irreverent. Her characters are often exaggerated and scatological, with ludic names to match their unusual behaviors: Croquinolet (King Sweet), BonBec (Good Beak), and Prince Coquerico (Prince Cockadoodledoo). Representative of the dreamlike, parodic turn seen in eighteenth-century **French tales**, Lubert's protagonists are frequently hybrids who move across animal, human, plant, and mechanical boundaries. *La Princesse Camion* (*Princess Camion*, 1743), for example, describes the adventures of female protagonist who, after forgetting to take a bath, is transformed into a half-whale, half-human creature. Kind **fairies** take pity on her and agree to transform her into a mechanical, talking doll who can slip easily into the pocket of her beloved. Of her corpus, "La Princesse Coque d'Oeuf et le Prince Bonbon" ("Princess Eggshell and Prince Bonbon," 1745) is the most direct **parody** of earlier French tales. It has been attributed to both Lubert and Michelet-Dubocage de Bléville, a shipping merchant. The title page's reference to "M. Debgacobub," an anagram of Dubocage, does lend some support to this. However, *Le cabinet des fées* (*The Fairies' Cabinet*) assigns the tale to Lubert, and its delirious story of a young princess hatched from an egg is consistent with Lubert's highly imaginative writing style.

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Holly Tucker

Lüthi, Max (1909–1991)

The Swiss folktale scholar and professor of European folk literature Max Lüthi significantly influenced the study of the **folktale**'s style. His starting point was the literary text, and his primary goal was to establish the essential laws of the folktale that account for its stylistic consistency. In method and objective, his work most closely resembles that of the Danish folklorist Axel Olrik. Whereas Olrik's "epic laws" comprise formal traits such as opening and closing formulas, repetition, and the pattern of three, Lüthi held that the uniquely "abstract" style of the folktale derives as much from a particular worldview as from specific narrative traits. Like the Dutch literary scholar Andre Jolles, Lüthi assumed that the folktale, as with other **simple forms** of folk narrative, is the expression of a particular mental or spiritual activity. However, in contrast to Jolles, he attributed the style of the folktale to conditions of oral transmission and to a psychological attitude distinguishing it from other forms of folk narrative.

In major works, including *Das europäische Volksmärchen* (1947; translated as *The European Folktale: Form and Nature*, 1982) and *Das Volksmärchen als Dichtung: Ästhetik und Anthropologie* (1975; translated as *The Fairytale as Art Form and Portrait of Man*, 1984), Lüthi delineated the formal traits that characterize the folktale and give it its abstract style. According to Lüthi, the folktale is hero-centered and action-driven. Its story line is linear and its style partial to sharp contrasts and clearly formed characters and objects. *The European Folktale* proposed to do for the style of the folktale what Vladmir **Propp**'s *Morfologiya skazki* (*Morphology of the Folktale*, 1928) had done for its structure. Focusing mainly on the European **wonder tale** (ATU 300–749), Lüthi identified its principal formal traits: one-dimensionality, depthlessness, abstract style, isolation and interconnection, and sublimation and all-inclusiveness. Variation in **tale types** and versions notwithstanding, these traits comprise the basic style to which the folktale as a genre aspires. While recognizing that some of these traits are found in other genres of folk narrative, Lüthi nonetheless held that they are exhibited most consistently in the folktale and give it its particular style.

The Fairy Tale as Art Form and Portrait of Man moves beyond narrowly formal considerations to explore the interrelationship among narrative technique, its artistic effect, and its anthropological message. The aesthetics of the folktale and its portrait of humanity are seen in relation to one another, with beauty constituting both an absolute ideal and a moving force in the plot. In keeping with the folktale's abstract style, characters are types, and beauty is general in nature. The folktale prefers to describe the effect of beauty on its characters rather than beauty itself.

Lüthi, who taught at the University of Zürich from 1968 until his retirement in 1979, is also well known for his book *Es war einmal: Vom Wesen des Volksmärchens* (1962), which was translated into English as *Once upon a Time: On the Nature of Fairy Tales* and has become a popular introduction to the study of folktales and fairy tales.

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Mary Beth Stein

M

MacDonald, George (1824–1905)

Scottish writer George MacDonald is one of the most powerful Victorian precursors to modern **fantasy**, particularly Christian fantasy. While he was a prolific writer of realist Scottish fiction, it was his fantasy novels and fairy tales that were a profound influence on writers such as J. R. R. **Tolkien** and C. S. **Lewis**, and he was a close friend and literary confidante of Lewis **Carroll**. Despite MacDonald's training as a minister in the Congregational church, his semiallegorical fantasies demonstrate Christian mysticism and independent theology. He was himself a follower of German thinkers such as **Novalis**, and in later life he rejected Calvinist doctrine in favor of a gentler, more all-embracing Christianity. Despite their religious content his fantasies remain more generally resonant, moving, and mysterious, offering symbolic figurations of unconscious processes that often repay analysis in Jungian terms (see **Jung, Carl Gustav**).

MacDonald is particularly self-conscious about the process of creating magical narrative. His collection *A Dish of Orts* (1893) contains various discussions of the imagination and its importance. In particular, "The Fantastic Imagination," an introduction to *The Light Princess and Other Fairy Tales* (1893), is a thoughtful analysis of fantasy and its difference from allegory. Like Tolkien, MacDonald uses the term "fairy tale" to describe fantastic writing generally and argues eloquently for the necessity of its structured operation, specifically according to moral laws. While demanding that the created world exist in harmony with moral truths of the real world, however, he denies the strict one-to-one equivalences of classical allegory, arguing that genuine fantastic creation, mirroring divine creation, must be capable of multiple meanings and complex resonance.

MacDonald's fantasy writing is clearly divided between adult and children's fantasies, although he insisted that his writing generally appealed to a childlike quality rather than a specific age group. The children's fantasies include the much-loved classics *The Princess and the Goblin* (1872) and *The Princess and Curdie* (1883), in which the young protagonists must overcome magical and mundane horrors, including mountain goblins and the corruption of the **king**'s court. *The Princess and Curdie* is notable for a sustained **motif** of animal **transformation**, linked to a pervasive moral message. Both stories revolve around the **fairy**-godmother-like figure of Princess Irene's great-grandmother, who, in her beauty, power, and constant transmutation from **age** to youth, exemplifies the strong, magical

mother-figures that are particularly characteristic of MacDonald's fantasy. *At the Back of the North Wind* (1871) includes a similarly powerful figure in the North Wind herself. This more overtly moralistic **fable** features a somewhat oversentimentalized child-hero whose particular sensitivity and moral maturity allow him temporary access to the country at the back of the North Wind, an ideal realm that conflates notions of **faerie** and heaven.

MacDonald's two full-length adult fantasies, *Phantastes: A Faerie Romance for Men and Women* (1858) and *Lilith: A Romance* (1895), both entail the hero navigating a magical otherworld filled with complex, mysterious symbols and challenges relating to his moral quest. They show, in their rich texture and occasionally wandering plotlines, the influence of German Romantic fairy-tale writers such as Ludwig **Tieck**, E. T. A. **Hoffmann**, and Freidrich de la Motte **Fouqué**. *Phantastes* is identified as "A Faerie Romance" in its subtitle, and the world explored by Anodos is explicitly Fairy Land, holding miniature fairy creatures as well as motifs such as magical trees, a woman transformed to marble, Arthurian knights on quest, **ogre**s, goblins, and enchanted palaces. The novel is notable for an intense, suppressed thread of **sexuality** running through its imagery, and for its use of the motif of a shadow-self. *Lilith* returns to more overtly biblical symbolism, taking as its central character Adam's first wife, a beautiful woman who can assume the form of a leopard, and who represents Edenic fall and the stain of sin. The novel is integrally concerned with the exploration of **death**. Its symbols include ghostly figures, children, underground monsters, and the importance of water. A similar moral quest through fairyland, although a more compact and childlike one, is found in "The Golden Key" (*Dealings with the Fairies*, 1867).

It is in MacDonald's stand-alone fairy tales that he shows the most overt awareness of issues of form and tradition. Many of his tales were originally published in longer works, most notably in *Adela Cathcart* (1864). Of these, a large proportion are folkloric in feel, often orally transmitted in the novel, and are concerned with the landscape and **folk** traditions of Scotland, including ghosts, the second sight, and encounters with fey folk. Examples include "The Portent" (serialized in 1860), "The Carasoyne," and "The Grey Wolf" (both in *Works of Fancy and Imagination*, 1871). MacDonald's most playful and self-aware fairy tales are "Little Daylight," which occurs in the text of *At the Back of the North Wind*, and "The Light Princess," first published as part of *Adela Cathcart*. Both tales deal with christening curses, although their terms are comic inversions of traditional scenarios. Little Daylight is cursed to sleep all day and wake all night, while the Light Princess is inflicted with a lack of gravity, a pun which works on both the physical, comic level—she floats in the air—and on the moral, in that she is unable to be serious. The christening curses conform to fairy-tale expectations: the wicked fairy's work is partially undone, and an eventual escape is provided by the intervention of a good fairy. In "Little Daylight," however, this is playfully exaggerated so that two good fairies keep themselves back from giving gifts, recognizing that the wicked fairy has an equal knowledge of tradition. The curse thus takes on a curiously disjointed and multi-layered effect. MacDonald's awareness of fairy-tale tradition allows him to comment on and invert expected structures not only for comic effect but to effective moral and symbolic purpose. The function of symbol is considerably heightened in "The Romance of Photogen and Nycteris," sometimes entitled "The Day Boy and the Night Girl" (1879), in which a wicked **witch** raises a girl as a gentle night-only creature and a boy as a daylight sun-god figure. Despite its rampant **gender** stereotypes, the story is an effective and powerful investigation of the interaction between opposing symbols in overcoming evil. ***See also*** Children's Literature; English Tales; Psychological Approaches; Religious Tale.

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Jessica Tiffin

Machado y Alvarez, Antonio (1848–1892)

Known by the pseudonym Demófilo (Lover of People), Antonio Machado y Alvarez, a lawyer, judge, translator and author, was the greatest Spanish folklorist of his time. Deeply concerned about the preservation of Spanish folk culture, he was the driving force behind the establishment of Spain's regional **folklore** societies, such as Folklore Andaluz (Andalusian Folkore), Folklore Extremeño (Extremaduran Folklore), and Folklore Castellano (Castillian Folklore), among others. The goal of these organizations was to further interest in the Iberian Peninsula's tales, songs, **proverb**s, poems, customs, superstitions, and so on, which were all considered indispensable parts of Spanish and Portuguese culture.

Machado is also the author of *Bases del folklore español* (*The Background of Spanish Folklore*, 1881) and the editor of the eleven-volume periodical *Biblioteca de las tradiciones populares españolas* (*Library of Spanish Folk Traditions*, 1883–86), to which he personally contributed volume 5, entitled *Estudios sobre literatura popular* (*Studies on Folk Literature*, 1884). This collection of his country's customs, beliefs, and folklore also includes many centuries-old tales, which are Spanish versions of older Arabic tales (the ***Arabian Nights***, among others).

Machado's interest in Spain's folklore spurred him to publish the renowned *Colección de cantes flamencos* (*Collection of Flamenco Songs*, 1881), a work in which he not only gathers, for the first time, the lyrics to almost 900 flamenco songs, but also includes the origins of numerous song forms. Due to this work's importance, Spain considers him the nation's first flamencologist. ***See also*** Spanish Tales.

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Candace Beutell Gardner

Maeterlinck, Maurice (1862–1949)

A Belgian writer who revolutionized French **theater** by bringing symbolism to the stage, Maurice Maeterlinck launched his career with *Serres chaudes* (*Hothouses*, 1889), a collection of poems that paved the way for surrealism. That same year appeared Maeterlinck's first play, *La Princesse Maleine* (1889), which brought him critical acclaim. This was the first of several plays in which Maeterlinck combined chivalric tales set in the **Middle Ages** with a looming sense of dread most explicitly expressed in his acclaimed play written in a minimalist style, *L'intruse* (*The Intruder*, 1890). *Les septs princesses* (*The Seven Princesses*, 1891), *Pelléas et Mélisande* (1892), *Alladine et Palomides* (1894), and *La mort de Tintagiles* (*The Death of Tintagiles*, 1894) all follow in the wake of *La Princesse Maleine* with their gothic settings, their love triangles, and their preoccupation with **death**.

In 1901, Maeterlinck published a symbolist version of "**Bluebeard**" entitled *Ariane et Barbe-bleue*. Blending the well-known tale by Charles **Perrault** with the **myth** of Ariadne,

the daughter of Minos who helps Theseus find his way out of the Minotaur's labyrinth, Maeterlinck transforms the significance and function of Bluebeard's wife in his play. As Ariane, Bluebeard's wife represents a free spirit who attempts to liberate the other wives, who are imprisoned in body as well as in mind. In his play *L'oiseau bleu* (*The Blue Bird*, 1908), the brother and sister pair Tyltyl and Mytyl set out on a quest on behalf of the **fairy** Bérylune to find the blue bird of happiness to cure her sick and unhappy daughter. The quest, however, really has to do with the pair seeing their world with different eyes.

Several of Maeterlinck's plays have been adapted to other media. Both *Pelléas et Mélisande* and *Ariane et Barbe-bleue* were made into **opera**s in 1902 and 1907, with **music** by Claude Debussy and Paul Dukas, respectively. Several filmic versions of *The Blue Bird* have been produced, including a 1918 silent film directed by Maurice Tourneur; a 1940 film directed by Walter Lang and starring Shirley Temple as Mytyl; and a 1976 version directed by George Cukor and starring Elizabeth Taylor, Jane Fonda, Cicely Tyson, and Ava Gardner. In 1980, Fuji TV released twenty-six episodes of the Japanese anime *Maeterlinck no aoi no tori: Tyltyl Mytyl no bouken ryokou* (*Maeterlinck's Blue Bird: Tyltyl and Mytyl's Adventurous Journey*). Referred to as the "Belgian Shakespeare," Maeterlinck received the Nobel Prize in Literature in 1911. ***See also*** Film and Video; French Tales; Japanese Popular Culture; Silent Films and Fairy Tales.

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Anne E. Duggan

Magic Helper

A magic helper is a character, whether supernatural, human, or animal, who renders an extraordinary kind of assistance to heroes or heroines in **folktales** and other related narrative forms. The role played by magic helpers is a favorite building block in many fantastic oral stories.

The popularity of magic helpers in folklore over most of the world and in much of old literature indicates that this **motif** is of great antiquity. Although the fanciful notion that help could be forthcoming from extraordinary and unexpected sources is perennial in human thought, and the contemplation of animal behavior gives rise to natural fancies that they are aware of human problems, it may be suggested that the actual magic helpers originated in primeval religious rituals. In such rituals, figures such as shamans represented themselves as visiting the otherworld and being assisted there by helpful spirits. These spirits could be unspecified or could be either anthropomorphic or theriomorphic. Indeed, the shaman himself or herself, while in a trance or another detached state, behaved like a magician and sometimes claimed to go about in the form of animals. The allotted function of such a person in a community was to undertake quests in the otherworld by way of helping members of the community to solve their problems, thus focusing on the issue of magical help.

Although the parallels in function between such ancient rituals and the marvelous tales of magic helpers is clear, the lack of ancient evidence makes it difficult to prove a direct chronological connection. It may be assumed, however, that the well-known process of ritual imagery being transformed into romantic narrative was at work. It is likely that the earliest

development of such ideas into an entertaining narrative concerned the helpers as animals. The basic form of this is that a hero performs kind deeds for a number of animals. He may, for instance, save an ant, duck, bee, fish, fox, raven, or eagle from danger or starvation. As a result, he is assisted in a very difficult task by these creatures, each using its own special ability. This narrative unit has come to be used in many far-flung folktales, including **tale type**s ATU 302–3, 313, 329, 400, 551, 554, and 566. Closely related to this format is another, which has the hero being given the power by animals to assume their shape and thus perform the necessary deeds (for example, ATU 316, 665), or even animals taking on human shape when necessary to assist the hero (ATU 552). In addition, many folktales have animals such as a horse, a bull, or a dog assisting the hero, and often these are self-transformed or enchanted humans who regain their proper shapes after the task is completed.

The setting into story format of the idea that a person may be helped by a kind of supernatural human must be of comparable antiquity. This is expressed in a type of narrative which has a hero being assisted by a number of characters who each possess a distinctive superhuman ability. In ancient Greek tradition, the magic helpers appear as the Argonauts, a series of men with various astounding abilities who assist the hero Jason in his quests. The portrayal of the Argonauts is thought to have been inherited from stories told by the prehistoric Mycenaeans, who in turn would appear to have received it from the Middle East. Its ultimate origin is believed to have been in India, where one may suppose that some shamanic-type lore was the source. The plot is present in ATU 513, The Extraordinary Companions, which has a hero being fortunate in gaining the assistance of several strange companions—examples might be a man so strong that he pulls trees up by their roots, another man who can shoot the eye out of a fly's head at a great distance, a man with superhuman hearing ability, a stupendous runner, an extraordinarily adept thief, and so on.

This plot became very popular in medieval literature, and fine examples of it exist in the Welsh story of Culhwch and Olwen and in Irish stories of Fionn mac Cumhaill. Notable examples are found also in the Renaissance literature of Italy, such as in the works of Giovanni Sercambi and Giambattista **Basile**. One of the principal tasks performed by these helpers may be the gaining of the hand of a beautiful **princess** for the hero. She also has great abilities—such as archery, wrestling, and running—and will agree to marry only the man who can overcome her in these pursuits. The helpers, disguised as the hero, accomplish this. In that form, the plot lies behind various texts in old literature, such as the medieval German account of the wooing of Brunhild in the *Nibelungenlied*. A further variant of the plot was developed in Europe in the **Middle Ages**. This is listed as ATU 653, The Four Skillful Brothers; it concerns a group of **brothers** with extraordinary skills who combine to rescue a princess who has been stolen away to a rock on a distant sea. They then argue as to which of them is more deserving of her.

In folk belief, the idea is widespread that help can be obtained from a spiritual community inhabiting the landscape but remaining apart from, and generally invisible to, the human community. The idea that such a community exists is in itself of great antiquity, and may also owe its origin, at least in part, to shamanic-type practices. Usually this local supernatural community is thought of as comprising beings in the nature of spirits, **fairies**, or **dwarf**s, but sometimes it may also be a kind of secret communal life practiced by animals. In folk **legend**, assistance from such exotic sources can vary from cures for ailments to knowledge of hidden treasure or magical talent for some art or skill. The value of these gifts depends, however, on continuing good relations between the source and the receiver. In

European folklore in general, for instance, money received from the fairies can only too easily change into withered leaves or dross of some other kind. *See also* Magic Object.

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Dáithí Ó hÓgáin

Magic Object

The belief in objects and substances endowed with supernatural powers touches all human cultures. Talismans, sacred relics, and good-luck tokens are found everywhere. These sometimes belong to formal belief systems; in other instances, their reputed magic powers emanate from beyond the sphere of traditional religion. Rationalized and trivialized, such objects may become little more than decorative pieces, for example, "charms" worn on a bracelet; but to true believers, they can serve as material links to superhuman powers and thus be worth any cost to acquire and hold.

The wondrous events common to fairy tales everywhere often rely on physical artifacts. To cultures accepting the efficacy of such magic items, depictions of their miraculous effects belong more to reality—albeit an otherworldly reality—than to **fantasy** and fiction. Numerous **tale type**s (ATU 560–649) are built around the acquisition and use of specific magic objects. Furthermore, **folktale**s, **myth**s, and **legend**s of many different types include **motif**s featuring such items. Stith **Thompson**, in his monumental *Motif-Index of Folk-Literature*, catalogues hundreds of magic items (Motifs D800–D1600 plus numerous subcategories).

Many well-known fairy tales feature magic items. "Jack and the Beanstalk" (ATU 328A) opens when magic beans create a ladder to a kingdom in the sky. **Cinderella** (ATU 510A), robed in magic (or magically acquired) **clothing** and transported by a magic carriage, escapes from her bleak domestic environment. Seven-league boots and flying carpets transport heroes and villains alike in tales of many different types. **Snow White**'s stepmother learns unwelcome truths about herself from a magic **mirror**. Similarly, in **Beauty and the Beast** tales (ATU 425C) from Jeanne-Marie **Leprince de Beaumont** to Walt **Disney**, a looking glass provides miraculous communication between the heroine and her **father**. Clothing that renders the wearer invisible appears in many tales, for example, type ATU 306, The Danced-Out Shoes. A purse that continuously replenishes its supply of money plays a central role in tales of type ATU 566, The Three Magic Objects and the Wonderful Fruits, among many others. The list goes on, seemingly without end.

Magic plays such an important role in fairy tales that a more accurate designation for the genre might be "magic tale," especially given the fact that **fairies** themselves appear in a relatively small number of such stories. Legends, a genre marked by claims of credibility, also often feature miracle-producing objects. These include naturally occurring substances such as salt and iron; herbs such as garlic, mandrake root, and rowan leaves; magic weapons and impenetrable armor; and religious talismans.

Arguably the most famous tale built around a magic object is the story of **Aladdin** (ATU 561) from the *Arabian Nights*. Its basic plot forms an outline followed by numerous tales from various lands: A poor youth acquires an apparently ordinary item that controls a superhuman power (here a genie), through which he gains wealth and happiness. Complications

arise with the theft of the magic item, but in the end the hero recovers it, and the tale concludes with the expected **punishment and reward** for all concerned.

Many additional folktale plots are built around the acquisition, loss, and recovery of magic objects. Prominent among these are tales of type ATU 563, The Table, the Donkey, and the Stick. An exemplary version of this internationally distributed tale is Giambattista **Basile**'s "Lo cunto dell'uerco" ("The Tale of the Ogre," 1634). In this story, a poor boy named Antuono enters into service for an **ogre** and in payment receives a donkey that voids precious stones. A dishonest innkeeper steals the magic donkey. Following a second period of service, Antuono receives a napkin that, when unfolded, yields costly things of all kinds, but this too is stolen by the innkeeper. After a final period of service, Antuono receives a magic stick. When the innkeeper attempts to learn its secret, it begins to beat him. Antuono calls off the stick only after the **thief** returns to him the previously stolen items.

As suggested in the above tale, the ability to control a magic item is as important as its possession. In the famous story of "**Ali Baba** and the Forty **Thieves**" (ATU 954) from the *Arabian Nights*, the hero correctly remembers the formula "Open, Sesame" that controls the magic cave, and he enriches himself from its treasures. However, his selfish brother forgets the magic word and is trapped inside the cave.

Similarly, in tales of type ATU 565, The Magic Mill, the inability to control a magic item turns potentially good fortune into tragedy. The *Prose Edda* of Snorri Sturluson, an important sourcebook for Norse mythology, contains an example. A mill called Grotti can produce whatever its owner requires. A Viking named Mysing steals the mill and orders it to make salt. However, he does not know how to make it stop, and it produces so much salt that it sinks his ship. At the bottom of the ocean, it continues to grind out salt, and that is why the sea is salty. This tale, with appropriate local variations, is told around the world.

"The **Sorcerer**'s Apprentice" (ATU 325*), because of its treatment in different artistic forms, is one of the world's best-known tales dealing with the failure to control a magic item. This title applies to a family of folktales as well as to a **ballad** by Johann Wolfgang von **Goethe** ("Der Zauberlehrling," 1797) and to a symphonic poem by Paul Dukas (*L'apprenti sorcier*, 1897). The story, accompanied by Dukas's music, is famously retold in Walt Disney's animated film *Fantasia* (1940) and its revision (2000). The apprentice, played in the Disney version by Mickey Mouse, endows a broom with magic and orders it to carry water. However, he does not know how to reverse the charm, and the broom causes a flood. The desperate apprentice attacks the broom with an axe, but each of the fragments produces a bucket and continues to carry water. In the end, the master returns and breaks the spell.
See also Incantation; Magic Helper; Shoe; Wonder Tale.
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D. L. Ashliman

Magic Tale. *See* Wonder Tale

Magical Realism

Structures and **motif**s derived from **myth** and **folktale** are frequently strategic components of magical realism, a mode of writing that seamlessly fuses a realistic representation of everyday phenomena and events with fantastic or magical elements. Where representations

of time, place, and space in realist narrative normally conform to mimetic versions of actual world-consensus reality, magical realism subverts realist settings and rational cause-and-effect relationships, and problematizes the marvelous: Is the marvelous something that already inheres in reality, a product of a way of perceiving, or an irruption of the improbable or supernatural into the text?

Myths and folktales are drawn into magical realist narratives from three principal sources—classical mythology, Christian myth (narratives and motifs), and local or indigenous traditions—and have a range of functions. When five characters from Greek myth (Sisyphus, Prometheus, Odysseus, Orpheus, and Jason) are included in Alejo Carpentier's *Los pasos perdidos* (*The Lost Steps*, 1953), they can be seen as offering parallels with the **novel**'s modern characters. An effect of this parallel might be to suggest that certain human behaviors are endemic or that the contrast between mythic and modern offers hope for change. Classical myth can also be used less overtly as a deep structuring device for a narrative, as when the myth of Actaeon shapes John Fowles's **novella**, *The Ebony Tower* (1974). The story of how the hunter Actaeon was transformed into a stag and torn apart by his own dogs is evoked by allusions to paintings and the name of a character (Diana), and then structures the downfall of the would-be art critic Williams, guilty (like Actaeon) of unwittingly violating an interdiction on certain activities. Myth thus functions as a vehicle for interpreting the structure and significance of the narrative. Myth may also act as a vehicle for commentary, as with Jorge Luis **Borges**'s use of the Minotaur in his story "La casa de Asterión" ("The House of Asterion," 1947) to comment on a life implicated in evil.

Classical myths, such as myths of metamorphosis, introduce elements of inexplicable, mysterious magic that contrast to the text's grounding realism and disrupt the logic of cause and effect (punishment for seeing a goddess bathing is metamorphosis into a stag). A consequent effect is that apparently everyday events and objects take on a magical reality.

Christian myth performs similar functions in enabling magical, sacred, premodern and non-Western constructions of reality. Toni Morrison's *Paradise* (1997), for example, is shaped by images of the Paradise myth of Eden and the covenant of the biblical Book of Exodus, and includes a magical resurgence of the women whose deaths were described in the opening chapter. There, however, the biblical motif is already transformed into another, magical discourse: "Bodacious black Eves unredeemed by Mary, they are like panicked does leaping toward a sun that has finished burning off the mist and now pours its holy oil over the hides of game. / God at their side, the men take aim." A notable use of a mythic motif appears on the final page, which depicts a mythic isomorphism of a pietà: by placing two women, a modern and cross-racial couple, within the frame of a pietà, the text resonates with possibilities of signification. This ontological disruption well illustrates how in magical realism the marvelous functions as a corrective that disrupts what may be taken for granted politically and culturally.

The practice of drawing upon local or indigenous folk traditions in magical realist texts may be a source of controversy. Erik Camayd-Freixas argues that magical realism is a particular form of "primitivism" and is to be defined by a narrative viewpoint positioned within a "primitive" perspective such as the magical worldview of indigenous people or of rural **folk**, as in Gabriel **García Márquez**'s *Cien años de soledad* (*One Hundred Years of Solitude*, 1967). Such a narrative viewpoint assumes non-Western reality norms that establish an alternative referential context for verisimilitude. A narrative grounded in folk traditions will thus assume that tradition itself is normative. Time is mythical, not linear, and the empirical chain of cause and effect is undermined by magical forces, the power of nature, or the effects of

taboo **transgression**s. The boundary disappears between the visible world and the invisible, between the divine and the human, and between the living and the dead. The supernatural is immanent in all actions and experiences, just as human existence participates in the form and substance of other beings, and is thus subject to ontological fluidity and **transformation**.

Such an account applies to a limited number of works, and when magical realism is considered more widely, as an international genre, it can be viewed as constituting either a productive form of cultural **hybridity**, whose culturally heterogeneous texts and radically different voices encourage toleration of dissonance and hence are harbingers of improved literary and social relations, or else it slides into a primitivist colonial appropriation of voices and traditions, in which the indigenous and the folk are commodified and romanticized.

Isabel Allende's young-adult novel, *La ciudad de las bestias* (*City of the Beasts*, 2002), is susceptible to all three understandings of magical realism. Drawing on myth (the **legend** of **El Dorado**) as well as indigenous belief (the shamanistic transformation of self into totem animal, for instance), it hybridizes magical realism both with the coming-of-age narrative for younger readers (as English author David Almond also has done in several novels since 2001) and with the very recent genre of the eco-thriller. Hence, it employs a familiar quest structure to take Alex, its protagonist, from the "First World" to the heart of the Amazon jungle, where "the rules he was used to didn't count" and where, "in the hazy territory of dreams, intuition and magic," he encounters a tribe of mysterious indigenous people and even more mysterious beasts. Alex's narrative focalization of the People of the Mist shifts from a rational view to an understanding that entails an alternative perspective on the world. He learns, for example, to see and accept that the shaman, Walimai, has a spirit "angel wife." While *City of the Beasts* is a political novel about the destruction of the Amazon forest and its indigenous peoples, it is also about the rationalism and individualism that in the modern capitalist West erases human and spiritual values. Thus, as in the best magical realism, Allende's novel espouses epistemological diversity as a cultural corrective and interrogates realistic conventions of materiality and motivation in the quest for a better way of life. ***See also*** Colonialism; Fantasy; Rushdie, Salman; Time and Place; Young Adult Fiction.

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John Stephens

Maguire, Gregory (1954–)

Born in Albany, New York, Gregory Maguire is an author of **novel**s for adults, young adults, and children. He is best-known among adult readers for his best-selling novel *Wicked: The Life and Times of the Wicked Witch of the West* (1995). After receiving his Bachelor of Arts from the State University of New York, Albany, in 1976, Maguire taught English at Vincentian Grade School in Albany. He received a Master's degree from Simmons College in 1978 and a PhD in English and American literature from Tufts University in 1990. From 1979 to 1986, he taught at Simmons College Center for the Study of Children's Literature. Since 1987, Maguire has been a founding board member and codirector of Children's Literature New England, Inc., a nonprofit educational charity exploring the significance of **children's literature**.

Maguire has written more than a dozen novels for children and young adults. Many of them, such as *The Lightning Time* (1978) and *The Daughter of the Moon* (1980), feature magical elements and fairy-tale **motif**s, such as absent **mother**s. Set in Russia, *The Dream Stealer* (1983) consciously draws on traditional **Russian tales** and their motifs, including **Baba Yaga**, the Firebird, and Vasilissa the Beautiful. In 2004, Maguire published a collection of fractured fairy tales, *Leaping Beauty and Other Animal Fairy Tales*. These eight short stories are humorous retellings of popular fairy tales such as "**Sleeping Beauty**" ("Leaping Beauty"), "**Little Red Riding Hood**" ("Little Red Robin Hood"), and "**Rumplestiltskin**" ("Rumplesnakeskin")—but with animal protagonists. The Hamlet Chronicles series—which includes *Seven Sisters Spinning* (1994), *Six Haunted Hairdos* (1997), and *A Couple of April Fools* (2004)—features the unpredictable antics of a fifth-grade class in Hamlet, Vermont.

Like much of his work for children, Maguire's adult **fantasy** fiction also draws on elements from **literary fairy tale**s and oral **folktale**s. To date, Maguire has published five novels for adults, including the best-selling *Wicked*, which is an alternate backstory to L. Frank **Baum**'s classic novel, *The Wonderful Wizard of Oz* (1900). Told from the perspective of Elphaba, the green Munchkinlander who becomes the Wicked **Witch** of the West, it is a different take on Baum's Oz in which Elphaba defends the animals and attempts to unseat the tyrannical Wizard of Oz. In 2003, the novel was adapted into a Tony Award-winning Broadway musical by the same name, with music by Stephen Schwartz and lyrics by Winnie Holzman. Maguire's other novels for adults include *Confessions of an Ugly Stepsister* (1999), which tells the story of one of **Cinderella**'s stepsisters and which was adapted for American **television** (2002); *Mirror, Mirror* (2003), which is a retelling of **Snow White**; and *Lost* (2001), which combines motifs from classic literary tales such as Charles **Dickens**'s *A Christmas Carol* (1843) and **legend**s about Jack the Ripper. His most recent novel for adults is *Son of a Witch* (2005), the sequel to *Wicked*, which is set a decade later and tells the story of Liir, who might be the son of Elphaba. ***See also*** Adaptation; Young Adult Fiction.

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Linda J. Lee

Mailly, Jean, Chevalier de (c. 1724)

Jean, Chevalier de Mailly, was one of the few male authors who contributed to the wave of fairy-tale writing that swept France in the 1690s and the early years of the eighteenth century. His most important books in this vein were *Les illustres fées, contes galans dédiés aux dames* (*The Famous Fairies, Gallant Tales Dedicated to the Ladies*, 1698) and *Le voyage et les aventures des trois princes de Sarendip* (*The Voyage and Adventures of the Three Princes of Serendip*, 1719), a free translation of a pseudo-Persian tale by the little-known Italian writer Cristoforo Armenio (1557), later adapted by Voltaire for his *Zadig* (1747). A prolific writer, Mailly also published many books in other genres, including works on hunting and on natural history.

Mailly's *The Famous Fairies* is a collection of eleven tales drawn from many sources. Some tales conform in part to known folktale types, but Mailly probably encountered them in written form or possibly in the **salon**s. Significantly, this volume is "dedicated to the ladies," perhaps a subtle acknowledgment that he is entering a field then dominated by women writers; it is not surprising that his anonymous collection was at first misattributed to one of them. Like Marie-

Catherine d'**Aulnoy** and Henriette-Julie de Castelnau, Comtesse de **Murat**, French fairy-tale writers of the same period, Mailly clearly knew Giovan Francesco **Straparola**'s *Le piacevole notte* (*The Pleasant Nights*, 1550–53), which was translated and widely reprinted in France. At least three of his tales—"Fortunio," "Blanche-Belle" ("White Beauty"), and "Le Prince Guerini"—are based on that collection. He also drew on an episode in the same story by Cristoforo Armenio for his tale "Le bienfaisant ou Quiribini" ("The Good Man, or Quiribirini").

"La reine de l'isle des fleurs" ("The Queen of the Island of Flowers") is one of Mailly's most distinctive tales. He economically combines various **motif**s familiar from earlier sources and other contemporary tales: female rivalry between the aging and vindictive **queen** of the islands and a beautiful young **princess**; the ground opening up in front of the princess, as in the two versions of "Riquet à la houppe" ("Ricky with the Tuft") by Charles **Perrault** and Catherine **Bernard**; and the malign **transformation** of a young prince into a little dog and then his release from animal form, as in various tales by d'Aulnoy. (Some of his other tales contain even more magical transformations than those of his contemporaries, particularly "The Good Man, or Quiribirini.") The prince and princess are saved and united by the intervention of a beneficent **fairy**, a figure in many tales, who deprives the queen of the islands of her powers. In "Blanche-Belle," however, Mailly introduces a male sylph whose powers are greater than any fairy's.

A godson of Louis XIV, Mailly also included a long homage to a "great king" in the last tale of the collection, "L'isle inaccessible" ("The Inaccessible Island'), as well as a representation of the glittering entertainments at Versailles. ***See also*** French Tales.

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Elizabeth Wanning Harries

Malerba, Luigi (1927–)

Luigi Malerba, the pen name of the writer and journalist Luigi Bonardi, was born near Parma, Italy, and has throughout his career written fictional works for both children and adults. The fantastic and surreal figure prominently in his corpus, often taking expression in transgressive "modern **fable**s" that incorporate icons of our times, such as highways, skyscrapers, and computers, to comment on the solitude and difficulty of communication that permeates everyday reality. For example, in the early collection *La scoperta dell'alfabeto* (*The Discovery of the Alphabet*, 1963), one protagonist throws his house and then the window itself out of the window in a fit of anger, after which he begins a new, freer existence under the bridges of the Tiber.

Malerba's later children's works, *Mozziconi* (*Butts*, 1975) and *Storie dell'Anno Mille* (*Stories of the Year One Thousand*, 1977), also highlight the search for fresh ways of envisioning the past and the present. *Le galline pensieriose* (*Pensive Hens*, 1980) are short aphoristic fables in the vein of **Aesop**, whereas *Storiette tascabili* (*Little Pocket Tales*, 1984) are absurdist **parable**s on the paradoxes of modern consumerist society. The work most indebted to the fairy tale, whose marvelous dimension does not, in general, lure Malerba as much as the more realistic fable, is *Pinocchio con gli stivali* (*Pinocchio in Boots*, 1977). In this pastiche, Pinocchio's adventures are interlaced with those of other classic fairy-tale characters, such as **Little Red Riding Hood** and **Cinderella**, after he decides that he no longer wants to become a boy

and escapes from his own story. Malerba uses the tale not only to poke fun at the original Pinocchio's "noble" aspiration but also to contest fixed narrative roles and functions. ***See also*** Italian Tales.

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Nancy Canepa

Märchen

Märchen is the internationally established German term for the genre broadly referred to in English as "**fairy tale**." In German, the word "Märchen" has existed since the Middle Ages and is the diminutive form of *Mär* or *Märe*. Originally, "Märchen" meant "news," "message," or "tidings." Gradually it acquired, in popular parlance, a pejorative connotation suggesting false news or rumor, a meaning that is still evident in the German expression "Erzähl mir keine Märchen" ("Don't tell me any fairy tales"; that is, "Don't tell me lies"). In the late eighteenth century, the word "Märchen" came to denote oral stories or **folktale**s.

Since the Renaissance, the genre signified by the term "märchen" (today adopted for use in English and not necessarily capitalized as in German) has had a remarkable literary development in western Europe that gave rise to the *Kunstmärchen*, or **literary fairy tale**. This literary phase of the genre's history can be traced in the works of the Italian authors Giovanni **Boccacio**, Giovan Francesco **Straparola,** and Giambattista **Basile**, in the ***contes de fées*** of seventeenth- and eighteenth-century French authors, and in the literary tales of many well-known German authors of the Enlightenment and Romantic eras, including Johann Wolfgang von **Goethe**, **Novalis**, Ludwig **Tieck**, Clemens **Brentano**, and E. T. A. **Hoffmann**.

It was, however, the German brothers Jacob and Wilhelm **Grimm** who played the most important role in establishing the märchen as a genre and concept. Their influential ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) is effectively the most representative book of märchen worldwide, a landmark work that initiated countless collections of oral material in the years and decades following its publication. The Grimms' collection consists not only of fairy tales but also of diverse stories that have been adapted and transformed with morals suited especially for children. The Grimm brothers gave no concrete definition of the term "märchen." However, Jacob Grimm—in the preface to the 1816 edition of their German **legend**s (*Deutsche Sagen*)—did attempt to distinguish the märchen from the legend by writing, "The märchen is more poetic, the legend [*Sage*] more historical." In the wake of the Grimms, there have been many definitions of märchen; their common element refers to the genre's imaginary and poetic nature.

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Maria Kaliambou

Mardrus, Joseph Charles (1868–1949)

With his publication of a new French **translation** of *Les milles et une nuits* (*The Thousand and One Nights*, 1899–1904), Joseph Charles Mardrus was applauded by the literary avant-garde of the period. Born in Cairo, Mardrus studied medicine in Lebanon and then in

Paris, after which he traveled as a doctor on shipping lines in the Middle East and Asia until 1899, when he returned to Paris. While studying in Paris, Mardrus already was frequenting the circle of the symbolist poet Stéphane Mallarmé, who may have encouraged him to retranslate the *Nights*, and to whom the first volume is dedicated, along with the poet Paul Valéry. Volume five was dedicated to his wife, Lucie Delarue-Mardrus, a notable writer herself. Other volumes also were dedicated to prominent writers such as André Gide, Anatole France, Maurice **Maeterlinck**, and Marcel Schwob.

Mardrus clearly was familiar with Antoine **Galland**'s translation (based on a fourteenth-century Syrian manuscript), but the sources for his rendition of the *Nights* were the Egyptian Bulaq I edition of 1835 and the four-volume Calcutta II edition of 1839–42. Critical of Galland's editorial decisions, Mardrus claimed to carry out a more faithful and unexpurgated rendition of the *Nights*, notably retaining the poetry and religious language that Galland had edited out. Mardrus did not seek to "Frenchify" the *Nights* but rather attempted to maintain (and perhaps enhance) the text's "otherness" with his truly fin-de-siècle translation. ***See also*** *Arabian Nights*.

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Anne E. Duggan

Marie de France (fl. 1160–1190)

Marie de France is a twelfth-century French author of **fable**s and lays (short narrative romances in verse), whose life is virtually unknown. All that is known about her is that, in her collection of fables, *Isopet*, she states: "My name is Marie and I am from France," thus emphasizing that, though she lived at the court of Henry II in England, she was a Frenchwoman. Experts have placed her work between 1160 and 1190 and dated her lays prior to 1170. In drawing from Celtic **folklore**, she composed her lays in the form of short narratives written in octosyllabic verse.

In accordance with storytelling convention, Marie de France claims to have merely written down the stories told to her. Varying in length between 118 and 184 lines, several of her twelve lays feature magical elements and **fairies**. All of her lays deal with the moral and social conflicts created by courtly love.

Focusing less on the events than on the characters' psychology, Marie de France presents love as a natural and spontaneous emotion that escapes convention. Although she subtly analyzes love as an irresistible force that provides an excuse for transgressing social laws, she lucidly depicts the high price the male protagonists especially must pay for character faults such as ingratitude and perfidy. While situated in the realm of medieval court society, her lays preserve the enchantment and magic of the original folk narratives. ***See also*** French Tales.

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Harold Neemann

Marriage

Folktales and fairy tales present a mixed view of marriage. On the positive side, marriage (especially to a **prince** or **princess**) is the expected outcome of countless stories, the

ultimate fairy-tale reward. However, marital conflicts also feature prominently in tales of many types, providing a sometimes-sordid catalog of infidelity, jealousy, and spousal abuse. Most traditional tales reflect the patriarchal values of the cultures in which they evolved, with authoritarian husbands and submissive wives. In a small but important subset of tales about marriage, the woman is in charge, often with positive results.

Unquestioned loyalty is a wife's first obligation toward her husband in many fairy tales. This allegiance is often tested through the conflict arising from a young bride's visit to her parents. "Østenfor sol og vestenfor måne" ("East of the Sun and West of the Moon"; ATU 425A, The Animal as Bridegroom) from *Norske Folkeeventyr* (*Norwegian Folktales*, 1841–44) by Peter Christen **Asbjørnsen** and Jørgen **Moe** offers an excellent example. A young woman whose spouse has the form of a bear by day but a man by night seeks permission to visit her parents. The husband consents, but warns her to not speak alone with her **mother**. She violates this requirement, with consequences that nearly lead to a permanent separation between the bride and her husband, who in truth is an enchanted prince.

The **tale type** generically titled Taming of the Shrew (ATU 901), famously dramatized by William **Shakespeare**, illustrates some of the extreme measures taken by folktale husbands to preserve their authority. Known internationally, this story still circulates as a **jest** or joke. In its simplest form, a man is riding home with his new bride when his horse stumbles. "That's once!" he shouts. It stumbles again, and he shouts "That's twice!" It stumbles a third time, and the man shoots it dead. "Wasn't that too strict?" asks the bride. "That's once!" replies the husband. Now knowing the consequences of displeasing her husband, she becomes a perfect wife.

The abuse demonstrated in type 901 tales is typically psychological and emotional but not physical. However, many folktales describe—even prescribe—wife beating. Foremost among these are tales of type ATU 670, The Man Who Understands Animal Languages. "The Bull and the Ass" from the **frame narrative** of the *Arabian Nights* is typical of **variant**s told around the world. A farmer is magically granted the ability to understand animal languages under the condition that he reveal this gift to no one. A conversation between a bull and an ass causes him to laugh out loud. His wife asks him why he is laughing. He refuses to tell her, but she persists. Nearly prepared to accede to her nagging, he overhears a rooster complaining that the master cannot control a single wife whereas he, the rooster, rules over fifty hens. Inspired by this message, the farmer beats his wife with a stick until she repents of her curiosity.

Not all tales about married couples are so misogynistic. In an important (albeit minority) group of tales, a berated or threatened wife takes control of her husband with a positive outcome. A dramatic example is "The Wife Who Would Not Be Beaten" (ATU 888A) from India, as recorded in *Folklore of the Santal Parganas* (1909) by Cecil Henry Bompas. A recently married man insists that his wife submit to a daily beating. She consents, but only on condition that he first prove himself a man by completing a successful trading expedition. The inept husband's journey is a disaster; he loses all of his merchandise and as a pauper is forced into slavery. The wife seeks out his place of servitude and through clever trickery recovers his lost fortune and restores his freedom. Recognizing his debt to her, the husband abandons all plans to beat her.

Adultery—actual or suspected—plays a role in many folktales. A famous example is the tale type called The Wager on the Wife's Chastity (ATU 882), known in folkloric and literary versions around the world, including Shakespeare's *Cymbeline* and Giovanni **Boccaccio**'s *Decameron* (2.9). As typically told, a man bets a merchant that he can seduce the latter's wife. To win the wager, the unprincipled bettor hides in a chest and has himself

smuggled into the wife's bedroom. From this hiding place, he learns the location of a birth-mark on the woman and thus convinces the merchant that his wife has been unfaithful. The angered husband orders his wife killed, but she escapes, disguised as a man. With time the truth comes to light, and the husband and wife are reunited.

Folktales originating in cultures accepting polygamous marriages often feature conflicts among co-wives. For example, in "The Story of Appayya" from Georgiana Kingscote's *Tales of the Sun; or, Folklore of Southern India* (1890), a Brahman's barren and jealous older wife attempts to poison a younger co-wife, now some seven months pregnant. However, through a stroke of good luck, a band of robbers eats the poisoned **food**; all perish, the credit for their demise going to the Brahman. The **king** rewards him with the hand of the princess for this supposed act of valor. The tale ends happily for all. The Brahman forgives his first wife for her jealousy, and the husband and his three wives live together in peace.

Less dramatic is the well-known Turkish tale, variously titled "The Favorite Wife" or "The Blue Beads" and featuring **Nasreddin** Hodja. Included in many anthologies, this jest tells how Nasreddin's two wives are jealous of one another until he secretly gives each a blue bead, privately instructing each woman that she should tell no one of the gift. Then he announces that his favorite wife is the one to whom he gave the blue bead, and all are satis-fied. *See also* Animal Bride, Animal Groom; False Bride; Family; Father; Punishment and Reward; Sex, Sexuality.

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D. L. Ashliman

Martín Gaite, Carmen (1925–2000)

Fairy tales play an important role in the works of the Spanish author Carmen Martín Gaite, the first woman to win Spain's Premio Nacional de Literatura in 1978. References to fairy tales occur in both her fiction and nonfiction. She appropriates the titles of two tales by Charles **Perrault** for essays in *El cuento de nunca acabar* (*The Never-Ending Tale*, 1983), an important reflection on narrative that she wrote after rereading Perrault's *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697) for a **translation** of French fairy tales. All three of her works published for children are fairy tales. *El castillo de las tres murallas* (*The Three-Walled Castle*, 1981), a prize-winning novel illustrated by Juan Carlos Eguillor and considered by some critics to be her best work, was followed by *El pas-tel del diablo* (*The Devil's Cake*, 1985). *Caperucita en Manhattan* (*Little Red Riding Hood in Manhattan*, 1990) is a fairy-tale **novel** for readers of all ages, illustrated with thirteen childlike black-and-white drawings by the author herself. Dissatisfied with the passive char-acters of classic fairy tales, the author set out to rewrite Perrault's famous tale by presenting a courageous, confident heroine in contemporary New York City. In 1994, she published *La Reina de la Nieves* (*The Snow Queen*), a novel for adults inspired by Hans Christian **Ander-sen**'s "Snedronningen" ("The Snow Queen," 1845). *See also* Spanish Tales.

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Sandra L. Beckett

Matičetov, Milko (1919–)

Milko Matičetov is a Slovene philologist and folklorist whose research focused on folk literature and religion. He collected folk narratives, especially **animal tale**s, from western Slovenia, Austria, Italy, and Hungary, documented the repertoire of tradition bearers, conducted **fieldwork**, and established a folk-narrative **archive**. His studies of literary **folklore** are based on the **historic-geographic method**.

Matičetov studied philology in Padua from 1938 to 1943 and received his doctorate in Ljubljana in 1955 with a study of a European story—little known at the time—about a man who is burned alive and reborn. That dissertation was published in 1961 as *Sežgani in prerojeni človek* (*Burned and Reborn Man*). From 1945 to 1952, Matičetov worked in the Ethnographic Museum and then, from 1952 to 1985, in the Institute of Slovene Ethnology in Ljubljana.

Among Matičetov's important works is the monograph *Umita in v prt zavita lobanja pri Slovencih* (*The Washed and Shrouded Skull among Slovenes*, 1955), a study of the burial of corpses and the washing of the skulls. His research culminated in collections from the Resian literary tradition with its characteristic traditional elements. These collections include *Rožice iz Rezije* (*Little Flowers from Resia*, 1972), dedicated to lyric poetry; and *Zverinice iz Rezije* (*Little Wild Animals from Resia*, 1973), a collection of animal tales in which the wild mammals (fox, bear, **wolf**, etc.) act and speak as human beings.

Matičetov was the editor of all Slovene ethnographic periodicals and was one of the founders of the free study group Alpes Orientales, which was established in 1956 and included ethnologists representing all nationalities in the eastern Alps. His scholarship includes research published in German, Italian, and other languages; and he received several international folklore awards. *See also* Slavic Tales.

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Mojca Ramšak

Matute, Ana María (1926–)

Famous for her semiautobiographical novels and short stories, Ana María Matute is also known for her parodic, some would say subversive, revisions of fairy tales that imitate the plots of and incorporate prominent intertextual links to classic works of children's fiction (see **Intertextuality**). Therefore, in her award-winning stories, the reader finds familiar elements from the works of authors such as Hans Christian **Andersen**, whom she credits for her career as a writer, Sir James Matthew **Barrie**, Lewis **Carroll**, and Charles **Perrault**. Like the Little Mermaid, Wendy, Alice, and **Cinderella**, the protagonists of Matute's *Primera memoria* (*First Memory*, 1959), *La trampa* (*The Trap*, 1969), *Sólo un pie descalzo* (*Only One Bare Foot*, 1983), and other works also develop without a mother's love. However, in contrast to these typically submissive female figures, Matute's strong-willed heroines make the reader rethink the codes of social indoctrination found in traditional stories.

Through her **feminist tales**, Matute, along with contemporaries such as Carmen **Martín Gaite**, challenged Spain's conservative literary establishment and thereby helped transform it into one that is now willing to accept diverse portrayals of female characters. A child during

the Spanish Civil War, Matute also used these works to protest, in a way that successfully escaped censorship, stereotypical female roles promoted by Franco's postwar regime.

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Candace Beutell Gardner

Maya Tales

The modern Maya are the descendants of the creators of the ancient Maya civilizations of southern Mexico, Guatemala, Honduras, and Belize, which flourished around 250–1500 CE. The ancient Maya erected great cities characterized by monumental architecture and possessed a highly developed economic, political, and religious organization. They utilized a complex, extremely precise calendar and wrote with a hieroglyphic system based on a combination of logographic and phonetic signs, preserved principally on buildings, monuments, and utensils. After the Spanish invasion, the Catholic clergy ordered the destruction of the numerous folded books (codices) in which the Maya had recorded historical and astronomical events, as well as scientific and other information. Only four survived this intellectual devastation.

During the last two decades of the twentieth century, knowledge of pre-Hispanic Maya culture greatly expanded, and more than half of all existing inscriptions have now been translated. In remote areas, the Cuchumatán Mountains of northwest Guatemala or among the Lacandón Maya of the Chiapas rainforest of Mexico for example, much of the ancient Maya culture has survived, either in relatively pure or syncretistic form. At the beginning of the twenty-first century, many contemporary Maya communities still reckoned time according to the ancient 260-day ceremonial calendar *(tzolkin),* which has been in uninterrupted use for more than 1,500 years.

During the colonial period, the Maya learned to use the Spanish alphabet and wrote down many of their most important **oral tradition**s in various Mayan languages. The *Books of Chilam Balam* from the seventeenth and eighteenth centuries contain information on religion, astronomy, rituals, and literature. Texts dealing with land rights and mythological and historical traditions have been preserved in various Mayan languages, especially K'iche' and Kaqchikel.

The most valuable preserved work, the *Popol Wuj (The Book of Counsel)* is at the same time the most extensive work of pre-Hispanic literature. Often referred to as the Bible of the K'iche' Maya, it was apparently transcribed from a sixteenth-century hieroglyphic text. It recounts the origin of the earth and humanity, as well as the migrations and history of the K'iche' Maya before the Spanish invasion. Many of the themes of the *Book of Counsel* turn up in the **folktale**s of the contemporary Maya. Another work preserved in K'iche' is the tragic dance-drama, *Rabinal Achi (The Lord of Rabinal)*, which recounts the capture and ritual execution of a K'iche' warrior.

For a long time, the very existence of Maya folktales was in doubt, mainly because many groups of Maya opposed sharing their traditions with outsiders since their cultures had been despised for centuries and had been subject to disrespect and ridicule. Nevertheless, it has become clear that the modern Maya know and tell thousands of traditional folktales. Since the late nineteenth century, scholars, missionaries, and others have been collecting the oral traditions of the Maya. In many cases, the results are to be found in private and public

archives, and a number of collections have been published. However, there have been few serious studies of these materials, for folktales generally have been collected only as a by-product of the activities of specialists in other disciplines.

About 150 **tale type**s of European or African origin included in the Aarne-Thompson-Uther index may be found in Maya folktales: for example, ATU 1310A, Briar-Patch Punishment for Rabbit; ATU 313, The Magic Flight; and ATU 554, The Grateful Animals. There is little or nothing in the style of these tales that would lead one to suspect their nonindigenous origin, as they have been thoroughly adapted to Maya culture. For example, in Maya versions of ATU 327A, **Hansel and Gretel**, the children drop grains of corn, not bread crumbs, to mark the way home. On the other hand, many folktales, **epic**s, **legend**s, and **myth**s are obviously of native origin, particularly the numerous etiological myths (see **Etiologic Tale**) about the origins of maize, which is so important in Maya culture. In addition, numerous legends describe the origin of certain towns and their patron saints or protectors. Some native tales are extremely widely distributed, such as "The Man and the Buzzard," in which a man changes into a buzzard and vice versa. This tale has been recorded in sixteen of the thirty living Mayan languages. There is also a wide variety of indigenous tales of the supernatural, such as those dealing with the Lord of the Animals (who punishes abusive hunters), **witch**es who shed their skins, and assorted frightful monsters.

Many Maya folktales manifest elements both of indigenous and Old World origins. A noteworthy syncretistic example of the diverse origins of the folktales is the Q'anjob'al Maya folktale "Naj txonwom yetoj yistil" ("The Merchant and his Wife"), in which we can identify Motif F529.2, People without anuses (also attested among the K'iche' Maya and some South American Indian tribes); ATU 882, The Wager on the Wife's Chastity; Joseph's interpretation of Pharaoh's dream (Gen. 45:1–40); and the contemporary theme of a man who drinks to drown his sorrows.

Many Maya folktales tell of a weak but clever animal, usually a rabbit, who outwits a strong, stupid animal like a **coyote**. There are also a large number of stories about a human **trickster**, such as the notorious Pedro Rimares, who bests a Ladino (non-Maya), often a priest or merchant. Some scholars have conjectured that the popularity of these stories is based on the inability of the Maya to confront directly their Hispanic oppressors, so they like to hear stories of the weak vanquishing the strong.

The contemporary Maya not only continue to retell and publish their oral literature but have also expanded into the field of written literature, including **novel**s, short stories, and **poetry**, based on traditional themes.

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Fernando Peñalosa

Mayer, Charles-Joseph, Chevalier de (1751–1825)

Charles-Joseph, Chevalier de Mayer was an essayist, romance writer, and editor who compiled a monumental collection of French fairy tales between 1785 and 1789, the forty-one volume *Le cabinet des fées* (*The Fairies' Cabinet*). Born in Toulon, France, Mayer in his twenties wrote on a wide range of learned topics. Beginning in 1775, he collaborated with the Marquis de Paulmy d'Argenson on the latter's literary encyclopedia, *La bibliothèque universelle des*

romans (*The Universal Library of Novels*), which featured excerpts of fiction and biographical notices of authors. Among the works Paulmy included were several fairy tales.

Mayer left the *Bibliothèque* in 1785 to undertake his own encyclopedic and ambitious collection of French fairy tales. By that time, the creation of literary tales, which had begun almost a century earlier with Charles **Perrault** and Marie-Catherine d'**Aulnoy**, not only had almost ceased, but many hard-to-find old tales were in danger of being forgotten. Mayer hoped to save what he considered the best fairy tales. He regarded them as sophisticated treatments of humanity's oldest stories. As he later expressed in his "Discours préliminaire," he believed that the central plots and themes of fairy tales were universal and served as the basis of both early literature and **myth**. Further, he explained that these essential ideas were developed characteristically by each culture. He felt special satisfaction with the artistic and moral refinement he found in **French tale**s.

Mayer judged that, after the initial outpouring of **literary fairy tale**s, much later work proved inferior, so he chose only from the tales he most esteemed for his collection. However, unable to include all he admired, he omitted tales that would survive on their own, such as those of Voltaire. He ruled out the **bawdy tale** as not representing the delicacy he believed essential to the ***conte des fées***. Finally, Mayer arranged the stories according to his perception of their literary merit, for instance putting Perrault first and d'Aulnoy second among his authors.

As in the *Bibliothèque*, he also provided biographical information on 100 authors of fairy tales (many more than were represented by works in the *Cabinet*). Gathering the information was a major undertaking, since many writers had published anonymously or under pseudonyms. Mayer's notes range from one-sentence remarks that he could identify nothing except the name of an author to lengthy discussions of the work of others. He even included a facetious third-person notice of himself.

Mayer is credited with saving both tales and records of authors that might otherwise have been lost and bringing them to the attention of later readers, some of whom (as he hoped) discovered in the *Cabinet* inspirations for their own imaginative literature. ***See also*** Salon.

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Paul James Buczkowski

McKillip, Patricia A. (1948–)

Patricia McKillip is a successful American **fantasy** author notable for dense, evocative prose and richly imagined descriptions, often with a self-reflexive element that uses magic as a metaphor for narrative itself. Fairy-tale elements are a recurring thread in her writing, particularly talking beasts, fairy realms, and the effects of spells and curses, perhaps most vividly in the wise magical beasts of *The Forgotten Beasts of Eld* (1974) or the **witch**'s curse of *In the Forests of Serre* (2003). Her earlier **novel**s include the Riddle-Master trilogy (1976–79), a more conventional fantasy series centering on the encapsulation of both **legend** and history into ritualized **riddle**s, revealing a precise and powerful awareness of the interrelation of structure and meaning. *The **Sorceress** and the Cygnet* (1991) depicts magical figures who are simultaneously constellations, heraldic signs, and compelling figures at the heart of folkloric narratives that must be understood and reenacted before the novel's conflicts can be resolved.

The other recurring element in McKillip's writing is the realm of **faerie**, particularly the difficult, heartbreaking transition between fairyland and the real world. *Winter Rose* (1996) is a fairy bride story with echoes of "Tam Lin," while in *The Book of Atrix Wolfe* (1995), an exile from the fairy realm struggles with her identity. *The Tower at Stony Wood* (2000) self-consciously recreates and represents the knightly romance but also includes **false bride** and selkie **motif**s and a magical **mirror**. *See also* Young Adult Fiction.

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Jessica Tiffin

McKinley, Robin (1952–)

Robin McKinley is an American writer of **fantasy** and fairy tale who lives in England with her husband, fantasy novelist Peter Dickinson. She is notable for novel-length expansions of fairy tales that lend depth, texture, and characterization to classic forms without compromising their flavor. She has also published short-story collections and more mainstream fantasy **novel**s. Her work is pitched mostly at the young-adult market and tends to feature resourceful, practical heroines overcoming marginalization and psychological crises on the way to completing more external quests, often with the assistance of animal companions such as dogs or horses. She has considerable sensitivity to the workings of fairy tale and of symbolic fantasy, but her writing, while effective, is at times emotionally overwrought, and her style can shift uneasily between the pragmatic and the overly elevated. She is better in tales with a darker edge, which balances her tendency toward romanticism.

Almost all of McKinley's work relies to some extent on fairy tale or folkloric patterns. Novels such as *The Blue Sword* (1982) and its companion tale, the Newbury Medal-winning *The Hero and the Crown* (1984), are fantasies in the sword-and-sorcery vein but rely on a similarly essentialist story shapes. *The Blue Sword*'s heroine finds and reclaims her heritage as both warrior and **sorcerer**; Lady Aerin of *The Hero and the Crown* is a **dragon**-slayer in a particularly gritty and realistic mode. Tales in McKinley's shared collection with Peter Dickinson, *Elementals: Water* (2002), and her own short-story collection, *A Knot in the Grain* (1994), continue to explore the world of Damar established in *The Blue Sword*, although their heroines are wielders of magic rather than warriors. McKinley has also edited an anthology of fantasy short stories, several with folkloric themes. *Imaginary Lands* (1985) includes tales by Dickinson, Patricia **McKillip**, and Jane **Yolen**, and won the World Fantasy Award.

McKinley's interest in the field of fairy tale is broad, as seen in her 1988 retelling of George **MacDonald**'s *The Light Princess* (1893), packaged as a children's picture book. Generally, however, her technique is to lend realism and detail to the bare bones of recognizable plots, which is particularly effective in her novel-length fairy tales. The earliest of these is *Beauty* (1978), a retelling of "**Beauty and the Beast**." It presents an essentially undisrupted version of the tale but with attractive, appealing details and rounded characterization. The "Beauty and the Beast" story appears to be central to McKinley's personal mythology, as she has subsequently written a second retelling, *Rose Daughter* (1997), which explores and expands the motif of the rose in Jeanne-Marie **Leprince de Beaumont**'s tale. She constructs an interesting magical framework around the significance of roses, but the story is otherwise rushed and somewhat tangled. *The Door in the Hedge* (1981) contains a selection of rewritten fairy tales, including a particularly effective retelling of "The **Frog**

King" infused with considerable menace and a version of "The Twelve Dancing Princesses" that adds substance and appeal to the figure of the **soldier**. The other tales are more generally folkloric: one story of an enchanted deer and a story about the **faerie** realm and the stealing of mortal children whose conclusion is somewhat overly utopian.

Perhaps the best of McKinley's adaptations are *Deerskin* (1993) and *Spindle's End* (2000), dealing respectively with the "Donkey Skin" tale and "**Sleeping Beauty**." *Deerskin* is very much darker than *Beauty*, a development of the incestuous implications in the original tale; the **princess** is not only desired by her mad, enchanted **father** but also brutally raped by him before fleeing. The intervention of a moon-goddess figure and McKinley's characteristic reliance on friendly pets as a source of healing and identity allow a realistically partial redemption of the traumatized princess. *Spindle's End* similarly demonstrates McKinley's ability to highlight and develop significant **motif**s in the fairy tale; its magic-saturated kingdom is whimsical and charming, providing considerable background logic in explaining the importance of christening blessings. The novel's most effective aspect is its restructuring of the Sleeping Beauty story to allow the princess to be brought up outside the curse, oblivious to her true identity, with obvious emotional repercussions for her parents and for her when she discovers the truth. The character-switching that attempts to neutralize the christening curse is, again, slightly confused, but ultimately effective; the motif of the friendly **animal helper** is taken here to somewhat excessive extremes.

Folkloric elements recur in much of McKinley's fantasy, even when she is not explicitly rewriting a fairy tale. Most obviously, she has written a young-adult version of the Robin Hood story, *The Outlaws of Sherwood* (1988). This again works to add depth of characterization and to some extent historicization. Like many of her novels, it is enjoyable without being a significantly original adaptation. *The Stone Fey* (1998), a reissue of McKinley's own contribution to *Imaginary Lands* as an illustrated children's book, is more innovative. Its analysis of the faerie-lover motif is evocative, focusing mostly on its effect on the young girl who falls in love with the fey. The tension between the real and the faerie realms is beautifully drawn. This contrast is common to many of McKinley's strongest tales, notably "A Knot in the Grain" from the collection of the same title and "A Pool in the Desert" in *Elementals*. Both stories derive strength from their situation in the real, mundane world and their exploration of the magical as an alternative, whether it is ultimately rejected or embraced. A similar pattern underlies McKinley's most recent work, *Sunshine* (2003), a strong, intelligent, and original version of vampire mythology set in an urban alternative universe with many points in common with our own. This could be read as yet another version of "Beauty and the Beast" in its focus on the heroine's relationship with the monstrous "other" of the vampire. ***See also*** Bachelier, Anne; Incest; Woman Warrior; Young Adult Fiction.

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Jessica Tiffin

Megas, Georgios A. (1893–1976)

Greek folklorist and academician Georgios A. Megas made significant contributions to **folklore** and **folktale** studies in Greece. His special contribution to folktale studies was framed by the European movement in the early twentieth century to collect, archive, and

classify folktales. Megas used primarily the **historic-geographic method** in his research. In 1910, he was charged by Nikolaos Politis, the founder of folklore studies in Greece, with compiling a catalogue of Greek folktales according to the Aarne-Thompson classification system. This task turned into a lifetime project due to the continuous process of **collecting** and classifying new Greek **variant**s. Megas left some 20,000 summaries of classified folktale variants and introduced 509 **oicotype**s to fit the Greek corpus into the Aarne-Thompson classification. Most parts of his catalogue remain unpublished. Himself a fieldworker, Megas encouraged the collection of folktales by any means, and his work has been responsible for increasing the number of Greek folktale variants that have been transcribed. Megas's scholarship has had an international impact and consists of more than 200 essays, monographs, and collections, especially in Greek and German. ***See also*** Aarne, Antti; Archives; Fieldwork; Greek Tales; Tale Type; Thompson, Stith.

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Marilena Papachristophorou

Méliès, Georges (1861–1938)

One of the founding fathers of cinema, the French director, producer, and actor Georges Méliès began his career as a magician, running the Robert-Houdin Theater, a background that clearly had an impact on his approach to the new medium. Whereas the Lumière brothers would be considered the originators of the realist film, Méliès set the stage for the fantastic on screen. He accidentally discovered stop-action technique, and his work was groundbreaking in the history of special effects. Along with fairy, magic, and Orientalist films, Méliès also produced the first science-fiction film in cinema history, *Le voyage dans la lune* (*A Trip to the Moon*, 1902).

To create his films, Méliès drew heavily from vaudeville *féeries*, or fairy plays, that were popular from the beginning of the nineteenth century well into the Second Empire. Writers such as Marc-Antoine Désaugiers and the brothers Cogniard adapted for the stage fairy tales, Oriental tales, stories about demons, and even science-fiction stories aimed at a largely lower-class audience who marveled at the spectacles created by theatrical machines. Méliès used the new technology of film to continue to improve upon well-established theatrical conventions of appearance, disappearance, **transformation**, and change of scenes developed for the vaudeville *féerie*. Even the apotheosis concluding many of Méliès's films comes from the *féerie* tradition.

The impact of the *féerie* is evident not just in the form of Méliès's films, but also in the choice of subjects. Méliès produced three films derived from tales by Charles **Perrault** that have vaudeville antecedents: the now-lost 1899 version of *Cendrillon* (***Cinderella***), remade in 1912; *Le petit chaperon rouge* (***Little Red Riding Hood***, 1901); and *Barbe-bleue* (***Bluebeard***, 1901). *Le royaume des fées* (*The Kingdom of the **Fairies***, 1903) takes its inspiration from the Cogniards' *La biche au bois, ou Le royaume des fées* (*The Doe in the Woods, or the Kingdom of the Fairies*, 1853), whose title recalls a tale by Marie-Catherine d'**Aulnoy**.

Like *The Kingdom of the Fairies, Le palais des mille et une nuits* (*The Palace of the Thousand and One Nights*/***Arabian Nights***, 1905), *La fée carabosse ou le poignard fatal* (*The Witch*, 1906), and *Le chevalier des neiges* (*The Knight of the Snows*, 1912) all concern a lover who, separated from his **princess**, must perform marvelous feats to be reunited with her, a stock plot that underpinned the vaudeville *féerie*.

Méliès was a prolific filmmaker, producing movies with Orientalist flavor, such as *Tchin-Chao, le thaumaturge chinois* (*The Chinese Conjurer*, 1904). Others had fantastic creatures, such as *La sirène* (*The **Mermaid***, 1904); **magic object**s, such as *Les cartes vivantes* (*The Living Playing Cards*, 1905); and fanciful characters, such as *Le baron de Munchhausen* (1911). Through his use of special effects that supported his fantastic vision of cinema, Georges Méliès was one of the most important pioneers of early cinema. ***See also*** *Arabian Nights* Films; Film and Video; French Tales; Silent Films and Fairy Tales; Theater.

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Anne E. Duggan

Memorate

Swedish folklorist Carl Wilhelm von Sydow coined the term "memorate" in 1934 to refer to a first-person story about a personal supernatural experience to distinguish it from what he called a "fabulate," a traditional folk story told in the third person that is well known and shared in and across communities, the **legend** being a prime example. Von Sydow argued that recognizing generic distinctions between these story forms allowed scholars more accurate understandings of underlying folk beliefs.

Other scholars, however, have seen the relationship between first-person and third-person folk narratives as an intricate, overlapping one. A narrator's personal story about encountering a ghost, for example, may become what folklorists Linda **Dégh** and Andrew Vázsonyi have called a "proto-memorate" at the core of many a **ghost story**. Storytellers may personalize traditional narratives by making themselves protagonists and so turn legends into memorates, or they may frame their memorates as if they were **folktale**s or **fairy tale**s.

Folklorist Sandra Dolby Stahl has argued that any personal narrative might be considered a secular memorate. Currently, "memorate" is often generalized to refer to all personal experience narratives, not only to those about the supernatural, and so connects folk narratives to autobiography and memoir. ***See also*** Memory.

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Janet L. Langlois

Memory

The processes by which storytellers and their audiences can store the materials of **folklore** in their minds largely determines the forms in which these materials exist. The processes have to do with mental images, with the manner in which they are relayed through words,

and with the culturally conditioned conventions. In such terms, folklore is dependent on the multiple interactions among imagination, language, and social context. The individual memory is also conditioned by issues of taste, emotion, and choice; again, the individual story-teller influences, and is influenced by, the community that is his or her audience.

Folklore, like memory understood psychologically, depends greatly on **context**. It is very difficult to gain reliable insights into the transmission of narrative through experiment, as the conditions of a particular experiment can hardly be taken as representative of real life. The procedure followed in the "method of repeated reproduction," as carried out by F. C. Bartlett, for instance, was to note the developments and contractions in a story as told at different stages by one person, and as it passed from one person to another. He selected twenty university students, gave a story to each of them to read, and had each student write it down at intervals over a long period. He also gave a story to read to one student only and arranged that the story would be relayed individually from one student to the next in a series and written down by each.

Though these experiments showed a great deal about how stories are preserved, the individuals were acting in isolation, and the procedure did not take into account the multiple transmission in all directions within an actual community and the multifarious influences and re-influences that can occur at all sorts of intervals in a real cultural context. Also, the stories used were of a particular type—one a Native American tale and the other an African tale—and these would not necessarily be the kinds of lore that would be relayed in their own cultural context by the English university students employed in the experiments. The use of writing rather than oral delivery could also be misleading, as the basic aspect of the transmission of folklore is from the mouth to the ear rather than in set form on a page for the eye. Notwithstanding these reservations, Bartlett's experiments, and research carried out by others on similar lines, are of value in that they reveal certain alterations at work. These are enumerated by Bartlett himself as familiarization (allowing the story to be influenced by previously known material), rationalization (making it acceptable to previously known patterns of thinking), and dominance (selecting some aspects of the story and placing extra stress on them).

One clear benefit of such "laboratory" experiments is that they emphasize that the memorization of narrative material is greatly indebted to the individual mind. In this sense, we may speak of the internal transmission of lore or even of "personal tradition." The term "**memorate**" is usually employed to denote a specifically supernatural experience as described by the individual who experienced it, but the concept of a "memorate" may be extended to include an account of any especially dramatic personal experience. In the telling of such memorates, a person may be influenced by, or be recalling, a previous telling rather than the original experience itself; so the question of transmission is internalized. A similar process often can be noted for the relaying of other more developed and complicated kinds of narrative—such as oral **legend**s, **folktale**s, or even **epic** stories. In all of these cases, traits may be identified as belonging to particular tellers.

The particular traits become clearer and more lasting as plot variations within communal tradition. Here, variations, and resultant development, are due to the contributions of many individuals, both tellers and hearers. It should be noted, however, that the very number of tradition-bearers increases the influence of an opposing tendency, that of standardization. Again, as with the individual, the community does not easily tolerate radical breaks with received tradition, and any unwarranted or dislocating deviation from either imagery or plot will soon be corrected. Furthermore, the very process of verbal-aural transmission requires

that the plot communicates easily, and for this reason, it must be reasonably familiar and in the context rational.

Since folklore can be defined basically as the preservation of information by oral and customary means, its basic stages of development must follow the pattern of interaction between thought and speech. Folklorists will therefore differentiate between initial material and material that has become full-fledged folklore. The use of speech in ordinary conversation clearly does not come under the heading of folklore, as it is fleeting and "spontaneous" by nature. A more preserved form of speech is rumor, or information that lasts for a while and can therefore be described as "current." Folklore, however, goes beyond this again, attaining to a kind of permanence that we call "traditional"—it takes on a life of its own, and in its import need not directly relate to any particular social circumstance. A direct result of this is that a special kind of creativity is evinced by the folk narrative, a process that the psychologist Ian M. L. Hunter described as a largely unconscious recreating of the narrative from fragmentary recall. The folklorist Alan Bruford has described the telling of a tale as the skilled verbal representation of a series of mental tableaux. In the whole process, individual bearers of tradition vary in terms of the received structure, the style, and the aptness of improvisation.

In studying the workings of memory in folklore, it is most desirable to be able to observe the preservation of data within an oral community over a prolonged period. It is not easy to find the ideal situation for this in the contemporary world, given the prevalence of information gained through literacy and mass communications. Good insights have, however, been gained where a definite starting point for a narrative can be identified, such as a manuscript or rare literary source. Where reintroduction at some intermediary stage may be ruled out for the relevant purposes, the **variant**s that have developed from such a unique source can be compared. Much can thereby be learned about how **folk** "memory" is dependent on, and susceptible to, factors such as social structure and values, personal fancy, geographical location, and above all the strength of folklore itself in the particular heritage. ***See also*** Oral Theory; Oral Tradition.

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Dáithí Ó hÓgáin

Men

Men have figured prominently in fairy tales and folktales as well as in fairy-tale and folktale scholarship. Much of our understanding of the ways in which men are represented and the roles they have played in shaping, transmitting, performing, collecting, and organizing tales grows out of feminist scholarship begun in the 1970s. For instance, feminist critiques of the representation of **women** and girls in fairy tales and folktales also focus attention on the representation of men and boys, particularly in the European tradition. Feminist scholars point out that men and boys are more often active participants in determining their fates and are heroes in their own stories; they are mobile, free to roam the world—not to mention the underworld and other nether-kingdoms—in pursuit of their quests, often overcoming

great odds through the assistance of **magic helper**s, animals, and women and girls. Whereas female characters are typically punished for pursuing their curiosity, male characters often strike out on new adventures and make their way in the world. Similarly, within the European fairy-tale and folktale tradition, men are also more likely to be active speakers. In a study of Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15), Ruth B. Bottigheimer points out that through a combination of the Grimms' editorial decisions and the tales' plot elements, men are active speakers—often presented as using direct speech and active verbs, for instance—whereas women are consigned to silence. For both male and female characters, the gendered relationship to speech reflects the dominant social values of the time as well as the Grimms' attempts to perpetuate hegemonic **gender** identities.

Within European fairy tales and folktales, men are also frequently represented by beasts and animals; not only are they the enchanted beasts of such tales as "Beauty and the Beast" (ATU 425C), but they might also be transformed into beastly worms and snakes as well as more common animals such as lions, stags, geese, swine, frogs, and even hedgehogs. In East Asian tales, by comparison, **transformation**s often occur in the opposite direction, whereby animals become men, and even more commonly, women; thus, **Japanese tales**, for example, offer examples of young men who unknowingly marry *kitsune* (foxes) who have taken the shape of beautiful women. After years of domestic bliss, the husband discovers that his wife is a *kitsune*, and he forces her to leave; in some tales, the husband awakens disoriented and far from home and must return in shame.

Scholars with an interest in psychoanalysis as well as practicing psychoanalysts have mined fairy tales and folktales for precisely these sorts of representations and symbols. Jungian psychoanalysts and their scholarly counterparts have argued that such representations of men are part of a larger set of universal **archetype**s for masculinity, while Freudian psychoanalysts and their scholarly counterparts have suggested that such transformations are means by which storytellers address and negotiate their own and/or others' anxieties about masculine **sexuality**.

Outside the world of the tales themselves, men have also played active, leading roles in the **performance**, **collecting**, **editing**, and organization of tales. As storytellers, men have shaped individual tales according to their own life experiences, goals, and struggles. Male fairy-tale and folktale collectors and editors are also largely responsible for establishing some of our most widely known anthologies and national **archives**: Jacob and Wilhelm Grimm in Germany, Peter Christen **Asbjørnsen** and Jorgen **Møe** in Norway, Aleksandr **Afanes'ev** in Russia, and Andrew **Lang** in England. Even if many of the storytellers who provided tales for these collections were women, it was the male collectors and editors who most fully shaped those tales for public consumption, often encoding their own social values into the collections through editorial decisions of the sort described above. Men also wrote **literary fairy tale**s, much as their female counterparts did, and some of the most famous literary tales we have today—the ones that have long been considered canonical—were penned by men, including Giambattista **Basile**, Charles **Perrault**, and Hans Christian **Andersen**. In addition, their tales often provide the foundation for the cinematic versions created by one of the greatest storytellers of our time, Walt **Disney**, who further shaped fairy tales according to dominant American ideas about gender as well as his own. Beyond fairy-tale and folktale performing, collecting, and editing, men were also crucial in determining the course of fairy-tale and folktale scholarship. As feminist scholars such as Torborg Lundell have pointed out, even the

seemingly objective tools we use in studying fairy tales and folktales are marked by the men who created them. In her study of Antti **Aarne** and Stith **Thompson**'s *The Types of the Folktale* and Thompson's *Motif-Index of Folk-Literature*, Lundell demonstrates the ways in which these indexes replicate the dominant view of the tales themselves, presenting women as little more than passive beauties.

Beyond the academic realm, Robert **Bly** has focused on the Grimms' tale "Iron Hans" (also known as "Iron John," ATU 502), together with **legend**s and **myth**s from many different cultural areas, to structure his vision for a contemporary men's movement. In his 1990 book *Iron John: A Book about Men*, Bly offers a detailed reading of "Iron John" through the lens of psychoanalytic theories of Carl Gustav **Jung** to explain why American men are largely dissatisfied and emotionally underdeveloped. What Bly finds most appealing about "Iron John" is the wild-man helper who "mentors" the young boy on his quest; for Bly, reviving (or inventing) rites of passage to mark boys' transition to manhood such as he finds in this tale and creating a tradition of male mentoring would help men understand how to be masculine (in the traditional sense) while also holding on to feminist values. Bly's use of "Iron John" in the service of the men's movement underscores the many ways in which fairy tales and folktales continue to resonate with men's lives and the diverse ways in which men continue to perform, shape, and transmit them. ***See also*** Feminism.

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Kimberly J. Lau

Mermaid

A mermaid—half human, half fish—is said to be an especially beguiling water creature whose beautiful voice lures seafarers to their deaths. Inhabiting an underwater world otherwise identical to that of humans, a mermaid may surface to sit on rocks while admiring her blue eyes in a **mirror** and combing her golden or greenish locks of hair. The mermaid possesses no immortal soul, casts no shadow, and cannot shed tears. These characteristics appear in **folklore** and fairy tales of mermaids as seductresses, protectresses, or the incarnations of woman's sacrifice in patriarchy.

The mermaid known today is of mixed ancestry and a somewhat confusing lineage. Many scholars suggest the classical mermaid developed her physical attributes from various semizoomorphic figures, such as the Babylonian sea god Oannes (the half-man, half-fish principal deity of the Sumerian creation **epic**) and the Semitic fertility/moon goddess Atergatis/Derceto. Mermaids also trace their ancestry to various Greek sea creatures (the Nereides, Tritons, and Tritonids), with their most important ancestors being the alluring Sirens of

"The Little Mermaid" illustrated by Linley Sambourne in *Three Tales of Hans Andersen* (London: Macmillan and Co., Ltd., 1910), p. 55. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

Homer's *Odyssey*. Those woman-faced birds, themselves descended from the ancient Egyptian Ba (demons of death sent to capture souls), account for the mermaid's captivating, often-fatal song and her preoccupation with the human soul. Physiologus's early Christian bestiary (second-fourth century) provided her first description: "a beast of the sea wonderfully shapen as a maid from the navel upward and a fish from the navel downward, and this beast is glad and merry in tempest and sad and heavy in fair weather." Later medieval bestiaries cemented her accoutrements (comb and mirror) and her image as a siren-songed, vain, and beautiful temptress dangerous to the human soul. Paracelsus's treatise on the elementary spirits, *Liber de nymphis, sylphis, pygmaeis et salamandris et de ceteris spiritibus* (*Book of Nymphs, Sylphs, Pygmies and Salamanders and Other Spirits*, 1566), introduced the idea of the mermaid's longing for an immortal soul she could gain through marriage to a human; his opining precipitated the mermaid's shift from seductress to a water creature in need of Christian help—a shift that would inform many later literary reworkings.

In maritime folklore, a mermaid was a harbinger of storms and sea disasters, or a mariner's protectress. She could be helpful—bestowing gold, silver, cattle, great shipbuilding skills, bountiful catches, or healing powers—or vengeful—her captor might be drowned and whole towns washed away. At sea, a sighted mermaid was carefully watched: if she followed a ship, sailors feared disaster; good fortune ensued if she turned away. Her tossing of fish (a symbol of the abducted Christian soul) toward the ship portended some crewmembers' doom; tossing fish away from the ship signaled deliverance. For centuries, respected seafarers, historians, and scientists—from Pliny the Elder to Alexander the Great, Christopher Columbus, and Henry Hudson—confirmed the existence of mermaids, based on sightings or captures (and dissections) from Ceylon to the Arctic Ocean. There have been reports of a mermaid washed ashore as recently as the 2004 Indian Ocean tsunami.

Mermaid tales are known around the world, often transmitted through maritime influences. In Asia, the Javanese mermaid goddess Loro Kidul aids men collecting birds' nests from cliffs. In west-coastal Sumatra, the **legend** of the mermaid Sikambang has impacted local **storytelling**, **dance**, and **music** traditions. Ma, the creation goddess in many African **myth**s, inspired numerous tales in the black and mixed-race communities of the Cape Verde Islands; Black Portuguese immigrants brought them to North America, where they circulate in the West Indies, the Sea Islands, and along the coast to Cape Cod. **Native American tales** tell of mermaid worship along the Pascagoula River in Louisiana and Lake Mashapang in Connecticut. Mermaid tales are also common in Iceland and the Faeroe Islands, Norway, Denmark, Scotland, and among the Lapps, the Orkneys, and Shetland Islanders, with the

greatest concentration in nearly all-coastal areas of Ireland. It is this northern group of tales that accounts for many of the numerous mermaid **motif**s in Stith **Thompson**'s *Motif-Index of Folk-Literature:* namely, Motif B81.2 (Mermaid marries man); D1410.4 (Possession of mermaid's belt gives power over her); F611.1.14 (Strong hero son of woman of the sea); F611.2.2 (Strong hero suckled by mermaid); and R138.1 (Mermaid rescues hero [boy] from shipwreck). Accounts of mer-lineage among financially and politically powerful families are still an active belief in contemporary Ireland and Greece.

Mermaid lore found its way into **literary fairy tale**s (another case of mixed ancestry), where mermaids, **Undine**s, Melusines, nixies, selkies, nymphs, water sprites, and kelpies often merged. The mermaid shifted from a powerful, siren-voiced temptress to a mute, shadowless, soulless creature in need of human aid for her eternal redemption. Many Elizabethan writers, including William **Shakespeare** and John Milton, made reference to mer-

The famous statue of The Little Mermaid in Copenhagen, Denmark. [Courtesy of Shutterstock]

maids, but the most influential literary interpretations began with German writer Friedrich de la Motte **Fouqué**'s 1811 "Undine" (drawing on the Romantics' interest in Paracelsus), which in turn inspired Hans Christian **Andersen**'s "Den lille havfrue" ("The Little Mermaid," 1837), the best-known literary mermaid tale (due in part to the animated film **adaptation** by the **Walt Disney Company**). Andersen's and subsequent tales have become a site of feminist critique. The mermaid's plight in the patriarchal world—her glorified female masochism, her self-mutilation in her transformation, and the willing silencing of her once-powerful voice—have all been problematized. Some of the most interesting reworkings are by female writers who explore the disaster for the mermaid through human contact. Many twentieth-century feminist writers shift the voice of the siren song to **men**, luring **women** to subjugation and subservience in the patriarchy. Interestingly, in Thompson's *Motif-Index of Folk-Literature,* there are far fewer motifs associated with the merman, the mermaid's male counterpart, than with the mermaid herself, suggesting the very **gender**-based issues in folktales that feminist writers seem to address with their rewritings.

The mermaid has had a rich tradition in the visual and performing arts, with four centuries of ballets, numerous **opera**s, stage plays, and a century of feature and animated films. Portrayals of mermaids appeared in medieval **art** in wall paintings, carvings, roof bosses, and other architectural features. The mermaid has also been an important image in **advertising** and in **cartoons and comics**. *See also* Animation; Feminism; Film and Video; *The Secret of Roan Inish*; *Splash*; Swan Maiden.

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Shawn C. Jarvis

Metafiction

A favored technique of postmodernists, metafiction is literally fiction *about* fiction, writing that is self-conscious and self-reflexive, setting out to expose its own nature as fiction rather than as reality. Given the extent to which fairy tale presents itself self-consciously as a fictional construct, and given fairy tale's conscious intertextuality with its own traditions and highly recognizable structures, metafiction as a technique has particular relevance to classic fairy tales and especially to their more complex modern and postmodern retellings. It could be argued that, to a greater or lesser extent, *all* fiction has metafictional qualities. If this is so, then on the spectrum of possibility, fairy tale in any form is inherently more metafictional than many other literary traditions.

Seminal critics writing on the subject of metafiction include Roland Barthes, Linda Hutcheon, and Patricia Waugh. Robert Scholes is also particularly relevant because of his specific interest in the intersections between metafiction and nonrealist narrative. The basis of metafictional criticism can be found in **structuralism**, specifically Saussaurean semiotics, which begins to problematize the relationship between fiction and reality by its awareness of language as an arbitrary system that shapes as well as describes the world. The importance of **context** for the creation of meaning in textual utterance highlights the role of the producer and thus the nature of the production as artifact. Literary realism is revealed as a deception and a paradox. These concepts are central to the pursuit of literary self-consciousness in the work of Barthes. His line of argument, which hinges on the activity rather than passivity of the reader in constructing the literary production, is developed further by Jacques Derrida and the poststructuralists and becomes a central argument in the theories of **postmodernism**. Hutcheon's focus on historiographic metafiction highlights self-conscious narrative's necessary dialogue with its own structural traditions and past, insisting that it must situate itself in history and discourse. Waugh's definition of metafiction is particularly useful for the study of fairy tale, because it centers not only on self-consciousness but also on the notion of text as proffered artifact whose self-aware construction destabilizes notions of both text and reality.

The parallels between fairy tale and metafictional writing can be seen most clearly in the notion of self-conscious structure, intertextual dialogue with a body of literary tradition, and manufacture of literary artifact that makes no gesture at mimesis, or imitation of reality. Classic fairy tale and its folkloric antecedents generally lack the elements of explicit commentary, **parody**, and deliberate framebreak that characterize much metafictional writing. However, these elements are found liberally in the work of writers of more modern **literary fairy tale**s from the Victorians onwards, both in original fairy tales, which parody the form, and in self-conscious retellings that highlight construction and structural play. Postmodern writers, among them Donald **Barthelme**, A. S. **Byatt,** Angela **Carter,** and Robert **Coover,** demonstrate a particular affection for the fairy-tale form, using its rigid and recognizable structures for complex metafictional play. ***See also*** Frame Narrative; Intertextuality.

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Jessica Tiffin

Metamorphosis. *See* Transformation

Metaxa-Krontera, Antigone (1905–1972)

Antigone Metaxa-Krontera, well known under the pseudonym Theia Lena (Aunt Lena), was a Greek author of **children's literature**. She also created the first radio programs for children and the first children's **theater** in Greece. After studying theater, she worked initially as an actress, and in 1932 she founded the first Greek theater for children. Later, she worked in Greek radio and established the first weekly children's radio programs. Her famous morning radio broadcast, *Kalimera paidakia* (*Good Morning, Children*), which took to the airwaves in the late 1930s, was widely anticipated and achieved high ratings. Later, she also worked in Greek **television** on the show *Kalispera paidakia* (*Good Evening, Children*). For these radio and television programs, she cooperated with renowned Greek authors and artists.

In the realm of children's literature, Metaxa-Krontera published some 200 books, fifty of which she wrote herself. Her books are directed at children of all ages. One landmark publication was *He enyklopaideia tou paidiou* (*Children's Encyclopedia*), the first of its kind in Greek, which she edited and which received enthusiastic reviews. Equally famous are her books about Greek mythology (for example, *Mythologiko lexiko* [*Mythological Lexikon*]) and her children's travel books that appeared under the title *Elate na taxidepsoume* (*Let's Travel*) and were intended to teach children about Greek archaeology. She was also the editor of the children's newspaper *He efimeridoula tis theias Lenas* (*Aunt Lena's Little Newspaper*), which was published twice a month and enjoyed great popularity in Greece in the 1950s. During this same period, she wrote many tales for children, including *Ta paramythia tis theias Lenas* (*The Tales of Aunt Lena*), *Akouse me, Maria* (*Hear me, Maria*), and many others, as well as books for children's theater. For her significant contribution to children's literature, she received numerous awards in Greece. ***See also*** Greek Tales.

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Maria Kaliambou

Mhlophe, Gcina (1958–)

A key figure in the revival and preservation of **African tales** and traditional oral **storytelling**, Gcina Mhlophe is a dynamic performer who uses language, **music**, and movement to bring tales alive onstage in her native South Africa and on international tours. Born in Hammarsdale, near Durban, and educated in the Transkei, she was inspired toward storytelling through her grandmother's tale-telling abilities and through being asked to tell stories of Africa while working as an actor in Chicago. Now established in Johannesburg, she recounts traditional South African folktales and creates her own tales, which have a political edge in dealing with racial and tribal identity, apartheid, and preserving history through story.

Mhlophe is also an actor, director, musician, poet, writer, and storyteller on children's **television**. Her play *Have You Seen Zandile?* (1989) is based on her childhood, and she has written several books for children which draw on her passion for folktales, including *The Snake with Seven Heads* (1989), *Queen of the Tortoises* (1990), and *Stories of Africa* (2003). Her award-winning storytelling CD *Fudukazi's Magic* was produced in 2000, and, in connection with her promotion of reading in rural schools, she produced *Nozincwadi Mother of Books* (2001). She is also actively involved in encouraging young oral storytellers through the Zanendaba ("Bring me a story") Storytellers program. **See also** Children's Literature; Performance; Politics.

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Adrienne E. Gavin

Middle Ages

The Brothers **Grimm** were students of the Middle Ages who held that a typically German culture constituted in the medieval period had endured to their day among the humble and less educated. Accordingly, they sought to distill in their ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) the narrative heritage of **märchen** that they imagined they could recover and preserve. Thus, the medieval-seeming paraphernalia of castles, **princess**es, knights, and so forth that persist even in the **animation** of Walt **Disney** have been associated with fairy tales at least since the Brothers Grimm. But were the Brothers right? Did folktales and fairy tales exist, or even arise, in the Middle Ages? If they were found then, who told them, and to whom? And which types of tales circulated in which type of media?

In western Europe, the sum of late antiquity and the Middle Ages spans roughly a millennium, from about 400 to 1400 CE. The first half of these years saw the transformation of Roman antiquity, under the impact initially of incursions by non-Romans (both European and non-European) and then of a Christianization (and Latinization) that swept northward. These long processes brought into ever-closer contact and combination a richly Mediterranean culture, in which ancient Rome participated with the very different cultures of Germanic, Celtic, and Slavic peoples, to name just a few. Simultaneously, a manuscript culture, which entailed practical skills of reading and writing, a distinctive intellectual outlook, and moral values, took root nearly everywhere on the continent. With it arrived not only the **Bible** with its many genres (such as **parable**s) and **religious tale**s, but also texts that were stock in the teaching of Latin, among which **fable**s ascribed to **Aesop** and **riddle**s were perennial favorites.

The relationship between such standards of the grammar school and what could be literary reflexes of the **oral tradition** is hard to assess. Latin riddles are akin to riddles in Old English and other Germanic languages, but it is debatable whether they are direct sources of inspiration or merely analogues. Apart from the superficial resemblance of their names, the fable and **fabliau** have little in common, but fables could have helped prepare the ground for the later cycle of **trickster** tales about **Reynard the Fox**. From the twelfth century, such **animal tale**s are attested first in Latin and later in Old French and other literature (for example, in Geoffrey **Chaucer**'s "Nun's Priest's Tale"). Reynard enjoyed so mighty a vogue that his name drove out the previous French word for fox. (Imagine if in English,

"rabbit" were displaced by "Bugs.") **Motif**s from Reynard the Fox can be detected seven centuries later in the **Uncle Remus** stories of Joel Chandler **Harris**.

The second half of the medieval millennium witnessed an outward projection of Christianity and European political and economic interests that culminated in the expulsion of Muslims and Jews from Spain, and in the exploration of new lands to colonize, a complication of religion that set the stage for the Reformation, and a gradual shift from parchment and manuscripts to paper and printed books. With the establishment of print culture in the early modern period, many medieval tales lived on to circulate more widely than ever before. Some were published in the late fifteenth and early sixteenth centuries with woodprints and anticipated seventeenth- and eighteenth-century **chapbook**s, which made some such stories available cheaply and outfitted them with **illustration**s.

Medieval cultures were discussed throughout much of the twentieth century as if they could be viewed usefully in terms of sharp polarities. Among the most common dichotomies have been orality and literacy, popular and learned, secular and Christian, lay and clerical, and vernacular and Latin. In all of these pairings, the first elements have often been presumed to belong together in one group, the second in another. In recent decades, perspectives have grown more nuanced, with recognition both that the vernaculars could be literate, learned, and Christian, and that Latin could have oral traits, could be devoted to popular lore, and could qualify as secular. Equally relevant, all of the terms have acquired shadings of meanings that have made them less antithetical. The opposition of high and low culture has yielded to an appreciation that almost no one would have been excluded even largely from exposure to popular culture.

Compounding the difficulties of evaluating any medieval texts that relate to folktales and fairy tales is that what we have is not even unmediated oral folktales put into writing but instead reworked into literary form. In other words, what survives of medieval tale telling takes the form of texts and not of recordings, audio, video, or both, which would allow immediate access to the words and techniques of the performers. If we seek from medieval literature documents on a par with verbatim transcriptions of tale telling, we will be disappointed. Then again, no texts from any time period before the late nineteenth century can meet such a standard. The medieval millennium carried forward the long and complicated transition from cultures governed by oral traditions to ones pervaded by literary and especially scriptural authorities. Yet, even as written authorities became entrenched, people, and their words, persisted in shuttling back and forth between the oral and the written. Oral tradition lost none of its strength.

The expression "book tale" has been applied to differentiate between what the Brothers Grimm wrote, as distinguished on the one hand from oral folktales and on the other from **literary fairy tale**s that are intended more overtly to comply with literary aesthetics. From the Middle Ages, we have mainly the medieval equivalents of literary fairy tales, but sometimes also what could be termed "manuscript tales."

Looking in a different direction, whether we regard as foundational the literary fairy tales of such postmedieval authors as Giovan Francesco **Straparola**, Giambattista **Basile**, Charles **Perrault**, or the Brothers Grimm, we will of course not unearth in the Middle Ages texts that coincide exactly with the usages of these later collections. Perhaps not surprisingly, what we can find are tales that are alleged to have emerged from popular tellings, that sometimes correspond closely to tales presented later as folktales or fairy tales, and that are written down according to the generic and stylistic conventions that made sense to the

medieval authors on the basis of the literature they knew. The stories may be longer or shorter than what we regard as typical **folktale**s or **fairy tale**s, and they may differ stylistically from what authors of the sixteenth century or later would have penned, but they contain motifs and narrative structures that have fairy tale written all over them.

From the early eleventh century, there is a short tale in Latin verse entitled "De puella a lupellis seruata" ("About a Girl Saved from Wolfcubs") that has been argued to be a prototype—the earliest extant—for part of Perrault's "Le petit chaperon rouge" ("**Little Red Riding Hood**," 1697) and the Grimms' "Rotkäppchen" ("Little Red Cap"). Egbert of Liège, a schoolmaster who included the tale in his textbook the *Fecunda ratis* (*Richly Laden Ship*, between 1022 and 1024), acknowledges that he drew it along with other materials from peasant **informant**s, who may have recounted it as a **cautionary tale**. *Unibos* (*One-Ox*), from the later eleventh century, is a poem in Latin verse that ties together three tales about a **peasant** trickster. The poem resembles the Grimms' "Das Bürle" ("Little Farmer") somewhat, and Hans Christian **Andersen**'s "Lille Claus og store Claus" ("Little Claus and Big Claus") even more closely. In a different category fall the late twelfth-century or early thirteenth-century *Asinarius* (*The Donkey Tale*) and *Rapularius* (*The Turnip Tale*). In these cases, the Medieval Latin poems, which are sometimes classified generically as *comoediae*, were mined directly by the Brothers Grimm to produce "Das Eselein" ("The Donkey"), which relates a **wonder tale** of an **animal groom**, and "Die Rübe" ("The Turnip"), which tells of an impoverished **soldier** who has been reduced to working the soil but who wins riches through cleverness and the luck of growing a gigantic turnip.

Medieval references to taletelling, tale tellers, and tales afford many insights into the groups that were deemed to be preeminent in transmitting oral traditions. These descriptions point consistently to the activity of groups that have been identified often since the Brothers Grimm and other Romantics as being significant bearers of tradition. Those credited include the elderly, especially old **women**; peasants and other common people, particularly country **folk**; travelers; and professional entertainers. Of the many Latin names by which the last group went, one that exemplifies the range of their activities is *ioculator* (French *jongleur*), cognate with the English *juggler*, *joker*, and *jocular*. How much responsibility these professionals hold for the **jest**s **and joke**s that survive in medieval literary forms remains disputed. Humorous tales known in Latin as *ridicula* (laughable tales) in the eleventh century (in the so-called *Cambridge Songs*) and **bawdy tale**s designated as *comoediae* (comedies) in the twelfth century receive ever-greater currency in Old French as *fabliaux* and in Italian as *novelle* (see **Novella**).

The rate at which tales passed from one group to another must have varied considerably, depending on the movements of people in war, trade, religion, and other processes that led to engagement. In the twelfth century, Welsh traditions about King Arthur entered the Anglo-Norman cultural axis and spread rapidly throughout Europe through courtly romance and other related shorter genres. Another long form of literature, which sometimes incorporated folktales and motifs, was the Old French **epic**, *chanson de geste* (song of deeds). In the thirteenth century, Old Norse **saga**s, colored by both continental Latin and Old French literature but heavily reliant on native materials, proliferated. The subcategory known as *fornaldarsögur* (sagas of antiquity) abounds in folktale and fairy-tale elements.

Tales also percolated into Europe from outside through those who were not Latin Christians. These others included, among others, Greek Christians, Jews, and Muslims. Jews often lived in close proximity to medieval Christians but also engaged with coreligionists

throughout the Mediterranean. Despite **anti-Semitism**, Jews shared with Christians much of their Bible, as a result of which Jewish extrascriptural traditions seeped into Christian writings and arts. Muslims occupied large swaths of Spain and Italy as well as regions of the Middle East that for centuries fell under the domination of the crusaders. Both Jews and Muslims had connections that led to the Far East, and both served, along with merchants and others, as intermediaries for bodies of tales that radiated along the Silk Road from India, China, and elsewhere. Emblematic of the fascination that counterbalanced the frequent hostility toward Muslims among Christians is the *chantefable* (or **cante fable**, singtale, in alternating prose and verse) of ***Aucassin et Nicolette***, written in Old French in the thirteenth century, which narrates the love of the young French nobleman Aucassin for the Saracen captive girl Nicolette.

Particularly after the Crusades began, new materials entered Europe in abundance. Along with them arrived a new vehicle for short fiction, the **frame narrative**. The only real example from antiquity (aside from **Ovid**'s *Metamorphoses*) is Lucius **Apuleius**'s *The Golden Ass* or *Metamorphoses*, containing the **Beauty-and-the-Beast**-like tale of **Cupid and Psyche**, which had a highly restricted circulation in the Middle Ages. In the twelfth century, we encounter the *Dolopathos* by John of Alta Silva (Hauteseille). Loosely related to the ***Arabian Nights*** and much more tightly to the so-called Seven Sages cycle, John's prose frame tale features sages who (like **Sheherazade**) tell tales on a daily basis so as to stave off **death**, in this case of the hero at the instigation of his wicked stepmother. This kind of structure finds celebrated expressions in Giovanni **Boccaccio**'s *Decameron* (1349–50) and Geoffrey **Chaucer**'s *Canterbury Tales* (begun around 1387). The form allowed authors to coordinate large numbers of the short narratives known in Italian as novellas, the very name of which looks ultimately toward the **novel**. The two works contain too many **tale type**s and motifs for a listing here to be feasible, but it is worth singling out Chaucer's treatment of the Loathly Lady in "The Wife of Bath's Tale."

Even without **Jewish tales** preserved outside of the Scriptures, exegesis and popular culture appropriated many beliefs that were not attested in the canonical Christian Bible. The Book of Jonah mentions not a whale but a great fish. The harrowing of hell, in which Jesus descends to hell, contends with the devil, and releases souls imprisoned there, is barely implied in the New Testament. Even the accepted books of the medieval Bible relate incidents that conform closely to folktales. Many other motifs reminiscent of folktales and fairy tales appear in the apocrypha, texts in the periphery of the Bible that helped to fill its many gaps.

Another place where folktales and fairy tales, or at least motifs from them, could come to lodge and would find justification was in the **saint's legend**. Literature about saints encompasses several genres, of which the most important are biographies, known as saints' lives; accounts of their martyrdoms, called passions; and enumerations of their posthumous feats and miracles. A famous collection of such material is the *Legenda aurea* (*The Golden Legend*, thirteenth century).

In the early Middle Ages, systematic amassing of folktales and fairy tales took place almost solely in connection with saints' legends. From the twelfth century, the number and variety of such legends exploded, as for example in conjunction with the Virgin Mary. At the same time, changes in the church motivated preachers to compile and consult large collections of short **anecdote**s, religious tales, and other stories with which they enlivened sermons. These narratives are called **exempla**. The best known of such compendia is the ***Gesta Romanorum*** (*Deeds of the Romans*), an anonymous composition of the late thirteenth or

early fourteenth century that was copied widely in manuscripts and later printed repeatedly in both Latin and translations. Despite its title, the *Gesta Romanorum* is not restricted to narratives of the Romans but absorbs all manner of other material, including stories of Eastern origin.

Preaching that relied upon such collections caused a very efficient exchange of tales among different groups, since it prompted preachers to tap what was available popularly, and in turn disseminated among the people what preachers drew from written sources. The same could be said for many other agglomerations of narratives, such as those made for courts and schools. As a result, there is often little point in seeking to determine whether a given story was fundamentally oral or written, popular or learned, folk or clerical, or the like. The Middle Ages was an era, perhaps the preeminent one, of transitions and interchanges, between cultures and social classes, and especially between orality and literacy. As such, it gave long and warm hospitality to folktales and fairy tales, of which the surviving written records are but the smallest fraction. ***See also*** Classical Antiquity.

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Jan M. Ziolkowski

Mirror

The mirror has been an object of fascination for more than 3,000 years. From the earliest recorded discovery of its optical effects in China (c. 1200 BCE), the mirror, along with related concepts such as the shadow and the double, became a primary image in the traditions, art, and literatures of countless cultures. Appearing in the form of a looking glass, windowpane, or reflective pool, the mirror was familiar both at home and in nature. Yet its seemingly magical ability to capture the semblance of a thing and reflect it led to the view of the mirror as a mystical, supernatural, and often demonic object. As such, it became a stock **motif** of folktales and fairy tales throughout the world.

Despite longstanding scientific theories of reflection, the function of the mirror was shrouded in mystery for centuries. Ancient misunderstandings about the mirror's physical properties quickly secured it a prominent position in folk superstition. As mirrors became customary in households across Europe, they also became more prevalent in **literary fairy tale**s, assuming various uncanny qualities. Stith Thompson's *Motif-Index of Folk-Literature* cites virtually innumerable instances of mirrors, some with clairvoyant and transforming abilities, others that serve as doorways to fantastic realms, or those that are directly linked to the soul. The diversity of these motifs chronicles the ever malleable and mysterious essence of the mirror.

In ancient civilizations from South America to Asia, the reflection, like the shadow, was believed to be a manifestation of the soul. Mirror images gave form to the souls of sacred

human beings and divine figures as well as those of the dead. Similarly, those without a soul, such as vampires, saw no reflection in a mirror when standing before it because they were soulless. The dynamic nature of the looking glass rendered it a portal through which spirits left this world and crossed over to the next; similarly, it served as the gateway through which the **devil** entered the world and seized the souls of the unwitting. For this reason, folk belief, as noted in the entry for "Spiegel" (mirror) in **Grimm**s' *Deutsches Wörterbuch (German Dictionary)*, directed children not to gaze into the mirror after dusk and advised that all reflective surfaces be covered after death to prevent the soul of the deceased from returning to haunt the living.

The German Romantic writer E. T. A. **Hoffmann** draws on the link between the mirror and the soul in "The Story of the Lost Reflection" (1815), in which an enlivened mirror image serves as the focus. In a Faustian scenario, the protagonist Spikher exchanges his mirror reflection for the love of an evil temptress, Giulietta. When he refuses to surrender his soul entirely to the devil, Spikher must relinquish forever his reflection, which continues to live independently of him with Giulietta. Adalbert von **Chamisso**, who inspired Hoffmann, likewise makes use of the connection between the soul, reflection, and the shadow in his famous **novella** *The Wonderful History of Peter Schlemihl* (1814). Chamisso's hero surrenders his shadow to the devil's representative in return for material fortune. Like Spikher, he retains his soul, but his shadow, just as the former's mirror image, wanders about in an eternal state of limbo.

Based on the mirror's ability to replicate pictures of objects placed before it with visual accuracy, it became known by the nineteenth century for its impartial cognitive aptitude. The mirror provided truths about objective reality, both present and displaced. In Jeanne-Marie **Leprince de Beaumont**'s "Beauty and the Beast" (1757), Beauty views the mirror in her room to learn of the fate of her family at home, and in Friedrich de la Motte **Fouqué**'s "The Magic Ring" (1813), the cognitive mirror reveals to the viewer the pleasures of faraway lands. In the Grimms' "**Snow White**" (1812), the evil stepmother consults the omniscient mirror, which conveys to her unpleasant truths based on its obligation to reflect reality. The emperor in Hans Christian **Andersen**'s "The Emperor's New Clothes" (1837) seeks from the mirror a confirmation of the reality that has been given him. In both tales, the characters seek the mirror's truths, yet they ultimately reject them. When the mirror does not reflect the idealized image the protagonists imagine, they change themselves or their outside circumstances to match the ideal they wish to see.

During the nineteenth century, the mirror changed from a primarily magical entity to an object with psychological dimensions. Living reflections, broken mirrors, and the doppelgänger—the double—acquired negative connotations as their physical forms were used to embody morality, angst, and the troubled subconscious of the protagonist. While at times the mirror still revealed magical powers and served as an entrance into fantastic worlds, as in works such as Hoffmann's *The Golden Pot* (1814) and Lewis **Carroll**'s *Through the Looking Glass* (1871), the mirror was more often used to reflect the modern individual's divided existence between the waking world and the torments of the psyche (not surprisingly, a full-length decorative mirror in France was called a *psyché*).

While the doppelgänger dates back to the early nineteenth century, when it was a physical being that often possessed comical qualities, the mirror image later became a projection of the subject's fraught psychological state and posed a threat to the protagonist's sanity. In particular, the double was a fitting symbol for the inner struggle of the artist, who, out of place in the

bourgeois world, crosses into the ethically suspect realm of art. Many modernist texts linked to the fairy-tale tradition, such as Fyodor Dostoevsky's *The Double* (1846), Hugo von **Hof-mannsthal**'s *The Cavalier's Tale* (1899), Franz Werfel's *Mirror Man* (1920), Hermann **Hesse**'s *Steppenwolf* (1927), and Ingeborg Bachmann's *Malina* (1971), employ the animate mirror image or the double to represent the rift between subject and object worlds and to reveal the protagonist's self-scrutiny and criticism of the artist's calling. ***See also*** Magic Object.

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Cynthia Chalupa

Miyazaki Hayao (1941–)

Writer, artist, animator, and director of Japanese **animation**, or anime, Miyazaki Hayao's work reaches international audiences with its complex plots and stunning visuals. Many of Miyazaki's films contain references to characters and **motif**s from folktales, both Japanese and Western. Miyazaki established the animation studio, Studio Ghibli, with colleagues such as Takahata Isao, who, alone and in conjunction with Miyazaki, have released numerous films. Miyazaki also writes and draws manga (Japanese comics or **graphic novel**s), which inform some of his films. One of the ways in which Miyazaki uses folktales and fairy tales is to incorporate specific characters as well as general themes, sometimes altering them to address larger social issues.
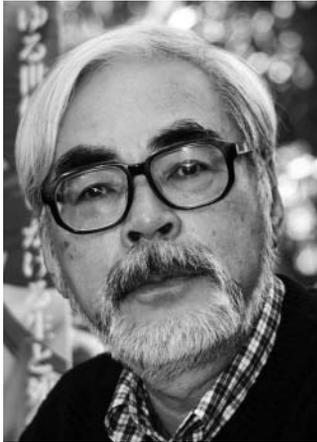
Miyazaki Hayao. [Haruyoshi Yamaguchi/Corbis]

Miyazaki's main characters tend to be female, and many of them exhibit folktale and fairy-tale influences. Nausicaä, the title character of *Kaze no tani no Naushika* (*Nausicaä of the Valley of the Wind*, 1984), resonates with a thirteenth-century character from a Japanese tale titled "The Princess Who Loved Insects." Nausicaä, too, loves insects, even the dangerous ones that populate her postapocalyptic world. Kiki of *Majo no takkyūbin* (*Kiki's Delivery Service*, 1989) is a **witch** in the Western sense. She rides a broomstick, can work magic, and has a black **cat**. Unlike most of the witches that appear in Western folktales and fairy tales, however, she is a benevolent witch who uses her powers to aid the people in the community where she has settled. The witch in *Hauru no ugoku shiro* (*Howl's Moving Castle*, 2004) curses a few of the main characters, one of whom is also a wizard. This film follows more closely the Western stereotype that witches are dangerous. Possibly this is because it is adapted from the **novel** *Howl's Moving Castle* (1986) by Diana Wynne **Jones**. *Gedo Senki* (*Tales from Earthsea*, 2006)—Studio Ghibli's adaptation of Ursula K. **Le Guin**'s Earthsea series of books (1968–2001)—follows a similar pattern.

Some of Miyazaki's characters are more generally tied to folktale traditions in their familial relationships. Just as folktale and fairy-tale characters tend to be separated from their families, the circumstances of Miyazaki's plots often assume or introduce departures and **death**s. Kiki, mentioned above, must establish herself independently in a new town because it is the witches' way of doing things. Sen, the female lead in *Mononoke-hime* (*Princess*

Mononoke, 1997), was abandoned by her human parents and raised by the wolf spirit Moro. Sheeta and Pazu, the main characters in *Tenkû no shiro Rapyuta* (*Laputa: Castle in the Sky*, 1986), are both orphans, though in another fairy-tale twist, Sheeta is revealed to be heir to the throne of Laputa. *Nausicaä of the Valley of the Wind* is also a **princess**, though her kingdom is invaded and occupied. Chihiro, main character of *Sen to Chihiro no kamikakushi* (*Spirited Away*, 2001), has both her parents when the film begins, but when they all stumble into a supernatural realm, her parents are transformed into **pig**s, and Chihiro alone must free them. The adolescent girl Sophie of *Howl's Moving Castle* also has a **family**, but she must leave them when a witch curses her, forcibly aging her body until she resembles an ancient woman.

The relationships between humans and animals in Miyazaki's films are also reminiscent of those in folktales and fairy tales. *Princess Mononoke* and *Spirited Away* feature talking animals, and the main character of *Kurenai no buta* (*Porco Rosso*, 1992) is himself an animal—he is a fighter pilot whose head turns into a pig's head. Animals also serve as guides and friends in Miyazaki's films. The two young sisters in *Tonari no Totoro* (*My Neighbor Totoro*, 1988) go live in the countryside while their mother is ill, and there they encounter friendly forest spirits called *totoro*. Kiki and Nausicaä each have pets; Ashitaka of *Princess Mononoke* has a special relationship with the red elk he rides; and Sophie adopts the dog that once belonged to the witch who cursed her.

Transformation and flight are also important themes in Miyazaki's work that correlate to folktales and fairy tales. Many of Miyazaki's characters are placed under transformative curses—from Sophie in *Howl's Moving Castle*, who is trapped in an old woman's body, to Ashitaka in *Princess Mononoke*, who is cursed by a dying boar god, to Chihiro in *Spirited Away*, whose parents are turned into pigs for their greed. Flight is so prevalent in Miyazaki's work that of the films mentioned above, only *Princess Mononoke* does not explicitly involve it. As in folktales and fairy tales, flight can be a convenient method of transportation as well as a transformative experience. For instance, Kiki's ability to fly is both a part of her identity as a witch that allows her to travel, and a part of her psychology that falters when she loses confidence in herself.

One final connection—though there are many—between Miyazaki's work and folktales and fairy tales is the coming-of-age story. Just as many folktales and fairy tales deal with young people grappling with experiences that lead them to greater maturity, so do Miyazaki's protagonists learn and gain valuable knowledge about life. One of the clearest examples is Chihiro's adventure in *Spirited Away*. The plot begins when her family is moving to a new town; however, when her entire family is transported to a realm of spirits, Chihiro must change from a disheartened and cynical girl into a courageous young woman with the wits and compassion to set free not only her parents, but other denizens of the spirit world who need rescue.

Miyazaki's art, writing, and animation are all interesting for their connections to folklore in general, both Japanese and Western, but his storytelling techniques especially mirror many of those found in folktales and fairy tales. He has been compared to Walt **Disney** in his scope and enormous output, yet Miyazaki's tales tend to value diversity. He destabilizes rather than homogenizes through the use of fantasy, which is perhaps one reason for the popularity of his films. ***See also*** Film and Video; Japanese Popular Culture; Japanese Tales; Women.

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Jeana Jorgensen

Miyazawa Kenji (1896–1933)

Poet, essayist, and writer of children's tales, Japanese author Miyazawa Kenji published only two books during his short life. The first, a volume of poetry, appeared in April 1924, and was followed in December of the same year by a collection of fairy tales, *Chūmon no ōi ryōriten* (*The Restaurant of Many Orders*). Although neglected during his lifetime, Miyazawa is now recognized as one of Japan's foremost storytellers.

Born in Hanamaki, in the rural northern prefecture of Iwate, Miyazawa was the oldest of five children. He graduated in agricultural science in 1918, and three years later left for Tokyo, where he intended to pursue his literary ambitions. After just eight months, he returned to Iwate because of his sister's ill health and took a position in a local agricultural school. Miyazawa gave up teaching in 1926 and, while continuing to write prolifically, spent his remaining years utilizing his skills as an agriculturalist to advise local farmers.

Many of Miyazawa's tales, including "Shishi-odori no hajimari" ("The First Deer Dance"), are inspired by the folk traditions and natural beauty of his native Iwate. Other tales and **fable**s, like "Donguri to yamaneko" ("Wildcat and the Acorns") and "Yomata no yuri" ("A Stem of Lilies"), are influenced by his deep devotion to Nichiren Buddhism. The influence of Buddhism also can be seen in Miyazawa's most popular and enduring work: *Ginga Tetsudō no yoru* (*Night Train to the Stars*, 1927). ***See also*** Japanese Tales.

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Marc Sebastian-Jones

Mizuno Junko (1973–)

One of Japan's leading young manga artists, Tokyo-born Mizuno Junko gained international acclaim in 2002 with the publication, in English translation, of *Junko Mizuno's Cinderalla*, the first part of her "fractured fairy tales" trilogy. Mizuno first received recognition in Japan in 1998 with the publication of her first book-length manga, *Pyua toransu* (*Pure Trance*). Originally serialized in CD booklets for the techno music label Avex Trax, *Pure Trance* appeared in English in 2005. Mizuno's work, which is noted for its striking and instantly recognizable visual style, has also appeared in *Pulp: The Manga Magazine* and *Secret Comics Japan* (2000). It is frequently described by commentators as adorable, attractive, and erotic, while at the same time being disturbing, repulsive, and vulgar. This perceived ambiguity has led to its being labeled "cute-grotesque." Mizuno, however, insists that the presence of both attractive and repulsive elements in her work is natural because they coexist in real life.

Mizuno's engagement with the fairy-tale genre came at the behest of her publisher, who asked her to consider creating a work by utilizing preexisting material. The result, based

very loosely on the fairy-tale classic "**Cinderella**," was *Mizuno Junko no Shinderāra-chan* (*Junko Mizuno's Cinderalla*, 2000). In Mizuno's ironic and darkly humorous retelling of the traditional tale, the voluptuous and scantily clad heroine, Cinderalla, works as a waitress in a *yakitori* (bite-sized pieces of grilled chicken on a skewer) restaurant; she has a stepmother and two stepsisters, but in a nightmarish twist, they are undead. At the same time, Cinderalla's "prince" is a zombie pop star called The Prince, and it is only after she too has been transformed into a zombie that she is allowed to go to his show. In an ending that echoes the harmonious conclusion of Charles **Perrault**'s version of the tale, Cinderalla forgives her troublesome stepsisters and marries The Prince.

Mizuno followed the success of *Cinderalla* with retellings of fairy tales by the **Grimm** brothers and Hans Christian **Andersen**. *Henzeru to Gurēteru* (**Hansel and Gretel**, 2000) tells the story of two high school students whose parents own a supermarket; they face starvation when their suppliers stop selling to them. Hansel and Gretel discover that the cause of their distress is the witchlike Queen Marilyn, who has everybody under her **spell**. They break the magic spell and discover Marilyn's true identity. Unlike the children in the Grimms' tale, Hansel and Gretel are not rewarded with jewels, but the end nevertheless brings a return to happiness. The darkest of Mizuno's retold tales, *Ningyohime den* (*Princess **Mermaid***, 2001), focuses on the brutality and cruelty implicit in Andersen's "The Little Mermaid." Mizuno's mermaids are bloodthirsty prostitutes bent on killing and eating humans to avenge their mother's death. One of the mermaids dies after being imprisoned by a wealthy prince, while her sister, who falls in love with a fisherman, is deceived by the Dragon King, who has promised to transform her into a human. Mizuno's "fractured fairy tales" continue to attract a growing international audience, most recently in France, where the three titles in the trilogy appeared in French translation from 2004 to 2006. ***See also*** Graphic Novel; Japanese Popular Culture; Japanese Tales.

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Marc Sebastian-Jones

Moe, Jørgen (1813–1882)

Norwegian Jørgen Moe was a clergyman, poet, and folklorist best known for **collecting** and publishing *Norske folkeeventyr* (*Norwegian Folktales*, 1841–44) with Peter Christen **Asbjørnsen**. Moe became acquainted with Asbjørnsen when they were both students at the Støren brothers' preparatory school at Norderhov in Ringerike in 1827. Ten years later, the two young friends decided to collect and publish Norwegian folktales as Jacob and Wilhelm **Grimm** had done in Germany. It is not clear which of the friends suggested the project, but many believe that it was Moe, and he is also considered to have had the best grasp of stylistics, at least initially. He had studied aesthetics, German and Danish literature, and was influenced early on by Adam **Oehlenschläger**, Christian Winther, and Johan Welhaven.

The first small pamphlet of *Norwegian Folktales* appeared in 1841 amid some controversy, since Asbjørnsen and Moe made a special effort to use Norwegian vocabulary and forms of

Portrait of Jørgen Moe from *The Fairy World: Folk and Fairy Tales*, trans. H. L. Braekstad (Boston: D Wolfe, Fiske and Co., 1900), p. xv. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

speech that were considered too "raw" by some readers. Their use of uniquely Norwegian forms, as opposed to the Danish, which was the literary language at the time, was of seminal importance in the development of the modern Norwegian written language. Asbjørnsen and Moe believed, in the reigning spirit of Romantic nationalism, that by collecting the tales and developing a lively and natural style in which to render them, they were helping to conserve an important element of Norwegian cultural heritage, the voice of "the **folk**." Additional collections of tales were published in 1842, 1843, and 1844. *Norwegian Folktales* contained primarily **wonder tale**s, humorous **anecdote**s, and some **fable**s. In 1852, Moe wrote an influential introduction to the second edition of *Norwegian Folktales*, in which he noted that Norwegian tales are characterized by a form of humor than can be developed only in a country where people live in a harsh natural environment. To Moe, this humor had much in common with the intrepid humor found in Icelandic **saga**s. Moe saw the Norwegian folktale as a continuation of saga poetics in some respects, with the same directness and simplicity of expression.

Although Moe had taken his theological exam in 1839, he did not become a clergyman until 1853, following a religious crisis. Moe became increasingly occupied with the duties of his calling; in 1865, he gave his fairy-tale and **legend** collections to Asbjørnsen and his folk song collections to Sophus Bugge. Subsequent editions of *Norske folkeeventyr* were published by Asbjørnsen alone, who continued revising both spelling and syntax to conform to the changing language. Moe became the bishop in Kristiansand in 1875. In addition to his work on the folktale collections, he published *Digte* (*Poems*, 1849) and what is considered Norway's first children's classic, *I brønnen og i tjernet* (*In the Well and in the Pond*, 1851). ***See also*** Kittelsen, Theodor; Nationalism; Scandinavian Tales.

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Marte Hult

Molesworth, Mary Louisa (1839–1921)

An English novelist and prolific children's writer, Mary Louisa Molesworth was born in Rotterdam, raised in Manchester, and, in 1861, married Richard Molesworth, from whom she separated in 1879. Predominately a writer of domestic realism, she also produced fairy tales, many of which were illustrated by Walter **Crane**. Her work often depicts **fairies** as kind godmotherly figures who improve children's behavior. *The Cuckoo Clock* (1877) tells

of a girl who is discontented with the rules in her great-aunts' house and finds escape through adventures on which she is taken by a clock's magical cuckoo. *The Tapestry Room* (1879) recounts the magical experiences of two children who find themselves within a tapestry, where they hear the interpolated folktale "The Brown Bull of Norrowa." The influence of George **MacDonald** is shown in *Christmas-Tree Land* (1884), *Four Winds Farm* (1887), and *The Children of the Castle* (1890). A magic ring in *The Ruby Ring* (1904) reforms a spoiled child, and in "The Groaning Clock" from *Fairies—of Sorts* (1908), a clock-dwelling brownie growls when children behave badly. Molesworth moved away from the godmother trope in the shorter fairy tales of *An Enchanted Garden* (1892) and *Fairies Afield* (1911). *See also* Children's Literature; English Tales.

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Adrienne E. Gavin

Momaday, N. Scott (1934–)

N. Scott Momaday is a Native American (Kiowa) writer, born in Lawton, Oklahoma, to the writer Natachee Scott Momaday and the painter Al Momaday. Momaday's **novel** *House Made of Dawn* (1968) tells the story of a young Native American man who, upon his return from war, is torn between the beauty of his native land and the lure of industrial America. The novel won the Pulitzer Prize for fiction in 1969 and led to a surge in interest in Native American fiction.

Momaday's *The Journey of Tai-Me* (1967) is a collection of narratives that are blended with Kiowa history. *The Way to Rainy Mountain*, first published in 1976, recounts the **oral tradition**s of the Kiowa and are reflective of the stories told to Momaday by his father when he was a child. The book tells of the journey of Momaday's ancestors from their initial phase in Montana, through hostilities with the United States. The last segment, which depicts the tribe's relocation to Oklahoma, recollects the golden age of the Kiowa, and mourns the imminent death of Kiowa culture.

Due to his profound portrayal of native Kiowa **legend**s and history, Momaday was featured in the documentary *The West* (1996) by Ken Burns and Stephen Ives. Momaday's other works include *The Gourd Dancer* (1976), *The Names: A Memoir* (1976), *The Ancient Child* (1989), *Circle of Wonder: A Native American Christmas Story* (1994), *The Man Made of Words: Essays, Stories, Passages* (1997), and *In the Bear's House* (1999). *See also* Native American Tales.

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Helen J. Callow

N. Scott Momaday at the Saint Malo Book Fair in France, 2001. [Getty Images]

Monogenesis

The term "monogenesis" ("single origin") refers to the theory that a certain narrative, song, or other item of **folklore** was created once by an individual and was then spread over time and space. As a theory, monogenesis explains the similarities among different performances and recordings of folktales through the genetic affinity of these texts. They all are supposed to have derived from one primary form (**urform**), of which they are later variations. The opposite view, **polygenesis,** claims that similar items of folklore originated from multiple sources. The **historic-geographic method** has relied on the idea of monogenesis and has tried to track the routes by which folktales were distributed geographically and over time, with the aim of identifying their primary form. Several folklorists have connected tales of magic (ATU 300–749) with Indo-European cultures and sought their origin among these peoples. An example of a tale that belongs to Indo-European inheritance is The Search for the Lost Husband (ATU 425).

The concept of monogenesis also is supported by the morphological approach of Vladimir **Propp**. According to his work, the tale of The Dragon-Slayer (ATU 300), in which a hero rescues a **princess** from the **dragon**, is the urform that has been developed into many versions whose common core appears on the deep structural level. Most researchers agree that simple plots can be created many times in different cultures without any contact between them. In contrast, complex plots that are widely spread across cultures support the theory of monogenesis—that is, of a single origin. Their origin from multiple sources does not seem likely. *See also* Structuralism.

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Ülo Valk

Moral

A moral is a lesson to be learned about right and wrong, and good and evil, especially as it applies to human character or behavior. The moral of a given story can be stated in the form of maxim (typically at the end of the narrative) or may be implicit, so that it is inferred by the listener, reader, or viewer. In general, a moral—whether explicit or implicit—is meant to influence and shape a person's character or conduct.

Moral lessons may be offered in a variety of genres, from epics such as the *Iliad* and *Odyssey* to drama. In classical drama or Greek **theater**, the chorus is used to make comments on the events and to convey a moral message to the audience. However, morals are most closely identified with short narrative forms such as the **fable**. **Aesop**'s fables are especially well known because of the morals they express, and they are frequently directed by adults at children because of the role they are believed to play in a child's moral education. The popular medieval **fabliaux**, distinct in content and intention from the Aesopian fable tradition, were also often used to convey valuable moral lessons. Similarly, **jest**s—idle tales intended to provoke not only laughter but serious reflection—also were very popular in the **Middle Ages**. The medieval and early Renaissance jestbooks compiled short merry prose tales or witty remarks, used with a moralizing intention, as in Gian Francesco Poggio Bracciolini's *Liber Facetiarum* (*Book of Jests*, 1470).

Morals are often evident in fairy tales, especially because of their role in **children's literature** and in the civilizing process. In the case of Charles **Perrault**'s seventeenth-century French tales, each story's moral (sometimes accompanied by a second moral and sometimes

with a good dose of irony) is set in verse and pronounced explicitly at the end of the tale. In Germany, Jacob and Wilhelm **Grimm**'s ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) is a collection replete with **didactic tale**s; and although Grimms' stories may not have explicit morals like Perrault's tales, the moral messages are no less obvious. Similarly, the tales of Hans Christian **Andersen**—for example, "The Little Match Girl," "The Red Shoes," "The Ugly Duckling," and "The Emperor's New Clothes," among many others—abound in moral lessons to be inferred by the reader.

Contemporary fairy tales and fairy-tale **adaptation**s often **parody** or subvert traditional morals, in works both for adults and for children. Such ironic play is characteristic of books such as James **Thurber**'s *Fables for Our Time* (1940), Roald **Dahl**'s *Revolting Rhymes* (1982), and Jon Sciescka's *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992).

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Ana Raquel Fernandes

Mother

Many folktales and fairy tales, especially **wonder tale**s and romantic **novella**s, begin with an initial situation that is related to motherhood, such as a childless couple that wishes for a child (as in ATU 410, **Sleeping Beauty**), or a mother dies and is replaced with a monstrous stepmother who mistreats the hero (as in ATU 720, The Juniper Tree) or heroine (as in ATU 510A, **Cinderella**; and ATU 709, **Snow White**). The absent mother who is replaced with a wicked stepmother (Motif S31, Cruel stepmother) is a common **motif**. Mothers frequently figure prominently in the central conflicts of folktales and fairy tales, with the role of the villain being a mother or substitute mother (such as a stepmother or mother-in-law). Good mothers or substitute mothers (such as **fairy** godmothers, **magic helper**s, and donor figures) test the protagonist and offer advice and magical assistance. Author Jane **Yolen** and her daughter, Heidi E. Y. Stemple, have published *Mirror, Mirror* (2000), a collection (with commentary) of forty folktales from around the world about both good and bad mothers. Mothers also play a prominent role in **joke**s and **anecdote**s from certain ethnic, religious, and cultural groups; for instance, the doting

Cinderella and her fairy godmother in *Nimmo's Juvenile Tales: Cinderella* (Edinburgh: William P. Nimmo, 1889), p. 2. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

and domineering Jewish mother is a cultural stereotype who appears in many types of jokes.

Many folktale and fairy-tale scholars put all older, female characters into a broadly defined "mother" category, suggesting that any older woman symbolizes a mother figure. Negative mother figures such as evil stepmothers and **witch**es become manifestations of the "bad" mother that preserves the fantasy of the "good" mother. Scholars such as Heinz Rölleke and Marina **Warner** have discussed how the Brothers **Grimm** changed the mothers in their *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) to step-mothers in an effort to preserve ideals of German motherhood. In *The Uses of Enchantment* (1976), Bruno **Bettelheim** suggests that the transformation of good mothers into negative characters displaces a child's guilt for feeling angry at his parents. Andreas Johns investigates the ambiguity of **Baba Yaga**, the witch/grandmother figure from Russian folklore in *Baba Yaga: The Ambiguous Mother and Witch of the Russian Folktale* (2004). In *The Absent Mother, or Women against Women in the 'Old Wives' Tale* (1991), Marina Warner offers perhaps the most extensive folkloristic consideration of bad mothers, absent mothers, stepmothers, and mothers-in-law, and she argues that wonder tales reflect the lived circumstances of their tellers and audiences. She describes three types of mothers that commonly replace absent natal mothers in folktales and fairy tales: the wicked stepmother and other monsters, the absent mother, and the mother-in-law.

Natal Mothers

Natal mothers are often absent from folktales and fairy tales, but when they are present, they may be either benign or hostile figures. When present in the introduction, they are usually presented as desperately wanting a child. Wishing for a daughter as white as snow, red as **blood**, and black as ebony is a typical motif in the opening of many versions of "Snow White." Often, these future mothers resort to magical remedies to conceive, such as eating special **food** (Motif T511.1, Conception from eating a fruit; and Motif T511.1.1, Conception from eating apple), beverages, flowers (Motif T511.4, Conception from eating flower), or fish (Motif T511.5.1, Conception from eating fish), usually obtained from a witch. A common beginning of ATU 303, The **Twins** or Blood-Brothers, includes conception after eating a magical fish. Often, these **women** fail to follow instructions properly (by eating both the red and the white flower, rather than just one, for example) and consequently give **birth** to monstrous children (Motif T550, Monstrous births). For example, in ATU 711, The Beautiful and the Ugly Twinsisters, the mother violates a condition for magical conception and gives birth to twin daughters, one of whom is deformed or monstrous. Other magical pregnancies that result in monstrous births occur due to a **wish** or a prayer (Motif T510, Miraculous conception; Motif T513, Conception from wish; and Motif T548.1, Child born in answer to prayer). For example, ATU 433B, King Lindorm, frequently begins with a magical pregnancy that results in the monstrous birth of an animal son. By contrast, in Jewish folktales, childless mothers who become pregnant as a result of prayer usually give birth to very spiritual children. Hasty curses may harm living or unborn children. For example, in ATU 451, The Maiden Who Seeks Her Brothers, the female protagonist searches for her six **brothers** who have been transformed into ravens or swans after their mother curses them because there is not enough food. These motifs also appear in **legend** tradition; for instance, most versions of the Jersey **Devil** legend begin with a mother who has too many children cursing her unborn baby by saying she would rather have a devil than another child.

During pregnancy, expectant mothers in fairy tales are often subject to intense cravings, and indulging or denying these cravings usually results in harm to their unborn children. For example, in many versions of ATU 310, The Maiden in the Tower, a pregnant woman steals herbs or fruit from a witch's garden. When caught, she promises to give the witch her unborn child. Additionally, female protagonists may also promise to give up their firstborn in exchange for aid from donor figures, as in ATU 500, The Name of the Supernatural Helper. Mothers-to-be may also harm their unborn children because of things they see, smell, or eat (for example, Motif T550.4, Monstrous birth because mother sees horrible sight).

Dead mothers may render help or harm to their children (usually daughters). Some absent or dead mothers may function as donor figures, providing assistance to their daughters from beyond the grave. Perhaps the most common example is some versions of "Cinderella," in which the donor figure is the deceased mother who aids her daughter via a tree that grows from her grave (Motif N819.2.1, Transformed mother as helper). The tree provides the dresses and slippers that Cinderella wears to the ball (Motif D815.1, **Magic object** received from mother). Alternately, dead mothers may also unwittingly instigate the villainy of a tale. For example, some versions of ATU 706, The Maiden without Hands, includes the **father**'s deathbed promise to his wife to remarry only when he finds a woman exactly like her; this promise results in the father's desire to marry his daughter.

A minority of folktales and fairy tales feature villainous actions perpetrated by the birth mother, as seen in Motif S322.2, Jealous mother casts daughter forth, and Motif H491.1, In large family father unwilling but mother willing to sell children. Frequently, the villain role in these narratives may be filled by either the mother or stepmother. In early editions of Jacob and Wilhelm Grimm's *Children's and Household Tales*, it is the mother rather than the stepmother who persuades the father to abandon the children in the forest in "**Hansel and Gretel**." In the first edition of the Grimms' collection, it is the mother (rather than the stepmother) who abandons Snow White or orders the hunter to kill her in the woods.

Female Protagonists as Mothers

In some folktales and fairy tales, the female protagonist becomes a mother during the course of the narrative. In some versions of "Sleeping Beauty," the heroine is disenchanted when, after giving birth to twins, one of them sucks the spindle splinter out of her finger. Frequently, the heroine's pregnancy instigates a crisis that results in the separation of the male and female protagonists. For example, in The Maiden in the Tower **tale type**, the witch who imprisons Rapunzel sometimes discovers that the **prince** has been visiting when the pregnant female protagonist asks why her clothes are becoming too tight. After escaping from the tower, she wanders alone for years with her twin children until she is reunited with the prince. In the second episode of ATU 883A, The Innocent Slandered Maiden, the female protagonist gives birth to twins and is slandered a second time when her mother-in-law or her rejected seducer tells her husband that she gave birth to puppies or murdered her children.

Substitute Mothers

If the birth mother is absent from a folktale, usually because of **death**, her role in the **family** is often filled by a substitute mother, who may be a stepmother, a grandmother, a godmother, or a foster mother. Marina Warner interprets the regularity of the absent mother in folktales and fairy tales as a reflection of the lived circumstance of storytellers and their

audiences. Until the twentieth century, many women died in childbirth, making the absent mother a hard fact of life rather than a convenient plot device. Most widowers remarried, making stepmothers a real concern for many. In circumstances when a father was absent or deceased, children were raised by grandparents or other relatives, which could be reflected in the range of substitute mother figures in folktales and fairy tales.

The substitute mother may be a benign or a hostile figure, depending on whether she fills the tale role of donor/helper or villain. In an Indian tale called "The Serpent Mother," the female protagonist, who has no family, is tormented by all of her in-laws. After offering blessings rather than curses to a serpent who steals her food while she is bathing, she gains the serpent's family as a surrogate family. Typically, traditional folktales will include two older female characters, a hostile, female villain (usually the stepmother) and a benign or beneficent older female helper, who is a mother substitute. For instance, in ATU 480, **The Kind and the Unkind Girls**, the heroine is mistreated by her stepmother and, after falling into a well or being carried off by a river, encounters an old woman (or **ogress** or **Mother Holle**) who tests and rewards her. In many modern written and cinematic versions of fairy tales, the deceased or absent mother as a donor figure is replaced by the fairy godmother figure, as in the Walt **Disney** version of *Cinderella* (1950) (by contrast, this role is filled by Leonardo da Vinci in the film *Ever After*, 1998). A minority of tale types feature both a living mother and godmother figure (for example, Sleeping Beauty).

Stepmothers

Wicked stepmothers are perhaps the most ubiquitous powerful female characters in folktales and fairy tales. The open hostility they show toward their stepchildren is a common feature of narratives in many parts of the world, and it is present in traditional oral versions, **literary fairy tale**s, **adaptation**s, and **film**s. Stepmothers exemplify the "bad" mother who allows the fantasy of the "good" mother to remain; she is cruel, greedy, malicious, and jealous. The stepmother is one of the most common villainous characters, and she is closely aligned with other hostile female characters, including witches, ogresses, enchantresses, and the like. Stith **Thompson**'s *Motif-Index of Folk-Literature* lists numerous motifs related to the stepmother's cruelty: Motif S31, Cruel stepmother; Motif G205, Witch stepmother; Motif L55.1, Abused stepdaughter; Motif M411.1.1, Curse by stepmother; and Motif S31.4, Cruel stepmother feeds children with fish spines (thorns) to kill them.

Numerous traditional tale types include wicked stepmothers who seek to hurt their husband's children. Stepmothers may overwork, starve, kill, or eat them. These acts of villainy are perpetrated against both male and female protagonists. For example, in ATU 720, The Juniper Tree, the stepmother kills her stepson and serves him to his father, who unknowingly eats him. The boy's bones are placed under a tree, and a bird (or a bone) sings to the family about what happened, after which the stepmother is killed. In the opening of tale type ATU 450, Little Brother and Little Sister, the children run away because their stepmother wants to eat them. A key element of the most widely distributed versions of ATU 327A, Hansel and Gretel, is the cruel stepmother, who is responsible for abandoning the children in the forest.

If a tale includes the stepmother's natural children, she almost always works toward their promotion while abusing her stepchild(ren). For instance, in many versions of The Kind and the Unkind Girls, the stepmother shoves the female protagonist into a well, where she

encounters the donor figure who tests and rewards her. After the heroine's return home, the stepmother then sends her own daughter on the same quest. In Cinderella tales, the stepmother gives the heroine impossible tasks to complete before going to the ball, intending that only her natural daughters will go. When the prince arrives with the recognition token (the **shoe**), the stepmother schemes to have her daughters try on the shoe before allowing the heroine to try. Jealousy is another typical motivation for the stepmother's villainy, as in "Snow White," wherein she is jealous of the heroine's beauty.

Mothers-in-Law

Often overlooked in favor of evil stepmothers, witches, and other female villains, mothers-in-law are important, traditional hostile mother figures in folktales and fairy tales from Europe, the Mediterranean, the Middle East, India, and much of Asia. The mother-in-law also appears as a cultural stereotype in many jokes, anecdotes, and personal narratives across many Indo-European and Asian cultures. Typically depicted as a source of tension or conflict within a **marriage**, the mother-in-law can be a controlling, domineering woman. Mothers-in-law and stepmothers have much in common in folktales and fairy tales. Warner identifies a linguistic connection between these figures: The French word for both stepmother and mother-in-law is *belle-mere*, literally "beautiful mother." Additionally, until the mid-nineteenth century, the English term "mother-in-law" was also used to refer to stepmothers. The *Motif-Index* lists several traditional motifs indicating the conflict between mothers-in-law and daughters-in-law: Motif P262.1, Bad relations of mother-in-law and daughter-in-law; Motif S51, Cruel mother-in-law; Motif S51.1, Cruel mother-in-law plans death of daughter-in-law; and Motif S322.6, Jealous mother-in-law and sisters cast woman's children forth.

Warner suggests that the tension between the mother-in-law and daughter-in-law may be another reflection of lived circumstances in folktales and fairy tales. The presence of a son's wife in the household meant that the mother had a rival for her son's affections. In strongly patriarchal societies, the mother's security in old **age** depended on her son's loyalty. This situation nearly institutionalizes a rivalry between these women that is expressed in many folktales and fairy tales, and pregnancy often precipitates the crisis between the women. In many narratives with mothers-in-law as adversaries, the acts of villainy harm the children, question whether the children are the husband's through accusations of adultery, or accuse the female protagonist of killing her children (for example, Motif K2117, The calumniated wife: substituted letter; Motif K2112, Woman slandered as adulteress; Motif K2115, Animal-birth slander; and Motif K2116.1.1.1, Innocent woman accused of killing her newborn children). Many of these motifs appear in the second episodes of ATU 883A, The Innocent Slandered Maiden, in which the female protagonist undergoes a second slandering when (usually) the mother-in-law accuses the heroine of adultery, casts her out, or attempts to murder her children. There are also many traditional tales depicting this adversarial relationship found in Arabic and Asian countries that do not appear in international tale types.
See also Childhood and Children; Infertility.

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Linda J. Lee

Mother Goose

Although various explanations have been proposed for the term "Mother Goose," its origins remain mysterious nonetheless. Expressions such as "old wives' tales" or "tales of wise **women**" abound in seventeenth-century England and France, and epithets of this kind refer to tales belonging to the popular and **oral tradition**, in times when old women were often tending to geese in the pasture.

French author Charles **Perrault** was the first to link the French expression "Ma Mère l'Oye"—Mother Goose—with a collection of fairy tales. His influential *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697) includes a frontispiece that depicts an old woman **spinning** by the hearth while telling stories to children under a sign that reads "Contes de ma mère l'oye." As a consequence, Perrault's tales are often known and published in France under the title *Contes de ma mère l'oye* (*Tales of Mother Goose*).

The term "Mother Goose" came to England in 1729 when Robert Samber translated Perrault's stories for the first time into English. Like Perrault's original French edition, Samber's translation, *Histories or Tales of Past Times*, includes its own engraved illustration of a woman telling tales to children beneath a sign bearing the words "Mother Goose's Tales." Since then, Mother Goose has become a familiar and beloved fixture in English **children's literature**. In the Victorian era, she had the appearance of an actual goose dressed like an old lady and became one of the favorite themes of countless nursery rhymes and tales.

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Claire L. Malarte-Feldman

Mother Holle

The tale known as "Mother Holle"—"Frau Holle" in Jacob and Wilhelm **Grimm**'s ***Kinderund Hausmärchen*** (*Children's and Household Tales*, 1812–15)—is about a good girl who is rewarded and a bad one who is punished. It belongs to the **tale type** called **The Kind and the Unkind Girls** (ATU 480), which focuses attention on the good/bad girls as a main **motif**, rather than on Mother Holle, the goddesslike title figure in her subterranean realm.

In this tale, an abused stepdaughter falls into a well while cleaning a distaff she has bloodied while **spinning** diligently. She lands in a magical realm, where she unquestioningly performs various duties: for example, propping up heavily laden apple tree branches and removing bread from the oven before it burns. For her docility and obedience, she is rewarded by the old woman with a shower of gold. The lazy stepsister attempts to win the same favors from Mother Holle, but she fails to do the work and is rewarded with a shower of pitch. The double nature of the girls is indicated by the names they are referred to in the later version by Ludwig **Bechstein**: "Goldmaria und Pechmaria" ("Gold-Mary and Pitch-Mary," 1845).

In the wake of late-twentieth-century **feminism**, the Grimms in particular have been criticized for characterizing **women** and girls as either "beautiful and diligent" or "ugly and lazy" and for rewarding female characters for their unquestioning obedience. This tendency in the portrayal of female figures shows them to be a part of a wider trend in nineteenth-century literature, which evinces any number of good blondes and bad brunettes. Whereas "kindness versus unkindness" forms a motif in many tales of **punishment and reward**, what distinguishes the Grimms' version is the excessive passivity of the "good" girl.

Whatever mythical significance Mother Holle herself may have had has been almost entirely lost in the Grimms' version; however, she is clearly related to other **fairies** who reward and punish. In Jacob Grimm's *Deutsche Mythologie* (1835; translated as *Teutonic Mythology*, 1883), Mother Holle is mentioned as a lake or well spirit who rewards good housework, and she is particularly associated with spinning and snowfall. Despite her hideous appearance—she has long teeth and wild **hair**—she is generally good to humans. In her older pagan form, Holle (sometimes spelled Hulla or Holde) may have been a fertility goddess, although sometimes her connection with flax and spinning make her more of an earth goddess. She is also associated with Frau Perchta, another figure from German mythology, and with the **legend** of the *wütendes Heer* (literally "Raging Army," also known as the "Wild Hunt"), in which she is said to take the souls of children who have died unbaptised.

The Grimms' "Mother Holle" is related to other tales in their collection, such as "Die weiße und die schwarze Braut" ("The White Bride and the Black Bride") and "Der arme und der Reiche" ("The Poor Man and the Rich Man"). Other versions of "Mother Holle" include not only Bechstein's "Goldmaria und Pechmaria" but also Benedikte **Naubert**'s "Der kurze Mantel" ("The Cloak," 1789). The tale's punishment-and-reward motif has precursors in Giambattista **Basile**'s "Le tre fate" ("Three Fairies," 1634) and Charles **Perrault**'s "Les fées" ("The Fairies," 1697). Naubert's German version foregrounds the economic independence spinning gives to women; her Mother Hulla is a benign a guiding feminine spirit who aids well-intended women, even when they make mistakes. In Bechstein, on the other hand, the supernatural figure is an old man instead of an old woman. The good girl distinguishes herself by always choosing the worse of two options, and is rewarded with the better; her bad stepsister demands the better and gets the worse. ***See also*** Cinderella; False Bride; Mother; Sisters.

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Laura Martin

Motif

In literature, "motif" refers to a recurring element that accrues significance through repetition. Motifs can occur within a given piece or throughout the works of a specific author. The emphasis is on meaning and effect. In **folklore** and fairy-tale studies, however, begat during the vogue of historicism, comparativism, and diffusionism, "motif" has acquired a more

typological and comparative sense. Here, "motif" has come to mean specific recognized characters, themes, concepts, actions, and topoi, none of which, in isolation, constitute a complete narrative, but, in mix-and-match combinations, are narrative building blocks—"those details out of which full-fledged narratives are composed" (Thompson, *Motif-Index* 1: 10).

Due to the efforts of Stith **Thompson**, first in his collaboration with Antti **Aarne** on *The Types of the Folktale* (1928; revised 1961), and subsequently in his own six-volume *Motif-Index of Folk-Literature*, specific combinations of motifs that retained remarkable consistency over time and space were identified and designated as "**tale types**" in Aarne's classificatory system. These tale types were considered to be cognate, that is, historically related and products of **monogenesis** and **diffusion**, and were analyzed using the comparative **historic-geographic method**, which ultimately sought the origin of individual tale types. As the Eurocentric limitations of the tale-type system of classification became apparent, Thompson increasingly turned to the motif as the preferred unit of comparison. Because motifs are partial, however, and explicitly combinatory and generative, they provide a model of innovation rather than stasis; thus, motifs sharing the same motif number are not considered to be cognate. Neither does the *Motif-Index* organize motifs by country of origin or genre; instead, motifs are disassembled and reorganized into a system of twenty-three categories, loosely progressing from the more supernatural to "reality-based" motifs, designated by letter headings: A. Mythological Motifs; B. Animals; C. Tabu; D. Magic; E. The Dead; F. Marvels; G. Ogres; H. Tests; J. The Wise and the Foolish; K. Deceptions; L. Reversal of Fortune; M. Ordaining the Future; N. Chance and Fate; P. Society; Q. Rewards and Punishments; R. Captives and Fugitives; S. Unnatural Cruelty; T. Sex; U. The Nature of Life; V. Religion; W. Traits of Character; X. Humor; Z. Miscellaneous Groups of Motifs. These general headings are then broken down further into discrete and specific motifs, so that, for example, F. Marvels is followed by F. 200 Fairies and F. 200.1 Pixies. Occasionally, a single motif coincides with a tale type, but this is due to the ad hoc nature of these indexes.

In the twentieth century, as a result of the intellectual rejection of both positivism and the evolutionary theory that undergirded the comparative method, motif analysis became gradually supplanted by more synchronic methods, such as **structuralism**, **performance** theory, and psychoanalytic applications. Structuralism, particularly that attributed to Valdimir **Propp** in his *Morfologiya skazki* (*Morphology of the Folktale*, 1928), was understood to be antithetical to a motif-based analysis of tales. Structuralism emphasized narrative patterns, relationships, and the processes by which plots progressed, and the basic Proppian unit, the **function**, was fundamentally a plot motivator, fulfilling a structural role. Motifs, in their specificity, were seen as too subjective, or irrelevant to the underlying unity. Propp's system, a combination of the Finnish method and Russian formalism, was not, however, really antithetical to motif analysis, since it too broke down tales into their component parts, albeit more abstract in form. Nevertheless, the concepts of motif and function are not synonymous, a claim that is sometimes made. Alan **Dundes**, embracing structuralism in the 1960s, sought to reconcile the two systems in his articulation of the "**motifeme**." But this methodology, which he further developed to achieve a psychoanalytic approach to tales, has, for the most part, not been adopted.

Regardless of the methodological flaws and ideological premises inherent in the *Motif-Index*, it is a powerful resource for cross-cultural source material. In addition, each motif is cross-referenced with similar or corresponding motifs, allowing for an expanded structural and symbolic analysis. The *Motif-Index* is available online (through most university databases) and is also available on CD-ROM. **See also** Folktale.

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JoAnn Conrad

Motifeme

Commonly attributed to Alan **Dundes**'s structural approach to folktales and fairy tales, the term "motifeme" signifies a minimal structural unit. Influenced by *Morphology of the Folktale*—the 1958 English translation of Vladimir **Propp**'s *Morfologiya skazki* (1928)—Dundes's methodology called for a revision of the **historic-geographic method**, which had used **motif**s to define and determine the typology of tales (**tale type**). Instead, Dundes argued for a fundamental structural paradigm. Expanding and modifying Propp's notion of "**function**," Dundes proposed substituting in its place the more abstracted form of the motif—the "motifeme." By incorporating it into the previously antithetical, syntagmatic structural approach, Dundes rehabilitated the motif, which had previously not taken into account the structural patterns of tales. In this way, he also merged the structuralist and typological approaches.

The abstracted motifeme could be filled by any number of motifs, and this array of motifs, termed "allomotifs," could both fulfill a given function or "motifemic slot" and be used interchangeably. Allomotifs are thus paradigmatic equivalents used in differing contexts to fill a "motifemic slot." Dundes's method consisted of assembling many versions of a tale and identifying the structures common to them and the allomotifs used in these functions. This kind of comparison made it possible to determine allomotif equivalents, which ultimately were not only structurally but also symbolically equivalent. *See also* Comparative Method; Structuralism.

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JoAnn Conrad

Müller, Friedrich Max (1823–1900)

Born in Dessau, Germany, in 1823, Friedrich Max Müller attended Leipzig University, training under linguist Franz Bopp, before moving to England, and Oxford University, in 1846. Like his former professor, Müller is best known as a philologist, Indo-Europeanist, and scholar of Sanskrit, but his interests also led him into the fields of comparative religion and mythology. **Myth**, Müller suggested, was the result of what he called the disease of language—the personification and narrativization of abstract concepts by primitive peoples. In part, the abstract concept that Indo-European myths expressed in narrative was the pattern by which the sun traveled across the sky.

This theory—solar mythology, as it has become known—came under fire even in its own time. Noted scholar and social critic Andrew **Lang** treated it harshly in his writings, calling instead for an approach to myth more closely aligned with E. B. Tylor's unilinear evolutionary

theory. Bronislaw Malinowski, in his essay "Myth in Primitive Psychology" (1926), called the theory extravagant and self-indulgent, while Richard M. **Dorson**, in 1955, referred to it as little more than a historical curiosity. Although solar mythology has largely faded into obscurity today, Müller's place in the history of folk narrative studies cannot be ignored. *See also* Anthropological Approaches; Linguistic Approaches; Mythological Approaches.

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Adam Zolkover

Munro, Alice (1931–)

The acclaimed Canadian writer of short fiction, widely regarded as having equaled or surpassed such predecessors as Anton Chekhov and James Joyce, Alice Munro has published story collections at regular intervals since *Dance of the Happy Shades* (1968). Later volumes include *Open Secrets* (1994) and *Runaway* (2004). Her life experience—two marriages and two places of residence, Ontario and British Columbia—forms the basis of her fiction. Rich in subplots and tales within tales, her stories often involve coincidences, parallelism, twinlike characters, or characters who are storytellers.

The effects she achieves are heightened by allusions to **ballad**s, traditional tales, and literary **folklore**, especially in her later stories. A tour de force laced with intimations about men's **sexuality**, "Wenlock Edge" (*New Yorker*, December 5, 2005) refashions the fourteenth-century romance *Sir Gawain and the Green Knight*. In *The Love of a Good Woman* (1998), "The Children Stay" presents an adulterous affair modeled after Jean Anouilh's *Eurydice*, which in turn recalls the Greek **myth** of Orpheus and Eurydice. Among other stories in the same volume, "Save the Reaper" takes its title from Alfred Lord **Tennyson**'s "The Lady of Shalott"; "Before the Change" incorporates W. B. **Yeats**'s "The Song of Wandering Aengus"; and the ghostly tale "My Mother's Dream" suggests an English ballad, "The Cruel Mother," as well as **folktale** type ATU 769, The Child's Grave. *See also* Bear's Son.

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John Bierhorst

Murat, Henriette-Julie de Castelnau, Comtesse de (1670–1716)

Henriette-Julie de Castelnau, Comtesse de Murat was the daughter of the prominent Castelnau family of Britanny, France. She moved to Paris at the age of fifteen or sixteen and married the Comte de Murat shortly afterward. Of the late seventeenth-century French *conteuses* (female tale tellers), Murat has perhaps one of the most detailed biographical records—which is primarily the result of her high-profile and highly controversial personality in what was an increasingly conventionalized late seventeenth-century French society.

Both during her adult life and in the centuries following, Murat's name was consistently associated with scandal and sexuality. In 1695, Murat's *Mémoires de Madame le Comtesse de *** avant sa retraite, ou La défense des dames* (*Memoirs of Madame the Countess of*

*** *before Her Retirement, or The Defense of Women*) described the events leading up to the author's exile, at the urging of Madame de Maintenon, by Louis XIV. She described the unhappy circumstances of her marriage and associated attempts to separate from her husband, and she worked to reclaim her reputation at court following claims of sexual impropriety. In a second wave of scandal, Parisian police records between 1699 and 1702 alleged unruly behavior and made claims of Murat's love affairs with men and women alike and resultant fits of jealous rage. Officially denounced by the king, Murat remained in exile in the city of Loches until 1715, just one year before her death.

The majority of Murat's texts were published just before the second scandal: *Contes de fées* (*Fairy Tales,* 1698); *Nouveaux contes de fées* (*New Fairy Tales*, 1698); and *Histoires sublimes et allégoriques* (*Sublime and Allegorical Stories*, 1699). Many tales in these collections present **marriage** and constraints on female desire in ways that are similar to those depicted in the *Mémoires*. "Palais de la vengeance," ("Palace of Vengeance"), for example, ends with the male and female protagonists being granted their wish to spend their lives together; however, their fate is not the happy one hoped for, but rather a miserable eternity of literal imprisonment together. "Heureuse peine" ("Happy Labor") contains a similarly unhappy ending and the narratorial warning that "a wedding is almost always a sad occasion." Murat's *Voyage de campagne* (*Trip to the Country*, 1699) is a collection of stories told by a group of acquaintances on a holiday in the country. While not a collection of fairy tales per se, *Trip to the Country* is suggestive of the type of **salon** conversation and literary creativity that is understood to underlie the genesis of the early French ***contes de fées***. Moreover, Murat's inclusion of the genre of the **ghost story** (including an account of the well-known *salonnière* [female salon participant] Madame Deshoulières's own ghost hunt) offer a preview of sorts for Murat's later, otherworldly *Les lutins du château de Kermosy* (*The Goblins of the Kermosy Chateau*, 1710).

Murat's *Sublime and Allegorical Stories* is of particular interest to scholars of the **literary fairy tale** in France. In her preface, Murat dedicates her volume to her fellow "fées modernes" (modern **fairies**) and contrasts their noble work to that of their more domesticated and rudimentary predecessors: servants and wet-nurses. In this work, Murat directly engages Charles **Perrault** and presents her tales in such a way that would revalorize not only the *conte de fées* as a genre but also female authorship more generally. ***See also*** French Tales; Women.

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Holly Tucker

Musäus, Johann Karl August (1735–1787)

With his *Volksmärchen der Deutschen* (*Folktales of the Germans*, 1782–86), Johann Karl August Musäus cashed in on the growing popularity of tales of the marvelous, a trend that had been apparent in Germany since the beginning of the eighteenth century and that now included (supposedly) homegrown German tales as opposed to translations from the French. Like Christoph Martin **Wieland**, Musäus had no interest in trying to retain the **folk** tone of the material. On the contrary, he created rococo masterpieces of wit and erudition, with a

slyly knowing narrator and many topical allusions to the contemporary literary world. Musäus's work fell out of favor with the generation of German Romantics, who either, like the Brothers **Grimm**, desired a closer attention to **authenticity** or, like Achim von Arnim and Clemens **Brentano**, felt that the modern author should follow the spirit of the folk tradition in writing new, more personal tales. For these later writers, Musäus failed by maintaining an arrogant and "Enlightened" superiority over his material. However, in his fourteen tales, Musäus may well have kept some stories and traditions from falling into obscurity. Among his most popular tales are the ones about the mountain spirit Rübezahl, the bigamist Graf (Count) von Gleichen, and the Czech amazon Libussa. *See also* Folktale; German Tales; Literary Fairy Tale.

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Laura Martin

Music

Music is at once an ally of folktales and fairy tales and a decidedly strange bedfellow. The distinct characters, colors and, in some cases, fantastical environments of tales tend to evoke a quite particular mood, and so lend themselves readily to the emotional facilities of music. Conversely, folktales and fairy tales are, above all other things, stories; to tell a story via music alone presents a particular challenge to the composer, hence the number of folktale and fairy-tale musical works in which the story is carried by words, as in **opera** and song, or dramatic enactment, as in **dance**. Music written in response to these tales thus tends to be oriented around either narrative or mood, although the two are far from mutually exclusive.

The most obvious example of music used to accompany the telling of tales comes in the form of the ever-popular fairy-tale ballet. Russian works predominate here, most notably those written in the late nineteenth century by Pyotr Il'ich **Tchaikovsky**: *Swan Lake* (1877), *The **Sleeping Beauty*** (1890), and *The Nutcracker* (1892). The most successful of these, *The Sleeping Beauty*, went on to serve as inspiration for what is surely one of the stranger fairy-tale ballets: Igor Stravinsky's *Le baiser de la fée* (*The Fairy's Kiss*, 1928). The influential Russian critic Alexandre Benois suggested to the composer the idea of a ballet based on the relatively minor piano pieces of Tchaikovsky, with the story taken loosely from Hans Christian **Andersen**'s "Iisjomfruen" ("The Ice Maiden," 1862). It was Stravinsky himself who selected the tale, conceiving it as an allegory of the life of his beloved compatriot composer. What makes the endeavor puzzling is the sheer gusto with which Stravinsky set about writing unashamedly conventional music—brilliantly conventional, no doubt—with little sign of irony or satire. The ballet is flagrantly anachronistic, not only in its music—including the sections written by Stravinsky alone—but also in its affectionate staging of an old world markedly at odds with the events of the first decades of the twentieth century. Yet it is precisely this pervasive anachronism that serves the fairy-tale subject so well.

Stravinsky's earlier stage works are more characteristically modern in their mix of folktale and musical innovation. Among them are *L'oiseau de feu* (*The Firebird*, 1910), the composer's first collaboration with Sergey Diaghilev of the Ballets Russes. It was Diaghilev who suggested a ballet score based around the Russian legend of "The Firebird," or

phoenix, an idea to which Stravinsky responded with music of startling harmonic and rhythmic originality. Later folk-inspired works include two dramatic stagings of tales from the collections of Alesandr **Afanas'ev**: *Renard* (1915–16; first performed in 1922) and *Histoire du soldat* (*The Soldier's Tale*, 1918).

Along with Léo Delibes' *Coppélia* (1870), based on E. T. A. **Hoffmann**'s "Der Sandmann" ("The Sandman," 1816), the other staple of the fairy-tale ballet world is Sergey Prokofiev's **Cinderella** (1945), a late work striking in its disillusioned portrayal of the court of the **prince**. One final ballet of Russian origin is **Sheherazade**, presented by Diaghilev in the same year as *The Firebird* (1910). This is in fact an adaptation of a preexisting orchestral work by Nikolai **Rimsky-Korsakov** (1888), composed in just a few weeks in the wake of a reading of the **Arabian Nights**. The voice of the heroine is carried over the four movements of the music by a windingly rhapsodic violin solo set against washes of brilliant orchestration. The individual movements were originally titled, but Rimsky-Korsakov opted to play down direct correlations with specific tales, preferring to present the work as a non-programmatic symphonic poem.

Another orchestral work inspired by the *Arabain Nights* is Maurice Ravel's *Shéhérazade* (1898), the overture to a projected but never-realized opera on the subject. The composer went on to write an orchestral song cycle with the same title (1903), a work that in fact has nothing to do with the eponymous heroine, being instead a setting of three exoticist poems by Tristan Klingsor. Ravel was quietly attracted to an idealized child's world of tales and toys, as demonstrated in the opera *L'enfant et les sortilèges* (*The Child and the Spells*, 1925), with its naughty boy, loving Maman, and cast of miraculously singing objects. Yet it is in *Ma mère l'oye* (**Mother Goose**, 1908–10) that the composer's interest specifically in the environment of the fairy tale is most strikingly captured. A set of five pieces written originally for piano duet, Ravel orchestrated the work in 1911 and then expanded it further a year later in the form of a ballet based around the figure of Sleeping Beauty. The music is inspired by the golden age of the French fairy tale. In its final manifestation, as ballet, it begins with the "Dance of the Spinning Wheel" and the "Pavane of the Sleeping Beauty." Then follow a waltzing **Beauty and the Beast** and **Tom Thumb**. The work ends with the beautiful scene of "The Fairy Garden," the encapsulation of a very particular compositional sensibility. In its singular mix of sophistication and simplicity, Ravel's suite is perhaps the most successful purely musical fairy-tale work.

Just as Ravel's music and literary inspiration are decidedly French, so the set of four orchestral ballads by the Czech composer, Antonín **Dvořák**, are in a recognizable national tradition. Of all the orchestral works on folktale or fairy-tale themes, Dvořák's symphonic poems are the most closely tied to the path of the individual stories. The stories themselves—*The Water Goblin*, *The Noon Witch*, *The Golden Wheel*, and *The Wild Dove* (all 1896)—are taken from a collection of folktales and ballads compiled by the poet and folklorist Karel Jaromír Erben.

Beyond works based clearly on a specific tale or character, musical traditions are of course littered with broad allusions to folktales and fairy tales. In this category falls Russian composer Nikolai Medtner's various sets of "Fairy Tale" piano pieces, composed throughout the first half of the twentieth century, and the *Fairy Tale* suite (1917), again for piano, by the British composer Frank Bridge. One striking instance of the evocation in music of a fairy-tale ambience can be found in the late chamber music miniatures of Robert Schumann, in particular *Märchenbilder*, op. 113, for piano and viola, and *Märchenerzählungen*, op. 132, for piano,

clarinet, and viola. The works are entirely devoid of programs, opting instead to conjure images in music. The music ranges from rhapsodic to epic, melancholy to nostalgic, with the listener left free to establish the nature of the relationship between such music and the fairy tale. It is perhaps in this stimulation of the imagination, coupled with the mercurial quality of the music, that we can locate Schumann's own attraction to the tales.

Music such as this raises the question of just what it means to call a musical work a fairy tale. It may be that the initial attraction of the tales for composers lies not in the content of the narratives but rather in the mood they create, a mood the very indistinctness of which not only invokes music, but could itself be said to be somehow musical. Of course, folktales and fairy tales enjoy a healthy afterlife in the far-from-indistinct world of popular music—from the songs that accompany Walt **Disney**'s fairy-tale films to the Cinderella of Bob Dylan's "Desolation Row" (1965) and beyond. Yet such music tends towards the illustrative rather than the evocative. The question of whether fairy tales could be said to be *like* music was raised briefly toward the end of the eighteenth century, in the early years of German Romanticism. Responding to the Kantian notion that, left free to roam, the imagination produces only nonsense, authors such as **Novalis** and Ludwig **Tieck** explored the idea of a mode of imaginative writing unconstrained by the demand to make sense. The fairy tale seemed fit for the purpose because of its lack of conventional characterization, disregard for motivation, and uncannily repetitive plots. It was in the perceived dreamy incoherence of the fairy tale that a link could be established with music, not least because music, according to Kant, is the art form that escapes rational reflection (and is thus, for Kant, of secondary importance). Whether or not music and the fairy tale really are alike in their frustration of conventional ideas of coherence and sense, the historical relationship between the two forms suggests that music, more than words or images, has a particular gift for capturing something essential in folktales and fairy tales. ***See also*** Music and Musical Instruments.

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Stephen Benson

Music and Musical Instruments

Many folktales and fairy tales feature **music**, not as a sung part of the text as in the case of **ballads**, but as a significant motif in the story. Music and musical instruments tend to appear in folktales and fairy tales in three major ways. First, music is frequently referenced in relation to animals. Second, characters in folktales are often known by musical practice or abilities. Third, music and musical instruments sometimes play a role directly in folktale plots.

Music in folktales frequently has magical effects on animals. Perhaps the most obvious and best-known example is the tale of The Rat-Catcher (ATU 570*), popularly known as the "Pied Piper of Hamelin" in Jacob and Wilhelm **Grimm**'s collection of *Deutsche Sagen* (*German Legends*, 1816–18). In the Grimms' version of the story, the main character—the Piper—uses his flute to lead rats from the town of Hamelin. Similar situations exist in the **tale type** known as The Rabbit-Herd (ATU 570), where a man has a magic whistle that can summon rabbits, and in The Birthmarks of the Princess (ATU 850), which tells of a swineherd with a magic flute that can make his hogs dance.

In addition to being enchanted by music, animals in folktales also make music on their own, though rarely to good effect. In The Wolf Is Caught Because of His Singing (ATU 100), a **wolf** is tricked into singing and is thrashed or killed; and the tale of the Singing Donkey and Dancing Camel (ATU 214A) features a donkey whose music gets the two in trouble. Music produced by animals, however, does not invariably disadvantage the music makers. The popular tale of "The Bremen Town Musicians" (ATU 130, The Animals in Night Quarters) offers the best example. In this story, a band of old and poorly treated animals—a donkey, dog, cat, and rooster—leave their owners and set out on their way to earn a living in the free town of Bremen by performing as a musical band. On their way, they encounter **thieves**, whom they frighten off with their cacophonous chorus of animal sounds. With the loot the thieves have left behind, the animals live out their days in comfort. The power of music here is quite the opposite of the notion of the human idea of "music that soothes the savage beast." In fact, the exploited animals' power lies less in the music per se than in their acting in unison.

Music in folktales also is linked to individual folktale characters. There are tales specifically about musicians, such as some versions of ATU 1536B, The Three Hunchback Brothers Drowned, in which the **brothers** are musicians. Moreover, some versions of ATU 1656, How the Jews Were Lured Out of Heaven, feature noisy violinists as those expelled from Heaven (see **Anti-Semitism**).

Musical talent tends to be rewarded in folktales, although in "Easy Come, Easy Go!" (ATU 944*), a musician and his little house are swept out to sea while he fiddles. Tales of the type ATU 677* (Below the Sea) feature a musician who entertains the **king** of the sea and wins a bride. Other tales describe the consequences of lacking musical talent, such as St. Peter with the Fiddle (ATU 774F), in which Peter receives a beating for being unable to play the fiddle in a bar. An especially interesting example of the relationship between music and the theme of **punishment and reward** comes in the tale type known as St. Wilgefortis and Her Beard (ATU 706D). In versions of this tale, a musician plays for the crucified Wilgefortis, who gives him a shoe in payment. Accused of theft, the musician is about to be punished until he plays in the church and a picture of Wilgefortis drops another shoe to prove his innocence.

Other characters stand in yet another relationship to music. In The Fleeing Pancake (ATU 2025), well known for the variation featuring a gingerbread man, the main character sings a song as he escapes from things wanting to eat him. Many versions of Jack and the Beanstalk (ATU 328A) feature a talking harp as part of the story. **Variant**s of The Flatulent Girl (ATU 1453****) have some versions in which a flatulent girl who is plugged up with tar and leather leads to the invention of wind instruments. King Midas tales relating to Midas and the Donkey's Ears (ATU 782) include music and musical instruments in two places. First, Midas is cursed with donkey ears for interfering in a divine musical challenge; then, when his barber whispers the secret into a hole in the ground, a musical instrument made from reeds growing nearby reveals the secret when it is played.

Music and musical instruments also serve various functions in folktale plots. For example, musical instruments serve as objects of value or power. Some versions of The Animal as Bridegroom (ATU 425A) include a musical rose. In versions of The Dance among Thorns (ATU 592), a man receives a fiddle that compels people to dance. Variants of The Three Magic Objects and the Wonderful Fruits (ATU 566) include as one of the magic objects a horn or whistle that furnishes the blower with soldiers or power. According to the tale type Thunder's Instruments (ATU 1148B), thunderstorms are made by the thunder god playing a

musical instrument of some sort, generally bagpipes or horns, a fact made known when an **ogre** steals the instruments.

Music in folktales often is associated with trickery. In stories that feature a Singing Contest (ATU 1082A), a man and **devil** agree that they will carry each other for the length of a song. While the devil sings a short song, the man sings a song that does not end, forcing the devil to keep carrying him. Versions of The Ogre Caught in the Cleft (ATU 1159) involve an ogre who wants to learn to play a musical instrument and kidnaps a musician to teach him. The musician tells the ogre he needs to straighten his fingers and traps the ogre's hand in a cleft of rock. In both tale types ATU 425E (The Enchanted Husband Sings Lullaby) and ATU 1419H (Woman Warns Lover of Husband by Singing Song), music is used to communicate surreptitiously. In the first case, the husband's song gives a clue to his disenchantment. In the second, the woman's song lets her lover know that her husband is home, preventing them from being caught. *See also* Music.

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B. Grantham Aldred

Myth

Folklorists see myths as stories about grand events in ancient times, often discussing the origin of the present world, of its order and of different objects, phenomena, and creatures. Common characters in myths are gods, goddesses, demons, heroes, and other beings with superhuman qualities and powers. Myths are held to be true in the culture where they belong. As sacred narratives, they are included in religious canons and acted out in rituals; as a prominent genre of folklore, they have spread worldwide at different time periods from the Stone Age to the present day. Myths do not come as single texts; instead, they usually belong to an identifiable textual tradition, a set of interrelated myths that is called "mythology." The word "mythology" also refers to the study of myths and encompasses a broad range of theoretical and methodological approaches.

The contemporary colloquial meaning of "myth" as a false belief reflects the changed attitude toward its value. Myths of one's own culture tend to be understood as fundamental truths, whereas the myths of others—those of different religious and ethnic groups and of past times—are easily recognized as untrue poetic fantasies. This negative connotation has a long history. The original meaning of the Greek word *mûthos* was "tale" or "narrative," but, beginning in the fifth century BCE, some authors, such as Plato, started to imply that not all stories about gods and heroes should be taken seriously. Thus, a distinction was made between *lógos* and *myth*. *Lógos* ("word") began to denote positive knowledge—true stories and rational ideas, while myth referred to **fable**s, **tall tale**s, and lies that some people erroneously believe.

Euhemerus was among the early theoreticians of myth and formulated his views about the origin of gods and mythical events around 320 BCE. He interpreted gods as former human heroes who have been uplifted to a divine status, and he understood grand events in myths as a reflection of real history. Such a historical explanation of myths is known as "euhemerism." The spread of Christianity reinforced negative attitudes toward the ancient heritage and pagan gods, who were interpreted as demons or manifestations of the **devil**. One of the first thinkers to rehabilitate myths was the Italian philosopher Giambattista Vico (1688–1744), who interpreted them as expressions of poetic imagination and a positive force

in the history of humankind. Jacob **Grimm** (1785–1863) published his comparative philological monograph *Deutsche Mythologie* (*German Mythology*) in 1835. He believed that the **oral tradition**s of the illiterate people preserved essential information about old Germanic myths. On the basis of these fragments, he tried to reconstruct the lost whole—the mythology of pre-Christian times. During the nineteenth century, the study of myths became a systematic scholarly discipline. Thus, James G. Frazer (1854–1941) published a great comparative monograph *The Golden Bough* in twelve volumes (1890–1915), which is based on the belief in the unilinear evolution of cultures from savagery to civilization, from irrational belief in magic and myths toward scientific rationalism. Bronislaw Malinowski (1884–1942), who lived for several years in the Trobriand Islands, was one of the first scholars to study myths as parts of living oral traditions. Malinowski was interested in the function of myths and saw them as powerful tools that uphold culture and society and strengthen their traditions by endowing them with value and prestige.

Claude Lévi-Strauss (1908–) applied to myths the principles of linguistic analysis and came to the conclusion that they are based on binary oppositions, such as raw and cooked, wet and dry, and life and death. According to Lévi-Strauss, myths represent and mediate conflicts between such basic oppositions. To understand the meaning of myths, one has to find these underlying patterns, hidden in the plot of narratives. The school established and inspired by Lévi-Strauss is known as **structuralism**. An early predecessor of this approach was Vladimir **Propp** (1895–1970), whose *Morfologiya skazki* (*Morphology of the Folktale*, 1928) delineated the basic sequence of events in Russian **wonder tale**s. Propp discovered that the underlying structure of these tales is "lack/lack liquidated," which was later found in myths as well (for example, nonexistence-creation of the world).

Most folklorists have studied myths as a narrative genre of folklore. William Bascom (1912–81) compared them to **fairy tale**s and **legend**s and drew attention to their basic differences. Whereas fairy tales are fictional and profane narratives whose events take place in a fantasy world that is regarded as unreal by the teller and the audience, myths are believed to be true. Legends discuss human encounters with the supernatural powers in the present world. Mythical events take place in the distant past and do not focus on human experience as legends do, but instead on the life of deities. This contrastive approach to myths, fairy tales, and legends does not mean that the three genres have no connection. Many fairy-tale **motif**s, such as the fight with the **dragon** or a trip to the other world, derive historically from myths. Also, legends generally confirm the reality of the mythical world and the power of gods over minor supernatural beings, such as nature spirits, ghosts, and the devil. Alan **Dundes** (1934–2005) has noted that the number of myths in each culture is finite if compared to the abundance of other prose narrative genres, such as fairy tales and legends.

Although limited in number, myths form a fundamental genre that establishes worldviews and supports the stability and functioning of whole societies. Creation or the birth of the cosmos is one of the most important topics of myths all over the world. Such myths are called "cosmogonic," and in them we can find a large variety of views about how the world came into being. According to the **Bible**, God first created heaven and earth, and then he made light, followed by other objects, phenomena, and beings. God also established order in the world that he created by separating the light and the darkness, dividing the waters, and making all other arrangements to render the world suitable for life. The ancient Indian collection of religious hymns *Rig Veda* presents a variety of myths—the world is born from

a cosmic sacrifice, from desire (*kāma*), heat (*tapas*), the divine word (*vāc*), or some other underlying power. In some Rig Vedic hymns, the personal demiurge Prajāpati ("lord of generations") appears and gives shape to the world. According to Karelian and Estonian mythical songs, the cosmos is born from the eggs of an eagle, a swallow, or some other divine bird. Topics of cosmogonic myths vary greatly but most of them see our world as the center of the universe, differently from contemporary cosmology, which has dislocated Earth from being the center of cosmos. Another common trait in myths is the search for a single origin, an underlying power, or a demiurge who created the cosmos and established its order.

In most mythologies, the world is not eternal but will eventually be destroyed. Myths that discuss the "ultimate" topics are called "eschatological" (the Greek *eschatos* meaning "last, furthest"). Sometimes hope is expressed in a new creation and in a better world after life on earth has been destroyed in huge catastrophes. The mythical concept of time thus tends to be cyclical. In the Old Testament, we find the myth of flood that was meant to punish the sinful men who had been corrupted by the fallen angels. Before the deluge, murderous evil giants lived on earth—the children of angels and mortal women. Whereas God destroyed the seed of evil, he had mercy on the righteous Noah, who built the ark that saved humankind and animals from extinction. In ancient Indian myths, the savior of humankind from flood and the forefather of later generations is Manu, who once saved a little fish. The fish warned him of the coming flood and told him to build a boat.

Other myths tell about the destruction of world through fire. Some Native American visions of the future, such as the Hopi prophecies, foretell a "Great Purification" and fiery cataclysm. According to old Germanic sources, the demonic **wolf** Fenrir finally devours the Sun and the evil god Loki, and giants start a battle against the gods. In the cosmic catastrophe, called Ragnarök ("fate of gods"), flames seize heaven and earth, and the world is destroyed. However, in this myth we also find the motif of the renewal of earth, which will grow plants again. The great destruction will be followed by a happy age of love and harmony.

In addition to discussing the beginning and end of the world, myths also provide humans with the mental map of the universe. Mircea Eliade (1907–86) has shown that many mythologies fix the sacred center of the world or its axis (*axis mundi*). The center can be a mythical world mountain, such as Meru in India, but also a temple, a palace, or a huge tree such as Yggdrasil in Germanic mythology. Many peoples in North Eurasia believed in the existence of such a world tree, whose roots lie in the underworld and whose branches reach the sky. Such a cosmic tree corresponds to the tripartite division of the world in North Eurasia: heaven was believed to be inhabited by deities, earth was the realm of human beings, and the underworld was for demonic creatures and the dead. These three layers of the universe are paralleled by heaven, earth, and hell in Christian traditions.

Besides such vertical models, several mythologies conceptualize the world horizontally. Peoples who live on the banks of the great Siberian rivers that flow from south to north have seen them as world rivers that link the land of gods in the south with the realm of death in the far north. The mundane geography of these peoples has a celestial parallel in the constellations, stars, and planets. Thus, among the Finno-Ugric peoples, the Milky Way is known as "birds' way." The migratory birds that fly south in the fall and then back north in the spring represent the souls of the dead—divine ancestors and deities who appear in birdlike forms.

One of the underlying mythical patterns in the horizontal conception of the world are the borders drawn between human society and the dangerous outside realm of chaos and

disorder. Societies tend to see themselves as consisting of "normal" humans who have civilization, laws, morals, and proper habits. The outside world is believed to be governed by demonic or inhuman forces and inhabited by "others"—strange peoples and demonic powers who are viewed with suspicion and fear. Thus, myths also define the status of humans in their relationship with various groups of "others," such as gods, goddesses, demons, and animals.

The main characters of myths are gods—supernatural creatures with extraordinary powers. They are usually immortal, but some die at an astronomically old age, as in Hinduism, while others can be resurrected from the dead. Human beings are mortal, and their fate depends on gods, whom they try to appease with sacrifices, offerings, prayers, and rituals. Myths thus depict humans as a part of a broad hierarchical system of classification. Their lower status is confirmed by narratives that tell about their creation by god. We find these beliefs in many religious traditions, such as Christianity, Islam, and Mesopotamian myths, where Marduk creates the first man from clay. In other mythologies, human beings appear long after the universe has existed together with the divine and demonic powers. In Tibetan mythology, the first people appear as the offspring of a divine ape (later identified with the Buddhist embodiment of compassion, Avalokiteshvara) and a mountain **sorceress**.

Very often, gods are classified into different groups. In ancient India, there were two types of gods: *deva*s and *asura*s. Whereas *deva*s hold power over the world, *asura*s lack power and are hostile towards *deva*s. They were not worshipped by the Aryan people of India and were transformed into demons. Many myths tell about the wars between the *deva*s and the *asura*s, who are eager to assume power. Both classes complement each other as they are necessary for the stability of the world. In Germanic mythology, gods are grouped into *aesir*, such as Odin, and *vanir*, such as the goddess Freya. Both groups of gods were opposed to giants and other forces of evil.

Some religions are dominated by patriarchal male figures, such as the Heavenly Father in Christianity. In other belief systems, goddesses have a prominent role to play. In Hindu mythology, goddesses are often interpreted as various forms of the one divine Devi (Sanskrit for "goddess"), who represents the female creative energy *shakti*. In some Indian texts, Devi is glorified as the true demiurge who is more powerful than the great male gods Brahmā, Vishnu, and Shiva. In other myths, Devi is the brave warrior who defeats the *asura*s in a cosmic battle.

Religion and ritual have always served as the basic context of mythologies. In many contemporary Western societies, the growing power of the scientific worldview and of secularization has weakened the explanatory function of myths. It is possible to identify a movement of demythologization that rejects myths, explains them away, or looks for new, rational interpretations of myths, including those of Christianity. However, myths have maintained their poetic attraction and powerful symbolic meanings and still play an important role in the contemporary world. Demythologization is supplemented by other tendencies, such as the revival of old myths and the emergence of new in literature, arts, and other fields of culture. Myths continue to appear in many contexts and forms, including the **Internet**, **art**, **film**, **novel**s, **poetry**, **politics**, and ideology, such as **nationalism**. As a productive concept, myth has not exhausted its potential to inspire new theoretical approaches to human existence and culture. Although myths have gained much more attention than any other folklore genre, research in mythology is constantly expanding and new perspectives are

emerging. **See also** Classical Antiquity; Epic; Etiologic Tale; Mythological Approaches; Religious Tale; Saint's Legend.

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Ülo Valk

Mythological Approaches

Mythological approaches to fairy tales and folktales are based on a loosely connected set of theories that look for the historical roots of folktales and fairy tales in obsolete **myth**s. In a broad sense, these approaches include **structuralism** and **psychological approaches**, as well as other views that regard myths as the dominant verbal genre, that interpret different kinds of expressive art as forms of mythology, or that otherwise emphasize the centrality of myth.

Scholars have explained the fairy tale's development as a genre by arguing that it is an offshoot of myth whose plots have been elaborated by storytellers. According to this generally held theory, myths began as sacred narratives but were ultimately transformed into entertaining stories about adventures in a fantasy world. Theories of the fairy tale's genesis out of myth have persisted since the beginnings of folk-narrative research in the nineteenth century, when Jacob and Wilhelm **Grimm** advanced the idea that the magical elements in fairy tales were remnants of ancient Indo-European mythology, which had declined in tandem with the Christianization of Europe. Nineteenth-century solar mythologists such as Friedrich Max **Müller** went so far as to reduce the symbolism of fairy tales to a set of ancient nature myths. According to the interpretation of the solar mythologists, the fairy-tale hero's slaying of a **dragon** constituted the sun's victory over night. Other scholars concluded that rites and rituals, which they studied as phenomena parallel to myth, were also preserved as archaic **motif**s in fairy tales. When Lord Raglan studied the "hero pattern" in narratives about the birth of the hero who later becomes a **king** and finally dies, he understood these folktale events as reflections of the main rites of passage connected with **birth**, **initiation,** and **death**. Russian formalist scholar Vladimir **Propp** studied myths and fairy tales in his monograph *Istoricheskie korni volshebnoi skazki* (*Historical Roots of the Wondertale*, 1946). Like the Grimm brothers, he maintained that fairy tales had emerged from myths when belief in the myths themselves had begun to decline. Propp explained the narrative plot of fairy tales on the basis of two basic sets of myths—those related to the initiation of young people, as reflected in the various tests to which heroes are subjected, and those related to the shaman's imagined trip to the otherworld. According to Propp, these mythical journeys are reflected in the dangerous trips to faraway lands that heroes make in fairy tales. Propp and other scholars who have studied the cultural development of civilization have claimed

that some fairy tales reflect the ancient myths and rites of a matriarchal stage in human history.

Some **legend**s also have been explained as survivals of ancient mythology, and the supernatural beings who figure in them have been interpreted as diminished deities. In European folklore, there is a widespread migratory legend known as "Fairies Send a Message" (ATU 113A, Pan Is Dead). In many versions of this story, a traveler is asked by a stranger to deliver a message about the death of a supernatural being. Scholars have connected these legends with myths of dying and resurrected gods in Near Eastern religions and with vegetation deities that guard the annual cycle of nature in pre-Christian beliefs. North European folklore is rich in legends about natural locations that are said to be haunted by spirits or demonic creatures, and pose a danger to people. According to historical studies, many of these legends tell about former cult places, such as holy groves, that had been dedicated to pre-Christian gods who had lost their divine status. **Werewolf** legends have been explained as echoes of myths about totemistic deities who had the ability to appear in animal form.

Research has shown that many events in heroic **epic**s are ancient myths that have been historicized. Thus, in the Indian epic *Mahābhārata*, the huge battle at the field of Kurukshetra has been explained as a reflection of ancient Indo-European eschatological myths about the cosmic conflict between good and evil powers who fight at the end of the world. In Germanic mythology, the battle is known as Ragnarök ("fate of gods"), and in the **Bible** it is called Armageddon. Thus, mythological studies also seek to clarify the relationship between mythology and history.

Alan **Dundes** and Eleazar M. Meletinsky developed the structuralist methodology of Propp's study *Morfologiya skazki* (*Morphology of the Folktale*, 1928) and showed that many fairy tales and myths share the basic structure of "lack/lack liquidated." The plot begins with a deficiency of something (for example, an old couple has no children, or there is no land, and the world consists of water only) and ends with a balanced situation, wherein the original trouble, or "lack," is liquidated and the outcome is positive. According to Meletinsky, the basic distinction between the two genres is that myth discusses collective values and the fate of a group, whereas the fairy tale focuses on the life of an individual who rises from a low position to a high status by **marriage** to a member of the royal family. Similarities in the plot structure of the two genres support the theory that fairy tales emerged from myths whose plots have been elaborated into a more complex sequence of episodes.

Some scholars have seen myths as the main form of culture and interpreted different artistic forms through the mythical paradigm. One of the greatest popularizers of mythology and the mythological approach to understanding culture was Joseph Campbell, the author of the widely read book *The Hero with a Thousand Faces* (1949). Campbell's work is based on his observation that there is a single archetypal pattern of heroic monomyth found in cultures worldwide. Throughout his mythological studies, Campbell relied on Carl Gustav **Jung**'s ideas about the collective unconscious and universal **archetype**s. In instances such as this, psychological approaches merge with mythological theories as they try to explain the varieties of folktales by reducing their richness to a single underlying pattern, such as a universal theory of human psychology or an omnipresent monomyth. *See also* Anthropological Approaches.

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Ülo Valk

N

Namjoshi, Suniti (1941–)

Born in India and currently living in England, Suniti Namjoshi is a writer of **poetry**, **fable**s, fiction, and **children's literature**. She also has published articles in anthologies and literary and women's studies journals in India, Canada, the United States, and Britain. In 1968, she left India and began a series of journeys that were to enrich her literary career.

During a sabbatical from the University of Toronto in 1978–79, Namjoshi went to England and was influenced by the evolving feminist and gay liberation movements. Back in Toronto, she wrote the widely acclaimed *Feminist Fables* (1981), a collection of very short stories that are rewrites of **fairy tale**s, stories from Greek and Indian mythology, and texts from the English literary canon. *The Blue Donkey Fables* (1988) is a collection of fables and poems in which Namjoshi explores feminist ideas and stereotypical notions of identity and **gender** while revisiting well-known stories from diverse sources, the Western fairy-tale tradition included.

Namjoshi's work is celebrated for its experimentation with classical genres and the transgressive appeal of her revisionist mythmaking. The blend of Eastern and Western influences that inform her writing make it a good example of the diasporic experience; moreover, her constant commitment to defending women's and minorities' rights transforms her texts into pleas for tolerance and respect. *See also* Feminism; Feminist Tales; Gay and Lesbian Fairy Tales; Myth.

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Carolina Fernández-Rodríguez

Napoli, Donna Jo (1948–)

Donna Jo Napoli is professor of linguistics at Swarthmore College and acclaimed author of **children's literature** and **young adult fiction** that draws on folktale, fairy tale, and folkloric materials in general. Some of her **novel**s inspired explicitly by folktales and fairy tales are *The Prince of the Pond, Otherwise Known as De Fawg Pin* (1992), *The Magic Circle* (1993), *Jimmy, the Pickpocket of the Palace* (1995), *Zel* (1996), *Sirena* (1998), *Spinners* (1999, coauthored with Richard Tchen), *Crazy Jack* (1999), *Beast* (2000), *Bound* (2004), and *Gracie, the*

Pixie of the Puddle (2004). Napoli's sophisticated retellings depart from oral and canonized versions of tales in two notable ways: in their contextual and descriptive specificity and in their attention to previously silent or absent but sometimes-implied characters.

Napoli's attention to specifics in her retellings manifests in several ways. She often sets them in specific locations. For instance, *Beast*, a retelling of **Beauty and the Beast**, begins in Persia. Napoli draws on Persian **folklore** and Islamic traditions to give verisimilitude to the son of the shah, who, when cursed, becomes the beast of the book's title. Similarly, *Bound*, a retelling of **Cinderella**, is set in Ming China; and *Zel*, a retelling of Rapunzel, is set in Switzerland in the mid-1500s.

Others of Napoli's retellings do not focus on a precise historical period so much as they evoke a general milieu. *Sirena*, which incorporates Greek mythology, **mermaid** lore, and elements of Hans Christian **Andersen**'s "The Little Mermaid," takes place in the Mediterranean during the Trojan War. Less mythical but still evocative, *The Magic Circle* and *Spinners* both take place in medieval Europe. *The Magic Circle*, a retelling of **Hansel and Gretel**, is especially immersed in religious beliefs surrounding **witch**es. Also notable for their rich settings are *Breath* (2003), a retelling of the Pied Piper **legend**, and *The Great God Pan* (2003), a love story involving many characters from Greek mythology.

In addition to lending specificity to her tales' settings, Napoli infuses her characters with complex traits and desires, often privileging previously unheard voices. One of the most striking examples of this peopling occurs in *The Magic Circle*, which is narrated entirely from the perspective of the witch, alternately named Ugly One, Mother, and Old Woman. Ugly One is a midwife-turned-sorceress who calls upon **devil**s only to heal, yet she falls under the power of these same devils, whom she thought to control for material gain to improve her daughter's life. Exiled, the witch seeks to live in solitude and harm none. The details of her personal development occupy the majority of the novel; it is not until the last third of the book that Hansel and Gretel encounter her candy-covered cottage (which is a monument to her absent daughter's sweet tooth). Even then, the witch fights the devils that control her and tries to mother the starving children. In the end, the witch manages to shake the devils' control and sacrifice her own life by allowing Gretel to push her into the oven.

Zel also contains the perspective of the tale's usual antagonist, the witch, though it shares the novel's pages with the perspectives of Zel (Rapunzel) as well as the **prince** (in this case a count), Konrad. This witch, who is named only Mother, bargains for her powers with dark forces such as the witch in *The Magic Circle*. She, too, acts out of concern for her daughter— the daughter she does not yet have, since she is barren. Mother uses her magic to obtain Rapunzel with trickery and desire as in the classic tale, and it is from love that she locks away her daughter, to keep them together until Zel is mature enough to choose life with her **mother** over life with a lover. The isolation in fact drives Zel mad, which is the final twist Napoli adds to the tale, for its denouement is standard: Zel bears the count's twin children in a foreign land while he wanders, blinded by thorns at the tower's base; and finally they are reunited, his eyes healed by her tears.

Like *Zel*, *Spinners* uses a split perspective, telling the story from the points of view of the spinner who becomes Rumpelstiltskin, and his estranged daughter Saskia, who is forced to weave straw into gold and then marry the **king**. This is a complex and tragic tale. One character not found in the traditonal tales, Elke, works in the palace and serves as a liaison between Rumpelstiltskin and the outside world. She comes to love him, but due to his obsession with obtaining his grandchild through the bargain he made with Saskia while

spinning straw into gold, their love can never be realized. Indeed, she betrays his whereabouts to Saskia, who then sends spies to learn the spinner's true name. The tale also does not end happily for Saskia, whose marriage to the king is joyless. Unlike *Zel* with its happy ending, *Spinners* concludes without hope. Love fails to conquer power relations and unfairness multiple times, making *Spinners* in one sense an inversion of a fairy tale.

One last example of Napoli's consideration of minor, even absent, characters can be found in her The Prince of the Pond trilogy. In the first book, *The Prince of the Pond, Otherwise Known as De Fawg Pin*, the story is told entirely from the perspective of a female frog who befriends the befuddled **prince** in frog shape. The next two books, *Jimmy, the Pickpocket of the Palace* and *Gracie, the Pixie of the Puddle*, also have frogs as main characters. Napoli's creation of culture among frogs supports the assumptions in tales such as "The **Frog King**," by literalizing the confusion a human must feel when transformed into an animal (and vice versa).

Napoli's incorporation of cultural contexts and her expansion of tale roles formerly seen as one-dimensional or negligible help make her retellings complex and interesting to read for fairy-tale enthusiasts of all ages.

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Jeana Jorgensen

Nasreddin

Known under various names—most of which derive from Nasreddin Hoca (Turkish), Juha (Arabic), or (Nasreddin) Efendi (Middle Asian and Chinese)—Nasreddin is the most popular protagonist of short jocular prose narratives in the Islamic world.

Whether or not Nasreddin was a historical character is still being debated. Popular tradition imagines him as a preacher or minor cleric living in southern Anatolia (present-day Turkey) toward the end of the thirteenth century. Several tales link him to the Mongol emperor Timur (Tamerlan; died 1405). Nasreddin's alleged tombstone in Akşehir bears the date 386 of the Islamic era. According to a popular interpretation, this date has to be read backward as 683, corresponding to 1284 of the Common Era.

The earliest preserved manuscripts containing tales of Nasreddin are Turkish and date from the sixteenth century. In an ensuing process that to some extent had already been effective previously, the repertoire of jocular narratives focusing on Nasreddin mingled with that of the equally popular Juha, an Arabic **trickster** character first found in Arabic literature in the ninth century. Nineteenth-century Arabic editions that were soon translated into Turkish and Persian succeeded in amalgamating those two characters while also integrating into the narrative repertoire numerous jocular tales from various sources that had previously never been linked to either one of them. Nowadays, Nasreddin/Juha is popular all over the large area that was or still is under Islamic influence. This includes not only Turkey and the areas of Turkic-speaking peoples in the Caucasus and in Central Asia, but also the Arab world from Morocco to Iraq; the Iranian sphere of influence, including Afghan and Tajik tradition; and the **oral traditions** of southern Italy, Sicily, Malta, various ethnic groups in the Balkans, and the Sephardic Jews. By way of **translation**, mostly from modern Turkish

sources, Nasreddin has more recently become known worldwide, particularly as a goodwill ambassador of the Republic of Turkey, in which capacity he was also celebrated in 1996, a commemorative year acknowledged by UNESCO.

Most of the tales linked to Nasreddin are short jocular narratives. While the early repertoire contained a considerable percentage of sexually aggressive, scatological, or otherwise provocative narratives, Nasreddin over the centuries has been "domesticated," particularly in editions aimed at a young audience published since the beginning of the twentieth century. Today, he is mostly portrayed as a lovable trickster with an inclination for a strikingly simple kind of philosophy that often mirrors the absurdities of social conventions. In one of the most famous tales, he ponders God's wisdom for having large melons grow from feeble plants in the fields, while the large walnut tree only bears small fruit. As soon as one of the nuts falls on his head, he praises God's wisdom, since a falling melon would have crushed his skull. ***See also*** Jest and Joke; Simpleton.

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Ulrich Marzolph

Nationalism

Folktale and fairy-tale studies have their roots in the study of **folklore**, and the development of folklore studies is closely tied to the rise of Romantic nationalism. Based on the premise that nationhood is founded on a people's shared cultural past, Romantic nationalism emerged in late eighteenth- and early nineteenth-century Europe and fueled interest in collecting and publishing the lore of the **folk** as a means of defining national identity and laying the groundwork for nation-states.

The most significant impulses came from late eighteenth-century Germany, where interest in questions of cultural identity and cultural tradition was especially robust. Unlike the English and French, the German-speaking people were unified neither politically nor culturally. Disturbed by the Germans' vulnerability to the political, military, literary, cultural, and even linguistic power of France, German writers and philosophers undertook to recover and cultivate a unique German identity based on a common German culture, embodied ultimately in a shared language.

The most influential voice was that of Johann Gottfried Herder, who elaborated ideas about folk culture that would ultimately serve the cause of nationalism and provide the early theoretical foundation for the study of folklore. In searching for the spirit or soul of a people, Herder looked to the past—to the origins of the Germans—and to the folk, who were the true bearers of authentic tradition. According to Herder, the most authentic expressions of a people's character, beliefs, and customs could be found in their most traditional forms, which were transmitted by those living close to nature and speaking in a natural voice unspoiled by artifice. These were the folk, uncorrupted by modern civilization and linked directly to the past by the unbroken, unsullied chain of **oral tradition**. According to this idealized vision, the "poetry of the folk" (*Volkspoesie*) preserved the past and embodied the purest, most natural expression of a people's character or spirit. Herder's idea of the folk

spirit was easily translated into the idea of national identity, which meant that oral tradition assumed a privileged place in the emerging discourse of Romantic nationalism.

The idea of searching for national identity in the poetry of the people resonated among Germans, whose nationalistic fervor increased between 1792 and 1815 with the Wars of the French Revolution and the ensuing Napoleonic Wars. This was epitomized in the work of Jacob and Wilhelm **Grimm**, who undertook a lifelong project to preserve the heritage of the German people as it was expressed in the language and oral traditions of the "common folk." That the Grimms' *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) was first published while they lived under French occupation speaks clearly to the role that the **collecting** and **editing** of folktales played in the German quest for national identity. Moreover, the Grimms' editorial practices reveal their investment in shaping a collection representative of German culture. For example, tales of obviously French provenance were excised from the collection (for example, "**Bluebeard**" and "**Puss in Boots**"); and French loanwords were replaced with German equivalents (for example, *Prinz* was changed to *Königssohn* [king's son]). It would be 1871 before a unified German nation was realized, but Grimms' work and other collections of **German tales** played a significant role in establishing the shared cultural tradition and sense of national identity that were critical to the process of nation building.

Fueled by Herder's ideas and Grimms' work as collectors and editors, Romantic nationalism spread throughout nineteenth-century Europe. From Italy and Spain to the Nordic and Slavic lands, the collection and study of folktales became a strategy to assert national identity and establish or reestablish a basis of nationhood. This was eventually true worldwide and has forged a nearly unbreakable link between folklore and nationalism.

The symbiotic relation between folklore and nationalism has sometimes compromised folklore scholarship. For example, the occurrence of **fakelore** has been attributed to the nationalistic agenda of the collector or editor who reshapes texts to fit a cultural ideal or creates texts to supply a cultural need. Suggesting that such fabrications take place in response to nationalistic inferiority complexes, Alan **Dundes** considered whether the Grimms' editorial practices in the *Kinder- und Hausmärchen* and Elias Lönnrot's editing of the Finnish national **epic** the *Kalevala* (1835) constitute the creation of fakelore in the service of nationalism. There are also serious political implications in the alignment of folklore studies with nationalism. The most obvious and notorious example is from the Third Reich, where folklore and folklorists were pressed into the service of National Socialist propaganda. On the other hand, in the postcolonial and post-Soviet eras, Romantic nationalism has served as a model for cultural and ethnic groups seeking to reestablish their identities and independence. *See also* Authenticity; Colonialism; Négritude, Créolité, and Folktale; Pedagogy; Politics; Race and Ethnicity.

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Donald Haase

Native American Tales

By the time Christopher Columbus reached what Europeans came to perceive as a "New World" in the late fifteenth century, hundreds of distinct culture groups existed in North America. Even five centuries after the beginnings of the contact with European societies, which led to the decimation and, in some cases, extermination of many Native American populations, primarily through virgin soil epidemics, the U.S. federal government today still recognizes more than 300 different American Indian groups in the forty-eight contiguous states. In addition, many communities see themselves as "Native American" without official federal or state recognition. Meanwhile, almost 600 separate groups of First Nations people maintain their identities in Canada. While many of these groups, both recognized and unrecognized, are culturally related and may have overlapping literary heritages, nevertheless wide diversities in narrative traditions that may not always correspond precisely to the Western genre concepts of **folktale** and **fairy tale** have flourished.

Genres

Nevertheless, generic distinctions among Native American narrative traditions generally reflect the same differentiating criteria that William Bascom identified in his international survey of prose folk narratives. Though the differences may not be as definite as they are in the conventional European model of **myth**, **legend**, and folktale, story categories usually can be defined in varying permutations of the contrasts between true and fictional, sacred and nonsacred, and whether they are set in the remote past or in the recent past. In some communities, these may represent continua more than oppositions, and some story types may straddle what seem to be contrasting features from a Western perspective. Furthermore, some traditions ignore one or more of the continua when defining narrative genres. Among the Arikara, a group whose traditional homeland was the Northern Plains, for example, two fundamental categories of story have existed: "true stories" and "tales" (now called "fairy tales" by contemporary Arikara). The indigenous term for the latter category is *naa'iikáWIš*. No indigenous term exists for true stories, so unless a narrative is assigned to a generic category, it is assumed to be true. The true (unmarked) story category includes sacred narratives analogous to myths in the Western sense (which deal with the genesis of sacred medicine bundles and recount events that occurred before the earth assumed its present form and before human institutions developed) as well as "historical legends," many etiological, which tell of dreams and supernatural encounters. Nonsacred true stories may deal with exploits during warfare, recent historical events, or personal experiences. *Naa'iikáWIš* include stories about the **Coyote** Trickster, other **animal tale**s, and children's stories. However, these tales often have the same characters as the true stories, so the basis of distinction may be nebulous. Moreover, different tellers of the same story may disagree on its genre identity.

Currently, the Choctaw, traditional inhabitants of the southeast—some of whom live in their ancestral homeland in Mississippi and others of whom live in Oklahoma—use only one native-language term for narrative. *Shukha anumpa* literally means "hog talk" (perhaps "hogwash" would be an idiomatic English equivalent) and refers to jokes, **tall tale**s, and animal stories. Choctaws also recognize another genre of stories, for which they use the English phrase "talk of the elders": creation stories and myths, historical legends, supernatural legends, and prophecy. They also make a temporal distinction between stories that have been passed along from earlier generations of tellers and narratives that describe events that

have occurred recently. The latter kind of stories may also be categorized according to their truth value. Among the Dene Nhaa, who live in the Canadian Subarctic, *tonhat' onh wodihé* encompasses all traditional stories (or "stories of long ago"). Subclasses of narrative include *wodih* (primarily stories about culture heroes and animal people, though also used for accounts of recent events, hunting stories, moral lectures, and prophecies), *nóghe wodihé* (stories about the Wolverine Trickster), and *Mbetsun Yendéhshéhi wodihé* (stories about "The Boy Raised by His Grandmother," a frequent protagonist in Northern Plains and Subarctic narrative traditions). In the southwestern United States, storytellers at Zuni Pueblo in New Mexico may relate *telapnaawe* ("tales," which are regarded as fiction) and *chimiky'a-na'kowa* (stories about the Beginning, which are told as true).

Some of these story genres from various culture groups (and those of the scores of other Native American narrative traditions still being told) correspond more or less to the European-derived concept of folktale and, in some cases, may even share some of the features of fairy tales. Ideally, though, they should be considered first within the indigenous inventory of narrative genres of which they are a part. **Trickster** stories, almost universal in Native North America, are usually told as fictions, though their principal purpose may be more to teach moral lessons than simply to entertain. Since he transgresses the norms of a society and often suffers discomfiture for doing so, Trickster can remind a storyteller's audience of what they should avoid doing to remain accepted members of their communities. Trickster assumes various guises: the familiar Coyote of the Southern Plains, the Southwest, and California, but also Raven and Crow on the Northwest Coast, Rabbit in the Southeast, Spider among some Plains groups, and anthropomophic figures such as Saynday among the Kiowa of the Southern Plains and Nanabozho among the Ojibwe, traditional inhabitants of the Great Lakes area, and among other speakers of Algonquian languages. Frequently, Trickster stories from various Indian traditions end with etiological tags, which purport to explain the origins of some aspect of culture or nature. Often, though, these tags serve more to ground the stories in an observable reality than to offer definitive explanations about origins. The indigenous stories with the most similarity to European fairy tales are those that depict the adventures of an unprepossessing central character, often an orphan who lives on the margins of a community, sometimes with a grandparent. Through his or her personal efforts and talents, the assistance of spiritual beings or forces, or luck, the protagonist attains power, prestige, and occasionally material wealth. Like Trickster stories, these narratives often have didactic purposes and, particularly when they are set in the mythic past, may be regarded as having some truth.

Despite the inappropriateness of doing so, many early **collectors** and commentators on American Indian narrative traditions compared them to European fairy tales. One of these collectors was Henry Rowe Schoolcraft, whose *Algic Researches* (1839) was the first important collection of Native American oral literature. Some collectors documented fairy tales that had apparently entered various Native American narrative repertoires from European sources. For example, Stith **Thompson**'s anthology *Tales of the North American Indians* (1929) concludes with a section entitled "Tales Borrowed from Europeans." Included are versions of "The Seven-Headed **Dragon**" from an Ojibwe source, an Assiniboine version of "John the Bear," a Zuni retelling of "**Cinderella**," and a text of the "The Clever Numskull" from the Micmac. Linguist Anthony Mattina translated and published a tape-recorded performance of "The Golden Woman" (1985), a European fairy tale from the repertoire of a Colville storyteller.

Performance Styles

The generic differences and similarities that have manifested themselves in American Indian **storytelling** are paralleled by differences and similarities associated with narrative **performance**. In some societies, performance of all narrative genres might be the province of anyone with no particular restrictions on where or when stories might be told. In other communities, though, certain individuals, often cultural elders, might emerge as storytelling specialists, and some performers might have more or less exclusive rights, based perhaps on lineage or clan membership, to particular stories. For example, Edward W. Gifford, an anthropologist, reported that among the Kamia, a California group, what he called "myths" were told on winter nights only by **men**, who adopted a particular storytelling stance while performing. Storytellers would stand with hands at their sides and sway their bodies slowly from side to side as they narrated. William Jones noted that among the Meskwaki (a Midwestern group formerly known as the Sauk and Fox), storytellers would sit in a circle and take turns delivering their tales in a pace so rapid and elliptical that outsiders would be unable to follow the thread of narration. The literary style of the Maidu of California has been marked by repetition of words, parallelism, and alternation of prose and poetry. The most successful Clackamas storytellers reminded anthropologist Melville Jacobs of Western actors giving solo readings of plays. Paralinguistic manipulations characterized the performance styles of many Native American narrative traditions. Raconteurs might, for example, adopt different vocal timbres to represent dialogue spoken by a tale's characters. The character Skunk in stories of the Alsea, another California group, would speak in a whining tone. Gestures also played an important role in the delivery of many tales. Some traditions also placed restrictions on when storytelling might occur. Some genres, for instance, were intended exclusively for winter performance, and a narrator who performed a tale in one of these genres in the inappropriate season might face supernatural retribution for doing so. In fact, some societies believed that telling stories might invoke the presence of the creatures whose deeds the tales related. Telling the stories in winter, when beings such as snakes and bears were in hibernation, could prevent that from happening.

Collection and Translation

American Indian storytelling came to the attention of Europeans during the early years of contact. The annual reports filed by the Jesuit missionaries in New France, for example, occasionally mention and summarize stories told in the various groups with whom they came in contact. While the Puritans in New England paid little attention to American Indian verbal art of any sort, explorers and travelers in the middle and southern colonies that eventually became the original thirteen states sometimes included synopses of tales they had heard from Native storytellers in their memoirs and journals. Fuller "texts"—retellings in English—of Native American stories appear in the journals kept by the Corps of Discovery led by Lewis and Clark, as well as in the works of missionaries such as David Zeisberger and John Heckewelder in the early nineteenth century. The first important collection of stories from an American Indian **oral tradition** was published by Indian agent Henry Rowe Schoolcraft. His *Algic Researches* includes rewritten versions of stories that he had heard from his Ojibwe charges at Sault Ste. Marie and which had been translated by his wife Jane Johnston, who was part Ojibwe. An influential feature of Schoolcraft's collection was the way in which he reworked the Ojibwe stories so that they resembled the **literary fairy tale**s of the Brothers **Grimm** and

other European publications during the first half of the nineteenth century. Not attempting at all to represent the manner in which the stories were told, Schoolcraft recast the Ojibwe tales in an ornamented literary style and expurgated materials that he deemed offensive or indecent. While Schoolcraft's collection bore only a slight resemblance to what the Ojibwe storytellers had related, he deserves credit for recognizing that the stories were indeed works of literary art. His approach to presenting these Ojibwe stories (from which the poet Henry Wadsworth Longfellow borrowed for his epic poem, *The Song of Hiawatha*) set the standard for published reworkings of narratives from various Native American groups that appeared during the 1800s and well into the twentieth century (and which continues in some popularly oriented publications even into the twenty-first century).

Not until the founding of the Bureau of American Ethnology (BAE) in the Smithsonian Institution in 1879 and the contemporaneous **fieldwork** of Franz Boas and his students in anthropology did a more "scientific" approach to publishing American Indian tales emerge. For the most part, though, the BAE scientists as well as the Boasians viewed recording stories primarily as a way to gather information on other features of Native cultures, especially language. Typically, a Boasian anthropologist would have an Indian storyteller dictate a story in the indigenous language. Sometimes the anthropologist might not even have understood what was being said, but would capture the sounds of the speaker by writing them out phonetically. This laborious process yielded scrupulously exact linguistic texts, which might be published with a literal **translation** that matched the Native-language words and morphemes with English equivalents. Perhaps a "free" translation would also appear, but it would most likely reflect only the content of the story and nothing of its Native artistry, some of which would have disappeared anyway because of the exigencies of the dictation situation. Literally thousands of stories were collected in this way during the early twentieth century, and many of them were published in highly specialized forums such as museum publications and scholarly journals. Although they could not represent Native American verbal art either accurately or comprehensively, their sheer number make them a valuable resource, to which more recent linguists and translators have returned with considerable success.

The published and archived corpus of Native American tales is vast, but not until the last third of the twentieth century did an approach develop to making this material accessible as indigenous verbal art. During the 1960s and 1970s, several methods for presenting American Indian verbal art in print emerged under the general rubric of "ethnopoetics," a movement that while not exclusively associated with American Indian materials nevertheless found most of its adherents among those anthropologists, literary scholars, translators, and creative writers whose interests were primarily in Native Americana. The goal of ethnopoetics is to preserve the indigenous aesthetic in translations into English and other European languages, usually from literary traditions that are largely oral. Consequently, it involves not only language-to-language translation but also the transformation of orally performed art into written or printed versions. As far as American Indian oral narratives are concerned, the two most influential ethnopoetic approaches have been the "verse analysis" of Dell Hymes and the "pause phrasing" of Dennis Tedlock. Though both approaches begin with the assumption that oral narration can better be represented on the printed page as poetry than as prose, they differ in the kinds of source material they use and in their perception of what constitutes the aesthetic essence of verbal art.

Using verse analysis, Hymes has effectively shown how the many indigenous-language texts punctiliously documented by BAE researchers and Boasian anthropologists using the

esthetically inhospitable dictation technique nevertheless retain elements of the original artistry that can be recovered by careful linguistic investigation. Hymes's approach suggests that tales printed as prose in original-language texts can be recast in poetic lines by noting the recurrence of grammatical markers such as particles. Lines then can be organized into verses and stanzas using such cues as the pattern number of the culture from which the stories come (three or five in most of the Northwest Coast groups whose oral literature Hymes has studied). These, then, form scenes and acts to result in final products structured as dramatic poetry. Since verse analysis often works with previously recorded material and frequently has only written versions of the words used in the performances, it cannot represent the totality of oral performance, including paralinguistic and kinesic devices used by the storytellers. But it does, according to its advocates, allow some of the verbal art to emerge out of material whose provenance did not encourage art.

While verse analysis seems to suggest that the art of storytelling can transcend the particulars of a performance situation, pause phrasing situates that art precisely in those particulars. Developed by Dennis Tedlock as he worked with storytellers from Zuñi Pueblo in the 1960s, this approach to representing orally expressed verbal art in print relies upon tape recordings of specific performances. The verbal component of these performances is cast in lines based upon pauses made by the narrator, many of which correspond to the same kinds of grammatical markers that verse analysis uses to define lines. Since Tedlock worked with tape recordings, he was also able to reflect paralinguistic features such as changes in volume, tempo, and vocal quality. These he represented with typographic manipulation to produce what he called "scores," which a reader might articulate aloud to recreate something very similar to what might be heard on the tape recording of the story. Pause phrasing thus captures many of the precise details of a specific telling of a story, and many of those details would change each time the story was told.

While these two approaches to presenting Native American tales in print have become prominent among serious students of those tales, some translators have continued to opt for prose, though they are likely to take care to meet the goals of ethnopoetics more scrupulously than did their predecessors. Popular presentations of Native American tales, however, often continue to represent the stories using an esthetic that reflects the influence more of Euro-American printed literature than of American Indian oral literature.

Interpretations

Just as there have been a variety of ways to represent Native American tales in print throughout the history of European and Euro-American interest in them, a number of approaches to analyzing and understanding them have also emerged. As early as the seventeenth century, commentators viewed oral literature as a source of data about other aspects of Native American cultures. Stories were cited as reflections of a generalized American Indian worldview or of the specific mindset of a particular group. For example, the Jesuits in New France as well as later missionaries in other parts of North America cited the stories they heard as evidence of the benighted perspective of Indians and, more positively, as evidence of a collective intelligence that could be receptive to the tenets of Christianity. Lewis Cass, who represented the U.S. federal government to Indians in the Old Northwest during the early nineteenth century, encouraged his agents——one of whom was Schoolcraft—to gather information on oral literature for what it could tell them about how to manage their

charges most effectively. Using tales as an information source was an important data-gathering technique among anthropologists in the late nineteenth century. Franz Boas and his students systematically collected stories not only as sources for language information but for the general cultural data they might preserve. In many cases—particularly on the Northwest Coast and later in California—Boasians might collect stories from the few remaining speakers of a language whose cultural base had been supplanted. They would then attempt to reconstruct that culture using descriptions of kinship organization, **marriage** practices, rituals, and material culture preserved in the stories. Arguing that **folklore** in general and tales in particular "mirror" culture, some anthropologists continue to view the primary significance of oral literature in what it can reveal about a society's way of life.

A predominant approach to studying folktales in Europe during the first half of the twentieth century, the **historic-geographic method** did not enjoy similar popularity among students of American Indian tales. However, the American folklorist Stith Thompson used a Native American narrative, "The Star Husband Tale," to demonstrate how this method might be applied in "laboratory" conditions. The purpose of the historic-geographic method was to trace tales to their time and point of origin, to define routes of **diffusion** from that point, to reconstruct the original form of the story, and to identify subtypes that may have developed. European storytelling traditions had, according to critics of the method, been corrupted by printed versions of tales, which might nullify attempts to delineate the processes of oral transmission over time and space.

Thompson suggested that looking at an American Indian story would pose no such problem. What Thompson defined as the original form of "The Star Husband Tale" has two young **women** wishing to marry stars. Each has her **wish** granted and finds herself in the "upper world." They are warned against digging there but disobey and make a hole in the sky. They can see their earthly home below and long to return there. They successfully return home using a long rope. Thompson worked with eighty-six versions of this story that he located, for the most part, in academic and museum publications. An examination of these yielded what he took to be the story's original form, which he believed to have originated in the Central Plains. He was not at all successful in dating the tale's origin, though he noted that the earliest publications of the original form occurred in the 1890s. Thompson also identified two subtypes of the story—one involving a porcupine which the young women follow into the upper world, and the other having the young women dependent on a series of animal trickster figures when they become trapped in a treetop upon their return to earth. While he was able to plot the original form and the subtypes on maps, he could not clearly define routes of diffusion.

The use of tales for ethnographic information and the historic-geographic method came under criticism because both ignored the stories as verbal art. Other attempts to understand American Indian storytelling have often been just as unsuccessful in revealing their artistry. For example, the morphological approach that Alan **Dundes** borrowed from Russian folklorist Vladimir **Propp** to study Native American tales did effectively counter critics of those stories, who believed them to be formless, episodic hodgepodges. For example, Dundes noted a movement from the lack of something desirable to a liquidation of that lack as a recurrent formula. Another frequent pattern has a tale's protagonist being given a warning, his or her not heeding that warning, and the consequences of such irresponsibility. A range of **motif**s might flesh out these formulaic outlines, which Dundes perceived as transcending cultural and linguistic boundaries. Few analysts followed up on Dundes's preliminary work, though, and he

himself did not go beyond identifying formulaic patterns to examining how those patterns were realized in actual story performances. More influential has been the work of French anthropologist Claude Lévi-Strauss, who brought his investigations into the fundamental structures of human thought processes to bear on Native American tales. Lévi-Strauss has repeatedly identified a structural mediation of binary opposition underlying narratives from throughout the Americas, including the origin account from Zuni Pueblo and a number of stories recorded from narrators on the Northwest Coast. Pursuing **psychological approaches,** analysts have also used the theories and methods of depth psychology to interpret the significance of American Indian tales. The work of Sigmund **Freud** has informed readings of Mescalero Apache narratives and Mohave Coyote tales, while Carl Gustav **Jung** has often been invoked to explain such material as the cycle of stories about the Winnebago Trickster.

Literary Redactions

Retellings of Native American oral narratives have been a staple of **children's literature** since the nineteenth century. Many of the period's anthropologists and other students of indigenous cultures believed they were examining people whose way of life represented an immature stage of development—maturity being represented by European and Euro-American civilization. Since Native Americans were considered childlike, it seemed reasonable that their stories were suitable for children, though only after objectionable scatological and sexual elements had been expurgated. Consequently, children's magazines such as *St. Nicholas* often included American Indian stories retold for young readers. Some early Native American writers, such as the Santee physician Charles Alexander Eastman, explored the potential of marketing their culture's narrative traditions for an audience familiar with European fairy tales. *Smokey Day's Wigwam Evenings* (1909), which Eastman prepared in collaboration with his wife Elaine Goodale Eastman, exemplifies this trend, as do some of the collections published by Zitkala-Sa (Getrude Bonnin), a Yankton. The practice of retelling Native American tales for children has continued with work by the writer-illustrator Paul Goble providing particularly attractive examples. Contemporary Native American writers such as Ojibwe novelist and poet Louise **Erdrich** have also written children's books based upon oral narrative traditions.

Erdrich is only one of several modern Native American writers who perceive their work as continuing the traditional storytelling practices of their communities. Some, such as N. Scott **Momaday**, have used those practices as a way of exploring their cultural identity. His book *The Way to Rainy Mountain* (1969) recounts a multidimensional pilgrimage that he made in search of his identity following the death of his Kiowa grandmother. In addition to physically retracing the route which his ancestors followed as they migrated from the Plateau of western Montana to the Southern Plains, Momaday uses the stories told by his grandmother and other raconteurs as a way of discovering that identity. In presenting these stories, he also ensures that they will endure more securely and reach a wider audience than would be the case had they depended entirely on oral transmission. Meanwhile, Leslie Marmon **Silko** from Laguna Pueblo in New Mexico has emphasized her identity as storyteller in the tradition of her female ancestors and relatives and has stressed the continuing significance of traditional narrative motifs and patterns in contemporary life. Her novel *Ceremony* (1977), for example, depicts a Laguna World War II veteran who can reintegrate into his community only by following the patterns of traditional story. Silko has also updated such

figures as the Coyote Trickster, showing how the techniques and values that he represents are more than appropriate for survival in the twentieth century. The continuing valence of Trickster provides a dominant theme in the fiction and culture commentary of Ojibwe novelist and scholar Gerald Vizenor, who insists that "tricksterism" provides the only method by which American Indians can survive in the modern era.

Meanwhile, a number of recent anthologies of Native American tales have helped to make this material accessible to the general public. Some of these are essentially collections of rewritten materials, but others include texts that attempt to represent original performances faithfully. Perhaps the best-known recent anthology is Richard Erdoes and Alfonso Ortiz's *American Indian Myths and Legends* (1984). However, while some of the material in the volume was collected from storytellers by the authors themselves, much of it comes from previously published sources that the **editors** have rewritten without returning to original-language texts. More successful are several anthologies edited by Brian Swann, especially *Coming to Light* (1994) and *Voices from Four Directions* (2004), both subtitled *Contemporary Translations of the Native Literatures of North America*. These volumes include texts translated (or retranslated) from either oral performances or earlier published versions that use the principles of ethnopoetics to capture both the original storytelling aesthetic and to represent some of the features of oral performance. Moreover, each example is accompanied by a thorough introduction that provides the reader with essential information about the cultural context. These anthologies have been faulted for not including Native-language texts, an absence which Swann himself has lamented. But thriving programs for publishing such texts have emerged in several Native American communities, especially in Alaska and on the Northwest Coast. Concurrently, storytellers have begun using English in their performances, so that even in situations where the original language may not be available, the storytelling tradition flourishes.

Since the beginnings of Euro-American interest in American Indian narrative traditions, two perceptions have colored collection, publication, and analysis. One of these is the commonplace belief that oral literature and storytelling are bound to disappear under the influence of literacy and the mass media. While this idea has been a motivation for collecting and studying oral literature in a range of contexts since the inception of such scholarship, the Native American situation has also been affected by the trope of the "vanishing American," central to views of Indian life since colonial days and a principal influence on government policies regarding Indians. The assumption has been that "primitive" Indian cultures will inevitably give way to the advance of Western civilization. Native American tales, hence, have been affected not only by the threat of literacy but by the demise of their cultural matrices. The late twentieth-century revival of interest in Native American verbal art, termed the "Native American Renaissance" by critic Kenneth Lincoln, indicates that concerns about the survival of Indian cultures and their literatures either were unfounded or contributed to attempts by scholars and by communities to ensure that they did not disappear. In the twenty-first century, narrative and other verbal art traditions of Native Americans continue to thrive both orally and as an influence on written literature. ***See also*** Anthropological Approaches; Ethnographic Approaches.

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William M. Clements

Naubert, Benedikte (1756–1819)

Author of more than fifty **novel**s and numerous fairy tales and **novella**s, Benedikte Naubert was the most prolific German writer of the Age of Goethe. Often using chronicles and **legend**s from ancient and medieval Germanic history as sources, she successfully combined the **family** romance with fairy-tale and mythic **motif**s. Her works influenced the German and English Romantics and the development of the historical, gothic, and detective novel; her tales anticipated many of the themes and motifs of later German **women**'s fairy tales.

In the midst of her novel production, Naubert anonymously began publishing fairy tales: *Neue Volksmährchen der Deutschen* (*New German Folktales*, 5 volumes, 1789–93); *Alme, oder ägyptische Mährchen* (*Alme, or Egyptian Fairy Tales*, 5 volumes, 1793–1797); and *Velleda, ein Zauberroman* (*Velleda, a Magical Novel*, 1803). Her *New German Folktales*, set in the tenth to fifteenth centuries, was an attempt to heed Johann Gottfried Herder's call to document the cultural history of the **Middle Ages** and the roots of the German way of thinking. Two of the tales in the collection, "Erlkönigs Tochter" ("The Erl-King's Daughter") and "Der kurze Mantel" ("The Short Cloak"; translated as "The Cloak"), hark back to **ballad**s and songs Herder had recorded; and although the plan was never realized, Jacob **Grimm** had hoped to include "Ottilie" in a German legend collection.

Naubert's fairy tales typically have a **frame narrative** with a clear female narrator who actively shapes the story. Recurring themes include female communities outside traditional society; the teaching of skills for intellectual and material independence; the interactions within female triads (magical wise woman, biological **mother**, and daughter); and most importantly, the mediation of the female's rite of passage by a wise woman and through reading. Naubert's tales suggest the story is not "universal" but rather a subjective experiencing and rendering of events.

Naubert's critical reception has varied over time. Her contemporaries initially praised her and then criticized that she did not follow Johann Karl August **Musäus**'s model in the *Volksmärchen der Deutschen* (*Folktales of the Germans*, 1782–86). The German Romantics embraced and often emulated her work, and scholars have traced her influence on writers from Walter Scott to Thomas Mann. Naubert has also become an important focus for recent feminist research, and that scholarship has led to the recovery of other women (Friederike Helene Unger, Sophie Albrecht, Therese Huber, Caroline de la Motte-Fouqué, Dorothea Schlegel, and Sophie Tieck-Bernhardi) who published individual fairy tales and **saga**

reworkings before 1810. Feminist research has also shown how Naubert influenced and informed her female successors. ***See also*** Feminism; Feminist Tales; German Tales; Goethe, Johann Wolfgang von.

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Shawn C. Jarvis

Négritude, Créolité, and Folktale

Négritude and créolité are two related yet distinct political and aesthetic movements, promoted especially by French-speaking writers, that place particular value on the **oral traditions** of sub-Saharan Africa and the African diaspora. Although the term was actually coined later, négritude was conceived by three students who met in Paris during the 1930s: Aimé Césaire, Léon-Gontran Damas, and Leopold Sédar Senghor. Hailing from different French colonies—Martinique, Guyana, and Senegal, respectively—these three were confronted firsthand with an oppressive educational system that strove to assimilate colonized populations by erasing any cultural heritage other than France's. Négritude was not only a cry of protest against this system and racism in general, but also a valorization of a collective black identity that traced its roots to African history and cultures. As such, négritude demanded the recognition of Africa's contributions to human civilization and the end of economic and political exploitation of the continent. Although Césaire, Damas, and Senghor pursued political activities (Césaire as a member of the French National Assembly and Senghor as the first president of Senegal), all three became well known as poets. Indeed, **poetry** became the primary means of expression for proponents of négritude. Its impact came to be felt not only among colonized intellectuals and writers, but also among prominent figures in France, such as André Breton and Jean-Paul Sartre. This support notwithstanding, négritude was attacked as being an essentialist idealization of black identity and for being too inclusive to speak on behalf of the diverse black populations of the world.

Créolité was born from a dialectical relationship with négritude, building on many of its goals while affirming the specificity of Creole cultures in the Caribbean basin. With roots in Europe, Africa, and Asia, these cultures are nonetheless distinct, créolité maintains, and there are more differences than similarities between them. Above all, créolité is a celebration of the cultural *métissage* that is so prominent in the Caribbean and visible in the cultures and languages of that region. Consequently, créolité rejects what is seen as the emphasis on "purity" in négritude. But like that movement, it aspires to political autonomy (specifically from France, since many of the theorists in this movement are from Francophone islands). Paradoxically, in spite of the valorization of Creole cultures and languages, most of the spokespersons for créolité, such as Jean Bernabé, Raphaël Confiant, and Patrick **Chamoiseau**, write in European languages, especially French.

Folklore plays important but different roles in each of these two movements. To promote African cultures of the continent and the diaspora, négritude necessarily had to rely on the oral traditions that were so vital before the arrival of writing with European colonists. Much of the literary output inspired by négritude takes as its point of reference the **proverbs**, tales, and **epic**s of traditional African societies. More often than not, though, such references are oblique and, when present, are not motivated by a desire to preserve traditional aspects of African cultures, but rather by the necessity of addressing the social and political exigencies of colonial and postcolonial realities. Négritude did not explicitly call for the recovery of oral traditions in sub-Saharan Africa, work that has a long tradition of its own going back to early colonial times. Still, the literary versions of West African folktales and **fable**s by Birago **Diop** revealed the influence of négritude. Like Senghor, Diop sought to confront African and European perspectives, remaining faithful to the dominant spirit and style of West African oral narratives all the while using the resources of Western literary traditions to "translate" them into French. Unlike other proponents of négritude, Diop only rarely used his tales to make an explicit denunciation of racism and colonial oppression. But fully congruent with the aims of this movement were his efforts to put into new forms traditional narratives that were rapidly disappearing due to the colonial and postcolonial modernization of Africa.

Compared to négritude, créolité devotes considerable attention to oral traditions and oral **storytelling**, first and foremost for theoretical reasons. Patrick Chamoiseau and Edouard Glissant have urged Creole intellectuals to seek inspiration in traditional storytelling not so much to "preserve" it as to unleash its potential for resistance and self-realization. For them, the historical figure of the slave storyteller is a model for postcolonial Caribbean writers. Forced to obscure the subversive message of his stories under the watchful eye of the slave master and resigned to the futility of outright resistance, this archetypal storyteller prefigures the tactics that Creole intellectuals could adopt in the face of Western hegemony. He shows them how to affirm the counter-values of créolité while recognizing the complexities of resistance. In addition, the orality of Creole folklore is used to forestall the fixity and predictability of writing and to signify the fluidity of philosophical and political self-reflection in this movement.

Unlike writers inspired by négritude, those connected directly and indirectly with créolité have frequently reworked characters, **motif**s, and plots from oral traditions. Some, such as Simone Schwarz-Bart in her **novel** *Ti Jean l'horizon* (1979; translated as *Between Two Worlds*, 1981), have used folkloric heroes to capture the dreamlike struggles and aspirations of Creole peoples. Others—most notably Chamoiseau in *Au temps de l'antan* (1988; translated as *Creole Folktales*, 1994) and *Emerveilles* (*Marvels*, 1998)—have written literary adaptations of Creole folktales, aiming not only to recover oral traditions of the past but also to rework literary forms and language inherited from the West. Still others, such as Raphaël Confiant in *Les maîtres de la parole créole* (*Creole Storytellers*, 1995), have actively promoted contemporary storytelling in the French Caribbean. All in all, the Creole folktale, itself a dynamic reworking of (mostly) African stories, continues to recast itself in fruitful ways. ***See also*** African Tales; Colonialism; Hopkinson, Nalo; Hybridity, Hybridization; Race and Ethnicity.

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Lewis C. Seifert

Nesbit, E. (1858–1924)

E. Nesbit is the androgynous pen name for Edith Bland, née Edith Nesbit, a prolific Edwardian writer of children's books, including **fantasy** and realist stories as well as **poetry**, adult **novel**s, and journalism. Her writing career started in the need to support her family and somewhat unsteady husband, Hubert Bland. She was a colorful figure, an anachronistically strong woman and self-consciously bohemian character who shared with her husband a commitment to socialism, a founding interest in the Fabian Society (a British socialist intellectual movement), and a tendency to have extramarital affairs. As a children's writer, she demonstrates a strong, empathetic sense of exuberant, self-willed **childhood**, and of the divide between children's and adults' perspectives. Her female characters are particularly active and emancipated, and across her work, girls are more likely to be practical and effective adventurers than are boys. Her writing is intelligent, witty, and humorous, very aware of its contemporary world despite her frequent forays into fantasy.

Nesbit's realist children's novels are perhaps her best known, including *The Railway Children* (1906) and the three chronicles of the ebullient Bastable children, *The Story of the Treasure Seekers* (1899), *The Wouldbegoods* (1901), and *The New Treasure Seekers* (1904). These exemplify the new generation of Victorian children's writing, sympathetic portrayals of childhood on its own terms, without overt didacticism. While Nesbit's characters do learn moral and psychological lessons, she also frequently mocks the moralistic tendencies of earlier children's writing, refusing to provide an overt **moral** and pillorying adult characters who seek to censor children's behavior. This down-to-earth, realist setting remains the basis of much of her fantasy writing, and the source of its success. She could be said to have originated the subgenre, later developed by writers such as Edward Eager, Diana Wynne **Jones**, and even J. K. **Rowling**, in which secondary fantastic realms are abandoned in favor of infusing with magic the mundane, familiar world of children's lives.

Many of Nesbit's best-known fantasies are not strictly fairy tale, although they tend to focus on a pivotal **magic object** such as the amulet of *The Story of the Amulet* (1906) or a **magic helper**, often mundane or mythical animals. In this latter category belong the Phoenix of *The Phoenix and the Carpet* (1904), the Psammead of *Five Children and It* (1902) and *The Story of the Amulet*, and the Mouldiwarp of *The House of Arden* (1908) and *Harding's Luck* (1909). Characteristically, these creatures are wry, down-to-earth, and often scathing to the children they assist, requiring high standards of initiative and honor: adventures and magic must be earned, and their results negotiated with care and logic. The initiatory scenarios and continual testing of fairy tale are thus updated and expanded.

Nesbit is not entirely free from the secondary-world obsessions of Victorian writers such as Lewis **Carroll** and George **MacDonald**, and she develops this theme explicitly in *The Magic City* (1910); however, her personal concerns are more with time, time travel, and the access to history it provides. Her socialist beliefs can be seen in elements such as the **utopia**n future of *The Story of the Amulet*, or the recurring theme of the lost civilization of Atlantis, which is constructed as an ideal society; even historical periods offer some idyllic elements in contrast to the realities of her own time. A particularly innovative aspect of her treatment of secondary worlds is in her frequent literalization of children's games: the miniature city of "The Town in the Library in The Town in The Library" (in *Nine Unlikely Tales for Children*, 1901), and the hideously animated Ugly-Wuglies of *The Enchanted Castle* (1907).

Nesbit's fairy tales are among the most delightful products of the Victorian obsession with the form and allow free reign to her playful, witty, and somewhat iconoclastic intelligence. Her numerous short fairy tales tinker self-consciously with the familiar elements of the tale, mining a strong vein of comedy from inversions, incongruities, and anachronisms; these were frequently published in *Strand* magazine, but also were collected in *The Book of Dragons* (1900), *Nine Unlikely Tales for Children,* and *The Magic World* (1912). Many of her stories feature practical, rational **prince**s and **princess**es thrown into horrible illogic by the imposition of such fairy-tale clichés as christening curses, evil magicians, or the need to slay **dragon**s. Nesbit's christening curses are particularly delightful: princesses are turned into apples ("Fortunatus Rex & Co."), or cursed to be increasingly ugly on one day of the week ("Belinda and Bellamant"), or afflicted with ever-growing **hair** ("Melisande, or Long and Short Division"). Other stories feature the updating of fairy tales with contemporary **motif**s that neatly substitute for the traditional magical item: the elevator in "The Charmed Life," or the employment office for royalty and the dragon-slaying Lee Enfield rifle in "Billy the King." These tales seamlessly meld the traditional with the modern, resulting in a knowing, tongue-in-cheek humor and a simultaneous illumination of fairy tale's characteristics and purposes. They are also relentlessly logical, in many cases simply exploring the implications of fairy-tale structures taken to their furthest extreme. Thus, in "Melisande," the hapless **king** and **queen** try to avoid offending **fairies** by not inviting *any* to the christening of the princess, with the inevitable result that they offend all of them; however, since fairy-tale tradition insists that only *one* fairy is ever offended, only one christening curse is applied. *The Book of Dragons* plays similar games with notions of the monstrous and with innovative means of dragon-slaying; often the monster is shrunk, transformed, trapped, or simply tamed.

Given the whimsy and innocence of Nesbit's children's tales, it is worth noting that she also published numerous short horror stories, featuring ghosts, hauntings, and other supernatural elements. *See also* Children's Literature; English Tales.

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Jessica Tiffin

The NeverEnding Story (1984)

Directed by Wolfgang Petersen, the **film** *Die unendliche Geschichte* (1984)—known in English as *The NeverEnding Story*—is an **adaptation** of German author Michael **Ende**'s eponymous **novel** of 1979. Both the book and the movie use thematic and structural elements from fairy-tale sources and incorporate themes prominent in modern fairy-tale adaptations.

The basic plot of the film involves a **frame narrative** featuring a boy named Bastian who steals a book and spends a day in his school's attic reading. In the book, a hero named Atreyu is summoned to assist the Childlike Empress in saving the world of Fantasia from the Nothing, a force that threatens to devour everything. On his quest, Atreyu encounters helper figures in the form of a giant turtle and a luck **dragon**, is tested and aided by the Southern Oracle, and fights the lupine villain G'mork. The climax of the book involves the destruction

Noah Hathaway as Atreyu rides Falkor the luck dragon in the 1984 film *The NeverEnding Story*. [Warner Bros./Photofest]

of the world of Fantasia and the incorporation of Bastian from the frame tale into the narrative he is reading to reinfuse the world with creativity by naming the Childlike Empress.

While not an adaptation of a specific **tale type**, *The NeverEnding Story* incorporates a number of elements from fairy-tale sources. The clearest aspect of this comes in the structure of the book's plot. The heroic journey of Atreyu is similar to the morphology described by Vladimir **Propp** in his *Morfologiya skazki* (*Morphology of the Folktale*, 1928). A key example of this comes in the Southern Oracle sequence. The Southern Oracle acts as a donor figure in the story, first testing Atreyu before giving him the information necessary to defeat the villainy that motivated the journey. In addition, the incorporation of Bastian involves a false-hero sequence. Atreyu is revealed as a false hero, and Bastian and the Childlike Empress are brought together.

In addition to structural similarities, the movie bears stylistic similarities to fairy tales. Within the story are such regular fairy-tale figures as talking animals and miniature people. Additionally, thematic elements such as the "rule of three" (that is, the prevalence of structures based on three) appear within the film. In addition to these traditional elements, *The NeverEnding Story* includes elements from modern fairy-tale adaptations. One of the key elements is the use of a pastiche world, in which subjects of unrelated stories coexist in one cosmology, in this case Fantasia. Another element is the thematic linkage between folktales and **childhood** creativity. Within the story, the Nothing is representative of Bastian's disbelief, destroying the world of the story. This is similar to elements in works such as the stage adaptation of Sir James Matthew **Barrie**'s *Peter Pan* (1904), in which the audience is called upon to save the character of Tinker Bell from disbelief.

While Petersen's film adaptation only incorporates half of the book, two additional feature films have adapted the later parts of the book: *The NeverEnding Story II: The Next Chapter* (directed by George Miller, 1990) and *The NeverEnding Story III* (directed by Peter MacDonald, 1994). Additionally, the book has been adapted for American **television** (*Tales from the NeverEnding Story,* 2001) and into other media, including both an **opera** and a ballet by Siegfried Matthus (2004).

Further Readings: Ende, Michael. *The Neverending Story*. Translated by Roswitha Quadflieg. New York: Doubleday, 1983; *The NeverEnding Story*. Directed by Wolfgang Petersen. 1984. DVD. Warner Home Video, 2001.

B. Grantham Aldred

New Zealand. *See* Australian and Aotearoan/New Zealand Tales

Nielsen, Kay (1886–1957)

As an illustrator of folktales and fairy tales, Kay Nielsen created a richly decorative style inspired by the early twentieth-century artistic movements of Jugendstil and art deco. Born in Copenhagen, Nielsen was a cosmopolitan figure, spending most of his working life outside of Denmark. Following his education in Paris from 1904 to 1910 at Académie Julian and Académie Colarossi, Nielsen lived in London until 1917. During this period, he drew illustrations in modern style of fairy-tale collections, such as *East of the Sun and West of the Moon: Old Tales from the North* (1914). Participating in the late nineteenth-century boom in fairy-tale **illustration**, the style of this collection is characterized by sinuous, ornamental lines and an emphasis on the image as formalized surface.

From 1917 to 1936, Nielsen lived in Denmark, where he gained experience as a scenographer. Extending a lifelong interest in fairy tales to encompass the dramatic form, Nielsen's scenographic works for the Royal Danish Theatre included "Aladdin" (1917) and "Stormen" ("The Storm," 1926). Among Nielsen's fairy-tale illustrations from this period are the ***Arabian Nights*** (1917–20) and illustrations of tales from Hans Christian **Andersen** (1924) and from Jacob and Wilhelm **Grimm** (1925). In *Fairy Tales* (1924) by Andersen, Nielsen employs a detailed, decorative style with an emphasis on the image as stylized tableau. In 1936, Nielsen moved to Hollywood, and from 1937 to 1941, worked for the Walt Disney Studios, where his insights into different media were combined when he contributed to *Fantasia* (1940). ***See also*** Disney, Walt; Walt Disney Company.

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Helene Høyrup

Nodier, Charles (1780–1844)

Often neglected in handbooks of literature, French author Charles Nodier was an influential figure in his time. Born in Besançon, he was a precocious intellectual who started his career as a writer at the age of ten with Jacobin speeches. However, he was quickly disappointed with the French Revolution and the Reign of Terror and became an ultraroyalist. Deeply involved in secret societies since the age of ten, when he associated himself with the secret group Les Philadelphes, he created in 1793 another group that allegedly included a number of individuals who plotted against Napoleon. Author of *La Napoléone* (1803), a satire against the Prime Consul of France, Nodier denounced himself to Bonaparte and asked to be sent to jail. In 1815, he published anonymously *Histoire des sociétés secrètes dans l'armée: Napoléon et ses constitutions* (*A History of Secret Societies in Napoleon's Army*), in which he develops allegorically the philosophy of secret societies. Nodier is supposed to have been grand master of the Prieuré de Sion—the Priory of Scion—from 1801 until his death, upon which he was succeeded by his pupil and close friend Victor Hugo.

Following the path opened by Jacques **Cazotte** in the eighteenth century, Nodier's involvement with the occult was a major influence on his literary and professional career. This is evident in his famous tales *Smarra, ou Les démons de la nuit* (*Smarra, or The Demons of the Night*, 1821) and *Trilby, ou Le lutin d'Argail*, 1822 (*Trilby, or The Fairy of*

Argail), in which Nodier explored the realms of dreams and nightmares. In examining the frontier of the conscious and unconscious, he anticipated Sigmund **Freud.** Nodier's influence on subsequent generations of authors culminated in the surrealist movement.

In 1824, Nodier was appointed the chief librarian at the Arsenal Library, which had an extensive collection of medieval texts, manuscripts, and occult books. By cataloguing and exploring these texts, Nodier and his collaborators Jean-Baptiste Pitois and Eliphas Levy stimulated the nineteenth-century French revival of the occult and the vogue in fantastic literature.

During his tenure at the Arsenal, for three years Nodier hosted a **salon** that had a significant influence on the French Romantic movement. Among his circle were literary personalities such as François-René de Chateaubriand, Honoré de Balzac, Alphonse de Lamartine, Alfred de Musset, Théophile **Gautier**, Gérard de Nerval, Alfred de Vigny, and Hugo, as well as painters like Eugène Delacroix, all of whom frequently drew on esoteric and Hermetic traditions in their works.

After 1830, a time of political and personal disenchantments in his life, Nodier became increasingly interested in fairy tales and their fantastic worlds, which he could mold to his own imagination. Going beyond his predecessors in the genre, he celebrated lunacy, which he referred to as wisdom rather than madness. His masterpiece, *La fée aux miettes* (*The Crumb Fairy*, 1832), is a story told by the protagonist Michel about his life. Early on, he befriended an old hag surnamed the Crumb **Fairy**, who flattered herself and claimed to be Belkiss, the Queen of Saba. They became engaged and later married. Michel lived a laborious life during the day with the Crumb Fairy but was visited at night in his dreams by Belkiss, thus existing in perfect equilibrium between the constraints of reality and the enchantments of the dreams. However, the Crumb Fairy asked Michel to find a miraculous plant, the singing mandrake, to regain her youth and beauty. While attempting to buy it from a herbalist, he was recognized as a lunatic and sent to an asylum. This fairy tale mixes the land of ghosts (Scotland) with reality (Normandy) through a touch of Oriental decorum reminiscent of the *Arabian Nights*.

Nodier wrote more than twenty stories during the last fifteen years of his life, including one fairy tale for children, *Trésor des fèves et fleur des pois* (*Treasure of Broad Beans and Flower of Peas*) in 1833, the year he became a member of the Académie Française. **See also** Fantasy; French Tales.

Further Reading: Vodoz, Jules. *La fée aux miettes: Essai sur le rôle du subconscient dans l'oeuvre de Charles Nodier*. Paris: Honoré Champion, 1925.

Charlotte Trinquet

Nonsense Tale

Storytellers everywhere have created tales in which the irrational is used not as a means to an end but in its own right. In the nonsense tale, mutually inconsistent elements do not advance the plot but rather revel in their own absurdity. A case in point is "Sir Gammer Gans" (ATU 2335, Tales Filled with Contradictions), as recorded by Joseph **Jacobs** in *More English Fairy Tales* (1894). This story consists entirely of sentences that are both internally self-contradictory and senseless in their broader context. For example: "Could they tell me whether the little old woman was dead yet who was hanged last Saturday week for drowning herself in a shower of feathers?"

Some nonsense tales are called "lying tales" because of the storyteller's flagrant disregard for truth. One example is type ATU 1965, The Disabled Comrades, which is known worldwide. Characteristically, the story features three hunters: one blind, one lame, and the other naked. Coming upon a hare, the lame one runs after it, the blind one shoots it, and the naked one puts it in his pocket.

Nonsense tales often are presented in verse and thus have a close affinity to **Mother-Goose** rhymes and other forms of **children's literature**. Here are the opening lines of a rhyme still widely known throughout the English-speaking world:

> One dark night in the middle of the day
> Two dead boys came out to play.
> Back to back they faced each other,
> Drew their swords and shot each other.

See also Tall Tale; Unfinished Tale.

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D. L. Ashliman

North American Tales

Tales from North America north of Mexico fall into three categories: (1) tales from the **oral tradition**; (2) semiliterary tales circulated in **chapbook**s, **broadside**s, and cheap publications; and (3) **literary fairy tale**s inspired by earlier European fairy tales or by tales from the oral tradition.

Folktales from Oral Tradition

Although the full range of **folktale**s in North American oral tradition also includes the **jest and joke**, **anecdote**, **memorate**, **tall tale**, and **legend**, this entry will focus on folktales in the narrower sense, that is, on a single complex of tales that embraces **wonder tale**s or **märchen**, **novella**s, **animal tale**s, humorous tales including stories of the **simpleton** and the stupid **ogre**, and formulaic tales. The North American stories in this repertoire have their roots in the Old World, specifically in that part that extends from Ireland in the west to Russia and Armenia in the east, and from Scandinavia in the north to the Mediterranean countries in the south. This largely Indo-European world possesses as part of its traditional culture a single repertoire of tales and tale genres found throughout its length and breadth. Although no single part of this region has had the whole repertoire, the various subregions have possessed traditional tale repertoires that, while distinctive to the particular subregion, are also representative of the whole repertoire. This broad complex of tales is united by a generally European sensibility, worldview, aesthetic, and value system that distinguish it even from closely related tale repertoires such as those of India or the Muslim Middle East, to say nothing of more distant repertoires such as those of the Far East, sub-Saharan Africa, or from Native American cultures. These tales came to North America with immigrants and bond servants from Europe, western parts of Asia, and parts of Africa that had close contact with Europe.

These tales are generally treated by storytellers in a given region as all the same kind of story. So in a **storytelling** context, a märchen might be followed by an animal tale or a

formulaic tale, for example. But a joke or personal experience memorate would be out of place. Contrariwise, in a context of jokes or legends, a märchen or formulaic story would not ordinarily be told. The culturally established occasions for telling tales from the tale complex are quite distinct from the culturally established occasions for jokes, tall tales, or legends. The point of these tales also defines them. Jokes exist to evoke a laugh, tall tales are usually competitive, and legends seek to draw in the listener to respond with a frisson or a comment about belief. But tales from this repertoire exist principally for the joy of narrative: they exist for the sake of the story. A final indication that, despite the various subgenres included, this repertoire is regarded as of a piece is the fact that cycles of tales can include stories from any of the subgenres. So Jack, Br'er Rabbit, or Juan Bobo might figure as the hero of a märchen, novella, animal story, humorous tale, or formulaic tale.

What is known about folktales in the North American oral tradition reflects, more than one would like, the vagaries of folktale **collecting** in the United States and Canada since colonial days. A number of factors have affected what stories have entered the record. First, the largest ethnic groups, those with roots in Spain, France, the British Isles, and Africa, are, as might be expected, the best collected. Second, the definition of "**folk**" fashionable at the time of the founding of the American Folklore Society (in 1888) and the establishment of **folklore** as a field of enquiry pointed to certain groups, such as rural southern African Americans. This impression was strengthened by Joel Chandler **Harris**'s discovery and publication of Br'er Rabbit tales, and by the subsequent cottage industry of gathering and setting down Br'er Rabbit and other **African American tales**. Native Americans, or First People, also seemed "folk," as that word was understood 100 years ago, and some extraordinary scholarship has been devoted to **Native American tales**.

Third, fashion also dictated, to some extent, which regions of the continent were suitable for collecting folklore. Obviously, the Southern Appalachians and indeed the entire South from the Virginia Tidewater to the Texas Plains featured picturesque rural populations from whom to gather tales. The Pennsylvania Germans were another obvious choice. The Pine Barrens of New Jersey and the rocky coasts of Maine offered good picking conveniently close to home—if home was one of the eastern U.S. colleges and universities where the study of folklore first took root. But early New England collectors did not have much respect for French Canadians, Irish, and Poles, and the collected record of their folktale traditions is quite skimpy. For Canadian folklorists, the obvious choices were the rural communities of French Canadian Quebec and the farming and fishing communities of what are now the Maritime Provinces. But whole sections of the continent were relatively neglected, including most of Canada north or west of Quebec, and the U.S. urban Northeast, the Midwest, and the West Coast. This neglect has been corrected to some extent in the last fifty years, but in the same period, much of the continent has industrialized, and the collected folklore reflects this industrialized culture more than it reflects the Old-World roots of the people.

Fourth, fashion of another sort was a negative factor influencing what got collected. The trend of collecting music in the Southern Appalachians almost led to overlooking the regional tale tradition. The fashion of collecting foodways, crafts, and customs—especially Christmas customs—from Swedish Americans led to the neglect of Swedish narrative tradition and of all Norwegian tradition. Similarly, Pennsylvania German folklife and material culture is much better documented than the corresponding narrative tradition.

A fifth reason why folktales go uncollected is that they often constitute what Carl Lindahl has called a "shy tradition." Storytellers who see tales as suitable for telling only to children

or within the family circle may be embarrassed or even unable to perform them in other circumstances, and consequently may well disclaim any knowledge of these tales.

Sometimes, too, an ethnic group was simply too small or isolated to call attention to itself. In addition, some ethnicities worked hard to assimilate, shedding their language and the tales that were a part of it. And it is indeed true, as scholars have been claiming for a century, that daily life in the United States often does not make room for telling long, leisurely stories. Many tales doubtlessly died out because immigrants or their children could not find a place for them in their daily lives.

Fortunately, however, a surprisingly large number of folktales, now numbering in the thousands, have been collected in North America since the very late eighteenth century. In each of the three main traditions, tales have been gathered not only from descendants of the original immigrants but also from particular groups of Native Americans or First People and of black Americans or Canadians.

The earliest to arrive of these three sets of folktale traditions in North America is the Iberian. Ponce de Leon established the first Spanish settlement in Puerto Rico in 1508, and the island has been occupied continuously for five centuries. The major collection of Puerto Rican tales is that of J. Alden Mason, published in various issues of the *Journal of American Folklore* in the 1920s. Other early collectors are Rafael Ramirez De Arellano and Ralph Boggs. In the twentieth century, outmigration brought Puerto Ricans in large numbers to mainland North America, especially to New York. Recent collection in New York has provided educational material for schools that aim to promote the education of ghettoized children. In the southwestern United States, continuous occupation by the Hispanic population dates from approximately 1690 as, presumably, does the folktale tradition. Southwestern tales were collected by Juan B. Rael, Aurelio M. **Espinosa,** and José Manuel Espinosa, and folklorists continue to mine this field. The Isleño community of coastal Louisiana, which came from the Canary Islands in 1799, likewise retained a store of folktales, collected by Junor O. Claudel and Raymond R. MacCurdy. Native Americans living in close proximity to Hispanics in the southwestern United States, including Pueblo groups and tribes of Southern California, have absorbed many Hispanic folktales into their own traditional storytelling repertoires. A mixed African and Portuguese population from the Cape Verde Islands also brought a strongly Iberian folktale tradition to southern New England. Elsie Clews Parson published an early collection and **translation** of Cape Verde stories. Recent **fieldwork** in New England suggests that these tales are now as likely to be told in English as in Cape Verde Creole.

The several regional folktale traditions that derive from the richly romantic Iberian tradition show great consistency. Many of the same tales are found in Puerto Rico, in the Hispanic Southwest, in Louisiana, and among the Cape Verdeans of New England. These include the popular märchen such as The Magic Flight (ATU 313), and **The Kind and the Unkind Girls** (ATU 480), often fused with **Cinderella** (ATU 510). More distinctive to the tradition are tales such as The Basil Maiden (ATU 879), "The Bird of Truth" (ATU 707, The Three Golden Children), and "Mousie Perez" (ATU 2023, Little Ant Marries), many variations on the theme of Juan del Oso (John the **Bear's Son**), an Iberian **oicotype** of The Three Stolen Princesses (ATU 301), märchen with extremely long-suffering heroines such as The Maiden without Hands (ATU 706), and wisdom tales such as The Observance of the Master's Precepts (ATU 910B). Märchen often have a religious slant, with the Virgin Mary or St. Joseph becoming the **magic helper** or donor and the **devil** becoming the villain. Tale types from all across the spectrum, including märchen and animal tales, are refashioned into humorous tales that

feature the loveable simpleton Juan Bobo or the cunning **trickster** Pedro de Urdemales. African elements often penetrate the tradition, and the tar baby story is almost ubiquitous. The Cape Verde tradition is distinctive for tales from the *Arabian Nights* that probably entered oral tradition from eighteenth-century translations. In addition, the trickster character in this tradition is Brother Wolf ('Nho Lhob), and the tales are often strongly Africanized.

The second major set of documented folktale traditions in North America is the French. The French presence in the New World began in southeastern Canada in the sixteenth century. Missionaries led the way, followed by merchants and the *voyageurs* or *coureurs des bois*, who extended their travels as far as the Rocky Mountains on both sides of the present international border. True settlement began after 1600 with the Acadians in Nova Scotia, followed by the *habitants* of the St. Lawrence Valley. To this day, the provinces of Nova Scotia and Quebec are the centers of two distinctive French cultures in Canada. In 1682, La Salle claimed the land drained by the Mississippi for France and named it Louisiana. French cities in the present states of Louisiana and Missouri followed. The original language brought by French settlers to Louisiana was reinforced and modified by French-speaking Caribbean immigrants and merchants and by Creole-speaking black slaves likewise imported from the Caribbean. In 1755, when the English governor ordered that the Acadians be deported from Nova Scotia, the Louisiana Territory was one of the places to which refugees dispersed, bringing with them their distinctive version of French language and culture. The French language survived in Missouri up until the twentieth century, still survives marginally in New Orleans and vigorously in rural southern Louisiana, and is one of the two official languages of Canada.

Collected Canadian French folktale texts number in the many thousands, documenting vigorous folktale traditions among Acadians, Quebecois, Ontarians, Newfoundlanders, and Metis from Manitoba. The first great collector was Marius Berbeau, who published Quebecois tales in seven issues of the *Journal of American Folklore*. Helen Crichton and Gerald Pocius collected in the Maritime Provinces. In the United States, Joseph Médard Carrière and Ward Allison Dorrance collected in the Old Mines area of Missouri. Alcée Fortier and Lafayette Jarreau both collected Louisiana black (Creole) folktales. Acadian folktales were collected in the 1930s by Calvin Claudel and again in the 1970s by various folklorists publishing in the journal *Louisiana Folklore Miscellany*. Barry Ancelet's *Cajun and Creole Folktales* (1994), containing recently collected texts, demonstrates that rural Louisiana traditions, Acadian and Creole, are still strong. Indirect evidence exists for vigorous traditions among French Canadians in the United States and among French-speaking inhabitants of New Orleans, but apparently neither group was ever the subject of extensive folktale research. In addition, the folktale traditions of many Native American or First Nation peoples show **motif**s and whole tales from the French tradition. Apparently, the *voyageurs* were good storytellers.

The French repertoire has much in common with the Spanish repertoire, sharing many core märchen. The generic hero is often called 'Tit Jean, and the simpleton is Jean Sot (Stupid John), while the trickster is often a figure called Roclore (variously spelled), a name derived, perhaps, from the family name of the Baron de Roquelaure and his son and grandson, all of whom were known for wit. Tales from Charles **Perrault**'s collection of 1697 have reentered the tradition, especially "Les fées" ("The Fairies"; ATU 480, The Kind and the Unkind Girls) and "Le petit poucet" ("Little **Thumbling**"; ATU 327B, The **Brothers** and the Ogre). In Louisiana and Missouri, the repertoire is also spiced with tales of Bouqui and Lapin. These are related to southern black Br'er Rabbit stories, but the rabbit's foil is Bouqui rather than a fox.

The name "Bouqui" generally goes unexplained, and storytellers seem to imagine Bouqui variously; but etymologically, the word is derived from the Woloof word for "hyena."

The third large set of traditions in North America has roots in the British Isles. British settlement of North America began in Virginia in 1607. Other southern colonies soon followed, with settlement at first in coastal areas. By the mid-eighteenth century, settlement had moved into the Piedmont and Appalachia, and from there it spread to the Ozarks and across the lowland South as far as Texas. The first settlers were English, but the Jacobite wars, the Highland Clearances, agricultural enclosure in the Scottish Lowlands, and dissatisfaction with the Ulster plantations encouraged immigration from Scotland and from Ulster (the Scotch-Irish). In addition, immigration of French Huguenots and of German speakers ensured that the folk culture would not be purely English. In the 1930s, the Works Progress Administration (WPA) gathered English-language folktales in various southern states. The southern tradition dominates Carl Lindahl's anthology of tales from the U.S. Library of Congress. Leonard Roberts collected Appalachian tales and Vance Randolph gathered the related Ozark traditions. Appalachia is also home to the large Hicks-Harmon family of storytellers and singers. Richard Chase's *The Jack Tales* (1943) was the first book growing out of this family's tradition, but succumbs to the temptation to rewrite the tales according to Chase's own notions and aesthetic. Later collectors do better by the family. No single collector of lowland Southern tales stands out, but John Burrison's anthology *Storytellers* (1989) presents a good cross section. Other excellent tales appear in Annuals of the Texas Folklore Society. Outside the South, white British-Isles folktales are documented only sporadically, most notably in Emelyn E. Gardner's *Folklore from the Hills of Schoharie County, New York State* (1935).

English settlement in Canada began in Newfoundland in the early seventeenth century, and the Treaty of Utrecht (1713) conceded Newfoundland and Nova Scotia to Britain. In the late eighteenth century, conditions in Scotland and Ulster brought waves of Scottish immigrants into Newfoundland and Nova Scotia as into the United States. And the mid-nineteenth-century potato famine spurred similar immigration from Ireland. *Folktales of Newfoundland* (1996) by Herbert Halpert and J. D. A. Widdowson presents English, Scots, and Irish folktales from Newfoundland, and is superbly annotated. Howard Kennedy and Cyrus Macmillan published English Canadian folktales early in the twentieth century. Helen Crichton also collected in Atlantic Canada. The Cape Breton Scottish Gaelic repertoires of Hector Campbell, Joe Neil MacNeil, and others have been collected by Margaret MacDonnell and John Shaw.

The black population of the southern United States came largely from West Africa via the slave trade. Folktales of British origin, variously modified by African influence, form a significant element in the folklore of the Gullah of the Carolina and Georgia coastal areas and of southern U.S. African Americans and their descendants who migrated into northern U.S. cities. In *Folk-Lore of the Sea Islands, South Carolina* (1923)—an early volume from the American Folklore Society—Elsie Clews Parsons documents Gullah traditions. Joel Chandler Harris's **Uncle Remus** tales about Br'er Rabbit represent a more broadly southern black tradition. Richard M. **Dorson** has published a good survey of African American folktales from both the rural South and the urban North. In Canada, the early black population reflects immigration from the United States by British sympathizers after the American Revolution and the War of 1812. The Fugitive Slave Laws of the 1850s, which denied asylum to runaways in northern states, also led to immigration of fugitive slaves who had come to the Canadian border via the Underground Railroad. The opening of mines in Nova Scotia in the early twentieth century attracted Afro-Caribbean immigrants from the West Indies, along

with their folktales of a strong English flavor. Arthur Hauf Fauset's *Folklore from Nova Scotia* (1931), representing mostly black traditions, shows this English influence mediated by recent immigrants from the West Indians. The volume's animal tales feature Brother Nancy (see **Anansi**) rather than Br'er Rabbit.

Folktales of British origin have also filtered into the folktale repertoires of Creek, Cherokee, and other southeastern U.S. Native American tribes. When the newly founded American Folklore Society began publishing its journal in 1888, the editor, William Wells Newell, made discovery of folktales a major focus. American versions of English folktales appeared in the very first issue, inspiring efforts over the next years by both collectors and correspondents.

British folktale traditions in North America are probably dominated by tales of Scots origin. Among popular tales are the ever-present Kind and the Unkind Girls and Cinderella, including versions of "Catskins" and of "The Golden Horse" (both ATU 510B, Peau d'Asne). Other popular stories are The Three Stolen Princesses (ATU 301), The Devil's Daughter (ATU 313, The Magic Flight), The Children and the Ogre (ATU 327), The Smith and the Devil (ATU 330), and the **Bluebeard-riddle** tale of "Mr. Fox" (ATU 955, The Robber Bridegroom). Nursery stories include "The Three **Pig**s" (ATU 124, Blowing the House In) and the formulaic tales of The Mouse Regains Its Tail (ATU 2034) and The Old Woman and Her Pig (ATU 2030). The **Jack tale** is characteristic of this repertoire, with the generally good-hearted but plain Jack figuring in both simpleton and trickster tales as well as in märchen and novellas. The English branch of this set of traditions is short on magical tales but long on humor, especially on tales of simpletons and tricksters. The Scots and Irish branches include many magical tales. In the southern United States, these repertoires may well reflect a German element, too. Certainly, the popular tales from the Brothers **Grimm** have entered oral tradition. These repertoires also incorporate African elements, especially the element of the hero escaping up a tree and being rescued by dogs with strange names, which occurs widely, often in tales of the **Hansel and Gretel** type (ATU 327A). In the South, too, European tales often become Br'er Rabbit Tales. These tales, more typically told among African Americans, seem to amalgamate a basically African idea of the trickster tale, a Native American trickster (who may be either the female Old Molly Hare or the male Br'er Rabbit), and plots drawn from both European and African traditions.

Of course, tales came to North America from many nations and traditions, and many ethnic groups are represented by only a few tales or by the work of just one collector. Ukrainian Canadians, however, long the fourth-largest ethnic group in the country, have been more fortunate. Robert Klymasz's collection of tales from Ukrainians settled on the Prairie for eighty years or more at the time (1973) is one of several collections. Edith Fowke and Kay Stone have published collections that include tales from a fairly wide selection of Canadian ethnicities. The Canadian Museum of Civilization has sponsored the collection of folktales from various ethnic groups, including the old Chinese community in Montreal and Jewish communities, but much of this material has not been published. Tale collection in western Canada has focused on tall tales. In the United States, several excellent collections document stories from the immigrant generation, including Carla Bianco's *The Two Rosetos* (1974), with Italian tales from Roseto, Pennsylvania, and Susie Hoogasian-Villa's *100 Armenian Tales and Their Folkloristic Relevance* (1966), with tales from Detroit. Research by Linda **Dégh** and others further documents Armenian traditions in California, including **Nasreddin** stories. Richard M. Dorson, doing fieldwork in the Upper Peninsula of Michigan, discovered good

immigrant Polish and Finnish storytellers as well as a settled-in French Canadian tale tradition. Over the years, folklore journals have published Italian, Polish, Syrian, Portuguese, Lithuanian, Gypsy, Czech, Hungarian, and other tales from the immigrant generation.

The Subliterary Tradition in Chapbooks and Cheap Publications

Serious folktale collecting in North America did not begin until the 1880s. Nevertheless, using indirect means, it is possible to have some idea of the English-language tradition on the eastern seaboard in the colonial and postcolonial period. While no one wrote down the tales that the first settlers brought to soothe children and intrigue adults, there were printers putting out one-page broadsides and small chapbooks and almanacs that included stories of various kinds. These printers usually reprinted stories from each other or from English (or German) sources. But many of the stories they reprinted were the sort that easily passed back and forth when people met at the crossroad, emporium, tavern, or hearth. These almanac and chapbook versions of popular tales can give some idea of tales and taletelling in the United States in those early years. Since almanacs were the standard calendars of early America, they were in constant demand. The layout of an almanac usually left room for filler, frequently historical or humorous. Typical reprinted stories include "Clever Crispin" (a version of The Master **Thief**, ATU 1525D), "The Fortune Teller" (a version of The King and the Abbot, ATU 922), and "The Three **Wish**es" (The Devil Is to Fulfill Three Wishes, ATU 1173A). Chapbooks usually reprinted popular English titles, including "Cinderella," the English Cinderella stories "Catskins" and "The Golden Bull" (or sometimes in North America, "The Golden Horse"), the *Arabian Nights* stories, and "Jack the Giant Killer." The more romantic tales were often versified and sometimes sold as broadsides instead of chapbooks. Whether drawn from almanacs and chapbooks or from memory, stories were precious commodities, shared and shared again from colony to colony, state to state, province to province, up and down the seaboard and across the mountains into the frontier.

Stories recorded in early chapbooks and almanacs continue to show up in North American oral tradition, suggesting that such publications tend to reinforce oral tradition. Three great European fairy-tale collections, Perrault's tales (1697), Antoine **Galland**'s French translation of the *Arabian Nights* (1704–17), and the **Grimm**s' *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15), all frequently translated or retranslated into other languages including English, have likewise influenced oral tradition in varying ways. The Creole stories collected in Louisiana by Alcée Fortier include versions of Perrault's stories. The *Arabian Nights* stories, especially The Forty Thieves (ATU 954), are characteristic of the Cape Verde repertoire, but also appear in Nova Scotia black storytelling. And the influence of the Grimms is pervasive. Subliterary influences also continue to affect the oral tradition. Cheap illustrated versions of the more popular fairy tales, with texts often printed from one another, have been available since sometime in the late nineteenth century, and sold in candy stores, variety stores, ten-cent stores, and now dollar stores. Bright pictures and low prices have guaranteed high sales of such titles as "Cinderella," "**Beauty and the Beast**," "**Puss in Boots**," "**Little Red Riding Hood**," "The Three Little Pigs," and "The Three Billy Goats Gruff" in editions from Big Little Books, Golden Books, Pan Books, Ideal Books, and others. Walt **Disney**'s films and the books based on them have also influenced how people imagine and retell these stories. There is a whole semi-oral tradition, confined largely to urban and middle-class families, fed by these subliterary versions, sometimes isolated from any other oral tradition.

Folktales and Fairy Tales in North American Popular and Literary Culture

When literary authors draw on folktale themes to serve their various agendas, scholars today usually call the consciously literary products "**fairy tale**s" to distinguish them from folktales with variable texts that circulate in oral tradition. Since the early nineteenth century, American authors have created a wide variety of fairy tales. Apparently inspired by German models, Washington Irving created two tales that have proved enduring: "The Legend of Sleepy Hollow," a combination ghost story and trickster tale, and "Rip Van Winkle," a variation on the theme of a seemingly brief visit to **faerie** that turns out to have lasted a long time. These stories—published in *The Sketch Book of Geoffrey Crayon* (1819–20)—situated a world of fantasy in the Hudson River Valley of the author's own lifetime. Nathaniel **Hawthorne**'s "Feathertop" (1846) set in colonial Massachusetts, is really more of a fantasy **fable**, but the retellings of Greek **myth** in *A Wonder Book for Boys and Girls* (1851) and *Tanglewood Tales for Boys and Girls* (1853) do capture the style of fairy tales. Indeed, "The Golden Touch," his version of the myth of King Midas, has achieved canonical status as a fairy tale. For the Christmas annuals popular after the U.S. Civil War and for children's magazines such as *St. Nicholas*, Louisa May **Alcott**, Frank Stockton, Howard Pyle, and other authors created a wide variety of fantasy fiction, some more like short stories, and some more closely modeled on European folktales and fairy tales. Alcott's first fairy stories, published when she was eighteen (1854), are didactic fables, but the heroine in Alcott's "Rosy's Journey" is a thoroughly independent young lass, and the realm of make-believe through which she journeys in search of her gold-miner father, despite its camels, monkeys, and lion, feels like Alcott's own United States. L. Frank **Baum** brought **fantasy** to the Midwest when he situated *The Wonderful Wizard of Oz* (1900) in Kansas and the *American Fairy Tales* (1901) in a Chicago-like urban setting. The Oz that he created has been capable of supporting contradictory images of North America, to which it is related as anti-type to type. In Baum's series of novels, Dorothy and her aunt and uncle eventually leave Kansas to settle permanently in Oz. In the 1939 film based on the novel (and on stage dramatizations of it), however, Dorothy becomes convinced that she does not want to live in Oz because "there's no place like home." Philip José Farmer's *A Barnstormer in Oz* (1982) focuses on Oz to fashion a critique of the United States and its environmental, military, and foreign policies. Indeed, political and satirical treatment of fairy-tale themes has remained popular among North America writers since Baum's time. The list of such writers is long, but among the more recent are feminists such as Jane **Yolen** and Margaret **Atwood**.

One exception to the trend toward the political, however, was the work of Carl **Sandburg** in *Rootabaga Stories* (1922) and two further volumes. Written explicitly to give American children American tales, the stories incorporate fairy-tale elements alongside trains, sidewalks, and even skyscrapers. But the tales have not aged well: the wordplay and nonsense can seem tedious and heavy-handed today. James **Thurber** wrote satirically in *Fables for Our Time* (1940). But his children's books, such as *Many Moons* (1943) and *The Thirteen Clocks* (1950), though aiming at wisdom as well as humor, seem to eschew both old-fashioned moral didacticism and more adult social satire. And their nonsense has aged well (see **Nonsense Tale**). Tomie dePaola, in his eight Strega Nona books, is an example of a contemporary children's book creator in the Thurber vein, combining broadly human wisdom and humor with adult appeal in tales that are modeled on or echo traditional folktale themes.

American **poetry** too, since James Whitcomb Riley, has recast fairy tales for the poet's contemporaries. Wolfgang Mieder's *Disenchantments: An Anthology of Modern Fairy Tale*

Poetry (1985) includes such poets as Randall **Jarrell**, Sara Henderson **Hay**, and Olga **Broumas**. Especially influential has been Anne **Sexton**'s *Transformations* (1971), which takes a feminist and modernist tack in retelling classic tales, usually from an unexpected perspective.

North American **film and video** has also embraced the fairy tale. Baum made silent Oz movies, now lost. Douglas Fairbanks created *Arabian Nights* adventures in the first of the **Thief of Bagdad films** (1924), a series much borrowed from by the **Walt Disney Company** in ***Aladdin*** (1992). Disney's ***Snow White*** *and the Seven Dwarfs* (1937) showed how capable **animation** was of engrossing its audience. Disney and the company he founded have continued to make musical animations of classic fantasy and fairy tales, but Disney's domination of the animation market has been challenged by DreamWorks Animation in ***Shrek***, a 2001 fairy-tale **parody**. Perhaps the most influential live-action fantasy film has been ***The Wizard of Oz*** (1939), whose songs, images, and language have become part of the American imagination, especially since it began showing on **television** in the 1950s. But North American cinema includes many styles of fairy-tale film, including straight (*The Glass Slipper*, 1955), revisionist (***The Princess Bride***, 1987), and updated (***Pretty Woman***, 1990). Tom **Davenport** moved fairy tales to the southern United States in a series of short films. And Shelley **Duvall** presented twenty-six tales on her television series *Faerie Tale Theatre* (1982–87), remarkable for the décor of each production and for the casts and directors.

Fairy tales have also been a staple of live children's **theater**. Charlotte Chorpenning's imaginative versions written for the Goodman Theatre (1932–52) have been produced all over the United States. Chorpenning's *The Emperor's New Clothes* reached Broadway in 1935. New York had already seen Baum's version of *The Wonderful Wizard of Oz* in 1903, and *Alice in Wonderland* by Eva La Gallienne and Florida Friebus in 1932 (more memorably revived with star Bambi Lynn and new music in 1947). Oz returned to New York often, notably in 1975 with the African American updating *The Wiz*, and in Stephen Schwartz's *Wicked* (2003), based on the novel by Gregory **Maguire**. Sir James Matthew **Barrie**'s *Peter Pan* first played in New York in 1905, with Maude Adams, and has returned often, more recently in the American musical version created by Jerome Robbins (1954). ***Once upon a Mattress*** (1959) has proved a staple in the regional theater. Stephen Sondheim's ***Into the Woods*** (1986) asks what happens to fairy-tale protagonists after "happily ever after." And with *Beauty and the Beast* (1994) and *The Lion King* (1997), Disney has mounted long-running stage versions of popular animated films from 1991 and 1994, respectively.

Storytelling

Formal storytelling events have figured in North America for more than a century. Librarians and teachers were trained to tell stories even in the early 1900s. But a storytelling revival, with festivals, "concerts," street performances, and a storytelling circuit, got underway in the 1960s. Both Kay Stone and Joseph Daniel Sobol have written histories of this movement. Stone (*Burning Brightly*, 1998) emphasizes the Toronto Storyteller's School, founded in 1979, while Sobol (*The Storytellers' Journey*, 1999) emphasizes the National Storytelling Association, growing out of the National Storytelling Festival in Jonesborough, Tennessee (the first festival was in 1973), organized by Jimmy Neal Smith. This revival started on a wave of wonder tales, but issues of copyright and ethnic property have edged the revival over into stories that are more commonly the property of individual storytellers.

Contemporary Criticism of Folktales and Fairy Tales

The storytelling revival grew out of the 1960s concern with all things natural. Study of the tale in **performance** has become an important critical approach. Critical scrutiny from the point of view of **feminism** dates from a 1970s controversy between Alison Lurie and Marcia R. Lieberman as to whether fairy tales are liberating or oppressive. Many in this era, including conservative Christians, sought to recapture fairy tales for their own agendas. Those who found the tales liberating or ideologically compatible, or sought to make them so, usually followed one of several tactics: (1) group tales perceived as acceptable into anthologies; (2) refashion tales or invent new ones with outcomes compatible with the desired ideology, including **utopia**n revisions of tales and motifs; (3) parody; (4) postmodern experiments; and (5) reinterpretation of tales through psychoanalytic or Jungian interpretation. Included among important feminist scholars and anthologists since the late twentieth century, in addition to Lurie and Lieberman, are Rosemary Minard, Ethel Johnson Phelps, Kay Stone, and Marina **Warner**. Other critics of fairy tales include Christina Bacchilega, Ruth B. Bottigheimer, Christine Goldberg, Donald Haase, William McCarthy, Maria Tatar, and Jack **Zipes**. **Psychological approaches** include the Jungian in Robert **Bly**'s *Iron John: A Book about Men* (1990) and Clarissa Pinkola Estes's *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype* (1992), books for and about **men** and **women**, respectively. Bruno **Bettelheim**'s popularized Sigmund **Freund**'s psychoanalytic approach in *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, published in 1976 in the wake of cultural, social, and political change in the United States. And all folktale criticism owes a debt to North American folklorist Stith **Thompson,** who updated and expanded Antti **Aarne**'s system for classifying **tale type**s and added the *Motif-Index of Folk-Literature* (1932–36; revised edition 1955–58). ***See also*** Beech Mountain Jack Tale; English Tales; French Canadian Tales; Postmodernism.

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William Bernard McCarthy

Novalis (1772–1801)

Friedrich von Hardenberg, who adopted the pen name "Novalis," was central to the early Romantic school in Germany. He was involved in collaboration and discussion with many key figures of the period such as Ludwig **Tieck** and the brothers August Wilhelm and Friedrich Schlegel, and made original and distinctive contributions to both the theory and practice of the *Kunstmärchen*—the **literary fairy tale**.

Hardenberg was the eldest son of a minor aristocratic family from Oberwiederstedt in central Germany. His father had been involved with the Pietist movement, the mystical

An 1845 engraving of German writer Baron Friedrich von Hardenberg, known as Novalis. [Roger Viollet Collection/Getty Images]

aspect of whose teachings probably influenced the writings of Novalis. As a law student at Jena, Leipzig, and Wittenberg between 1790 and 1794, Novalis became acquainted with Friedrich Schiller, Friedrich Schlegel, and Johann Gottlieb Fichte, and he developed a strong interest in philosophy (especially aesthetics), cultural theory, and literature. After graduation, Novalis took a legal position at Tennstedt in Thuringia, where, in the course of a business trip, he met and fell in love with a young girl, Sophie von Kühn, to whom he became secretly engaged in 1795, two days before her thirteenth birthday. His father's position as director of the Saxon saltworks gave Novalis the opportunity for a career in the mining industry. At the Freiberg Mining Academy, he developed a fascination for mining and mineralogy that was reflected in his writing. This interest was arguably bequeathed to Tieck ("Rune Mountain," 1804), E. T. A. **Hoffmann** ("The Mines at Falun," 1819), and George **MacDonald** (*The Princess and the Goblin*, 1872). In 1797, Novalis was shattered by the death of Sophie from tuberculosis. Particularly after her death, Sophie came to dominate Novalis's writings; she figures as the character Mathilda in the fairy-tale **novel** *Heinrich von Ofterdingen* (1802), where she is closely associated with "the blue flower," the object of Heinrich's mystical quest. Following the deaths of Sophie and his brother Erasmus, Novalis too developed tuberculosis. He began a series of mystical meditations on **death** entitled *Hymnen an die Nacht* (*Hymns to the Night*, 1800), where Sophie seems to be conflated with the figure of Wisdom (Sophia in Greek) and the Virgin Mother, a process that can also be seen in Novalis's fairy tales. Most of Novalis's work was published in an incomplete or fragmentary form after his death in 1801.

The name "Novalis" means something like "someone who opens up new land," and Hardenberg's choice of pseudonym is appropriate. His approach to the **märchen** in both theory and practice was revolutionary. Novalis made extremely high claims for the fairy tale. Far from being relegated to the nursery, the märchen was for Novalis the condition to which all the arts—and indeed life itself—should aspire. In a famous fragment (which MacDonald cites as the epigraph to his *Phantastes* [1858]), Novalis suggested a **utopia**n function for the fairy tale. The true fairy tale is a prophetic representation, he claimed; it does not represent the order of things as they are but rather the disorder, the chaos, the freedom, of primeval nature, which is "a strange picture of the eternal kingdom." History itself will in time become a fairy tale, according to Novalis, and be once more what it was in the beginning: "All fairy tales are only dreams of that familiar world of home which is everywhere and nowhere." The märchen is about turning reality into **poetry**, a project that Novalis called "magical idealism." As he put it in another famous aphorism, again much quoted by MacDonald: "Our life is no dream, but it should, and perhaps will, become one."

These ideas appear in Novalis's own fairy tales, which are dominated by the Romantic idea that our way leads "always homewards" ("immer nach Hause"), in the words of the mysterious young girl in the second part of *Heinrich von Ofterdingen*. In the fairy tale "Hyazinth und Rosenblütchen" ("Hyacinth and Roseblossom"), recounted in Novalis's philosophical novel *Die Lehrlinge zu Sais* (*The Novices of Sais*, 1802), the protagonist Hyacinth embarks on a quest for the goddess Isis, who in the end, at the moment of unveiling, turns out to be Roseblossom. Like other German Romantics, Novalis was fascinated by Johan Wolfgang von **Goethe**'s classic Bildungsroman (novel of development), *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*, 1795–96), though he came to see it as anti-Romantic and destructive of poetry, and he wrote *Heinrich von Ofterdingen* as a kind of counterblast. Novalis sought in the very form of this work to destabilize the distinction between novel and fairy tale. *Heinrich von Ofterdingen* is in effect a long (and unfinished) fairy tale about Heinrich's quest for the blue flower and his beloved Mathilda. It contains three smaller märchen. The first of these alludes to the classical Greek **myth** of Arion and is about the power of music to communicate with nature and overcome base materialism. The second, also recounted by one of the merchants accompanying Heinrich on his journey to Augsburg, is revealed at the end to be about Atlantis and concerns the power of love, poetry, and a true knowledge of nature to establish a golden age against the constraints of hierarchy and prejudice. The third is told by Klingsohr, the great poet of Augsburg. Klingsohr is not only reputedly modelled on Goethe; his fairy tale is a radicalization of Goethe's elaborate fairy tale entitled simply "Das Märchen" ("The Fairy Tale," 1795). Like the latter, Klingsor's fairy tale is extremely complex and in a sense allegorical. It tells how the characters Fabel (Poetry), Ginnistan (Imagination), and Eros defeat the power of the Scribe (Enlightenment rationalism) to found "the kingdom of eternity" under Arcturus and Sophie (Wisdom).

Novalis has had considerable literary influence, not only on later German writers such as Hermann **Hesse** but also via Thomas Carlyle and MacDonald on British writers of fairy tales. Novalis also influenced the French literary tradition running through symbolism to surrealism. His writings, especially those featuring dreams, are susceptible of Freudian readings, and may arguably prefigure Sigmund **Freud**'s work. ***See also*** Fantasy; German Tales; Magical Realism.

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William Gray

Novel

Vladimir Nabokov once wrote, "All great novels are great fairy tales." Taking its inspiration from Nabokov's quotation, this entry provides a broad survey of the relationship between the novel and the **fairy tale**. Such great diversity reveals itself in the novels cited below that one may begin to sense that fairy tales must influence *all* novels, as Nabokov's assertion strongly suggests. The novels discussed here share an indisputably strong, uniquely apparent relationship to fairy tales, which invites new critical scrutiny.

Fairy-tale novels work from fairy tales in diverse ways. This may be because a novel is a long prose work while a literary fairy tale is a short prose work; so using the short form to create a long form inevitably causes new things to happen. Some novels base their plots and primary **motif**s on particular fairy tales. These could accurately be called retellings. Some novelists invent new fairy tales. Other novelists weave together multiple fairy tales to create a newly unified whole. Still other novelists, through tale-like language, motifs, and structural devices, evoke a fairy-tale-like aesthetic right to their core. Victorian, modernist, surrealist, feminist, and postmodern novels have all revealed fascination with fairy tales.

Early Examples

Perhaps the earliest example of the relationship between the novel and fairy tales is Lucien **Apuleius**'s second-century Roman novel *The Golden Ass*. In fairy-tale studies, Apuleius's novel is best known for its inclusion of the story of **Cupid and Psyche**, which is the earliest literary version of the tale of **Beauty and the Beast**. However, Apuleius's work also is important because it prefigures the integration of discrete fairy tales into the plot of the novel. Embedding fairy tales in novels was a strategy employed by numerous fairy-tale authors in the seventeenth and eighteenth centuries, especially during the so-called fairy-tale vogue in France. Marie-Catherine d'**Aulnoy**, Anthony **Hamilton**, Gabrielle-Suzanne Barbot de **Villeneuve**, and other writers introduced literary fairy tales of their own within their novelistic works.

Some scholars consider the ***Arabian Nights***—or *Thousand and One Nights*—the greatest influence on all fairy-tale novels. While debatable, this consideration has weight: the book is at the very least a very early example of a long prose narrative that explicitly incorporates numerous fairy tales and a tale-like structure deeply into its form. *Thousand and One Nights*—which entered the European literary tradition in 1704 by way of Antoine **Galland**'s French translation—utilizes a **frame narrative** for shape and incorporates multiple narratives into a long whole. Thus, it can be considered the prototype for a certain kind of fairy-tale novel, discussed later: that which draws distinctly from fairy-tale devices and motifs to create original novel forms, as opposed to what might be called "retellings," novels which take fairy tales and recast them in novel form. *Thousand and One Nights* also predicts inventive uses of fairy tales by many modernist and postmodernist writers; interestingly, such later works are often deemed "experimental" in nature, when in fact they may be among our most-traditional works. One clear example of a later novel deeply informed by *Thousand and One Nights* is *Se una notte d'inverno un viaggiatore* (*If on a Winter's Night a Traveler*, 1979) by Italo **Calvino**, a novel that has a self-referential, mirroring structure and is full of interruptions and incompletion. In fact, the consideration of fairy-tale novels as experimental is a theme that runs through their reception in literary circles.

Romantic and Victorian Novels

In the Romantic tradition, one also sees fairy tales deeply at work. The German Romantic writer **Novalis**, who considered the fairy tale the poetic genre par excellence, integrated fairy tales into his novels *Die Lehrlinge zu Sais* (*The Disciples of Sais*, 1802) and *Heinrich von Ofterdingen* (1802). This was for Novalis a conscious and sophisticated literary strategy. By having his characters tell fairy tales to other characters, Novalis was not only using the novel as a vehicle for his tales, but was also creating a profound thematic and structural resonance

between the tales and the frame narrative. In the reciprocal mirroring that took place between the novel's frame story and the tales told within it, the novel itself was revealed as a fairy tale.

French scholar Marthe Robert has argued that the fairy tale is a condensed novel—that the utopian progress of the fairy-tale protagonist toward the happy ending expresses the desire to overcome the circumstances of his or her birth, which is at the heart of many classical novels. This take on the relationship between the novel and the fairy tale helps to explain the **Cinderella**-type plot that scholars have identified in eighteenth- and nineteenth-century European novels. Huang Mei has read eighteenth- and nineteenth-century British novels by **women** in particular as a response to the Cinderella-motif embodied in Samuel Richardson's novel *Pamela* (1740). In this view, it is not only **intertextuality** that creates an association between the novel and fairy tale but a certain generic identity as well.

Wuthering Heights by Emily Brontë and *Jane Eyre* by Charlotte Brontë (both published in 1847) have a fantastic fairy-tale feel, even as their literary mode is a heightened, gothic realism. These novels are good examples of how novelists may work from fairy tales even in a so-called realist mode. In their themes of work, bondage, freedom, and love, *Wuthering Heights* and *Jane Eyre* also relate to fairy tales. Formally speaking, both novels employ nested plot elements (stories within stories), offering readers one of the aesthetic effects of fairy tales. Scholars have written about both novels' relationships to particular fairy tales, including **Bluebeard** and Cinderella **variant**s, among others. The fixity, the fated sensation, of the novels' characters' romances and losses deeply entrench them in fairy tales. Particularly with *Wuthering Heights*, a dark suggestiveness combines with a deceptively childlike tone, making the path to interpretation through fairy tales a readily accessible one.

George Eliot's novel *Silas Marner* (1861), while also lacking overt magical elements, qualifies here as an interesting example as well. The story of an isolated weaver whose life is transformed by a young girl who appears in his home quite suddenly, this novel reads as a fairy tale with ease. Its taut, deeply patterned structure and theme of goodness qualify it compellingly as a fairy-tale novel. The novel's essentially realist mode makes it an interesting example of how fairy-tale novels do not fall into the easy category of "novels with magic in them." Rather, these novels' syntactic arrangement (language + form) evokes fairy tales.

Lewis **Carroll**'s *Alice's Adventures in Wonderland* (1865) represents one of the most inventive fairy-tale novels ever to have been written; as its naïve but cheeky hero explores Wonderland, the book's complex structure, many-layered interpretive values, magical-everyday qualities, and eccentric cast of characters reveal multitudes of fairy-tale tropes.

Early Twentieth Century

Peter Pan, or The Boy Who Would Not Grow Up by Sir James Matthew **Barrie** (1904) creates a new fairy tale drawn from the motifs of multiple earlier fairy tales, particularly those stories about **childhood** and **death**. Another of its primary themes—banishment from home and the quest to return—clearly places it in the fairy-tale mode. A fascinating, ambivalent work, *Peter Pan* reveals itself as much more complex in novel form than, generally speaking, its **adaptation**s to **theater**, film, and **animation**.

Franz **Kafka**'s *Die Verwandlung* (*The Metamorphosis*, 1915) and *Das Schloß* (*The Castle*, 1926) are also extraordinary fairy-tale novels. *The Metamorphosis* reads with the contained-world intensity of a short story though it is of novel (or **novella**) length. In it, the protagonist Gregor Samsa awakens to discover himself transformed into some insectlike form.

Strikingly, this **transformation** is not treated as an extraordinary magical event; the real and the unreal in the story collapse as in fairy tales. In *The Castle*, Kafka offers a different use of the fairy-tale form. *The Castle*'s flatly drawn protagonist, known only as K., strives to gain access to a castle that may or may not exist. Many aspects of K.'s quest closely mirror classic fairy-tale tropes (encounters with strangers, sudden changes of weather and circumstance, and character types).

Like Kafka's *Metamorphosis,* Henry James's *The Turn of the Screw* (1898) may be considered a novella by many, as it is a slim volume. However, it is a substantial narrative and warrants consideration as a fairy-tale novel. One may, indeed, consider novellas a short form of fairy-tale novels; novellas bear more relation to novels as a form than to short stories or tales. James himself called *The Turn of the Screw* a fairy tale in the preface to the 1908 U.S. edition. He wrote that *The Turn of The Screw* is "a fairy-tale pure and simple—save indeed as to its springing not from an artless and measureless, but from a conscious and cultivated credulity." This supernatural novel owes so much to fairy tales that it is impossible to list all of the elements here, but for some brief examples consider its framing device, childhood domain, supernatural fixation, and plot similarity to many stories of the Brothers **Grimm**.

James went on, in his preface, to say something of deep relevance to the topic of fairy tales and novels: "[T]he fairy-tale belongs mainly to either of two classes, the short and sharp and single, charged more or less with the compactness of **anecdote** (as to which let the familiars of our childhood, Cinderella and Blue-Beard and Hop o' my Thumb and **Little Red Riding Hood** and many of the gems of the Brothers Grimm directly testify), or else the long and loose, the copious, the various, the endless, where, dramatically speaking, roundness is quite sacrificed—sacrificed to fullness, sacrificed to exuberance, if one will: witness at hazard almost any one of the Arabian Nights." This latter form defines the novels described herein, and this quotation serves as an excellent description of many books not included here. Unfortunately, few studies to date have inspected the fairy-tale aspects of James's work in particular, just as few studies have analyzed fairy-tale novels in general.

Surrealism and Modernism

Though there is not much scholarship yet on fairy tales and modernism, modernist authors reveal a great fascination with fairy tales, frequently incorporating fairy-tale references into their books. Such authors include James Joyce and Virginia **Woolf**, whose refracted narratives, lyric language, and collapsing uses of **time** bear strong relation to these effects in fairy tales. Joyce's *Ulysses* (1922) contains many direct fairy-tale references, and its poetic language—striving through new syntax to make new meaning—is fairy-tale-like in tone. Strikingly, in Woolf's *To the Lighthouse* (1927), the protagonist Mrs. Ramsey reads the Grimms' fairy tale "The Fisherman and His Wife" to her son and then compares fairy stories to "the bass accompanying a tune, which now and then ran up unexpectedly into the melody." This sentence beautifully describes how fairy tales often work as the subtle background to many novels throughout the ages.

In 1936, Djuna Barnes published the poetic novel *Nightwood*, which, in addition to containing overt fairy-tale references ("children know something they can't tell: They like Little Red Riding Hood in bed with the wolf"), employs surreal, perverse language to shape its classic

plot. (Barnes's style seems to be a strong influence on the remarkable, encyclopedic high style of the late twentieth-century British author Angela **Carter**, discussed later in this entry.)

Though primarily known for her paintings (particularly the dreamlike "birthday series" produced in the 1940s), surrealist Dorothea Tanning also published a supernatural novel called *Chasm* (2004). Set in a mysterious mansion in the desert and revolving around a fantastical cast of characters, the novel recalls fairy tales, gothic realism, and early modernism.

Postwar Novels

Beginning in the early mid-twentieth century, fairy tales seem to have begun an inexorable influence on the novel tradition, one that seems to have grown stronger with each decade. The magnitude of this trend defies summary.

Of Eudora **Welty**'s 1942 novel *The Robber Bride*, Marianne Hauser wrote in the *New York Times*, the "story is a fairy tale from beginning to end, and to call it simply fiction would be throwing our traditional conception of the word quite out of balance." Welty's novel, which is based on the Grimms' tale "The Robber Bridegroom," as well as "The Goose Girl" and "Snow White," is a lovely, funny, and exquisitely arranged novel that draws from the western European fairy-tale tradition while also forging a distinctly American style.

Though considered a children's novel, and not currently widely read, Rumer Godden's slender book *The Doll's House* (1947) reads like a disquieting adult fairy tale. The sudden appearance of the malevolent doll Marchpane has drastic effects on a simple family, particularly the mother who burns alive—reminding readers perhaps of the violent, strange, popular German children's book *Der Struwwelpeter* (1845) by Heinrich Hoffman. Peculiarly, Godden's *The Doll's House* has not been of interest to fairy-tale scholars, along with its literary precursors outside the form of the novel, *A Doll's House* (1879) Henrik Ibsen's play about **marriage** and transformation, centering on the strikingly depthless heroine Nora; and "The Doll's House" (1921), a haunting short story by Katherine Mansfield. Interestingly, a dollhouse becomes very significant in contemporary author Kathryn Davis's book *Hell* (1998), a novel in three modes, one of which devotes itself to the lives of a doll family. Davis's entire body of work reveals remarkable incorporation of fairy-tale themes and motifs.

Other postwar novels with fairy-tale intertexts include Brazilian-Jewish author Clarice Lispector's *Perto do coração selvagem* (*Near to the Wild Heart*, 1944) and *A hora da estrela* (*The Hour of the Star*, 1977); New Zealand author Janet Frame's *Owls Do Cry* (1957), with its poetic language and a childhood landscape of fear and mistaken identity; Barbara Comyns's fairy-tale retelling *The Juniper Tree* (1985); East German writer Christa Wolf's *Nachdenken über Christa T.* (*The Quest for Christa T.*, 1968); and many others.

Mid- to Late Twentieth Century

The twentieth century continued to see fairy tales flourish as a point of embarkation for novelists. Angela Carter's body of work contributes an entirely new, intrinsic fairy-tale structure. Two of her novels stand out: *The Magic Toy Shop* (1967) and *Nights at the Circus* (1984)— although in fairy-tale studies, her collection of shorter fairy-tale rewritings, *The Company of Wolves* (1979), has monopolized critical attention. Margaret **Atwood**'s novels drawing on the fairy tale—such as *The Handmaid's Tale* (1985) and *The Robber Bride* (1993)—have received their fair share of acclaim and critical commentary, especially in the context of **feminism**. The late twentieth century also generated postmodern adventures in fairy tales, such as Donald

Barthelme's *Snow White* (1967), John Barth's *Lost in the Funhouse* (1968), Thomas Pynchon's *Gravity's Rainbow* (1973), and Robert **Coover**'s various novelistic experiments. It is striking to note that reviews and articles about these novels often take note of the fairy-tale references without delving more stridently into their formal debt to fairy tales.

Even with the rising interest in fairy-tale studies, scholars have been hard pressed to keep pace with the steady stream of twentieth- and twenty-first century fairy-tale novels. Even a sampling of the authors and titles conveys the fierce impact on the novel form that fairy tales have had for the past fifty years especially. Among the many novels deserving further attention are the following: *Hitsuji o meguru bōken* (*A Wild Sheep Chase*, 1982), *Sekai no owari to hādo-boirudo wandārando* (*Hardboiled Wonderland and the End of the World*, 1985), and *Nejimaki-dōri kuronikuru* (*The Wind-up Bird Chronicle: A Novel*, 1994) by Murakami Haruki; Kathryn Davis's *Labrador* (1988), with a nested-doll plot and beautiful, frightening tale-telling device; A. S. **Byatt**'s *Possession* (1990); Rikki Ducornet's *The Jade Cabinet* (1993); *Kitchin* (*Kitchen*, 1988) by Yoshimoto Banana, which contains not only subtle, supernatural devices but also parsed-down plots; Salman **Rushdie**'s numerous novels, whose books belong more to the magical-realist tradition than to that of fairy tales, but whose imagery owes much to fairy tales; Joyce Carol Oates's novels, especially *Beasts* (2002); Lynda Barry, whose **graphic novel** *Cruddy: An Illustrated Novel* (1997) offers grotesque imagery and **violence** to shockingly poignant effect; Gaetan Soucy's *La petite fille qui aimait trop les allumettes* (*The Little Girl Who Was Too Fond of Matches*, 1998), perhaps one of the most cruel and enchanting novels of our time; Mary Gaitskill's *Veronica* (2005), a realist novel with classic fairy-tale tropes; and Kate Bernheimer's *roman-fleuve* about the Gold family sisters, the first two installments of which have been published (out of a series of ten), *The Complete Tales of Ketzia Gold* (2001) and *The Complete Tales of Merry Gold* (2006), which brings together fairy-tale history, aesthetics, and motifs to create a new kind of novel, one obsessed with isolation and told in separate installments. Fairy-tale novels are multiple in form, wild in their differences, and an area of study that requires renewed attention by fairy-tale scholars. ***See also*** Fantasy; Magical Realism; Metafiction; Postmodernism; Young Adult Fiction.

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Kate Bernheimer

Novella

In a discussion of the **fairy tale**, the most pertinent definition of "novella" is also the oldest: the kind of tale Giovanni **Boccaccio** wrote in his collection, the *Decameron* (1349–50), and which can be said to have influenced works such as Marguerite de Navarre's *Heptaméron* (1559) and Miguel de Cervantes Saavedra's *Noveljas ejemplares* (*Moral or*

Instructive Novellas, 1613). These are short narratives generally describing a single incident (having a simple plot) about events that may be true or fictional (but which are said to be true), and which may contain a **moral** or lesson, but also are meant to entertain. The various tales are held together by a "cornice" or **frame narrative**, in which the setting of the tale telling itself is foregrounded. For example, in the *Decameron*, a group of people are escaping plague-ridden Florence; in Geoffrey **Chaucer**'s *Canterbury Tales* (begun c. 1387), all of the participants meet on a pilgrimage. Although the term "novella" also means "news" and implies that something "new" is being recounted, this is not in regard to the plots, which are often openly borrowed from medieval or classical oral and written sources. Instead, it pertains to the new telling of an old tale, to the unusual or unexpected twists in the outcome of the plots, and simply to the "newsiness" of the genre—its relationship to gossip.

The novellas of the **Middle Ages** and the Renaissance innovated by giving written, literary form to tales of entertainment. Usually written in prose and in the vernacular, and highlighting the act of narration itself, they form a bridge between the orally transmitted folktale or fairy tale and the literary genres, not least through their sharing of plots, **motif**s, and subject matter. In general, this link is taken to constitute the difference between the novella and the fairy tale. Whereas the **fairy tale** relates events occurring in a fantastic realm of magic and monsters, the novella approaches literary realism—although, as in the folk genres, there is a lack of "rounding" or psychological depth to the characters, who remain very much stereotyped. The novella shares plots and motifs with a variety of other genres: the **fabliau**, **fable**, **legend**, **saint's legend**, chivalric romance, the **Bible**, and Greco-Roman and Oriental sources, among others.

Sometimes the term "novella" has been used to describe any short narrative, but such imprecision does not help the student of narratology. In the late eighteenth and early nineteenth centuries, a new genre developed in Germany that reached its peak in the nineteenth century: the German *Novelle* was a highly stylized tale of short-to-medium length, usually describing a single plot, often the occurrence of some "unheard-of event" (as noted by Johann Wolfgang von **Goethe**) and its fallout. Theoreticians worked out elaborate descriptions of the genre, including its "turning point" (*Wendepunkt*), the strict unity of the plot, and its tendency to have a unifying symbolism. Despite a continued debt to folktale traditions, this highly honed genre also largely grew out of a tendency to reject less refined narratives of the uneducated as well as the more verbose literary productions of, for example, many contemporary **women** fiction writers.

More recently, the term has come to mean a short novel or a long short story, particularly in reference to works of the nineteenth and twentieth centuries. However, this takes us far away from the folk-narrative origins and results primarily from the use of the English term "**novel**" to refer to what most European languages call a *roman* (or its cognates). ***See also*** Classical Antiquity; Literary Fairy Tale; Middle Ages.

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Laura Martin

Numbers

Numbers play an important role in the aesthetic and formal dimensions of folktales and fairy tales. Stith **Thompson**'s *Motif-Index of Folk-Literature* lists dozens of specific **motif**s related to individual formulistic numbers. Pattern numbers are culturally specific and guide the aesthetic, formal, and symbolic aspects of folktales and fairy tales. Although the number three drives the most important pattern in Indo-European and Euro-American culture, the numbers two, seven, and twelve are also significant (Motifs Z71.1, Formulistic number: three; Z71.5, Formulistic number: seven; Z71.8, Formulistic number: twelve). For most Native American peoples, four is the ritual and pattern number (Motif Z71.2, Formulistic number: four), whereas in many Asian countries, including China, the governing pattern number is five (Motif Z71.3, Formulistic number: five).

Pattern numbers function at multiple levels within folktales and fairy tales. Numbers may be explicitly named in the manifest content of a narrative. For example, there may be two or three **brothers**, a maiden wearing seven veils, or forty **thieves**. Pattern numbers may also implicitly appear through the repetition of words, motifs, actions, or tale moves—for example, when the hero completes the third task or kills the third **ogre**. At the level of a tale's formal structure, there may be repetition of entire narrative moves rather than simply shorter incidents or specific motifs. For example, in some versions of ATU 300, The Dragon-Slayer, there are three brothers, horses, and dogs; after the first two sets are turned into statues, the youngest brother, horse, and dog succeed.

Scholars have identified the importance of pattern numbers, especially the numbers two and three, in folktales and fairy tales. The centrality of two and three in Indo-European folk and fairy tales is underscored by several of Axel Olrik's Epic Laws of Folk Narratives, including the Law of Repetition (generally of three), the Law of Three, the Law of Two to a Scene, the Law of Contrast (between two oppositions, such as a good and an evil character), and the Law of Twins. These laws contribute to the tales' internal logic and aid narrators in transmission. Few scholars, however, have speculated about the meanings behind the use of these numbers. In *The Fairytale as Art Form and Portrait of Man*, Max **Lüthi** examines the role of numbers in fairy tales. He argues that the number two represents both the pair and the possibility of polarity between pairs. Tripling, he contends, is a concentrated form of perfectionism in fairy tales, and as a sequence it is marked by repetition, variation, and contrast.

There are several systems of number symbolism that are helpful for understanding the meanings of pattern numbers in folktales and fairy tales, including elementary, astrological, and Pythagorean number systems. Elementary number symbolism is based on the belief that numbers have concrete associations with the physical world. It is characterized by the distinction between the concepts of one and many. Two represents diversity, antithetical pairs, and the dualities of nature (such as male/female and day/night). Characters in folktales and fairy tales often come in such pairs: the hero and the antihero, the male and female protagonists, the hero and the villain. Greater than a pair, three represents the concept of many and, by extension, all. Three is also associated with the superlative. Folktales are characterized by the success of the third sibling, the hero's success on third attempt, and the third task that wins the bride. In ATU 923, Love Like Salt, it is the youngest (third) daughter who loves her **father** most. Ten represents finality and completeness, while nine is almost complete.

Astrological number symbolism is closely related to the passage of time, with an emphasis on the numbers four (weeks in a month), seven (days in a week), and twelve (months in

a year). Seven has multiple associations in astrological number symbolism: it represents the original act of creation, the balance between good and evil, and a traditional number of sacrifice. Seven is frequently used to mark the passage of time, as in Motif Z72.2, Seven years, seven months, seven days. In many versions of ATU 425, The Search for the Lost Husband, the female protagonist wanders for seven years or seven days, or must fill seven bottles with tears or wear out seven pairs of iron shoes before finding her husband. In versions of ATU 310, The Maiden in the Tower, the mother promises to give her child to the **witch** when she is seven years old. The hero of ATU 361, Bear-Skin, gives up his soul to the **devil** in exchange for wealth; his soul can be released only after not washing for seven years. Seven is also used to characterize both positive and negative characters. For example, the female protagonist of ATU 408, The Three Oranges, is sometimes called the Beauty with the Seven Veils. Alternately, in some versions of ATU 300, The **Dragon**-Slayer, the hero must kill a seven-headed monster or a seven-headed witch.

Pythagorean number theory is attributed to the Greek philosopher Pythagoras of the fifth century BCE. This numerical system posits a connection between abstract numbers and concrete reality. A point represents one, a line (between two points) represents two, a triad (a plane figure created by joining three points) represents three, and a solid represents four. In this system, one is the Monad, which embodies unity and divinity. The Duad represents diversity and a breaking away from unity. Three, a Triad, is the first real number and signifies perfect unity. This meaning of three appears in folktales and fairy tales where the tripling signifies a whole rather than intensification. For example, in some variants of The Dragon-Slayer **tale type**, a fisherman gives part of a magic fish to his wife, dog, and horse, and each gives **birth** to three offspring. There is an implied unity among the triplets that may be articulated through a life token, a sympathetic object that indicates when one of the triplets is in mortal danger.

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Linda J. Lee

Numskull. *See* Simpleton

Nursery and Household Tales. See Kinder- und Hausmärchen

Nyblom, Helena (1843–1926)

Along with Anna Wahlenberg and Anna Maria Roos, Helena Nyblom was one of the most prominent writers of the **literary fairy tale** in Sweden in the late nineteenth and early twentieth centuries. Born in Copenhagen, Denmark, she received a classical education and met her future husband, Carl Rupert Nyblom, on a trip to Rome with her father, the painter

Jørgen Roed. Settled in Uppsala, Sweden, after her marriage, Nyblom bore seven children, established a flourishing cultural center in her home (she was a fine pianist, and a lyrical quality is evident in her prose), and published her first literary work in 1875. She wrote essays and short stories and also established herself as a literary critic before publishing her first fairy-tale collection, *Der var en gang: Aeventyr for smaa og store* (*Once upon a Time: Fairy Tales for Young and Old*) in 1897. As a genre, the fairy tale gave Nyblom the perfect vehicle for expressing the dilemma that was at the center of her work: how can duty toward others be reconciled with developing fully as an artist? This theme is treated symbolically in two of her allegorical stories, "Alla hafvets vilda vågor" ("The Wild Waves of the Sea" in *Der var en gang*) and "Flickan, som dansade förbi alla" ("The Girl Who Danced past Every-one" in *Der var en gang II*, 1898). Between 1896 and 1920, she wrote about eighty tales, including a version of "**Beauty and the Beast**," as well as stories based on legendary **motif**s such as **changeling**s and being taken into the mountain. *See also* Scandinavian Tales.

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Marte Hult

Nyström, Jenny (1854–1946)

Jenny Nyström was a gifted portrait painter who is best known for her **illustration**s of the benevolent Swedish Christmas "tomten" (gnome) and the happy idyllic children that appeared (and continue to be reproduced) on thousands of postcards, in Christmas periodi-cals, and in children's books. Enormously prolific, Nyström produced about 10,000 images over a seventy-year period, including illustrations for adult literature in various genres, reli-gious publications, serials, and newspapers.

Nyström's talent was discovered and encouraged early, and when Viktor Rydberg's pio-neering **literary fairy tale** *Lille Viggs äventyr på julafton* (*Little Viggs' Adventure on Christmas Eve*) appeared in book form in 1875, the illustrations were Nyström's. She later illustrated his famous poem "Tomten" ("The Gnome," 1881). Nyström studied at the Royal Academy in Stockholm for eight years and in 1881 received the Royal Medal, which enabled her to study in Paris. In 1887, she married Daniel Stoopendaal, and some of her works are modeled on her son Curt.

In 1882, the classic *Barnkammarens bok* (*The Nursery Book*) was published, and the same year Nyström contributed six drawings to *Svenska Folksägner* (*Swedish Folktales*). She con-tributed for many years to the children's periodical *Saga* which published classic fairy tales and folktales, as well as to *Jultomten* and other children's periodicals. Her work includes illustrations of the fairy tales of Jacob and Wilhelm **Grimm** and many other fairy tales, folktales, and themes from mythology. *See also* Scandinavian Tales.

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Marte Hult

O

Ocampo, Silvina (1903–1993)

As a child, the Argentinean short-story writer and poet Silvina Ocampo was fascinated with Hans Christian **Andersen** and the Brothers **Grimm**. Ocampo used **motif**s from folktales and fairy tales—such as metamorphosis or **punishment and reward**—as the basis for new tales. She also used animals in a manner evoking the **fable** and incorporated into her works elements of **fantasy**, **parable**, science fiction, and Greek **myth**.

Her most obvious use of a folktale source is in "Jardín de infierno" ("Garden of Hell," 1988), which rewrites "**Bluebeard**," reversing **gender** roles and making Bluebeard (*barba azul*) into a woman (Bárbara). Its tone characterizes Ocampo's ambiguous attitude to **feminism**, suggesting both a feminist appropriation of the story and a backlash against caricatured role reversals. Ocampo's quizzical approach to fairy-tale notions of happiness is summed up in her unpublished text in English, entitled "In Fairy Tales." In it, a magic wand will change the cook to a **queen** (alluding to "**Cinderella**"), but the narrator asks the reader, "Would you want to change?"

Other examples of fairy-tale elements can be found in "El verdugo" ("The Executioner," 1959) and "El progreso de la ciencia" ("The Progress of Science," 1961), both featuring rulers who, out of vanity, impose certain conditions on their subjects, reminding us of "The Emperor's New Clothes." Ocampo's new fairy tales include those of a science fiction tendency, such as "Las ondas" ("The Waves," 1959) or the parablelike "Éxodo" ("Exodus," 1961). ***See also*** Feminist Tales.

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Fiona J. Mackintosh

Oehlenschläger, Adam (1779–1850)

As the first translator of tales by Jacob and Wilhelm **Grimm** into Danish, Adam Oehlenschläger helped introduce the fairy tale into the literary tradition during the era of Romanticism. A leading national poet, Oehlenschläger considered fairy tales part of what

the German Romantic theorist Friedrich Schlegel had called "universal poetry," and in the preface to his *Eventyr af forskiellige digtere* (*Fairy Tales from Several Writers*, 1816), Oehlenschläger argued that the genre represents the possibility of a common aesthetic that appeals to children and adults alike. *Fairy Tales from Several Writers* includes six tales by Grimm, of which three are specifically designated as "**children's literature**." Oehlenschläger recommended fairy tales as the ideal reading matter for children because tales are not overtly pedagogical but, blending the plasticity of **myth** with the circumscription of poetry, "connect the individual to the whole of nature." In contrast to Jean-Jacques Rousseau, Oehlenschläger advocated for a full-fledged literature for children based on fairy tales.

Among his notable creative works are *Aladdin* (1805; English translation, 1857), a seminal work in Danish literature. In this dramatic play, inspired by the *Arabian Nights* and the German Romantic tales of Ludwig **Tieck**, "nature's light-hearted son" develops into a mature hero deserving happiness through a fairy-tale-like plot. *Aladdin* was later deconstructed humorously in Hans Christian **Andersen**'s fairy tale "Fyrtøjet" ("The Tinderbox," 1835). In *Vaulundurs Saga* (1805), Oehlenschläger introduces Old Norse mythology in a Romantic style related to Tieck's tales. *See also* Scandinavian Tales; Theater.

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Helene Høyrup

Ogre, Ogress

An ogre is a bizarre and dangerous antagonist whose main ambition is to catch and devour humans. The English term "ogre" (feminine "ogress") was borrowed in the eighteenth century from the French *ogre* (feminine *ogresse*). Famous ogre types are represented in Charles **Perrault**'s classic French tales of 1697: "La belle au bois dormant" ("**Sleeping Beauty**"; ATU 410), "Le maître chat ou le chat botté" ("**Puss in Boots**"; ATU 545B), and "Le petit poucet" ("Little **Thumbling**"; ATU 327B). According to Jacob **Grimm**'s etymology, *ogre* is derived from Latin *Orcus*, the God of the Underworld.

Although the terminology varies from language to language, the concept of the "ogre" is known in many of the world's narrative traditions. An impression of the large variety of **motif**s, traits, and plots can be gained from Stith **Thompson**'s *Motif-Index of Folk-Literature*, where an entire chapter (chapter G) is devoted solely to ogres. The traits associated with ogres that are described in this entry are culled from a comparative examination of Perrault's French tales, selected **Chinese tales** and **Japanese tales**, and a larger number of **African tales**, in which the ogre is frequently connected with ancestral spirits.

A monstrous giant being beaten by Tom Hickathrift as illustrated by John D. Batten in Joseph Jacobs' *More English Fairy Tales* (London: David Nutt, 1894).

Outright descriptions of the ogre's qualities are rare in **oral tradition**, in contrast to written narratives, where descriptions are more explicit. An ogre is therefore characterized primarily by his malicious behavior toward his human counterparts, from whom he differs by species. Sometimes the ogre is a loner, but typically he has a **family**. Certain traditions (for example, those of Berber and Somali) specifically employ the ogress. An ogre usually dwells in a dark unpopulated forest, where he behaves like its owner. His habitation is usually a special kind of house—for instance, a dark castle. Other ogres dwell in enormous old trees or large bodies of water.

Ogres usually appear as humans and are frequently depicted as giants. In Oriental tales, the ogre's skin may be black, in Chinese tales blue, and in Namibian tales white. His hair is unkempt. Berber ogresses have very long breasts, which they constantly have to throw back over their shoulders. Some ogres have reversed feet. Typically, ogres speak the language of humans, although their speech is coarse and corrupt. An ogre may be one-eyed, three-eyed, or cross-eyed; and sometimes his gaze is penetrating and spellbinding. The ogre's ability to detect human flesh by sense of smell is especially threatening to fairy-tale protagonists, as conveyed in the now almost-proverbial refrain from "Jack and the Beanstalk": "Fee-fi-fo-fum, I smell the blood of an Englishman." Consonant with this ruling passion for devouring humans, the ogre is depicted with long fingernails, arms that can extend to any distance, and a mouth that goes from ear to ear and is filled with razorblade teeth. His strength is signaled when he arrives on the scene in blasts and whirlwinds. On the one hand, an ogre can be tricky when it comes to capturing humans (for example, by disguising his voice); on the other hand, he can be stupid and lose his advantage if he feels too confident about his superiority. An ogre typically possesses riches or valuable goods such as medicine or **food**.

Some ogres are half alive and half decayed. Others can transform themselves into predatory animals, sometimes with multiple heads. In many cases, the ogre first appears as a human until the hero or heroine recognizes him as strange and dangerous. Certain ogres take the shape of an animal from the beginning—a lion, leopard, crocodile, giant snake, or **wolf**. African traditions also tell of ogres who transform themselves into monstrous "swallowing pumpkins" that devour people.

Typically, the ogre acts as the adversary of human heroes or heroines, who are often small children, despised youngest siblings, or young adults. Humans fall under the ogre's domination while they are hunting or searching for food or medicine in the bush, or when they are seeking a **marriage** partner in a strange land. One frequent motif involves the marriage of a human female to an ogre, especially when she rejects the average type of man. Conversely, a human male may marry an ogress who eventually assimilates into human society. In many cases, the ogre has an advantage over the human because he already knows in advance the specific problem confronting the distressed protagonist. Certain stories tell of children who are promised to an ogre in return for some advantage. More-aggressive forms of capture occur when ogres take humans by brute force. For example, ogre hordes may launch a terrifying attack on a village and carry off the victims in a bag.

An ogre's main objective is to devour human beings, who are generally swallowed whole. Sophisticated ogres fatten their victims and later season them for consumption. The ogre's voracious greed is a vulnerability that the hero can exploit for his own benefit and to initiate the story's dramatic turning point. Humans resist ogres by fighting, usually with peculiar weapons, or by fleeing at just the right moment, often with the aid of **magic object**s. Disappointed ogres resort to swallowing their comrades, then dismembering themselves. To

overcome an ogre, a human has to be alert, socially adjusted (especially toward elders and potential allies), resourceful, clever, and audacious. Humans who succeed in defeating an ogre return home with essential experiences, personal maturity (inherently lacking at the beginning of the story), and the qualities needed to lead a successful life. Sometimes humans rescue not only themselves but also their family members, if not humanity itself.

Ogre stories can be regarded as traditional thrillers full of gruesome and shocking details, but also spiced with the comical and satirical elements of caricature. In their relation to each other, ogres and humans clearly express the binary oppositions of bad and good, stupid and clever, ugly and beautiful, and nature and culture. Stories of ogres can also be interpreted as depicting the protagonist's **initiation** into adolescence, based on the typical tripartite structure involving: (1) a displacement from home and an ensuing quest/journey; (2) painful development among weird and life-threatening forces in a liminal space; and (3) a return home and humble reintegration into society. In the course of the story, the strange and dangerous ogre acts as a therapeutic catalyst. This is particularly evident in ogre-tale traditions from societies with ancestral cults, where, on a surface level, spirits may be experienced as malevolent, but ultimately are believed to have benevolent motives. ***See also*** Cannibalism.

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Thomas Geider

Oicotype

In folktale studies, an oicotype (also spelled "oikotype" and "ecotype") is a localized form of a **tale type** that diverges from the widespread plot or pattern considered to be the primary form (**urform**). In the context of **folklore** studies more generally, the term "oicotype" may be applied not only to oral narratives but also to customs and beliefs. The Swedish philologist and folklore scholar Carl Wilhelm von Sydow introduced "oicotype" in 1934, when he borrowed it from the biological sciences to stress the fact that an isolated local culture could shape the reception of a tale in a new environment and social **context**. In advancing this idea, von Sydow provided an explanation for the **diffusion** of folktales: a tale's migration to a new geographical or sociocultural environment occurs when it is adapted to reflect and become part of the new context. Although oicotypification is very common in oral narratives, research on oicotypes is not frequently undertaken in folklore studies. To be sure, scholars have revealed the importance of such studies as a way of depicting and analyzing the social and cultural values of specific groups. The American folklorist Roger D. Abrahams pointed out that the transgression of **gender** borders played a role in the process of oicotypification, whereas the Finnish folklorist Lauri **Honko** expanded

von Sydow's concept by identifying several forms of such **adaptation**s that depend largely on cultural, social, and economic systems.

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Marilena Papachristophorou

Once upon a Mattress

The American musical *Once upon a Mattress*—with music by Mary Rodgers, lyrics by Marshall Barer, and book by Jay Thompson, Dean Fuller, and Marshall Barer—adapts the tale "The Princess on the Pea," especially the well-known version by Hans Christian **Andersen**. As with many twentieth-century fairy-tale **adaptation**s, this version is notable for the reflexivity of its characters and the inclusion of modern elements such as class tensions and premarital **sex**.

The plot of the musical is an expansion of the tale and is narrated by a minstrel. King Septimus is cursed with silence and his evil wife Aggravaine has declared that nobody may wed before her son, Dauntless the Drab. Meanwhile, Sir Harry, a knight with a pregnant girlfriend named Lady Larken, sets out to find the last eligible **princess** in the land to wed Dauntless. Sir Harry brings back Winnifred the Woebegone, an uncouth marshland princess. After some comic mishaps, Queen Aggravaine declares that Winnifred must be tested with a pea beneath a number of mattresses, as in the tale. Winnifred passes the test, the **king** is uncursed, the **queen** is punished, and Dauntless and Winnifred are engaged, as are Harry and Larken, though it is revealed later that Winnifred had help in her test from the king, the jester, and the minstrel.

Once upon a Mattress premiered on Broadway in 1959 with Carol Burnett as Winnifred and ran for 460 performances. It has been revived several times and adapted for **television** three times (in 1964, 1972, and 2005). It is also a popular high-school musical. *See also* Theater.

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B. Grantham Aldred

Opera

Opera and the folktale are in one sense diametrically opposed. Beginning in late sixteenth-century Italy, opera originated in an alliance of mythological subject matter, imagined classical modes of dramatic performance, and the milieu of the court. Yet opera is also an essentially fantastical form of **theater**, as much multimedia spectacle as philosophical forum. It is therefore not surprising that folktales and fairy tales have served frequently, if intermittently, as source material for operas. The fusion of high and low, the learned and the popular, is demonstrated most famously in Wolfgang Amadeus Mozart's *Die Zauberflöte* (*The Magic Flute*, 1791), with libretto by Emanuel Schikaneder. The work is a fusion of Masonic ritual and symbolism, Enlightenment philosophizing and folkloric high jinks, taken

Duke Bluebeard's Castle, as performed by the Scottish Opera. [Robbie Jack/Corbis]

from a disparate range of sources that includes the fairy tale "Lulu, oder Die Zauberflöte" ("Lulu, or The Magic Flute") from Christoph Martin **Wieland**'s collection, *Dschinnistan* (1786–89).

Gioacchino Rossini's *La Cenerentola* (*Cinderella*, 1817), with libretto by Jacopo Ferretti adapted from Charles **Perrault**, is the most famous of the many operas based on **Cinderella** and one of the first identifiably fairy-tale operas. As this suggests, it is with the advent of Romanticism that the folktale and fairy tale came into their own as operatic subjects, beginning in particular with Carl Maria von Weber's hugely successful *Der Freischütz* (*The Freeshooter*, 1821), a self-styled "romantic opera" with libretto by Friedrich Kind. This tale of magic bullets and devilish pacts, set against a backdrop of the Bohemian Forest, is rich with folkloric resonance. *Der Freischütz* played a key role in the establishment of a self-consciously German operatic form, which reached its controversial apogee in the work of Richard Wagner, particularly in *Der Ring des Nibelungen* (*The Ring of the Nibelung*, 1852–54). Although based primarily on **myth** and **legend**, Wagner's mature work aspires to the archetypal and has thus been read as including a wide range of folktale **motif**s. It is perhaps indicative of the two strands that run through the history of opera—the mythical and the folkloric, the learned and the popular— that the death of Wagner was soon followed by the premiere of perhaps the most important, certainly the most successful, fairy-tale opera in the German tradition, Engelbert **Humperdinck**'s *Hänsel und Gretel* (1893) (see **Hansel and Gretel**). Humperdinck had worked for Wagner at Bayreuth, and *Hänsel und Gretel* represents an **adaptation** of distinctly Wagnerian compositional techniques to a more folk-oriented musical idiom. Humperdinck went on to write several other fairy-tale operas, including *Königskinder* (*The Royal Children*, 1897).

As indicated by the rise of German Romantic opera, composers of opera in the nineteenth and early twentieth centuries were motivated in part by **nationalism** in turning to indigenous folktale and fairy-tale material. In Russia, Mikhail **Glinka** worked toward the establishment of a national operatic style, most notably in his second opera, *Ruslan i Lyudmila* (*Ruslan and Lyudmila*, 1842), based on a Russian folktale as adapted in verse by Aleksandr **Pushkin**. In the wake of Glinka, and building on the alliance of a Russian musical mode with folk narrative, came Nikolai **Rimsky-Korsakov**'s *Snegurochka* (*The Snow Maiden*, 1882), based on a tale by Alexander Ostrovsky. While Igor Stravinsky's interest in the folktale was channeled predominantly into ballet, his early and most explicitly Russian work includes the first part of the opera *La rossignol* (*The Nightingale*), based on the tale by Hans Christian **Andersen**. Having abandoned the opera in 1908, he returned to it several years later, and the completed work had its full premiere in 1914. In what was Czechoslovakia, operas inspired by local legend and fairy tale include Antonín **Dvořák**'s *Čert a Káca* (*The Devil and Kate*, 1899) and *Rusalka* (1901), and Leoš Janáček's *Příhody lisky bystroušky* (*The Cunning Little Vixen*, 1924).

The early decades of the twentieth century witnessed several significant fairy-tale operas. The symbolist aesthetic gave rise to two singular adaptations of the **Bluebeard** narrative: Paul Dukas's *Ariane et Barbe-bleue* (*Ariadne and Blue Beard*, 1907), which sets Maurice **Maeterlinck**'s play of the same name; and, using a distinctly Hungarian vocal idiom, Béla **Bartók**'s *Kékszakállú herceg vára* (*Duke Bluebeard's Castle*, 1918), after the play by Béla **Balázs**. Giacomo Puccini's *Turandot* (1926) is based on Carlo **Gozzi**'s play of 1761, itself adapted in part from the *Arabian Nights*. Gozzi's fantastical theatrical works—his *Fiabe teatrali* (*Fairy Tales for the Theatre*, 1761–70)—take inspiration from Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36) and have inspired several other operas, including Sergey Prokofiev's *Liubov' k trem apel'sinam* (*The Love for Three Oranges*, 1921) and Hans Werner Henze's *König Hirsch* (*The Stag King*, 1956; revised in 1963 as *Il re cervo*). Other notable works include *Die Frau ohne Schatten* (*The Woman without a Shadow*, 1919), the only fairy-tale opera by composer Richard Strauss and librettist Hugo von **Hofmannsthal**, with an original story modeled in part after *The Magic Flute*; and Alexander Zemlinsky's *Es war einmal* (*Once upon a Time*, 1900), a fairy-tale comedy.

Contemporary opera is a disparate field, with the form itself increasingly under threat from more populist modes of music theater and from cuts in state subsidies for what is an expensive medium. Significant work is still being written, however, and the folktale and fairy tale continue to attract composers and librettists. Along with Hans Werner Henze's *Pollicino* (1980), a "Märchen für Musik" ("fairy tale for music") based on an amalgamation of Charles Perrault, the Brothers **Grimm**, and Carlo **Collodi**'s *Pinocchio*, and Philip Glass's *La Belle et la Bête: An Opera for Ensemble and Film* (1994), an adaptation of Jean **Cocteau**'s film of 1946, the fairy tale has given rise to two strikingly innovative works: Swiss composer Heinz Holliger's *Schneewittchen* (*Snow White*, 1998), a disquieting setting of Robert Walser's enigmatic 1901 "dramolett" of the same name; and perhaps most startling, Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* (*The Little Match Girl*, 2000). Lachenmann, a politically committed composer working at the far edges of the European modernist tradition, pairs the girl of Andersen's tale with texts by Leonardo da Vinci and Gudrun Ensslin, a member of the Baader-Meinhof Gang, the German terrorist group of the 1960s and 1970s. Unlikely as it may seem, the alliance of polemically avant-garde musical theater and the fairy tale suggests an interesting future for this particular genre of opera. ***See also*** Dance; Music; Tchaikovsky, Pyotr Il'ich.

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Stephen Benson

Opie, Iona (1923–) and Opie, Peter (1918–1982)

Peter and Iona Opie are British collectors and scholars of children's **folklore** and anthologists of fairy tales and **children's literature**. In the decades after World War II, Iona and Peter Opie pioneered modern childlore studies by **collecting** modern orally transmitted rhymes, stories, and playground games among schoolchildren. The Opies' combination of primary **fieldwork** and literary research revealed children's culture to be a world rich in

communication, by which "the people of the playground" appropriate and transcend the cultural structures in play. In *The Lore and Language of Schoolchildren* (1959) and *Children's Games in Street and Playground* (1969), previously uncharted territory of play cultures emerged, providing material for the study of children's folklore as an interdisciplinary venue.

Another important strand in the Opies' work is the effort to recover early or alternative traditions, such as nursery rhymes, **poetry**, and early fairy-tale versions. *The Oxford Dictionary of Nursery Rhymes* (1951) reflects the collectors' consciousness of competing variations and an awareness of the problems of turning oral literature into booklore. In *The Oxford Nursery Rhyme Book* (1955), historic rhymes were made accessible to modern children. *The Classic Fairy Tales* (1974), containing the earliest published English versions of the tales selected with notes on the history and analogues of stories, bears further witness to the Opies' textual criticism. ***See also*** Childhood and Children.

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Helene Høyrup

Oral Theory

Oral theory provides a framework for understanding how and within what conventions traditional stories, including folktales and fairy tales, were (and are) created and transmitted orally. It also provides a way of ascertaining the oral-traditional meaning of key narrative elements, even after they have been "frozen" in written form. The development of oral theory parallels and often converges with advancements in folktale theory, such as the work of Axel Olrik (1909) on epic laws and Vladimir **Propp** (1928) on functional and ordered slots in Russian fairy tales. The origins of oral theory, however, began with research on Homeric **epic**.

While questions about the nature of the Homeric texts had been asked since the classical period, in the modern period, "Analyst" scholars such as Friedrich Wolf (1795) and Karl Lachmann (1816) considered the Homeric poems to be the result of written, layered redaction of smaller and more primitive poems (in contrast with the so-called Unitarians, who championed single authorship). The quest for the "original" layers was seen as necessary, since any inherited unity was perceived as subsequent, mechanical, literary, and interpolated. Although inadequate, Analyst theory did ask researchers to consider the "Homeric Question"—how the Homeric epics came to be (their composition, authorship, and dates). It would be this same question, considered by Milman Parry in the late 1920s, that would itself inspire the quest leading to the first comprehensive oral theory.

Parry, influenced by the work of the philologist Antoine Meillet and the anthropologist Vasily V. Radlov, had recognized the need to study formulaic phraseology and oral **performance** in the field. So Parry, along with his assistant Albert B. Lord, conducted research in various parts of the former Yugoslavia, recording and analyzing living oral epics sung by the South Slavic *gulsari* (epic bards). They observed that these epics were created in performance by bards who composed their stories according to strict metrical rules, with traditional formulas (or formulaic systems), themes, and story patterns. Tradition was seen as controlling both the type of material and the way it was presented. In fact, Lord would later note that "oral poets who are not traditional do not exist" (Lord, 155). The living South Slavic performances were then used as a comparative analogue for the manuscript-bound poetry of Homer.

Parry and Lord's findings proved revolutionary for their day. They demonstrated that such epithets as "swift-footed Achilles" and "much-suffering Odysseus" were formulaic and had an "aura of meaning" that adhered from all past contexts. Further, they also concluded that larger themes (somewhat comparable to Walter Arend's "type scenes") and story patterns also followed established traditional pathways as a particular singer navigated his tale's telling. For the South Slavic *guslar*, the plot of his tale might be a traditional wedding song; for Homer, a traditional tale of a war or a returning hero. In either case, Parry and Lord realized that it was the singer's familiarity with the traditional formulas, themes, and story patterns— the known tradition—that provided both performer and audience with a fixed point of reference for the story being told. Consequently, in place of the analyst's disjointed, textual, cut-and-paste approach, Parry and Lord created a unified theory of oral poetic composition.

The basic premise established by Parry and Lord—that the study of living **oral tradition**s can help explicate the formation and meaning of other oral traditions, living or existing only in written form—was the impetus for subsequent research in many fields. Furthermore, their initial oral theory eventually led other researchers, such as John Miles Foley, to suggest that the difference between "oral-derived" literatures that exist only in and through inscribed media (such as the ***Gilgamesh** Epic*, the book of Judges, or the *Odyssey*) and living oral performance tradition (such as the South Slavic) is only a matter of degree. As a result of the **fieldwork** of Parry, Lord, and many subsequent researchers, investigation of living oral traditions and oral-derived texts began vigorously and continues with an established methodology in more than 100 different language areas, including Old English, Old French, medieval German, Russian, Japanese, Chinese, Irish, and Native American, to name just a few.

The initial purpose of studying living oral tradition, that of providing comparisons for oral-derived literature, remains a priority for scholars, although research has modified and expanded the initial findings, particularly regarding the actual history, creation, identification, and immanent meaning of formulas, themes, and story patterns. It is now generally recognized that the foregoing structural elements reach out (metonymically) to the entire tradition and access a larger world of shared meaning (traditional referentiality) for both storyteller and audience. Unlike the modern **novel,** which has meaning conferred through the agency of a single author, in oral-derived "texts" (as in actual oral performance), the traditional referents themselves are stable elements that provide profound inherent meaning for the narrative at all levels.

Since the initial discoveries of Parry and Lord, progress has also been made on the related questions of traditional characterization and type scenes. Further, intensive research on additional instances of living oral traditions has continued to influence the evolution of oral theory and has initiated more careful treatment of important subjects, such as the inevitable differences among oral traditions and genre types as well as the significance of the performance arena and features of reception. Interdisciplinary perspectives have been key.

Oral theory is similar to comparatively oriented folktale research in that it has provided important tools for the study of indigenous, inherited stories via other disciplines within the humanities and social sciences. A fortunate corollary to the rise of oral theory has been an increased interest in the study and preservation of the living oral traditions themselves. ***See also*** Memory.

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Andrew E. Porter

Oral Tradition

A Brief Definition

Whether we define the utterances of an oral tradition broadly, as any customary oral expression, or more specifically, as verbal arts using a "poetic" form of spoken language unlike everyday speech, it is generally recognized that oral traditions may encompass a wealth of verbal genres of enduring value to their communities. The scope of oral-traditional expressions extends from oral histories and **folktale**s to **epic** poetry; from stylized, lengthy greeting ceremonies to religious invocations, mourning songs, medical recipes, and many other genres. To understand as accurately as possible each oral-traditional expression, we—ideally—learn the language in which it is spoken and the special idioms of that culture's oral tradition, and we listen to what the tradition-bearers have to say about it.

The term "oral tradition" underscores two important aspects of these specialized expressions: their orality and their connection to a tradition. The "oral" half of the label "oral tradition" points to the use of vocal cords (versus pen and paper, keyboard and monitor, etc.) and also the demands upon the narrator or "tradition-bearer" that accompany the act of composing "in real time," without the option to erase, shuffle paragraphs, or cut and paste. An oral **performance** places demands upon an audience, which participates by listening and, often, by responding. Orality shapes the composition and dissemination of the many forms of performed verbal expressions and art—both narrative and non-narrative.

The "tradition" half of the term "oral tradition" balances out the emphasis, implied by the word "oral," upon the present moment of the utterance, which is shaped by the oral-aural dynamic between the "tradition-bearer" and the other participants, by the sound of a voice, by attentive listening, and by people being present to each other. "Tradition" calls to mind, as far as **memory** reaches, all of the previous performances of a particular story or song. It also calls to mind the interrelationships between many different genres of oral expression, which, within a particular community, may share a set of related themes, ideals, characters, **proverb**s, and story patterns, including those appearing in folktales and fairy tales. "Tradition" may also be carried in the register of language that tradition-bearers draw upon to recollect and reinvent verbal expressions in performance. Often this register can easily be differentiated from everyday speech. Like "once upon a time," it sets the stage for a specialized form of communication. The mere intonation of "once upon a time" may invoke the generic expectations intrinsic to fairy tales and the narrative content of those stories known to a community where these tales form a vital part of its culture.

Those who study oral traditions may work with ancient and medieval manuscripts, with the records of anthropologists, folklorists, and linguists, or with living performers and their communities.

Oral Traditions and Folklore

Studies in the twin fields of **folklore** and oral tradition inevitably converge. The oral performance of a poet, shaman, matriarch, healer, or any other sort of tradition-bearer helps to create

and re-create the knowledge of a community (its "folklore"). A sophisticated verbal technology, oral traditions encode historical **legend**s, place names, detailed medical, botanical, and agricultural information, moral and ethical teachings, games, mourning songs, proverbs, **myth**s, epics, praise songs, and wisdom sayings. The foregoing—and far from comprehensive—list reveals that oral traditions encode highly diverse types of information. It should also be stressed, however, that oral traditions often privilege the performative power of language: sometimes saying is doing. A medical charm incanted by a South Slavic *bajalica* ("conjurer") may heal the suffering patient, just as the recitation of a genealogy placates ancestors, or Baul devotional songs of mystic minstrels enact the sacred. Thus, the *process* of an oral-traditional performance may bear as heavily upon its significance as the *product*—and we would be mistaken to equate an oral tradition with knowledge that may be distilled into discrete, paraphrasable (written) concepts. Oral-traditional lore is both particle and wave, never solely one or the other.

Although oral-traditional lore may be frozen in writing or recorded by other media, it is usually executed in real-time enactments. Just as *saying* cannot always be parted from *doing*, the lexical content (what is said) during such performances may not be separated from its physicality (how it is said). Such physicality includes the emergent and ephemeral medium of the tradition-bearer's voice (for instance, vocal tone, rhythm, and silence punctuating sound) and, depending on the tradition, his or her gestures, stance, facial expressions, and use of props. Furthermore, oral traditions depend largely upon the face-to-face relationships shared by performer and audience. An audience's attentive comprehension and feedback vitally contribute to the oral-traditional performance; in turn, a skilled verbal artist adapts his or her performance to the context and the responses of those present. The people's lore—neither solely process nor product—thus emerges within the community and potentially transforms or maintains it.

Diversity and Fluidity in Oral Traditions

The term "oral tradition" does not indicate a homogenous entity—a static and monolithic collection of stories and sayings to which speakers subserviently give voice. Rather, from one culture's traditional practices to the next, we find that oral traditions are, in fact, highly diverse in terms of function, genre, style, and transmission. A single oral tradition may include a wide variety of important genres, whose tradition-specific parameters will shift from culture to culture and from language to language.

Even the recounting of a single narrative or epic song within one language group's tradition reveals that there is enormous room for creative expression as well as continual retailoring to fit the demands of the performance context. For example, the Tibetan epic *Gesar* (also known as *Geser*, *Gesar of Ling*, and *King Gesar*) may be sung by a traveling bard for a household for the twofold purpose of entertainment and moral instruction or, at the other end of the spectrum, by a solitary Buddhist as he traverses a mountainside chanting *Gesar* "hymns" that are believed to manifest purificatory and protective powers. In the former case, an audience in the typical sense is present, while in the latter, a virtual audience composed of "all sentient beings" witnesses and receives the benefits of *Gesar* prayers. The *Gesar* epic has shown remarkable adaptability in response to both oral and written media, traveling fluidly between the two. Over the past two centuries, literary poems and written rituals (*pujas*) have emerged that reframe *Gesar* for aristocratic and monastic audiences, resulting in more diverse renderings of this oral epic.

Oral Traditions and the Literary Arts

The study of oral traditions has shed light on important features that differentiate them from literary works. Expectations associated with the literary arts do not adequately take into consideration how oral traditions work and may even obscure their aesthetic vitality. The following list, while neither complete nor universally applicable to all oral traditions, provides an overview of key contrasts between oral and literary compositions.

1. Oral traditions do not supply the crude, "primitive" prototype of a written literature; they are a sophisticated form of communication in their own right.
2. In place of the literary tradition's "original" poem produced by a single author, we find many versions of a well-known narrative, song, or other instances of oral expression that has no **urform**. Each evanescent version may differ according to the talent of a performer and the context of the performance. Even a single storyteller may re-create many versions of "the same" fairy tale or folktale.
3. From a literary perspective, the reuse of a common phrase runs the risk of sounding flat and clichéd. Conversely, recurring traditional "formulas" (phrases and verses that sometimes vary little from telling to telling) resonate idiomatically with far greater meaning than would, say, the same number of words utilized in everyday, nontraditional conversation. The same holds true for images, **motif**s, type-scenes, and story patterns. Consider, for example, such tale types as the **Cinderella** story or the narrative etiologies that recur in folktales. Rather than being trite, the ongoing reframing of a tale draws its power from a simultaneous responsiveness to the newness of the immediate situation and the traditional weight of a narrative that resonates with prior instances of its telling and reception.
4. While we think of words as units delimited by white space upon the page, a traditional poet or storyteller often conceives of whole units of acoustically encoded information as "words," whether this means a line of verse, a scene, or an entire story. Each "word," long or short, forms a part of the performer's repertoire. Thus, to understand oral expressions properly, we need to learn the working vocabulary, the "words," of the tradition.
5. A "great divide" was once imagined to exist between oral-folkloric and written-literary works, but the actual practices of tradition-bearers have debunked this myth. Artists (among others) negotiate ongoing alliances between the literary and the oral in their creation of verbal expressions. Hybrid compositions in written form—the Middle English *Pearl* and *Sir Gawain and the Green Knight*, for instance—employ an oral poetics. Literate tradition-bearers and their audiences could (and can) use resources provided by both the oral-traditional and literary paradigms, much the same way that communities of bi- and trilingual speakers may switch languages multiple times within a single conversation.
6. The following "media morphology" (Foley, 39–53) addresses the adaptability of oral traditions with respect to writing: "voices from the past" (for example, Homeric epics, the medieval Japanese *Tale of the Heike*, and the Old French *chansons de geste*), "voiced texts" (slam poetry), "written oral poems" (*Pjevannija*, Finnish **Kalevala**, and the works of Lydia Cabrera), and "oral performance" (Tenore Song, Mongolian Long Song [*Urtiin Duu*], Palestinian Hikaye, and Tibetan *Gesar*). "Oral performance" contains by far the most diverse species of oral traditions, and the features of oral traditions in the foregoing section derive mainly from the study of oral performances. Due to their various relationships with the technology of writing, performances and works in the other categories—"voices from the past" and "written oral poems"—may be mistakenly treated as literary. Recognition that these pieces rely upon oral-traditional modes of composition helps audiences reframe their expectations, avoid depending too heavily on the wrong set of interpretive tools (that is, the literary), and learn a new set (the oral).

The Study of Oral Traditions

From the eighteenth century, when oral tales first became the object of enduring scholarly interest, to the present, scholars have attempted to describe the products (and, to some extent, the process) of oral-traditional expression (primarily **storytelling**, folktales, and oral histories) in light of a growing appreciation for their aesthetic and cultural value. Along the way, as certain ethnocentric prejudices and literary expectations have been recognized, scholarship in this field has gradually paid more attention to what communities and tradition-bearers have to say about what they say. There has been a general transition from the appropriation of folktales, epics, and songs for literary collections or ideological agendas toward the study (and perpetuation) of living traditions within their own contexts and according to their own rules. The following survey of approaches to the study of oral traditions is informed by Rosemary Lévy Zumwalt's in-depth article on the subject, "A Historical Glossary of Critical Approaches."

During the eighteenth and nineteenth centuries, solar mythology (Friedrich Max **Müller**), cultural evolutionary studies (Edward B. Tylor, Andrew **Lang**), and, the most far-reaching of these, Romantic **nationalism** (Jacob and Wilhelm **Grimm**, Johann Gottfried Herder) treated oral tales as newfound objects of serious study. The nineteenth century witnessed a burgeoning interest in oral traditions for the purpose of defining national identity—an interest that resulted in **fieldwork** within national boundaries and the transplanting of oral expressions from indigenous habitats to the more prestigious realm of literature. At their worst, solar mythology, cultural evolutionary studies, and Romantic nationalism problematically stripped agency from the **folk**, failed to assess the dynamic relationship between performer and audience, and assumed an urtext—an original text—that could be rediscovered through redaction and **editing**.

Two fruits of the Romantic-nationalist movement in Europe are the Grimm brothers' German ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) and Elias Lönnrot's Finnish epic, *Kalevala* (1835, 1849). The Grimms' early editions of their folktales and fairy tales treated oral storytelling as *Naturpoesie* ("natural poetry") that ought to be collected and published in a relatively unmodified form. However, due to the poor reception of these early editions and their emerging expectations for the **märchen**, the Grimms gradually replaced many of the tales with either those that were told by more talented storytellers or their own rewritten versions that blended texts or added content and structure of a more literary style. The result is that the final 1857 edition shines with the polish of literary stories recounted for an audience with literary expectations. The Grimms' careful notes on their collections and their attempts at classification inspired later motif and tale-type indices. Like the Grimm brothers, Elias Lönnrot performed fieldwork to gather oral **Finnish tales** (these recounted in verse), which he then prepared according to the rubric of literary standards. However, Lönnrot was fluent in the traditional oral register of Karelia, and, using the poems he had collected, he both compiled *and* composed the *Kalevala*, which is now considered the Finnish national epic. Lönnrot became the first secretary of the Finnish Literature Society, which to this day promotes the study of Finnish and international folktales and publishes such indices as those set in motion by the Grimm brothers' annotations.

The excesses of Romantic nationalism were countered by twentieth-century "mechanical" approaches: the Finnish **historic-geographic method** (Antti **Aarne** and Stith **Thompson**), where extensive catalogs of geographically dispersed folklore themes served to deflate

Eurocentrism, and the age-area hypothesis approach (Franz Boas), which sought to map the migrations of cultures and their traditions, paying little heed to national boundaries. Cultural approaches—culture reflector (Boas), culture and personality (Ruth Benedict, Edward Sapir), and functionalism (William Bascom)—analyzed the relationship between the content of oral-traditional performances and the needs of communities, thereby attempting to bridge the gap that the previous approaches introduced between folk and folkways. The mechanical and cultural approaches could, however, be criticized for not heeding the artistry of oral traditions.

The issue of aesthetics was initially addressed by approaches that explored the patterning of text: epic laws (Axel Olrik), myth-ritual approach (Lord Raglan), morphological approach (Vladimir **Propp**), and oral-formulaic theory (Albert Lord and Milman Parry). For the aesthetic interpretation of oral expressions, the first three of these approaches have proven to be rather blunt instruments: "epic laws," mythic features, and morphological functions describe commonalities among epics and folktales irrespective of their tradition-specific differences. Their generalizations, largely imposed from the outside, often risk being reductive. However, the work of Milman Parry and his assistant Albert Lord transformed the study of oral traditions by generating the first **oral theory**—*oral-formulaic theory*—that truly took into account the role of oral performance in the process of composition.

Parry, whose dissertation demonstrated that a large percentage of the *Iliad* and the *Odyssey* (nearly 27,000 lines of ancient Greek hexameter combined) relied upon oral-formulaic phrases, decided to record and interview living epic poets in the former Yugoslavia who maintained a tradition similar to that of the ancient Greeks. With Lord as his assistant, Parry sought to understand the role of memory in the recitation of epic-length poems. Without Parry and Lord's discoveries, we would still have very little insight into the complexities of surviving records of ancient epic poetry and the practices of oral poets and other tradition-bearers to this day. They found that, rather than a feat of superhuman memory, a narrative oral poem is composed *in situ* using a repertoire of templates: stories, passages, and lines (also called story patterns, themes, and formulas). To meet the demands of improvisation, a bard re-creates entire stories by expanding or compressing these templates of various duration—as long as they remain recognizable to their audience (Foley's concept of "variation within limits" in *The Traditional Oral Epic*). Furthermore, an oral poet draws upon a virtual cultural repository ("the tradition") of shared stories, characters, and idioms familiar to his or her audience. These findings switched attention from the generic patterns common to stories in many languages (patterns perceived by a scholar in isolation from the actual communities that use such tales) to specific traditions, a community's commentary on the tradition (if possible), and the poet's process of composition.

Alongside oral-formulaic theory, other approaches have been brought to bear upon the study of oral traditions: **structuralism** (Claude Lévi-Strauss), the symbolic-interpretive (Richard Geertz), psychoanalysis (Alan **Dundes**), **feminism** (Susan Tower Hollis, Susan Slymovics), **authenticity** (Regina Bendix), ethnopoetics (Dennis Tedlock, Dell Hymes), performance theory (Richard Bauman), and immanent art (John Miles Foley) (for more information, see Zumwalt). Ethnopoetics, performance theory, and immanent art examine the nexus of performance, tradition, and the specialized, idiomatic registers of language that form oral traditions. Proponents of ethnopoetics ask how oral performances may be recorded in writing and read (or re-performed) on their own terms. Dell Hymes has searched for those structural units within a poem that are constitutive of its meaning, working to

rediscover the effaced poetic structures of **Native American tales** recorded in writing by anthropologists and linguists who paid little attention to their artistic value. In contrast, Dennis Tedlock seeks to graphically represent paralinguistic performative traits—such as volume, rising and falling tones, pauses, and so on—by modifying typefaces and spacing. In performance theory, Richard Bauman and others have argued that performance plays an integral role in the meaning of an oral "text." Bauman's "keys to performance" (special codes, figurative language, parallelism, appeals to tradition, special formulae, disclaimers of performance, and others) all call attention to performance per se. Immanent art, developed by John Miles Foley, builds upon Parry and Lord's oral-formulaic theory by exploring examples of the agency and creativity of oral-traditional bards. Foley demonstrates how a verbal artist may modulate and even recombine traditional "words"—individual words, phrases, lines, half-lines, themes, type-scenes, and story patterns—for special effect. His research on ancient Greek, South Slavic, and Anglo-Saxon oral traditions also incorporates the findings of performance theory and ethnopoetics to investigate performance, traditional idioms, and translation practices.

At present, scholars and policy makers are concerned about safeguarding traditional cultures threatened by globalization, cataloging "intangible heritages" worldwide, and giving communities the opportunity to define their own traditions and choose the best means to safeguard them. For example, in 2001, a transnational association was founded for the preservation of oral epics: Mezhdunarodnaya Assotsiatsia "Eposy Narodov Mira" (MAEN)/International Association "Epics of the World's Peoples" (IAEWP). The majority of participants hail from central Asia (Turkey, Iran, Mongolia, Kyrgyzstan, and Kazakhstan, but also Germany and Armenia), where tradition-bearers continue to recompose epics in performance. This association addresses those factors that threaten to undermine the ongoing existence of epic traditions. On a global scale, UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) seeks to support and bring recognition to such cultural heritages as oral tradition, ritual and social practices, traditional knowledge, performing arts, and traditional craftsmanship—domains that inevitably overlap. The UNESCO 2003 Convention asks member nations to amass inventories of their communities' ICHs, while promoting community-based (versus scholarly) definitions of ICH.

Future directions for the study of oral traditions include preserving the conditions that allow for the continued existence of oral traditions; defining and translating the idiomatic vocabulary ("words" such as phrases, poetic lines and line segments, type-scenes, story patterns, and so on) of a tradition for a reader or listener outside that tradition; the relationship between performance **context** and genre, and the issue of "genrification" in folklore studies; hybrid oral and literary works of verbal art; contributions from cognitive science concerning memory and performance; cultural studies approaches that question the relationship between tradition and political authority; and many more. Volume 18 of the journal *Oral Tradition* offers a collection of short articles written by more than eighty scholars addressing the state of the field with respect to individual traditions worldwide. ***See also*** Collecting, Collectors; Ethnographic Approaches; Literary Fairy Tale.

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Heather Maring

Ovid (43 BCE–17 CE)

Ovid (Publius Ovidius Naso) is one of the best-known and widely read poets of Roman classical literature. His works, especially the *Metamorphoses* and *Heroides*, are a storehouse of retellings of classical Greco-Roman **myth**s and **legend**s and remain a major source for modern retellings. Ovid was regarded as preeminent among his contemporary poets for twenty years but was, for obscure reasons, suddenly banished from Rome by the Emperor Augustus. He lived the last ten years of his life among a semibarbaric people in Tomis on the Black Sea.

The *Heroides* is a collection of twenty-one epistles in elegiac verse. It begins with fifteen letters addressed by heroines of legend or mythology to their absent or unfaithful lovers and concludes with three pairs of letters between a man and a woman. Although some scholars argue that only the first fourteen epistles were written by Ovid, the framing strategy of giving a voice to women elsewhere peripheral to well-known stories of male heroes enabled an important slant on classical mythology. The collection has often been read as a literary game as, through his engagement with great precursors such as Homer (for Penelope) and Virgil (for Dido), Ovid draws readers into intertextual readings against the speakers' points of view. More recently, Efrossini Spentzou has argued that the concentration on the emotional point of a story preceding its outcome bestows greater interpretive weight on the speaker's hopes and desires.

Both as a work of art and as a repository of mythology, the *Heroides* has been overshadowed by the *Metamorphoses*, Ovid's version of a Roman **epic**. The *Metamorphoses* remained an anomaly within the epic genre, however, since it lacks the principle of a central, unifying hero. Instead, Ovid unifies the 250 myths retold in fifteen books by exploring the theme of change as a principle underlying all things, by framing this within a chronology that begins with a story of creation and ends with the reign of Augustus, and by a complex process of transition between stories, such as embedding stories within other, thematically linked stories.

Later generations have nevertheless tended to treat the work as a compendium of stories, and many of the myths best known to the modern world are derived from the *Metamorphoses*: for example, Pyramus and Thisbe, Echo and Narcissus, Pygmalion, and the Fall of Icarus. Although Ovid did not invent these stories but retold them from earlier literary, educational, and mythographic sources, his combination of creativity and comprehensiveness has had an inestimable influence on Western **art** and literature, from medieval allegorizers (who argued that the myths he retold anticipated truths of Christian theology) to a modern

focus on sociopolitical issues and constructions of **gender** in **transformation** myths involving the loss of human form or human agency. Stories from the *Metamorphoses* retold by Geoffrey **Chaucer**, the Ovidian movement of the English Renaissance, and the innumerable versions of the Pygmalion story in the nineteenth and twentieth centuries offer examples of the wealth of story that Ovid's writing has transmitted to the Western world. ***See also*** Classical Antiquity; Middle Ages.

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John Stephens

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Pacific Island Tales

Covering one-third of the earth's surface, the Pacific Ocean is the largest geographical feature on the planet. Scattered across this wide expanse of water are hundreds of islands that are home to a large and diverse range of people and cultures. Although different and unique, the many island nations that make up the region are connected not only by *Moana Nui a Kiwa*, the Pacific Ocean, but also by the rich storehouse of stories that have grown out of the very human need to explain how the world came into existence, why nature behaves the way it does, and the role humans play in the grand scheme of things. For most oral cultures, the distinctions between history, **myth**, **legend**, and **folktale** blur, and the imposition of these labels weakens the validity and authenticity of the long histories people have transmitted orally for hundreds of generations. Moreover, conventional approaches to folktale, based typically on Anglo-European ideas about narrative traditions, do not always apply to Pacific Island stories. Therefore, this entry is written from within an indigenous perspective and presents stories of the Pacific with the understanding that they are as much history as folktale. What follows is a representative selection of the infinite number of stories from the vast Pacific.

Genesis

Many Pacific Island stories are **etiologic tale**s. They tell of how the islands came into being and how they were populated with humans, animals, fish, birds, insects, plants, rocks, lakes, rivers, other geographical features, and the elements. To the people of the Pacific, there is no separation between nature and humans, between the past and the present, the living and the dead, and the known and the unknown. Everything forms a continuum. Pacific people also believe that life is circular, rather than linear, with no beginning and no end. Everything is interconnected. These connections render all relationships sacred because all are bound together by the same life force. The function of many Pacific Island stories and much **folklore** is to explain how and why these relationships came into being and why they must be nurtured, honored, and retained.

Whakapapa, genealogy, is the sacred bond connecting human beings with ancestors and the gods, and Pacific Islanders' most important and sacred **incantation**s and rituals reiterate

Maui' Hauls Up the Land, illustration by Richard Wallwork in *Myths and Legends of the Polynesians* by Johannes C. Andersen (New York: Farrar & Rinehart, 1928), facing p. 202.

this connection. Those individuals able to recite their tribe's genealogy back to the origins of the gods and human beings, including the names of all those who have performed great and noteworthy deeds, are held in high esteem; the knowledge of a tribe's genealogy is sacrosanct and must be recited without error. The people of the Pacific face the past, the known, as they proceed into the future, which is unknown, allowing them to draw on the wisdom, strength, and support of their ancestors. The oral transmission of history has enabled the people of the Pacific to retain their tales and heroes in living form, with each new generation learning their stories and, perhaps more importantly, their responsibility to a collective and illustrious past.

The pantheon of Pacific gods forms a family, with Ranginui (Aotearoa/New Zealand), Wakea (Hawai'i), and Tagaloa'alagi (Samoa) the sky father, and Papatuanuku (Aotearoa) and Papa (Hawai'i) the earth mother. Since time began, the parents were locked in an embrace that left little room for their children, who were forced to exist between them without light or space. One of the first sins in the world, according to mythology, was the separation of the sky father and the earth mother. This shocking act of severance was led by Tane, god of the forest, and sometimes by Tangaroa, god of the sea. In some Pacific cultures, Tane is also the progenitor of human beings, while in others, it is Maui. The separation of **mother** and **father** was strongly opposed by many of Tane's **brothers**; Tawhiri Matea, god of winds and storms for example, was one such dissenter, and he chose to remain with the sky father after separation. The many children of Ranginui and Papatuanuku were divided in the separation of their parents; this is seen as the cause of much of the chaos and discontent in the world today. **Family** disagreements and sibling rivalries are common themes in the folklore of the Pacific region, where respect for parents and all elders is paramount.

Maui—Demigod

One of the preeminent characters in Pacific Island folklore and one common to almost all of Polynesia is Maui; in parts of Melanesia, an equivalent figure is known as Qat. Maui is a demigod born to a solo human mother who throws him into the sea, believing him to be stillborn. He thus becomes a child of Tangaroa, god of the sea, establishing a strong and intimate link between humans and the ocean. Maui is eventually rescued and raised to adulthood by an uncle.

Maui's first quest is to find his family, especially his father. Once he has found his mother and brothers, he tricks her into leading him to his father who resides in the underworld. His penchant for trickery is one of Maui's more endearing qualities, rendering his more audacious acts less offensive. Although attributed with having many godlike abilities, such as changing form, accomplishing dangerous feats, achieving impossible goals, and making fabulous discoveries which benefit all of humanity, it is Maui's skill as a fisherman that identifies him as the most important founding figure in the Pacific. With the help of the magic jawbone of his ancestress, he fishes up land from the ocean, providing a place for humans to live. Maui is also responsible for slowing down the sun as it travels across the sky, allowing more daylight hours for humans to fish, grow crops, erect buildings, build canoes, sing and dance, debate politics, and enjoy constructive and creative lives. It could be said that Maui is the founder of daylight saving time. Maui is also responsible for tricking one of his ancestors into giving up the secret of fire, which can now be found in certain trees.

Like many heroes in other parts of the world, Maui is the youngest child, the *potiki*, who is abandoned by his mother and who must make his own way in the world. As a **trickster**, he also breaks many of the established social contracts, showing little respect for the gods, ancestors, elders, nature, or rigid social structures. However, Maui fails in his most ambitious endeavor when he attempts to conquer **death** by entering the **birth** canal and emerging out of the mouth of Hine Nui te Po, the great lady of the underworld. His failure affirms that, despite his status and achievements as a demigod, he is nonetheless mortal.

Sina—Demigoddess

One of the few female heroes common to many Pacific Islands is Sina (Samoa and Rotuma), Hina (Hawai'i and Tonga), Ine (Aotearoa/New Zealand), and Ina (Cook Islands). Sina is sometimes sister, sometimes mother, sometimes wife to Maui. Among her many deeds, she is cited as being responsible for bringing the coconut palm to the islands. The coconut tree is probably the most important gift from the gods to the people of the Pacific, for this remarkable plant provides drink, **food**, containers for water, material for mats and clothing, shade, firewood, and timber for building houses and canoes. Humans would not have been able to survive on the isolated islands they discovered on their journey across the Pacific had it not been for this incredibly useful plant.

The Samoan version of the origin of the coconut palm tells of Sina, who acquires a pet eel that soon outgrows its container. The eel grows so big that it becomes a threat to its owner; it is both benign and malevolent. The eel is sometimes depicted as being in love with Sina, but, aware of the futility of such feelings, it asks her to cut off its head and bury it. From the head grows the coconut tree, explaining why the coconut, with its three holes, resembles the face of an eel. Stories about Sina appear in various forms in Aotearoa, Samoa, Tonga, Mangaia, New Guinea, Pukapuka, Tuomotu, Atiu, Tahiti, Hawai'i, and Rotuma. In the Cook Islands, one story, of Sina and a shark, is depicted on official banknotes.

Families—Of Gods and Humans

The close connections among gods, humans, and nature take various forms in different parts of the Pacific, but all illustrate the intimate and personal nature of these relationships. The Hawaiians consider the kalo, or taro (one of the most important food plants in the Pacific) to be a god, the older brother of the firstborn human being. In Samoa, Vanuatu, and

Fiji, the kava plant (from which a mild sedative is made) grows out of the body of a brother, and sometimes a sister. Its distinctive leaf, shaped like a human hand, is said to reach up out of the earth to the living sibling. The communal partaking of kava is an ancient, sacred, and highly ritualized custom in many societies in the Pacific.

Although many Pacific cultures share common gods, their power and importance vary according to where they reside. For example, in Aotearoa/New Zealand, which has a large land mass, Tane (Kane in Hawai'i), god of the forest, grew in importance over Tangaroa, god of the sea. In Samoa, Tonga, Tahiti, and other Pacific nations where so much of life depends on the sea and its gifts, Tagaloa'alagi (Tangaroa) rules supreme over all other gods. As so many Pacific Island tales are born of the sea, are about the sea, and include sea creatures, islanders' connections with it are ancient and profound. The ocean is also the pathway by which island connects with island; islanders' long and intimate relationship with it is why they are among the greatest navigators and sailors in the world.

Humans—One with Nature

There are tales of close relationships between humans and sea creatures throughout the Pacific region. At times they are pets, sometimes lovers, and often guardians or guides. There are stories of whales, octopi, turtles, dolphins, stingrays, eels, dugongs (large marine mammals), and sharks, all capable of giving assistance or bringing harm to humans. For example, in Fiji, on the island of Kadavu, there is a shark god named Dakawanga who guards the entrance to the island. There was once a terrible struggle between a giant octopus and the shark, which, upon realizing that it would be strangled in the octopus's tentacles, promised not to harm the people of Kadavu if allowed to go free. The octopus agreed, and to this day, the people of Kadavu have no fear of sharks, who they believe will remain true to this promise.

All Pacific cultures include tales in which humans, plants, birds, and sea creatures coexist and interrelate, reinforcing the close and respectful relationships between nature and humans. In one story, a pet whale is lent to a friend to convey him across the ocean. At the end of the journey, the man kills and eats the whale. The whale's owner learns of this and sends **women**, rather than **men**, to find the culprit. The women are able to identify him by his missing front teeth. With the help of magic, the culprit is brought back to the owner for execution. In Aotearoa, it is a dog rather than a whale that is killed, with the culprit being identified by the dog's flesh caught in his teeth. He too is put to death for his crime. A similar story tells of a man who wishes to travel to a distant island. He begs the owner of some pet turtles to allow him to use them to help make his journey. As in the previous stories, on arrival, the man kills and eats the turtles. The heartbroken owner kills the culprit. The execution of those who have violated a trust, between individuals and between humans and animals, is considered just and correct.

Respect for the Gods

In Hawai'i, Pele, the goddess of volcanoes, has the power to create and destroy land. Pele is both feared and respected, but she is also much loved, for she is continually creating new land. Folklore insists that those who take pieces of Pele's lava without paying due respect and making appropriate offerings will have bad luck. There are many instances of tourists who have returned home with pieces of lava only to suffer great misfortune until the lava is returned to Pele, its rightful owner.

Much Pacific folklore includes warnings to people before they embark on difficult or dangerous enterprises. Before setting off on a quest or a journey, for example, travelers are given specific instructions with warnings that, if not carried out or obeyed, they will be killed or harmed. The travelers almost always disobey and are carried off to the underworld, are killed, or are otherwise used in some terrible way. Those who heed the warnings and obey the instructions are rewarded with a handsome husband or a beautiful wife and many children (see **Punishment and Reward**). Humans are also able to call on the gods for help to defeat enemies or bring down those who have done them wrong, and often the aid comes in the form of a bird, a fish, a reptile, or even insects.

Acts of cruelty, betrayal, and disrespect are cause for retribution and sometimes have unusual consequences. One tale from the islands of Tonga tells how the god Tangaloa lives with a mortal woman for a time, but soon returns to his family in the heavens. Ahoei, Tangaloa's son, is born; when he grows to manhood, he goes in search of his father in the upper world, where he is met by his half brothers. Deeply jealous of the bond between Ahoei and their father, the brothers kill him, cut off his head, and consume his body. When Tangaloa discovers what they have done, he forces them to vomit up their brother, who is then brought back to life. Tangaloa then decrees that Ahoei will be an earthly **king**, ruling over his brothers and all of Tonga forever, thus establishing the royal family that rules Tonga to this day.

Tall Tales

Tales from at least two Pacific cultures tell of a community of women who live without men. They take their pleasure from trees or from plantains but somehow give birth to human children. When it is time for the children to be born, two old men come to cut the child out of the mother, who then dies. This practice ends when a man, a stranger, comes into the community and lives with the leader of the women. He tells her that there is no need for the women to die when they give birth and teaches her how women achieve this in other places. Stories such as these were clearly invented by men but nonetheless have been incorporated into the folktales of certain Pacific communities.

Modern Folktale

In the 1930s, on the island of Tanna, Vanuatu, a modern folk hero emerged. John Frum witnessed the arrival of hundreds of planes laden with material goods being delivered to American troops; he promised the people of Tanna that one day those same goods would be theirs. This has become a religion adopted by many people on the island. John Frum and his beliefs are now firmly embedded in local folklore, with hundreds still waiting for his promises to come true and performing the rituals he is said to have established.

Contemporary Literature

Contemporary English-language writers from the Pacific are contributing to the world's storehouse of literature. In their stories are ways of seeing, of being, and methods of telling tales that reflect the diverse and unique societies that make up the Pacific. Much Pacific literature alludes to the gods and the roles they played, and continue to play, in islanders' lives. Most Pacific writers draw on ancient stories for inspiration, and novelists such as

Patricia **Grace** (Aotearoa/New Zealand) weave old tales into new until the end becomes the beginning and the beginning becomes the end, and all of the stories combine to tell the history of the people. The spiral of life ensures that islanders' never lose sight of the past as they move into the future.

Writers, poets, playwrights, filmmakers, and other artists from Polynesia, Melanesia, and Micronesia are creating new versions of ancient oral stories that may not be widely known in the modern world. Since the early 1970s, writers such as Albert Wendt (Samoa), Hone Tuwhare, Patricia Grace and Witi **Ihimaera** (Aotearoa/New Zealand), Epeli **Hau'ofa** and Konai Helu-Thaman (Tonga), Tom Davis (Cook Islands), and Grace Molissa (Vanuatu) have been writing and publishing in English. The recent popular film *Whale Rider* (2002), based on the novel by Witi Ihimaera, is an example of an ancient oral story retold for the modern world. Pacific writers and artists are presenting the many different aspects of their region and, in turn, the world is discovering that not all stories have yet been heard and that all stories are not the same, as the literary critic Roland Barthes once declared.

Conclusion

The hundreds of cultures making up the Pacific are connected through their folklore and a shared genesis. As humans traveled across the Pacific Ocean, populating the myriad of islands along the way, many of their common stories changed as each newly discovered island presented hitherto-unknown geographies and resources that required new explanations and readings. So, although much folklore and many stories of the Pacific Islands are similar, there are also differences, making each culture unique but still connected to the larger family of *Moana nui a Kiwi*, the Pacific Ocean. **See also** Australian and Aotearoan/New Zealand Tales; *Pear ta ma 'on maf*.

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Reina Whaitiri

Panchatantra

The *Panchatantra*, or "Five Books," is a Sanskrit composition attributed to around 200 CE. It is in many regards one of the most popular storybooks in history, as well as the classic **frame narrative**, and its diffusion from India west through the early Islamic world and into medieval Europe is associated with the creation of many of the best-known examples of the genre. The text has been reworked and rewritten extensively over time. In 1924, Franklin Edgerton attempted a reconstruction of the basic text of the book based on a collation of known Sanskrit manuscripts. An Arabic translation from a lost Persian compilation, about 750 CE, by Abdullah Ibn al-Muqaffah, expands the original very considerably and was the vehicle for its transmission into Europe until the eighteenth century, when Sanskrit

documents began to become available. By that time, the Sanskrit book had also been rewritten as the *Hitopadesa*. The book was translated from a Hebrew version into Latin under the title *Directorium humanae vitae* by John of Capua (c. 1275), but became more popular in the Renaissance under the title *Fables of Bidpai*. Under that title, it is also associated with the name Doni, the Italian who first printed a translation; Bidpai is an alteration of the Sanskrit name *Vidyapati* (chief sage). A later translation from the Persian text, *Anvar al-Suhayli* (*Lights of Canopus*), was used by Jean de **La Fontaine**.

The initial frame is quite simple: a philosopher, Visnu Sarma, is entrusted with the education of three stupid princes, and so devises a course of instruction using stories as a sort of sugarcoated method to educate them. Many of the stories are animal **fable**s and are set up to illustrate various ethical and moral principles (*nitishastra*, or a code of conduct in Sanskrit); the book is thus also an early example of the *speculum principis* (the "mirror of the prince," that is, a book intended to teach statecraft). The framing is complex rather than sequential: stories (and many verses) are embedded within each other, rather than being presented in an orderly schema such as that used in the *Decameron* (1349–50) of Giovanni **Boccaccio** (ten days, ten narrators). Unifying narratives link individual books: in the first, two jackals bring about a friendship between a lion and a bull, and then cause an estrangement of the two after they become concerned about the bull's influence on the lion (the Arabic version adds a trial for one of the jackals). The second book deals with a friendship between four different animals; the third with a war between the crows and the owls. The names of the two jackals of the first book become the work's title in Arabic: *Kalila and Dimna*. In the Arabic version, the text expands to fifteen books, although the later books are much shorter than the main first three books.

Many of the stories are not fables, but rather **folktale**s: how a weaver won a **princess** by impersonating the Hindu god Vishnu; how a merchant's son, reciting a line of poetry at different occasions, wins the hand of a princess (and, as in Geoffrey **Chaucer**'s "Reeve's Tale," sleeps with several women in the course of one night). The story of the gullible carpenter in book three also echoes the theme of Chaucer's "Merchant's Tale" (ATU 1423, The Enchanted Pear Tree): the wife, aware that her husband is hidden nearby, tells her lover that their union is ordained by a goddess to save the husband's life. A Brahmin has glorious plans for his wealth, which come to nothing (ATU 1430, The Man and His Wife Build Air Castles). One of the most notable inclusions is the story of the "Brahmin and the Mongoose" (ATU 178A, The Innocent Dog), in which a Brahmin kills a mongoose that has in fact saved the Brahmin's son from a deadly serpent; in Europe, the mongoose is a dog, and the story in fact became a **saint's legend** behind a pilgrimage site in France. This **motif** recurs with a happy ending in the Walt **Disney** film, *The Lady and the Tramp* (1955).

The transmission of the *Panchatantra* from India to the Middle East is also the subject of a **legend**: Buzurjmihr, doctor to Khusrau Anushirwan (the idealized **king** of the Sassanian dynasty in Persia, which immediately preceded the advent of Islam) went to India seeking an herb of healing and immortality and brought back the book of fables. This allegorical reading sets the tone for the interpretation of the stories that are incorporated. From the time of the book's translation into Arabic, it became the inspiration for a widespread but underrecognized genre of medieval moral literature. ***See also*** South Asian Tales.

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Stephen Belcher

Pantomime

A form of popular **theater** that frequently features fairy-tale characters and plots, loosely adapted, pantomime developed in England but has gained some currency in performance traditions throughout Great Britain and the Commonwealth, the United States, western Europe, and the former British colonies. Despite its roots in the gestural performance tradition of *commedia dell'arte*, modern pantomime is far from silent. With its musical numbers, dance routines, slapstick comedy, broad humor, audience participation, topical references, mockery of authority figures, and **cross-dressing** feature performers, pantomime reveals its indebtedness to vaudeville and the English music hall. Generally staged during the Christmas season (or, less commonly, at Easter), pantomime may also be regarded as a modern carnivalesque seasonal ritual. Noisy, boisterous, and playfully risqué, pantomime is considered family entertainment, often serving as children's introduction to the world of theater and forming a significant (if frequently overlooked) part of a cultural repertoire of fairy tales. Among pantomime's enthusiasts are writers who have experimented with the **literary fairy tale**: Charles **Dickens**, John **Ruskin**, Lewis **Carroll**, and, more recently, Angela **Carter**.

Conventions of characterization, costuming, and plot in modern British pantomime are distinctive. The standard roles include the Dame, a lusty and sometimes miserly older woman played by a garishly dressed man; the Principal Boy, a lowborn, thigh-slapping young hero traditionally played by a woman in heels, tunic, and tights; and the Principal Girl, the young heroine and love interest, also played by a woman. To varying degrees, pantomime productions have highlighted themes of **sex**, **gender**, and social class in their romantic storylines. Conventions of pantomime plot structure bring the story to a close with the **marriage** of the Principal Boy and Girl, sometimes joined by unlikely pairings of other characters. Pantomime is also expected to include an opening chorus of townspeople or other common folk, a humorous "slop scene" midway through the production, and a final presentation of performers in their most elaborate or outrageous costumes. The content and style of a pantomime's source text must thus be adapted or radically altered to fit the generic conventions of this theatrical form.

Pantomime is generally viewed as distinctly British, and despite Victorian critiques of the form (as uncouth or immoral), its appeal has endured and crossed boundaries of age, class, gender, race, nation, and ideology. As one of many marginalized and relatively unregulated forms of **performance**, pantomime emerged in eighteenth-century England—combining **music**, **dance**, and the highly stylized gestures of the Italian *commedia dell'arte* tradition popularized in the court of Charles II. These early English productions united the basic story of a popular tale or classical **myth** (the basis for the first part of the pantomime) with Anglicized versions of *commedia*'s stock characters, including the lovers Harlequin and Columbine, Clown, and the miserly *pater familias* Pantaloon. The dramatis personae from the opening were transformed into *commedia*'s stock figures by a good **fairy**, after which they would engage in an acrobatic comic chase. This sequence, the harlequinade, offered a

burlesque (re)vision of the opening scenes, contrasting its own grotesqueries and physical comedy to the seriousness established at the outset. Like the many troupes of Italian and French fair performers who appeared in London in the early years of the eighteenth century, using their plays to mock the canonical theatrical repertoire, early English pantomimes were fundamentally satirical. The subjects of modern pantomime's satire often include both social and generic conventions, as audiences are invited to laugh at behavior within and beyond the theater, both on and off the stage.

By the early decades of the nineteenth century, English pantomime's stock of story lines and characters had shifted away from the mythological, expanding to include those from nursery rhymes (Humpty Dumpty, Boy Blue, Jack and Jill), English lore (Dick Whittington, Jack and the Beanstalk), popular literature (Robinson Crusoe), and French **literary fairy tale**s (the Yellow Dwarf and the White Cat were borrowed from Marie-Catherine d'**Aulnoy**; **Cinderella**, **Sleeping Beauty**, **Bluebeard**, and **Puss in Boots** were adapted from Charles **Perrault**; and Antoine **Galland**'s popular treatment of the *Arabian Nights* inspired numerous pantomime **Aladdin**s and **Sindbad**s). In turn, pantomime interpretations of fairy tales left their mark on print and material culture, as successful productions inspired toy theaters, souvenir scripts, and books such as Benjamin Tabart's *Cinderella; or, The Little Glass Slipper* (1804)—which represented scenes from a production at London's Drury Lane Theatre. It is also during this period that the fairy-tale extravaganzas of English playwright, translator, and costume historian James Robinson **Planché** emerged, drawing on French literary tales and *folies féeriques* but rejecting the lowbrow humor associated with pantomime.

With the relaxation, in 1843, of the theatrical licensing laws that had previously limited the performance of spoken drama to a small number of English patent theaters, pantomime ceased to be marginalized. Highly profitable Christmas-season pantomimes (with considerably relaxed performance structures) appeared at both major patent theaters and minor houses. As pantomime entered the mainstream of mid-nineteenth-century British theater, the former emphasis on gestural and improvised comedy began to share the spotlight with elaborate set mechanics and costume design, showiness, and spectacle.

By the turn of the twentieth century, the harlequinade was offered as a nostalgic novelty rather than as the core of the pantomime structure. Nevertheless, topical humor, social commentary, broad satire, punning, double entendres, improvised wisecracks, and slapstick comedy have remained central to English pantomime throughout its history. *See also* Adaptation.

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Jennifer Schacker

Parable

A parable is a brief narrative that presents an implicit **moral** or lesson by depicting events and characters that correspond to the ideas and values that are being taught. The parable often stands between the **fairy tale** and **fable** in terms of narrative complexity. Literary critic Northrop Frye compared the simplicity of the fable to that of the **riddle**, since presenting the moral at the end of the fable is the equivalent of guessing the answer to a riddle. The parable,

however, lacks the fable's summarizing moral. Instead of explicitly declaring its lesson, the parable requires some decoding, as if it were an extended metaphor or allegory. Nonetheless, its meaning is usually easy to grasp. In fact, the parable typically strives to make an abstract idea understandable through the concretization of a fictive illustration. The parable is well represented in the teachings of Jesus, and it is used to clarify theological concepts. Modern parables, such as those by Franz **Kafka**, may obscure rather than clarify a moral.

Unlike the fairy tale and fable, the parable does not typically anthropomorphize animals. Instead, parables are usually mundane and realistic, employing principally human characters and situations that are familiar to their audience. Exceptions exist, such as Jesus' parable of "sheep and goats" (Matt. 25.31–46), but are relatively rare. ***See also*** Bible, Bible Tale; Didactic Tale; Exemplum, Exempla; Religious Tale.

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R. Seth C. Knox

Parody

As a form that imitates earlier texts for comic or burlesque effects, parody is a logical outgrowth of the **intertextuality** that characterizes the fairy-tale tradition. As revisionists, rather than copiers or translators, authors of the **literary fairy tale** distance themselves from the narrative antecedents they rework. Dissociation thus goes hand in hand with association. Through his persistent use of exaggeration and sarcasm, the seventeenth-century Italian writer Giambattista **Basile** ridicules the homely energies of the folk materials he retells for a more sophisticated audience. But when he recasts the **Puss in Boots** story previously told by a sixteenth-century literary predecessor, Giovan Francesco **Straparola**, he intensifies his detachment. The tongue-tied youngster whom Straparola had called "Constantino Fortunato" becomes "Cagliuso," a maladroit ingrate whom Basile exposes as an unworthy recipient of a devoted **cat**'s crafty scheming. The cat's final disgust with the boor she has elevated allows Basile to expose the arbitrariness of Straparola's happy ending. His ironic closure mocks a predecessor whose clumsy resolution of the plot has made him as much of a bumbler as Cagliuso. The fine tale that Straparola has marred, Basile implies, requires the superior art that only he (and, after him, Charles **Perrault**) can provide.

For his part, Perrault flirts with parody when, at the end of "La belle au bois dormant" (1697)—his version of "**Sleeping Beauty**"—he slyly injects a counterpoint to the cynical finale of Basile's "Sole, Luna e Talia" ("Sun, Moon, and Talia," 1636). Whereas Basile's brutal **king** had no compunction in burning his wife on a bonfire she had intended for his mistress, Perrault's indecisive counterpart is uneasy about the grisly demise of the demonic woman who has tried to murder his own lovely sleeper. Perrault's narrator coyly reminds us that the young king could not help pitying a murderess who, in this version, happens to be his very own **mother**. Yet, in an abrupt turn, the narrator also assures us that this orphan was "quickly consoled" by domestic delights he can now enjoy unimpeded. Perrault's distancing from Basile, however, is not free of a self-mockery that stems from his relation to readers whose sensibilities he considers to be less sophisticated and more sentimental than those of Basile's audience.

Perrault's levity was adopted by parodists who recast his fairy tales in the nineteenth and twentieth centuries. George **MacDonald** has fun with Perrault's "Sleeping Beauty" in "The

Light **Princess**" (1864) and "Little Daylight" (1868). But his mockery of features that had become literary conventions is enlisted to signify his dissociation from ossified social conventions of his own time. After informing us that the "great forest" into which a **prince** has wandered in "The Light Princess" gives him an "advantage" over "princesses, who are forced to marry before they have had a bit of fun," MacDonald's narrator protests: "I wish our princesses got lost in a forest sometimes." An equal irreverence marks the characterization of the uninvited **fairies** who propel the plots of "The Light Princess" and "Little Daylight," for their literary transgressiveness again serves MacDonald's ideological ends. In "The Light Princess," the spurned **sorceress** Makemnoit "despised all the modes we read of in history, in which offended fairies have taken their revenges." Similarly, in "Little Daylight," the cackling bad fairy who appears at the baptismal font forces the good fairies into a substantial revision of precedents established in "Sleeping Beauty." Offsetting not one, but two curses, the fairies who "had been wise to keep two in reserve," make it possible for a young prince to kiss the "withered lips" of a decrepit crone who is none other than the "young princess" he adores. Cured of her spell, she returns his kiss far more gratefully than Perrault's hundred-year sleeper.

Good fairies, especially **Cinderella**'s godmothers, are among the figures most playfully transformed by parodists. Victorian fairies such as Blackstick in William Makepeace **Thackeray**'s *The Rose and the Ring* (1855) or the tiny godmother in Juliana Horatia **Ewing**'s "Timothy's Shoes" (1870) curtail their magic to allow immature wards to grow up on their own. Such comic agents were further altered in modern America. When the sly godmother in Shelley **Duvall**'s *Faerie Tale Theatre* production of "Cinderella" (1984) pretends that her magic wand is broken, she starts a game of "gotcha" that Cindy quickly masters. Cast as an aging Southern belle, this godmother (played by Jean Stapleton) is as comically effective as the New York bag lady (played by Pearl Bailey) in "Cindy Eller"—a 1985 episode of *ABC After School Special*—who steers another young *naive* toward self-confidence.

Our awareness of a text before its comic refashioning is crucial to a parody's success. The pleasure we derive from "fractured" fairy tales on **television** stems from their toying with materials amply familiar to the viewer. In a 1980s *Sesame Street* episode, Kermit the Frog, as television reporter, invites the audience to witness a dotty godmother's attiring of Cinderella. After three unproductive wand-wavings, the petulant teenager strides off, her faith in fairy-tale magic broken. But a lovely pink gown has replaced the trench coat and hat formerly worn by the frog, who is now hoisted on a palace-bound carriage. A scene that began with a horse that "used to be a mouse" and now ends with a Cinderella that used to be a male frog can delight both young and older viewers. But the latter may savor intertextual nuances of little interest to the former. How *will* the prince react to a green amphibian dressed in a pink gown? Will he be smitten, as demanded by "Cinderella" conventions, or will he emulate "The **Frog King**" by dashing this potential mate against a wall?

Yet parodies can be much harsher than such playful extensions of Perrault. The poems in Anne **Sexton**'s *Transformations* (1971) relentlessly satirize **Grimm** fairy tales as embodiments of a brutal patriarchal culture. Why is the "good and kind" monarch in "The Maiden without Hands" so invested in an amputee who is helpless to feel herself, pull down her own pants, or brush her own teeth? Has mutilation become a fetish? Sexton persistently resituates the Grimm texts within a bleak modern context. "The final solution," the mother of **Hansel and Gretel** assures their **father**, is to leave unwanted children in the forest. But even after Gretel, "seeing her moment in history," shuts and locks the oven and sets it on

"bake," her return to her father's table cannot erase "the smell of the cooking **witch**." In *Transformations*, parody has lost all levity. The laughter it exacts is heavy. Distancing is necessary, but decidedly painful, for readers in a post-Holocaust world. ***See also*** Metafiction; Postmodernism.

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U. C. Knoepflmacher

Parrish, Maxfield (1870–1966)

Maxfield Parrish was an American painter, muralist, commercial artist, and illustrator, some of whose most famous pictures feature fairy tales. Although his works have the bright glowing colors of the art nouveau style, he enjoyed an extraordinarily long career and worked until the 1960s. Born in Philadelphia, Pennsylvania, to an artist father, he studied with noted writer and illustrator Howard Pyle. He first worked as a commercial artist, making pictures for advertisements and illustrating the covers of such periodicals as *Harper's Weekly* and *Century Magazine*. His first commission was L. Frank **Baum**'s first book, ***Mother Goose in Prose*** (1897). He also soon illustrated Kenneth Grahame's *The Golden Age* (1899) and *Dream Days* (1902). His pictures adorn a number of childhood classics and collections of folktales, including Eugene Field's *Poems of Childhood* (1904) and *The **Arabian Nights*** (1909). In addition, Parrish produced a notable series of *Hearst Magazine* covers based on such fairy tales as "The Frog Prince" and "**Sleeping Beauty**." His almost hyperrealistic style is based upon bright luminous colors, especially blues, red, and gold, which are especially appropriate to murals; a characteristic "Parrish blue" was named for him. His paintings often include nude androgynous figures posing in elaborate landscapes with glowing clouds. In his late life, Parrish concentrated on painting fine arts landscapes. His colors and style continue to influence artists, and his work is widely disseminated through posters. ***See also*** Art; Illustration.

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George Bodmer

Pasolini, Pier Paolo (1922–1975)

The writer, poet, filmmaker, and critic Pier Paolo Pasolini hailed from the northeastern Friuli region of Italy but spent the bulk of his professional life in Rome, where he became one of Italy's greatest men of letters and public intellectuals of the twentieth century. He had a lifelong interest in **folk** and dialect traditions, deeming them authentic expressions of the culture of the lower classes in which a preindustrial and prebourgeois consciousness remained preserved.

In 1953, Pasolini published *Canzoniere italiano* (*Italian Songbook*), an anthology of "popular" **poetry** and other folkloric forms such as lullabies, **riddle**s, games, and military songs from Italy's various regions. In the substantial introduction, he reviewed the study of folk poetry over the preceding century, concentrating especially on those who conceptualized it as a "specimen of an idealized collectivity, and therefore coincident with the discovery of the 'nation.' "His novels of 1955, *Ragazzi di vita* (*The Ragazzi*) and 1959, *Una vita*

violenta (*A Violent Life*), expressionistically employ Roman dialect to depict life in the sub-proletariat *borgate*, or slums, that were beginning to encircle Rome in the 1950s. Pasolini was equally prolific as a poet in these years and after, producing *Le ceneri di Gramsci* (*The Ashes of Gramsci*, 1957) and other collections; and his career as a filmmaker began in 1961 with *Accattone* (*Beggar*). In 1975, he was violently murdered under circumstances that still remain unclear.

Pasolini's closest creative encounters with folktale and fairy-tale narrative traditions came in the form of his Trilogy of Life, three films based on classic medieval tale collections: *Il Decameron* (1971), inspired by Giovanni **Boccaccio**; *I racconti di Canterbury* (*The Canterbury Tales*, 1972), from Geoffrey **Chaucer**; and *Il fiore delle Mille e una nottte* (*Flower of the **Arabian Nights***, 1974; also known as simply *Arabian Nights*) from the fifteenth-century anonymous compilation of Persian and other Middle Eastern tales. The films share an interest in the question of mass acculturation and popular resistance to it; the celebration of an unreined **sexuality** that figures vitality in its purest form; and most of all, an investigation of the nature and structure of narration and the essential human need to tell stories and to be an audience to telling.

Pasolini's *The Arabian Nights* opens with the citation, "Truth does not lie in a single dream, but in many dreams." Thus, although his version may prefer the realistic stories of the original *Nights* to its many folktales and fairy tales, the overall model of unlimited narration offered by the source text is highlighted, as is the life-affirming and mesmerizing nature of tale-telling. Pasolini does away with the **frame narrative** of **Sheherazade** and King Shahriyar, instead adapting a number of tales as framing devices that form a complexly embedded "Chinese box" narrative structure only in part present in the original. The overarching container story is the "Tale of Zumurrud and Nur ed Din," which is then interlaced with other narratives, some of whose elements and characters in their turn reappear in later tales. This intricate, nonlinear structure of Pasolini's *The Arabian Nights*, featuring unbounded and multiple entanglements among its characters and situations, runs parallel to and in some cases underlines its revelry in uninhibited erotic delights as well as its polemical mythicization of third world, preindustrial society. ***See also*** *Arabian Nights* Films; Erotic Tales; Film and Video.

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Nancy Canepa

Pear ta ma 'on maf (*The Land Has Eyes*) (2004)

Directed by Vilsoni Hereniko, this 2004 Pacific Island film tells the story of a Rotuman girl, Viki, who loses her father and eventually finds her way to making a new life for herself. While featuring belief narratives (legendary origin tales), the film has a coming-of-age **folktale** structure and is centered on the theme of **storytelling**. In folktale fashion, the protagonist's **transformation** requires a broader change that reestablishes social order, and the story is told in a simple and yet highly metaphoric style. When faced with loss and shame, Viki finds inspiration in the stories her father used to tell her, especially the tale of an ancestral **woman warrior**. With her (super)natural helpers, Viki fights for justice and obtains it. Building on the Rotuman proverb "the land has eyes, the land has teeth, and knows the truth," *The Land Has Eyes* exemplifies the power that stories have to transform individuals and situations.

Written and directed by Rotuma-born playwright Vilsoni Hereniko, *The Land Has Eyes* is the first feature-length movie by an indigenous Fijian. (Rotuma is a small island in the South Pacific that is politically part of Fiji and culturally close to Tonga and Samoa.) The dialogue is in Rotuman with English subtitles, and most of the cast consists of Rotumans who had, in many cases, never seen a movie before. At the 2005 inaugural Waiora Maori Film Festival in New Zealand, where *Whale Rider* (2002) was named best feature film, *The Land Has Eyes* won the best overall entry award. ***See also*** Australian and Aotearoan/New Zealand Tales; Film and Video; Ihimaera, Witi; Pacific Island Tales; Proverbs.

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Cristina Bacchilega

Peasant

Most traditional folktales and fairy tales originated in an agricultural age. The peasant or farmer depicted in such tales serves as a generic everyman—a person without special resources or benefits. Preindustrial storytellers and listeners could identify with the peasant **family**, taking vicarious pleasure at their successes and laughing at their foibles. Folktale peasants represent a full spectrum of human qualities and social situations. They are depicted variously as sly heroes blessed with natural wit and common sense, or they appear as hapless **simpleton**s, easy victims for **trickster**s and swindlers. Some are impoverished and exploited by powerful overlords, while others are wealthy and quite capable of abusing their own servants and neighbors.

Lacking formal education, folktale peasants are ready targets for confidence artists, leading to situations that provide plots for countless **jest**s. A good example is "De os die burgemeester werd" ("The Ox That Became Mayor"; ATU 1675, The Ox [Ass] as Mayor) as recorded by J. R. W. Sinninghe in his *Volkssprookjes uit Nederland en Vlaanderen* (*Folktales from the Netherlands and Flanders*, 1978). In this tale, a wealthy but stupid peasant, having no children of his own, takes an ox to the university to be educated. A quick-witted student takes possession of the ox, and in return for a substantial payment promises to have the ox educated. The tale ends with the peasant thinking his ox has become mayor of Amsterdam, because coincidentally the mayor's name is indeed Ox.

Innumerable trickster stories feature peasants as naïve dupes. One such **tale type** (ATU 1563, "Both?") tells how a peasant unwittingly surrenders his wife and daughter(s) to the sexual abuse of a servant. "Pedro Animales Fools His Boss" from Yolando Pino-Saavedra's *Folktales of Chile* (1967) follows the pattern set by its many European antecedents. In this story, Pedro Animales (also known as Pedro de Urdemalas) is employed by a rancher. Needing three tools, the rancher tells Pedro to fetch them from the house. At the house, Pedro tells the owner's wife and two daughters that the master has ordered the three of them to give themselves to him. Not believing him, they refuse, upon which Pedro calls to the master, "Didn't you say all three?"—"Yes, all three!" he shouts back; so the three **women**, ever obedient to husband and **father**, submit to the trickster. It is noteworthy that in these stories the farmhand takes revenge on the master by abusing the latter's wife and daughters, not the farmer himself. American counterparts to tales of type ATU 1563 are the popular "farmer's daughter" jokes which characteristically feature a naïve farmer who unwittingly surrenders his daughter to a stranger (often a traveling salesman).

For each peasant depicted as a hapless dupe, another appears as a clever and fearless hero ready to face down any opponent, even a supernatural **ogre**. A good example is J. M. Thiele's "En bonde narrer en trold" ("A Peasant Tricks a Troll"; ATU 1030, The Crop Division), as recorded in *Danmarks Folkesagn* (*Denmark's Folk Legends*, 1818–23). A peasant enters into a contract with a troll through which they agree to share harvests. The peasant will take everything growing aboveground, and the troll everything growing below the ground—alternating each year. The peasant plants grain the year he gets everything aboveground and carrots when he is to receive everything belowground. Thus the troll receives only worthless grain roots and carrot tops. Elsewhere, for example in France, the same tale depicts the peasant entering into a contract with the **devil**. It is noteworthy that in folktales a simple peasant can outwit the devil himself, a concept quite contrary to official theological views.

A large family of folktales with worldwide distribution (ATU 1060–1114) describes various contests between an ordinary person (typically a peasant, **soldier**, or **tailor**) and an ogre, again often identified as the devil. Many of these events involve agricultural skills, for example a threshing contest (ATU 1089) or a mowing contest (ATU 1090). Needless to say, the peasant always wins, and usually through trickery. For example, in a typical mowing-contest tale, the peasant secretly plants iron rods in the portion of the field to be mowed by the devil, causing the latter to damage his scythe and lose the contest.

A number of traditional tales reflect the view that even poor peasants—armed with common sense, daring, and a measure of good luck—can compete with the educated and the powerful. Such tales typically not only praise the simple virtues of ordinary people, but they also place into question the credentials of the **clergy**, scholars, judges, and other educated classes.

Exemplary is the tale known generically as Doctor Know-All (ATU 1641). This story originated in India, but has worldwide distribution. European versions usually feature a peasant as the charlatan-hero. "Crab" from Thomas Frederick Crane's *Italian Popular Tales* (1885) is typical. A **king** loses a valuable ring and offers a reward to anyone who can recover it. A poor peasant, although he has no special knowledge, brazenly claims to be a great astrologer and thus gains an audience with the king. He has himself installed in a room within the castle where he spends days poring over a large book and scribbling notes, although in truth he can neither read nor write. This intense labor so unnerves the king's servants who stole the ring that they surrender it to the peasant, who is forthwith proclaimed the greatest astrologer in the world.

Other members of peasant families also prove themselves able to compete with the well-born and highly educated, and none more so than daughters, featured prominently in tales of type ATU 875, The Clever Farm Girl. Told around the world, these stories depict various circumstances that enable a peasant's daughter to prove herself the equal of a king. Typically, two peasants are engaged in a dispute, which the king attempts to resolve by giving them **riddle**s. The one peasant solicits help from his clever daughter and easily solves the riddles. Discovering the source of the winning peasant's clever answers, the king asks to meet the daughter. Impressed with her beauty and cleverness, he marries her. *See also* Folk.

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D. L. Ashliman

Peau d'âne (*Donkey Skin*) (1970)

Directed by French filmmaker Jacques Demy, this musical fairy-tale **film** from 1970 is based on Charles **Perrault**'s 1694 verse tale but follows more closely the apocryphal version of 1781. Demy gives the tale a kitschy, even psychedelic twist by using bright and often-clashing colors, flamboyant costumes, and the eccentric Lilac **Fairy** (played by Delphine Seyrig), blending classicism with the culture of the 1960s. Most famous for *Les parapluies de Cherbourg* (*The Umbrellas of Cherbourg*, 1964), Demy cast its star, Catherine Deneuve, as the **princess**; and his choice of Jean Marais to play the incestuous **king** clearly pays homage to Jean Cocteau's ***La Belle et la Bête*** (*Beauty and the Beast*, 1946). The film playfully integrates intertextual references not only to the classical fairy tale but also to the *Grand Siècle*—the seventeenth century—in which the genre emerged (see **Intertextuality**).

Demy's retelling of this **incest** tale undoes the morality of Perrault's version, in which an incestuous **father** desires his virtuous daughter, who escapes his claws by disguising herself in a donkey skin, and who performs menial chores until she marries a **prince**, much like **Cinderella**. This princess, however, is not quite sure why she should not marry her father. When Donkey Skin seeks counsel from the Lilac Fairy, the latter dissuades the princess from marrying her father not for moral reasons but out of rivalry, which becomes evident in the last scene of the film. The morality of the original story gets suspended in this amoral if not immoral version of the tale. Although the princess does ultimately get her prince, one is left to wonder whether she would have found greater happiness had she gotten her king.

The film often juxtaposes the classical and the modern with numerous intertextual references. When the king tries to seduce his daughter with poetry, he quotes Cocteau's "Ode à Picasso" and Guillaume Apollinaire's "L'amour." The first poem is attributed in the film to the Lilac Fairy, who represents modernity in her dress (she is more of a sexy pixie than a classical fairy), language, and means of transportation (she arrives at Donkey Skin's wedding in a helicopter). Allusions to other fairy tales abound: the king sits on a throne that resembles a white **cat**, the title of a tale by Marie-Catherine d'**Aulnoy**; the carriage that whisks Donkey Skin away recalls the one in Cinderella; and the old woman who spits frogs recalls the bad girl in Perrault's "Les fées" ("The Fairies"). Often the noble names used in the film refer to literary or actual figures of the classical period: "la Ségur" refers to the writer Sophie, Comtesse de **Ségur**; "la

Catherine Deneuve and Jacques Perrin in the 1970 French film *Donkey Skin/ Peau d'âne*. [Janus Films/Photofest]

Clève" perhaps to the main character of Madame de Lafayette's classic novel; and "La princesse Pioche de la Vergne," to Madame de Lafayette herself. *Donkey Skin* truly is a celebration of the classical fairy tale with a thoroughly modern twist. ***See also*** French Tales.

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Anne E. Duggan

Pedagogy

The fairy tale becomes a tool of pedagogy when it is deliberately used to teach values, norms, behaviors, skills, or other lessons. The term "pedagogy" typically denotes formal instruction, such as the kind that takes place in schools, but it can also refer to teaching that occurs outside institutional settings. The fairy tale has lent itself to pedagogical uses because of its association with children and because of its kinship with other didactic forms such as the **exemplum**, **fable**, **parable**, and **cautionary tale**. Some of the earliest antecedents of fairy tales were tales of religious or spiritual instruction, such as the **Jātaka**s (which are tales illustrating virtues based on the Buddha's former lives and thought to be among the oldest existing folk narratives) or **Bible tale**s.

One early European example of the fairy tale's role in pedagogy involves a story in Latin verse that may be a forerunner of the cautionary tale "**Little Red Riding Hood**." As the scholar Jan M. Ziolkowski has pointed out, the story—titled "De puella a lupellis seruata" ("About a Girl Saved from Wolf Cubs")—was included in *Fecunda ratis* (*The Richly Laden Ship*, c. 1022–24) by Egbert of Liège, a teacher in the cathedral school. Egbert prepared *Fecunda ratis* as a schoolbook with an instructional purpose, and the tale about the girl saved from **wolf** cubs because she wears a red wool tunic given to her by her grandfather on her baptismal day was included to provide a religious lesson.

The use of the fairy tale as a pedagogical instrument is linked especially to the development of **children's literature** in the eighteenth and nineteenth centuries, which itself reflects changes in the concepts of **childhood and children**. The notion that children needed to be subjected to the civilizing process and to a system of education generated the need for pedagogical tools, and the fairy tale was soon enlisted in the service of teaching children. For example, Jeanne-Marie **Leprince de Beaumont**, who worked as a governess in England, published a series of pedagogical works targeting specific ages and social classes, such as *Le magasin des enfants* (1756; translated into English as *The Young Misses' Magazine* in 1759) and *Le magasin des adolescentes* (1760), which included **didactic tale**s intended to teach children social values and virtues.

In nineteenth-century Germany, Jacob and Wilhelm **Grimm** conceived their ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) as a tool of national pedagogy. The Grimms viewed their collection of fairy tales as part of a project to reaffirm the cultural identity of the German **folk**, and when they described their collection of fairy tales as an "*Erziehungsbuch*"—an "educational manual"—they meant not only that their tales conveyed useful social, moral, and even religious lessons for children, but also that they were intended to educate the German people about German character and culture. Because of their multiple pedagogical purposes, the Grimms' tales became a model for children's literature and were included in school readers; and by the end of the nineteenth century, after Germany had achieved nationhood, the *Children's and Household Tales* became part of the Prussian

school curriculum. In the twentieth century—during the Third Reich—Nazi pedagogy took advantage of the tales' place in the educational system and their close association with the idea of German national character. Conscripted into the service of Nazi pedagogy, Grimms' tales were used to teach National Socialist ideology, with the result that, after World War II, occupation forces in Germany removed fairy tales from the school curriculum.

Despite such abuses, the pedagogical use of fairy tales is a double-edged sword. For example, shortly after the Russian Revolution, radical pedagogues in Russia sought to suppress fairy tales as remnants of the old power structure, but the imaginative and satirical writer Kornei **Chukovsky** dissented, claiming that the playful genre had a significant role in the education of children. Similarly, following the pedagogical abuse of fairy tales during the Third Reich, both East and West German pedagogues and children's advocates debated the role of fairy tales in children's literature and education. While some argued against their use, others identified in them the possibility for a liberating pedagogy. Reevaluation of the fairy tale's pedagogical role and potential occurred not just in Germany but internationally in tandem with the emergence of the children's rights movement in the 1960s. Teachers and writers found new ways of reutilizing fairy tales to challenge conservative ideologies and to encourage critical thought among children. The Italian pedagogue Gianni **Rodari**, for example, not only wrote innovative fairy tales of his own but also developed techniques and methods that teachers could use to revitalize the liberating potential of **storytelling** and **fantasy**. Rodari's pedagogical theories and techniques have influenced schools and teachers around the world, who use his work to empower children with imagination and storytelling skills.

On yet another level, the fairy tale—especially because of its simple language—is frequently used by teachers in foreign-language instruction, and many pedagogical articles have been written describing how individual teachers use fairy tales to teach specific skills and grammatical principles. *See also* Moral; Nationalism.

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Donald Haase

Pérez Galdós, Benito (1843–1920)

One of the three greatest novelists of Spanish literature and one of the most controversial dramatists of nineteenth-century Spain, the realist writer Benito Pérez Galdós also wrote a number of *cuentos fantásticos* (fantastic tales). His treatment of child characters in these tales is especially notable and recalls Hans Christian **Andersen** and Charles **Dickens**. Galdós's "La mula y el buey" ("The Mule and the Ox," 1876) relates the aftermath of the **death** of a little girl named Celinina. Having desperately wanted the figurines of a mule and

an ox for her crèche at Christmas, in her new existence she grows wings, removes both figurines from another family's crèche, and flies off to heaven with other children who had come down to frolic during the holidays. However, because she cannot take the figurines from Earth, she has to fly back and leave them. The next day, her household awakes to see her in her coffin clutching the clay mule and ox. "La princesa y la granuja" ("The **Princess** and the Street Urchin," 1877) tells the story of seven-year-old Pacorrito Migajas, a Madrilenian orphan who falls in love with a doll displayed in a shop window. After a series of mishaps, he marries her, but since he had to abandon his human state to do so, he wakes on New Year's morning without physical sensations to find himself in a shop window, now a doll like his "princess." ***See also*** Spanish Tales.

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Robert M. Fedorchek

Performance

"Performance" became a key term in **folklore** studies in the United States during the 1960s and 1970s as the discipline moved in a new direction—from **collecting** and categorizing texts toward an understanding of the artists who crafted them. Viewed in this new light, folklore was no longer understood as a disembodied text but as a process at the crossroads of performer, situation, setting, audience, and society, all of which constitute a complete **context** necessary for comprehending cultural expressions.

Critically reevaluating the distinction between "competence" and "performance" that was typical of the classical school, the performance-based approach recognized that not all performances are equal. Thus, this new approach focused attention on the rendering of texts and attributed crucial importance to the artfulness of each performative event. The aesthetic sensibilities manifest in a given performance were recognized to be a function of the area's culture, language, speech patterns, generic expectations, and other localized factors. Also known as "ethnopoetics," the study of the expressive uses of language, this approach demonstrates the possibility of representing oral texts on the printed page. The rhythms, repetitions, and other stylistic features of an oral performance could be made apparent in print by transcribing pauses, volume, and patterns of speech, and by discerning various communicative functions.

One of the pioneers of the performance approach in folklore, Dell Hymes demonstrated the "moment" of performance in his study of an Indian storyteller when he explained that the performance of his **informant** reached a moment of "breakthrough." By situating stories in respect to this particular moment, he called for greater attention to formal elements of textual representation and credited the narrator, who assumed full responsibility for his performance. Building on the work Hymes had done, Richard Bauman contributed to performance studies by distinguishing among the concepts of story, performance, and event. Bauman defined performance "as a mode of spoken verbal communication [that] consists in the assumption of responsibility to an audience for a display of communicative competence" (Bauman, *Verbal Art as Performance*, 11).

Although U.S. scholars recognized the importance of the performance approach in the late 1960s, the significance of performance was evident to scholars in Russia and Eastern Europe

well before then. Precursors of the performance-centered approach can be traced back to the Prague School linguists: in the notion of "performance" over "competence," there is a dichotomy similar to that in the distinction between *la langue* and *la parole*. However, the performance approach formulated a new framework that emphasized "competence in performance."

Another influence on the performance approach was the oral-formulaic theory of Milman Parry and Albert B. Lord, both of whom described the complex technique of oral composition by which lengthy **epic**s are composed and recomposed in performance by means of "formulas" that express a particular idea. In this context, "formula" refers to any group of words regularly employed under the same metrical conditions.

John Miles Foley has shown that the roots of the oral formulaic theory came from European scholars who preceded Lord and Parry. For example, Mark Azadovskii's *Eine sibirische Märchenerzählerin* (1926; translated as *A Siberian Tale Teller*) examined not only the role of the narrator's **gender** but also the role of personality and psychology in performance. Likewise, Linda **Dégh**—trained in the German school of folkloristics—presented several articles in *Narratives in Society: A Performer Centered Study of Narration* (1995) that emphasized the personal role of the storyteller. She took folk narrative as a vehicle of worldview and explained the processes of narrative transmission over time by calling attention to the contemporary world and the more conversational genres of narrative. Dégh claimed that the American school of performance had in praxis still paid too much attention to the text, despite the theoretical emphasis on the folklore event as performance. Dégh's approach delineates a social and functional angle to folk narrative, namely what German scholars call *Märchenbiologie* (fairy-tale biology), an approach that also focuses on the performance of folktales and fairy tales. The tale's repetitive elements and its structure may constitute a "text," but the oral text does not have a fixed and absolute form. It has as many versions as there are performances of it. It emerges and is created, even though the verbal text maintains its core structural elements. In 1923, another folklorist, Walter **Anderson**, had emphasized the role of the storyteller and the community's reception of the oral performance when he posited the Law of Self-Correction and maintained that the erratic features of stylistic variation were corrected by a communal aesthetic.

The concept of performance has had wide-ranging implications the study of folktales and fairy tales. For example, considerations of performance figure significantly in the collecting and **editing** of folktales. The tension between the individuality and integrity of performance on the one hand and the permanence and cultural authority of print on the other is an issue that collectors and editors must take into account in recording and reproducing oral texts. Likewise, contemporary **storytelling** festivals, which are the products of the self-conscious storytelling revival movement, force questions about **authenticity** and tradition in respect to texts, contexts, and performances. Feminist research on folktales and fairy tales has been critical of performance contexts, arguing that they favored genres of male expressive culture and that field researchers sought materials from female informants only when no male was available. ***See also*** Ethnographic Approaches; Fieldwork; Linguistic Approaches; Oral Theory; Oral Tradition.

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Hande Birkalan-Gedik

Perodi, Emma (1850–1918)

The writer and journalist Emma Perodi, born in Florence, Italy, dedicated most of her professional life to **children's literature**. She produced numerous original tale collections, edited scholastic texts, and assumed editorial direction of one of the most important children's journals of the time, *Giornale per i bambini*. Her interest in the fairy tale expressed itself more in a creative re-elaboration of folk narrative than in the "archeological" bent and **collecting** activities of her contemporaries Giuseppe **Pitrè** and Vittorio **Imbriani**. Her collections include *Al tempo dei tempi ... Fiabe e leggende del mare, delle città e dei monti di Sicilia* (*In Days of Old ... Fairy Tales and Legends of the Sea, Cities, and Mountains of Sicily*, 1909), *Fate e fiori* (*Fairies and Flowers*, 1909), *Il paradiso dei folletti* (*The Paradise of Elves*, 1911), *Le fate d'oro* (*The Golden Fairies*, 1892), and her best-known work, *Le novelle della nonna* (*Grandmother's Tales*, 1892).

The *Novelle* includes forty-five tales, many incorporating fairy-tale or fantastic **motif**s, and has a realistic **frame narrative** about a year in the life of a Tuscan **peasant** family, the Marcuccis. The tales are told by the **family** matriarch, grandmother Regina ("Queen"), an idealized model of the storytellers so prized as sources by folklorists of the period. The fantastic dimension of Regina's tales is regularly punctuated by the Marcuccis' everyday vicissitudes, which include **marriage**s, changes in employment, and **food** shortages; and tales are often chosen on the basis of how effectively they may offer instruction or moral solace to the family. Stylistically, too, the tales are marked by an expressive interplay between the real and the fantastic, and by a predilection for the macabre and the paradoxical, which to some degree undermines, ultimately, any straightforward didactic function that the tales purport to have. ***See also*** Italian Tales.

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Nancy Canepa

Perovsky, Aleksei. *See* Pogorel'sky, Antony

Perrault, Charles (1628–1703)

One of the most influential fairy-tale writers in French literary history, Charles Perrault spent much of his life as a dedicated civil servant. After studying law and serving as secretary to his brother Pierre, Charles went to work for Jean-Baptiste Colbert, the most powerful minister under Louis XIV. In 1663, Colbert appointed Charles Perrault secretary of the Petite Académie, later to be known as the Academy of Inscriptions and Belles-Lettres, responsible for the inscriptions of monuments and medals honoring the Sun King. By 1671, the year he became a member of the French Academy, Perrault was a well-established and

highly positioned bureaucrat within Louis XIV's administration. However, around 1676, tensions arose in his relations with Colbert, and upon his patron's death in 1683, Perrault lost his position as Surveyor General of the King's Works and was excluded from the Petite Académie.

In his youth, Perrault had tried his hand at burlesque poetry and later composed odes in honor of the king's reign. After his fall from grace, Perrault focused his attentions on the work of the French Academy. In January 1687, the abbot of Lavau read before the academy Perrault's "Le siècle de Louis le Grand" ("The Century of Louis the Great"), which sparked the famous Quarrel of the Ancients and the Moderns. Leading the charge of the Moderns, Perrault followed up on his poem with his *Parallèle des anciens et des modernes* (*Parallel of Ancients and Moderns*, 1688–97), in which he articulated the different positions of the quarrel. Perrault questioned the contemporary veneration of the writers of antiquity and sought to free authors from the imperative to imitate the Ancients and their genres, and he did so via two main strategies. First, Perrault conflated scientific progress with literary and artistic progress to argue for the superiority of the Moderns. Second, he supported the modernist position by using the judgment of **women** as a common measure for what is natural, clear, and refined in art. This move made the Quarrel not only about Ancients and Moderns, but also about the role of women in French society.

In 1694, Nicolas Boileau, the spokesman for the Ancients, published his *Satire X*, in which he mocked both the modernist position as well as the women who were supposed to legitimate that position. This fueled a series of responses by Moderns such as Jacques Pradon, Jean-François Regnard, and Jean Donneau de Visé, founding editor of the literary review, the *Mercure galant*. Of course, Perrault published his own response, in the form of his *Apologie des femmes* (*Apology of Women*, 1694), a problematic text in which it becomes evident that Perrault used the authority of women only to legitimate the modernist position, having no intentions of allowing women to actually exercise real power in the public sphere. One only needs to consider the history of his first published tale "Griselidis" ("Griselda," 1691) for this to be clear.

Inspired by Giovanni **Boccaccio**'s and Petrarch's versions of the story, Perrault must also have been familiar with versions of "Griselda" printed in collections of *Miroirs des dames mariées* (*Mirror of Married Ladies*), widely published pedagogical manuals. "Griselda" concerns a thoroughly masochistic wife who unconditionally subjugates herself to her sadistic husband, who claims to be testing her virtue. While Petrarch proposed the tale was an allegory for the believer's relationship to God, its proliferation in manuals aimed at newly married women tells another story. Perrault's version of "Griselda," a subdued and domesticated woman, only anticipates the place Perrault reserved for his female characters in his fairy tales.

The second tale published by Perrault, "Les souhaits ridicules" ("The Foolish Wishes"), first appeared in the *Mercure galant* in 1693. In structure it resembles the **fable** "La mort et le bûcheron" ("Death and the Woodsman," 1668) by the Ancient Jean de **La Fontaine** and marks Perrault's attempt to promote the modernist cause through the genre of the fairy tale. Although Marie-Catherine d'**Aulnoy** published the first fairy tale in 1690 as part of a **novel**, Perrault is the first of the seventeenth-century fairy-tale writers to publish a collection of tales in 1694, which included "Griselda," "Foolish **Wish**es," and "Peau d'âne" ("Donkey Skin"). By the end of 1695, these *Contes en vers* (*Verse Tales*) already had gone through five editions.

In February 1696, the *Mercure galant* published "La belle au bois dormant" ("**Sleeping Beauty**"). A year later, this story would open Perrault's most famous collection of tales, *Histoires ou contes du temps passé, avec des moralités* (*Stories or Tales of Times Past, with Morals*, 1697), which also included: "Le petit chaperon rouge" ("**Little Red Riding Hood**"), "La barbe bleue" ("**Bluebeard**"), "Le maître chat ou le chat botté" ("The Master Cat, or **Puss in Boots**"), "Les fées" ("The **Fairies**"), "Cendrillon ou la petite pantoufle de verre" ("**Cinderella**, or The Glass Slipper"), "Riquet à la houppe" ("Riquet with the Tuft"), and "Le petit poucet" ("Little **Thumbling**"). Like his contemporaries d'Aulnoy and Henri-ette-Julie de Castelnau, Comtesse de **Murat**, Perrault drew from **Italian tales** by Giovan Francesco **Straparola** and Giambattista **Basile**, and he modified them to downplay female agency. To cite one example, Straparola used an enterprising female **cat** in "Constantino Fortunato," the source for Perrault's "Puss in Boots," in which the cat is male. As Perrault frequented **salon**s run by his fellow tale writers, intertextual references to each others' stories abound. The existence of three distinct versions of "Riquet" by Catherine **Bernard**, Perrault, and his niece Marie-Jeanne **Lhéritier de Villandon** even suggest the possibility of tale competitions within the salon.

The history of film **adaptation**s of Perrault's tales is quite rich. Under the direction of Albert Capellani, the Pathé-Frères movie company produced *Peau d'âne* (1904 and 1908), *Cendrillon* (1907), *Riquet à la houppe* (1908), *Le chat botté* (1908), and *La belle au bois dormant* (1908). In 1929, the Brazilian director Alberto Cavalcanti adapted *Le petit chaperon rouge* to the French screen, with the renowned actor-director Jean Renoir playing the **wolf**. While Walt **Disney**'s *Cinderella* (1950) and *Sleeping Beauty* (1958) represent rather domesticated versions of these tales, Jacques Demy's ***Peau d'âne*** (1970) is playfully kitsch and stars Catherine Deneuve, who also plays the **queen** in the recent version of *Le petit poucet* (2001), directed by Olivier Dahan. Still widely read in France and around the world, Perrault is part of the pantheon of quintessential fairy-tale writers, along with Jacob and Wilhelm **Grimm** and Hans Christian **Andersen**. ***See also*** *Conte de fées*; Film and Video; French Tales; Literary Fairy Tale.

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Anne E. Duggan

Peter Pan Films

Sir James Matthew **Barrie**'s *Peter Pan* (1904) is usually thought of as quintessentially British, yet the major cinema and **television** versions are all American. One was silent monochrome live action; another used hand-drawn **animation** and Technicolor; some turned it into a musical; and modern approaches have employed a combination of live action and computer-generated imagery.

Despite the play's huge success on stage, it was twenty years before the cinema tackled it. When director Herbert Brenon took the plunge, in 1924, Barrie himself adapted his text

and approved the casting of boyish eighteen-year-old newcomer Betty Bronson as Peter, carrying on the stage tradition of having a girl play the principal role. Accompanying Bronson's name above the title was the seventeen-year-old Chinese-American Anna May Wong (fresh from playing opposite Douglas Fairbanks in *The Thief of Bagdad*, 1924) as Tiger Lily. Complementing these two youngsters were veterans such as eye-rolling Ernest Torrence as Hook and George Ali recreating a performance of Nana that he had given many times on stage.

Most other elements of the film, including the use of wires for the flying scenes, likewise followed stage versions closely, the major difference being that, whereas onstage, Tinker Bell is represented simply by a darting spot of light, in the film she was fleshed out by Virginia Brown Faire, miniaturized by multiple-exposure techniques.

Thirty years later, live-action screen flying still relied on wires and, since flying is essential to *Peter Pan*, Walt **Disney** saw a chance to exploit the potential of animation to make difficult things look natural. The song sung by the Darling children as they master the trick and take off effortlessly for Neverland ("I can fly! I can fly!! I can fly!!!") celebrates this life-changing achievement.

Overall, Disney (1953) updates Barrie for a 1950s U.S. family audience: the dialogue is rewritten; the humor is slapstick rather than whimsy; Hook's chosen instrument of intended **death** for Peter is an exploding clock rather than a bottle of poison (thereby denying Tinker Bell the chance to save him by drinking it all herself); and the whole Neverland story takes place inside a dream of Wendy's on the last night before she has to move to a room of her own. This framework necessitates a significant alteration to Barrie's ending: when Wendy, Peter, and John return from Neverland, the Lost Boys stay behind with Peter (rather than being adopted by the Darlings, as in the original) because if they all turned up in the flesh in London, that would mean they were real, not just a dream.

The next time Peter flew into view was on American television, in color, singing "I've Gotta Crow!" in March 1955. This was a modified live performance of a mammoth Broadway musical that had opened the year before, to great acclaim. Structured around Mary Martin as Peter, giving a loud and lithe performance in her forties, it contained fifteen big song-and-dance numbers (for example: "I'm flying, I'm not trying," and "It's not on any chart, you must find it in your heart") plus an overture. This musical element was the dominant factor in the film, and the narrative and dialogue were reduced to accommodate it.

It was the right blend to give *Peter Pan*, at the age of fifty, an appeal to a wide television audience. It was rebroadcast live the following year; then remounted, rebroadcast, and captured on video when technology made this possible in the 1960s; it was shown twice more in the 1960s, once in the 1970s, and once in the 1980s, and then became available on DVD at the end of the century. Other actors also took the part of Peter, in this version or another, but through the power of performance and imagination, it was middle-aged Mary Martin who became, for many millions, The Boy Who Would Not Grow Up.

In the 1980s and 1990s, it seemed that production companies saw no future in a straight screen Barrie—but vast potential profits in *Pan* spin-offs. In 1989, a Japanese anime television series in forty-one episodes, *Peter Pan no bōken* (*The Adventures of Peter Pan*) began and ended like Barrie, but the other thirty-nine episodes added science-fiction elements (giant robots and lizards), **fantasy** creatures (the Neverbird), and new characters such as the **Queen** and **Princess** of Darkness. At the same time, in the United States, Fox Broadcasting Company was animating a sixty-five-episode series, *Peter Pan and the Pirates* (1990),

which rang all possible changes out of the interplay between the various Barrie characters, especially the youth/**age** antinomy embodied by Pan and Hook. Next came Steven Spielberg's big-screen *Hook* (1991), which starts from the premise that when Peter brought the Darlings back to London, he stayed and grew up to become a Los Angeles businessman and **father**; lured back to Neverland by Hook, who has kidnapped his children, he is easily outfought because, as an adult, he can no longer fly. Finally, another sequel, the **Walt Disney Company**'s 2002 *Return to Neverland*, shifts the background to World War II and starts when Hook mistakes Wendy's daughter Jane for Wendy herself, and abducts her; Peter rescues her soon enough, but cannot get her back to London because, forced by the war to grow up quickly, she does not believe in **fairies**, and therefore she cannot fly.

Such divergences ended when director P. J. Hogan decided that the way to bring Peter Pan to a twenty-first-century audience was not to abandon the original but to imagine how Barrie would recreate it if he had the full panoply of modern filmmaking resources at his disposal (*Peter Pan*, 2003). Peter is now played on screen by a real boy—real in body as well as voice—for the first time. This change brings out the latent **sexuality** between Peter and Wendy (clearly implied in Barrie's text). At the beginning, Peter does not know what a kiss is; in the middle, he dismisses feelings as boring; but at the end, his life is saved, literally, by Wendy's kiss of love and farewell, which enables him to think happy thoughts again, regain his cleverness, and see off Hook—no longer a pantomime villain but a frightening obsessive. The film finds a cinematic way to reinvent Barrie's famous theatrical device of giving the audience the chance to save Tinker Bell's life by clapping to affirm their belief in fairies.

This could be the definitive screen *Peter Pan*; but with 2007's increased relaxation of the copyright control Barrie gave to London's Great Ormond Street Hospital, it seems likely that Peter will be having big adventures for years to come. ***See also*** Childhood and Children; Film and Video; Silent Films and Fairy Tales; Theater; Thief of Bagdad Films.

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Terry Staples

The Piano (1993)

Jane Campion's 1993 Academy Award-winning **film** *The Piano* was acclaimed for its **gender** politics and criticized for its racial stereotyping. The familiar story line (embedded in a larger critique of **colonialism** and patriarchal privilege) of **family** dysfunction and **violence** underlain by Freudian romance has clear links to fairy tales—most notably to "**Bluebeard**" (ATU 312, Maiden-Killer; 312A, The Rescued Girl) but also to "**Beauty and the Beast**" (ATU 425C) and "The Maiden Without Hands" (ATU 706). The plot, the sexual repression and violence, the underlying sense of horror, as well as the isolated, remote location, stark landscape, the imprisonment, and the utter dependence of the heroine on a man she neither knows nor loves are also reminiscent of gothic romances, particularly *Wuthering Heights* and *Jane Eyre*. But this feminist reworking, rather than reinforcing gender roles, subverts them, and becomes a tale of female sexual **initiation**, self-determination, and knowledge.

Unwed, mute, and with an illegitimate daughter, Ada McGrath is married off by her father in Scotland to a man she has never seen—Alisdair Stewart, who has emigrated to New Zealand with the hopes of converting virgin forests into cultivated farmlands. Upon the **women**'s arrival upon an isolated beach, Stewart, a host of Maori, and George Baines, Stewart's Englishman-turned-native interpreter, meet them and prepare to transport them and their cargo to Stewart's encampment. It is at this initial meeting that the impossibility of the union becomes clear: Ada, although mute, "speaks" through her piano, which is clearly her emotional double. Having been transported across the ocean and deposited onto the beach, the piano is immediately dismissed by Stewart as being without utility, and, over Ada's protests, he leaves it on the beach. Later, in the second negotiation over Ada's (surrogate) body, Baines negotiates a trade with Stewart—the piano for land.

At this point, the traditional story line begins to bifurcate, and the film is no longer a simple rendering of "Beauty and the Beast" or "Bluebeard." Ada, while still in Stewart's house as his wife, moves back and forth to Baines' house deep in the forest, far from the cultivated sphere, to give him piano lessons. These lessons have been arranged and insisted upon by Stewart, but, in the third negotiation over Ada's body, she agrees to let Baines do certain sexual things to her during the lessons to buy back her piano, key by key. It is in this **forbidden room** that Ada's initiation into her own sexual awareness occurs.

Of all the fairy-tale referents, none is more striking than that of "Bluebeard." Stewart is the older, forbidding, violent husband, to whom she is married for economic reasons and dislocated from her home, surroundings, and family. When Stewart discovers that the piano lessons have become sexual encounters, he forbids Ada going to Baines and, in fact, imprisons her in the cabin. When he discovers the tell-tale marked (piano) key, onto which Ada has inscribed her love for George, Stewart, in a fit of rage, flies at her, brandishing an axe, and brutally cuts off her finger. This act of mutilation and symbolic murder (silencing her piano playing) is enacted in the name of patriarchal authority but in fact displays its total unraveling. As if to underscore the relationship to "Bluebeard," the tale is also inserted as a mise-en-scène in which the local colonials perform Charles **Perrault**'s tale as a shadow play. And yet, despite the fairy-tale connections, Campion has transformed the tale from one that condemns female curiosity to one in which the knowledge that Ada seeks and finds is a means by which she becomes whole, no longer dependent on her piano as her voice, and no longer a victim of male authority. Campion has also made more complex the nature of interpersonal relationships. There are no stock good and evil characters, but there are people dramatically capable of a range of actions and emotions, set against a colonial backdrop that has enveloped them all into a violent sphere. *See also* Feminism; Feminist Tales; Sex, Sexuality.

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JoAnn Conrad

Pig

When Lewis Carroll, in *Alice's Adventures in Wonderland* (1865), has Alice discover that the human baby she wrested away from the sadistic duchess has turned into a grunting pig,

he recreates a metamorphic event dramatized in a succession of **literary fairy tale**s that hark back to Giovan Francesco **Straparola**'s "The Pig Prince" from *Le piacevoli notti* (*The Pleasant Nights*, 1550–53). These earlier stories, however, had reversed the order of **transformation** that so greatly disturbs Alice. In them, it is not a human who turns into a pig but rather a pig who can assume the human shape of his parents only after he has mated with a willing bride. Still, the capricious twist of fate that thwarts Alice's desire to nurture a baby boy also affects the female characters in these earlier fairy tales. The girl's revulsion is shared, first, by **mother**s who had hardly expected that meddling **fairies** would force them to present their royal husbands with such an objectionable heir, and, subsequently, by the young **women** these mothers have bribed to accept the sexual advances of a smelly partner.

Whether cast as potential humans who are eager to shed their natal pigskin (by writers such as Straparola and by his major two successors, Marie-Catherine d'**Aulnoy** and Henriette-Julie de Castelnau, Comtesse de **Murat**) or as anthropomorphized animals with distinctly human feelings (like Wilbur in E. B. White's *Charlotte's Web*, 1952), pigs seem to offer fabulists prime vehicles for reflections about the vicissitudes of "destiny." Even the curious hybrid featured in Jacob and Wilhelm **Grimm**'s "Hans mein Igel" ("Hans My Hedgehog," 1815) is associated with the pigs he breeds in a forest before he, too, weds a **princess**. And swinishness acts as a mask that allows an impoverished **prince** to test an aloof princess in Hans Christian **Andersen**'s "Svinedrengen" ("The Swineherd," 1842).

There seem to be multiple reasons for this recurrent identification. Though cast as malodorous, unrestrained, overly voracious, wallowing in filth and mud, swine also strike us as charming, especially when they are small; their intelligence makes them educable; and their smiling countenance seems to betoken a cheerful acceptance of their hapless fate as foodstuff. Their resemblance to humans thus makes us uneasy. This ambivalence is immediately apparent in tales that open with the dubious responses of royal parents to the freakish fairy gift of a human baby who looks like a pig.

The deliberately crude plot of Straparola's "The Pig Prince" plays with the confusion of a **king** who wants to "have his son killed and cast into the sea," yet also acknowledges that this creature, "whatever he might be, was of his own blood." Straparola delights in this incongruity. He feels no need to account for a third fairy's arbitrary subversion of the good wishes of her sisters, but mocks the "saintly" **queen** who indulges her grunting, "dirty," "dreadfully" stinking, and sexually frustrated son even after he kills the first two wives she provides for him. When the queen finds her third "daughter-in-law cheerful and content" even though the groom has just defecated on their wedding bed, a smirking Straparola hints that this new wife, Meldina, values the performance of a virile lover who has impregnated her before rushing "out into the pasture to eat." For the Italian writer, the prince's final assumption of a handsome human shape seems almost as negligible as the role played, at the outset, by the three fairies who have spun his fate. It is only in d'Aulnoy's and Murat's retellings that such female spinners control the entire narrative. D'Aulnoy's "Le prince marcassin" ("The Wild Boar," 1698) and Murat's "Le roy porc" ("The Pig King," 1699) significantly refine and complicate Straparola's story. Both women writers reject his emphasis on chance by giving prominence to fairies whose narrative control patently mirrors the deliberateness of their own authorial design. But whereas d'Aulnoy tries to excuse the maternal laxity Straparola had mocked and to justify the prince's intemperate killing of a scheming wife as a self-defensive act, Murat removes these remnants of the earlier plot. Instead, the dramatic struggle between two competing fairies, Bienfaisante and Rancune, now reflects her own rivalry with d'Aulnoy. By

supervising the pig prince's maturation, Bienfaisante replaces his inadequate biological mother. She educates this "milky-white pig" in a palace of her own, cures him of his infatuation with two unworthy mates, and then leads him into an underground bower that holds the bride she has chosen for him, a princess abducted by Rancune. Bienaisante's matchmaking thwarts the designs of Rancune and her male allies, a powerful **sorcerer** and a river god. After soaring through the air to ferry the prince's parents to his wedding, she and another sister destroy the deforming pigskin. Revered by his subjects as a wiser ruler than the **father** who had been unaware of his existence, King Pig owes his eminence to the fairy mentoria who executes Murat's own revisionist design.

Johann Wilhelm Wolf's "Das wilde Schwein" ("The Wild Pig," 1845) and Josef Haltrich's "Das Borstenkind" ("The Bristly Child," 1885) may well be genuine folktales and, as such, be free of the self-conscious **intertextuality** that shaped Murat's literary fairy tale. But it seems likely that subsequent stories of humanized pigs cannot escape the mark of the **archetype**s introduced by Straparola, d'Aulnoy, and Murat. Before writing *Charlotte's Web*, E. B. White had created a story about an animal-child inexplicably born to American middle-class parents. Unlike Stuart Little the mouse-boy, however, Wilbur the piglet is not a freakish hybrid. No prince, he is simply a common pig adopted by female caretakers of other species. Saved from her ax-wielding father by the girl who names him after one of the Wright brothers, he is granted a higher destiny by an airy weaver who assumes the role played by d'Aulnoy's and Murat's maternal caretakers. D'Aulnoy's queen had told her son that she might secure him a wife by falsely proclaiming him as "fairer than love itself"; Murat's Bienfasante went even further when she compelled the princess to fall in love with a "charming" portrait of the prince's nonporcine incarnation. By her own clever acts of advertising "some" ordinary product as "terrific" and "radiant," Charlotte the spider becomes E. B. White's version of the fairy Bienfaisante. Wilbur needs no bride to secure everlasting happiness. By guarding this unaging child, Charlotte's daughters and granddaughters ensure his reign, though "humble" and "close to the ground," as a perennial object for our identification. ***See also*** Animal Bride, Animal Groom; Sex, Sexuality.

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U. C. Knoepflmacher

Pitrè, Giuseppe (1841–1916)

Largely responsible for establishing **folklore** as an independent discipline in Italy, Giuseppe Pitrè produced a vast collection of Sicilian and Italian folk traditions and scholarship covering nearly every genre, including **folktale**s and **fairy tale**s, **legend**s, festivals, folk songs, **riddle**s, **anecdote**s, and oddities. He attempted to make the study of folklore a scientific work, and over more than four decades of **collecting**, research, and publication, he made many important contributions to both Italian and international folkloristics.

Pitrè was born in 1841 to a fisherman's family in the Santa Lucia neighborhood of Palermo, Sicily. He started studying classics at age thirteen, and at the age of nineteen, he began studying medicine in the Faculty of Medicine and Surgery at the University of Palermo. After graduating, he practiced medicine in the communities of Borgo and Kalsa,

poor neighborhoods of Palermo, for more than thirty years. Pitrè appeared to be conflicted about his twin callings of medicine and folklore, yet he recognized that his profession as a doctor opened opportunities for him as a folklorist. Indeed, it was from among the peasants of the Borgo that Pitrè collected much of the folklore that he published.

In 1884, Pitrè was one of the founding members of the Italian Folklore Society, and in 1897 he was made an honorary member of the American Folklore Society. He founded a museum of ethnography, Il Museo Etnografico-Siciliano (Sicilian Ethnographic Museum), which was established in Palermo in 1910. More commonly know today as the Pitrè Ethnographic Museum, its collection holds more than 20,000 items of Sicilian traditional material culture. The museum's library houses Pitrè's papers and correspondence and serves as a center for research and folklore study. Pitrè realized his goal to have folklore recognized as an independent discipline when he became the chair of "demopsychology" (that is, the study of the psychology of a people, or **folk**) at the University of Palermo in 1911, where he taught until 1915, when he was appointed as a senator.

Most important of Pitrè's major works is the twenty-five-volume *Biblioteca delle tradizioni popolari siciliane* (*Library of Sicilian Folk Traditions*, 1871–1913), which documents traditional Sicilian life through a variety of folklore genres, including folk songs, folktales, games, festivals, beliefs, and folk medicine. Most volumes of the *Biblioteca* begin with prefaces and introductory essays that provide important contextual, historical, and critical perspectives about the area of study. Along with the Salvatore **Salomone-Marino**, Pitrè cofounded and edited the first major Italian folklore journal, *Archivio per lo studio delle tradizioni popolari* (*Archives for the Study of Folk Traditions*), which was published in twenty-four volumes from 1882 until 1906. Pitrè also published the *Bibliographia delle tradizioni popolari d'Italia* (*Bibliography of Folk Traditions from Italy*, 1885–99), a book-length bibliography of Italian folklore materials. This seminal work has approximately 6,680 entries and provides bibliographic references up to the early 1890s. A sixty-volume "national edition" of Pitrè's complete works was released in Italy, the *Edizione nazionale delle opere di Giuseppe Pitrè* (*National Edition of the Works of Giuseppe Pitrè*, 1998), which includes thirty-seven edited volumes, nineteen unedited volumes, and nine volumes of correspondence.

Many volumes of Pitrè's collected materials are folk narratives. The most important is *Fiabe, novell, e racconti popolari siciliani* (*Fairy Tales, Novellas, and Popular Tales of Sicily*, 1875), a collection of 300 folktales, which was published as volumes 4 through 7 of his *Biblioteca*. An extended annotation providing commentary and known variants in collections of oral tales or **literary fairy tale**s follows each tale. Volumes 18, 22, and 24 of the *Biblioteca* are also devoted to narratives; volume 18 is a collection of 158 texts and variants of folktales and legends, and volumes 22 and 24 both contain legends. Pitrè also published a collection of Tuscan folktales, *Novelle popolari toscane* (*Popular Tuscan Novellas*, 1885). Between 1885 and 1899, he founded and edited a sixteen-volume collection of traditional folk oddities, *Curiosità popolari tradizionali*, in collaboration with another Sicilian folklorist, Gaetono di Giovanni. Many of the works in this series were based on library research and existing publications, rather than on ethnographic **fieldwork**.

Pitrè made two important contributions to the methodology of collecting folktales. Like many of his predecessors, he believed that the spirit of the people was contained in folk poetry, folktales, and other forms of expressive culture. Pitrè placed priority on the sanctity of the text and maintained that it was necessary to capture the exact words spoken by his **informant**s. This meant recording and publishing folklore in Sicilian, as spoken by his

informants, rather than translating these materials into Italian. Recording folklore in Sicilian presented numerous challenges. Not a written language, Sicilian lacked a standard orthography—an issue that Pitrè had to resolve to record and publish materials consistently. Pitrè also recognized that folk traditions came not just from the anonymous folk but from individuals who added their own expressions of creativity to the stories they told. Accordingly, he documented the source of each tale he collected, capturing basic information about his narrators, including their names, ages, occupations, and where they lived.

The vast majority of Pitrè's collected materials are published in Sicilian, which makes it difficult for scholars who lack the necessary language skills to access his folklore collections. Unlike the better-known collection of folktales by Jacob and Wilhelm **Grimm**, most of Pitrè's collection has not yet been translated into English or other languages, although a few of his folktales appear in English in T. F. Crane's *Italian Popular Tales* (1885) and in Italo **Calvino**'s *Italian Folktales* (1980, originally published in Italian in 1956 as *Fiabe italiane*). This situation is slowly changing; in 1991, fifty narratives from Pitrè's collection were translated into German and published under the title *Märchen aus Sizilien* (*Fairy Tales from Sicily*), and at the time of this writing, Jack **Zipes** was translating some of Pitrè's texts into English. *See also* Busk, Rachel Harriette; Gonzenbach, Laura; Italian Tales.

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Linda J. Lee

Pitzorno, Bianca (1942–)

One of the most important Italian authors of **children's literature**, Bianca Pitzorno addresses critical realities of modern society through her surrealistic tales. Defying categorization as fairy tales, Pitzorno's stories are neither populated by traditional character types nor situated in faraway lands during unspecified eras. Rather, her characters demonstrate modern sensibilities and often inhabit contemporary times.

The majority of Pitzorno's **novel**s are written for preteens who can relate to the trials of her protagonists. Young readers might reflect upon their own destinies as they encounter on the page issues of everyday life from conflict in the family to the eternal struggles between adults and children, boys and girls, and the powerful and oppressed.

Occasionally, Pitzorno revisits a **literary fairy tale** before sweeping her unsuspecting reader off in a wildly different direction. *L'incredibile storia di Lavinia* (*The Incredible Story of Lavinia*, 1994) recounts the misfortunes of a hungry, cold little match girl who faces certain **death** on Christmas Eve, much like Hans Christian **Andersen**'s character. Pitzorno parodies the original tale by introducing a **fairy** who arrives by taxi and gives Lavinia a magic ring that transforms objects into excrement.

From the search for a modern witch in *Streghetta mia* (*My Little Witch*, 1997) to the imaginative story of Cora, whose foray into metropolitan magic causes wings that adults cannot see to sprout on her little brother's back (*La voce segreta* [*The Secret Voice*], 1998), Pitzorno in her stories carefully negotiates the blurry line between magic and reality from the innocent point of view of children. *See also* Childhood and Children; Italian Tales.

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Gina M. Miele

Piumini, Roberto (1947–)

Italian author of **children's literature**, **poetry**, and tales, Roberto Piumini creates original narratives and preserves traditional stories through his modern, illustrated versions of Italian and European folktales and fairy tales. From 1995 to 2005, Piumini published *Fiabe Siciliane* (*Sicilian Folktales*, 1995), *Fiabe lombarde* (*Folktales from Lombardy*, 1995), *Fiabe toscane* (*Tuscan Folktales*, 1998), *Fiabe Venete* (*Venetian Folktales*, 1999), *Fiabe del Lazio* (*Folktales from Lazio*, 2002), *Fiabe d'Italia* (*Italian Folktales*, 2004), and *Fiabe Piemontesi* (*Piedmontese Folktales*, 2005). Borrowing narratives from nineteenth-century **folklore** collections, Piumini retold regional Italian fairy tales selected by editor Lella Gandini and illustrated by Anna Curti. Such popular **motif**s as seven-headed wizards, underwater palaces, statues that transform into maidens, magical feathers, and enchanted flutes all figure into these tales.

Piumini also rescripted the popular **Italian tales** "La favola del mercante" ("The Merchant's Fable," 2004); "L'ovo di Giotto" ("Giotto's Egg," 1988), a Tuscan tale rewritten by Piumini in ten scenes; and "Giovannin senza paura" ("Dauntless Little John," 2005), hailed by Italo **Calvino** in *Italian Folktales* (1956) as one of the simplest and most beautiful of folktales.

For the book series *C'era una fiaba . . .* (*Once upon a Fairy Tale . . .*, 2005–06), Piumini revisited classic fairy tales from "The Three Little Pigs" and "The Princess and the Pea" to **Aesop**'s "The Cicada and the Ant" and Giambattista **Basile**'s "The Cat **Cinderella**." Piumini's *Fiabe per occhi e bocca* (*Fairy Tales for Eyes and Mouth*, 2001) adds musicality to "**Little Red Riding Hood**," "**Hansel and Gretel**," and "**Puss in Boots**" by presenting the tales in the *rima baciata* ("kissing rhyme").

Piumini partnered with Bianca **Pitzorno** on *Gli amici di Sherlock* (*Sherlock's Friends*, 2002–03), a series of mystery novels, and *Tre fiabe d'amore* (*Three Fairy Tales of Love*, 2005).

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Gina M. Miele

Pizarnik, Alejandra (1936–1972)

An Argentinean poet of Russian immigrant parents, Alejandra Pizarnik was concerned in her **poetry** with a sense of exile and orphanhood and sought roots within literature. Among the sources she drew upon were folktales and fairy tales, particularly those from the European tradition.

In her work, Pizarnik picks out individual folktale **motif**s which then become key images in her poetry. Characters such as **Little Red Riding Hood** or the **wolf** are utilized for their fairy-tale associations of innocence or wickedness. Her work also alludes to orphans, babes

in the wood, buried pirate treasure, and **princess**es. These fairy-tale elements help to build up a distorted picture of an idealized fairy-tale world into which the poet vainly tries to escape. Pizarnik mentions Hans Christian **Andersen**'s "paper palaces" in her notebooks; images such as his paper maiden in "The Steadfast Tin Soldier" are echoed in the tiny paper figures that populate some of Pizarnik's poems, for example, "Noche compartida en el recuerdo de una huida" ("Night Shared in the Memory of Fleeing," 1968), in which a little paper doll inhabits a tiny paper house.

From a specifically eastern European tradition, Pizarnik draws on the talismanlike doll and the figure of Lady **Death**. In the poems "Devoción" ("Devotion," 1967), "A tiempo y no" ("In Time and Not," 1968), and "Tragedia" ("Tragedy," 1971), these fairy-tale figures enter into absurd dialogues and are taken out of their fairy-tale context to be placed in a modernist setting reminiscent of Eugène Ionesco or Samuel Beckett.

Little Red Riding Hood provides the basis for the poem "La verdad del bosque" ("The Truth of the Wood," 1971). Here the poet equates her journey through **childhood** with Little Red Riding Hood's passage through the wood. This vision of innocence is self-consciously linguistic; the wood is described as being green only in the poet's mind. In this way, Pizarnik highlights clichéd forms of fairy tales that depend on the repetition of key recognizable elements for their meaning. The version in which both grandmother and child are eaten by the wolf is given an existential twist; for Pizarnik, we are all devoured through language itself. The wolf is then pasted into the poet's jotter, giving a visual equivalent of the linguistic borrowing operating in Pizarnik's use of fairy tales.

The wolf-woman or wolf-child is one folkloric role found in specifically eastern European folktales and used by Pizarnik in "Extracción de la Piedra de Locura" ("Extraction of the Stone of Folly," 1968). In traditional tales, the wolf-woman collects the bones of wolves and rebuilds the skeleton. She then sings, and the power of her song fleshes out the bones; the wolf runs away, transformed into a laughing woman. This life-giving and transforming power is what attracts Pizarnik to the image, since it expresses what her poetry aims for: words that are actions and have a quasi-incantatory power like the wolf-woman's song. ***See also*** Transformation.

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Fiona J. Mackintosh

Planché, James Robinson (1796–1880)

English playwright, poet, and scholar James Robinson Planché wrote twenty-three musical extravaganzas based on fairy tales and also translated several **French tales** into English, especially those of Charles **Perrault** and Marie-Catherine d'**Aulnoy**. Beginning as a playwright in 1818, Planché occasionally treated **fairy** themes in **pantomime**s, melodramas, and **opera**s, but he did not write his first fairy-tale extravaganza until 1836, assisted by Charles Dance. The pair had already created five musical comedies based on Greek **myth**. Their first fairy-tale piece adapted the same theatrical form. This extravaganza, *Riquet with the Tuft*, was a **translation** of a French work, *Riquet à la houppe* (1811), by Antoine-Jean-Baptiste Simonnin. Prior to that time, English theatricals based on fairy tales were usually broad burlesques, incorporating characters and action unconnected with the original tale. Simonnin,

however, had stayed close to Perrault's original story and written the dialogue to be consistent with the characters. The translation proved to Planché that such works could please English audiences. *Riquet* remained the only fairy extravaganza he ever translated; the others were original creations. Two more—**Puss in Boots** (1837) and **Blue Beard** (1839)—were written with Dance; the rest were solely Planché's.

For two decades, Planché wrote new fairy extravaganzas about once a year. Most had runs of several months, at the time a sign of considerable success. Although he wrote a great deal more, the fairy extravaganzas became so closely identified with Planché that critics regularly referred to him as "d'Aulnoy's cavalier." Most of the extravaganzas were produced and directed by the comic actors Charles James Mathews and Lucia Vestris. These productions won acclaim for their playful but consistent treatment of the characters and dialogue. They also featured increasingly elaborate stagings, with lavish costumes, ornate scenery, large orchestras, and cleverly contrived stage effects.

Planché grew increasingly ambivalent about such spectacle in his extravaganzas, for he felt that the lush visual and auditory elements detracted from the acting and the story. However, in the 1850s, he found an actor he considered ideal, Frederick Robson, whose powerful acting overshadowed any spectacle. Unlike Mathews and Vestris, Robson could evoke the darker emotions of the fairy stories as well as the humor. Many consider Planché's masterpiece, *The Yellow Dwarf* (1854), to be a vehicle created expressly for Robson. Even critics who normally dismissed extravaganza lauded Robson's performance, which made the grotesque title character both laughable and disturbing.

Also in the 1850s, Planché translated two volumes of fairy tales, the first containing the works of Perrault and a few others, and then a volume dedicated solely to d'Aulnoy. His translations are remarkable for their scholarly concern with documenting the nuances of references in the stories, for instance, identifying the toys and fashions of 1695 in abundant and detailed endnotes aimed at serious readers. Planché also created one final fairy-tale work after retiring, an 1865 verse **adaptation** of "**Sleeping Beauty**" titled *An Old Fairy Tale Told Anew*. *See also* Theater.

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Paul James Buczkowski

Plays. *See* Theater

Poetry

There exists a long tradition of retelling folktales and fairy tales as **novel**s, dramas, and poems. A well-known folktale like "The Pied Piper of Hamelin" has been retold and illustrated in the form of poetic children's books innumerable times. Robert Browning in particular popularized the prose tale in his long poem "The Pied Piper of Hamelin" (1842), and the artist Kate Greenaway added thirty-five splendid **illustration**s to it in 1888. But before that, Johann Wolfgang von **Goethe** had already referred to the pied piper in his poem "Der Rattenfänger" ("The Rat-Catcher," 1804), and, about a century later, Ambrose Bierce published his poetic version "The Pied Piper of Brooklyn" (1910), in which the famous pied piper is transplanted to New York and changed into the preacher Henry Ward Beecher. In 1941, Bertolt Brecht went so far as to depict Adolf Hitler in his prophetic and satirical poem "Die

wahre Geschichte vom Rattenfänger von Hamelin" ("The True Story about the Pied Piper of Hamelin"). Here, the piper (Hitler) first appears as a savior who excites the people because of his powerful piping (rhetoric, promises), but as he deceives the people, he is driven to madness by his own music (power) and eventually killed. There are many more poems in various languages that play off the pied-piper **motif**, indicating the universal appeal of this ambiguous figure. Even though the folktale is not retold in these poems, the mere allusions to the pied piper suffice to call into memory the message of this **cautionary tale**.

Fairy tales have received a similar treatment by many poets from different cultures. They do not always retell the traditional tale as such, but they certainly include many allusions to fairy tales, often basing their poems of numerous stanzas on a particular motif, which is interpreted in a new light. For a long time, poets have delighted in rephrasing the plot of traditional fairy tales in charming poetic versions. These poems were especially popular in the nineteenth century, and German authors such as Ludwig Uhland, August Heinrich Hoffman von Fallersleben, Heinrich Heine, Eduard Mörike, and Wolfgang Müller von Königswinter attained considerable recognition for their poetic ability of changing the prose tales into poetry. Numerous Anglo-American poets of that time were equally intrigued and influenced by the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15) of the Brothers **Grimm**, notably Alfred, Lord **Tennyson**, Samuel Rogers, Bret Harte, Frances Sargent Osgood, Ethel Louise Cox, John Greenleaf Whittier, James N. Barker, Tom Hood, and Guy Wetmore Carryl. Their lengthy poems are usually nothing more than poetic variations of the traditional fairy tales, and they do not offer new interpretations or insights into the symbolic or psychological meaning of fairy tales.

Beginning with the twentieth century, poets lost their interest in retelling fairy tales in rhymed stanzas. These modern authors recognized the magical fairy-tale world, but they were interested in offering new interpretations of the symbolic messages of fairy tales that concern themselves with general human problems and dreams. After all, fairy tales deal with people as social beings who have some very basic experiences in common, as for example **birth**, maturation, courtship, **marriage**, work, advancing **age**, and **death**. In addition, the narratives contain such emotions as love, hate, distress, happiness, rivalry, and friendship, with many fairy tales presenting life's joys and tribulations in such contrasting pairs as good versus evil, success versus failure, poverty versus wealth, victory versus defeat, compassion versus harshness, humility versus pride—in short, black versus white. Since much of this is expressed metaphorically, it should not be surprising that poets feel themselves drawn toward these universal symbols of human behavior. There is, however, one major difference between the actual fairy tales and most of the modern poems. While the tales promise a happy end with joy for a much better life in the future, the poems usually stress the problems and imperfections of human existence, leaving the reader with a feeling of despair and pessimism. Nevertheless, the mere fact that poets react to the miraculous stories of the past is a sign that they too are interested in a better world. By juxtaposing fairy tales with modern social problems, they imply at least indirectly that solutions might just be found even if they are not as perfect as the endings of fairy tales.

Such disenchanted interpretations of fairy-tale motifs have become the norm in modern fairy-tale poetry, a subgenre of lyric poetry that has received considerable attention from scholars, notably because of poetry collections like *Disenchantments: An Anthology of Modern Fairy Tale Poetry* (1985) and *The Poets' Grimm: 20th Century Poems from Grimm*

Fairy Tales (2003). Some poets, such as Olga **Broumas**, Hayden Carruth, Roald **Dahl**, Franz Fühmann, Günter **Grass**, Ulla Hahn, Sara Henderson **Hay**, Randall **Jarrell**, Sarah Kirsch, Anne **Sexton**, and James Whitcomb Riley, have gained much scholarly recognition for their fairy-tale poetry. But there are literally countless poets who have written at least one if not two fairy-tale poems. In fact, one could perhaps go so far as to say that there is hardly a single poet who has not at least alluded to a traditional fairy tale in a poem. A few more names that deserve to be mentioned at least in an alphabetical list of German and Anglo-American poets are Julia Alvarez, Bruce Bennett, Elizabeth Brewster, Robert Gillespie, Louise Glück, Albrecht Goes, Robert Graves, Debora Greger, Donald Hall, Brenda Hillman, Marie Luise Kaschnitz, Galway Kinnell, Karl Krolow, Maxine Kunin, Eli Mandel, Roger Mitchell, Lisel Mueller, Howard Nemerov, Wilfred Owen, Robert Pack, Dorothy Lee Richardson, Eva Strittmatter, Phyllis Thompson, David Trinidad, and Edith Weaver. As these names indicate, it would be a mistake to delineate fairy-tale poetry along gender lines. Both female and male poets draw on fairy-tale motifs, with **women** occupying themselves somewhat more with issues inspired by **feminism**.

Very few poems maintain the happiness and harmony reached at the end of the original narratives. With the exception of some humorous or nonsensical poems, most modern poetic reactions to fairy tales are critical or satirical with plenty of irony also coming into play. One could in fact categorize many of these poems as **anti-fairy tale**s with a definite message of social criticism intended to encourage the reader to reevaluate questionable social norms and behavior. It could be argued that poets perhaps hope that their innovative anti-fairy tales will bring about transformations in human relationships and mores. Even though the critical stance of poets is expressed through the indirect messages of fairy-tale motifs, it is quite obvious that they are often making moral statements. And yet, that is not to say that there are not quite a few fairy-tale poems that reach truly lyrical heights of linguistic beauty and philosophical depth, as for example in Louise Glück's poem "Gretel in Darkness" (1975) and the end of Wilfred Owen's short poem "The **Sleeping Beauty**" (1963), where the speaker withdraws from the sleeping woman, having recognized that it was not his "part / To start voluptuous pulses in her heart."

The subject matter of fairy-tale poems is concerned with all aspects of life, including the interplay of love and hate, marriage and divorce, **gender** and **sexuality**, war and peace, and **politics** and economics, to name a few. The titles of the poems are frequently identical to those of the original fairy tales, thus immediately bringing to mind the happy ending of the narrative. However, the poem usually contradicts that perfect world by confronting it with a reality check, as in Mary Blake French's short poem "Ella of the Cinders" (1975), where the speaker—contradicting the fairy-tale stereotype—declares: "I am not physically perfect." But there are also those titles that do not reveal that the poem is in fact a reaction to a fairy tale, as for example Noelle Caskey's "Ripening" (1979; based on "**Sleeping Beauty**"), Sara Henderson Hay's "The Name" (1963; based on "Rumpelstiltskin"), and Barbara Unger's "Breasts" (1973; based on "Snow White and Rose Red").

Overall, sexual themes and sexual politics dominate fairy-tale poetry, something that is quite understandable if one considers the many erotic motifs in the traditional tales (see **Erotic Tales**). Especially well-known poets like Sexton, Broumas, and Helin Chasin have dealt with questions of feminism, gender issues, sexuality, sexual politics, and emancipation. While their poems might be shocking and aggressive at times, they are without a doubt important lyrical reinterpretations of Grimm tales. They raise many questions, as can be seen

from "**Snow White**" (1976), a poem by Chasin in which the speaker admits how easy it is to "make do" by being beautiful, virtuous, and passive, waiting and dreaming to be saved.

There are many poems that are based on such themes as beauty, materialism, egocentricity, dishonesty, and vanity. Adults looking at fairy tales simply do not automatically buy into their perfect world. Randall Jarrell, the author of a number of philosophical fairy-tale poems, summarized the frustrations of people with a world void of happy endings. One of the best examples is his poem "The Märchen (Grimm's Tales)" from about 1945. Realizing that fairy tales deal with constant **transformation**s, Jarrell in this poem calls upon his reader to face the necessity of change in the modern world. That is perhaps the basic message of most fairy-tale poems commenting on social and human imperfections. Fairy tales are based on the principle of hope, and their poetic mutations, despite their pessimism and cynicism, cling to the proverb that "Hope springs eternal."

In addition to the dozens of fairy-tale poems that allude to specific tales, there are also those poems that deal in general with the meaning of fairy tales in the modern world. Alfred Corn's poem "Dreambooks" (1974), for example, reflects on modern life as the "Grim fairy tale" and its "Once upons." Another more general group could be termed fairy-tale collages, which combine a number of fairy-tale allusions into one poem. Gail White's poem "Happy Endings" (1978) is a telling example of such a poetic tour de force in its series of allusions to more than a dozen characters, motifs, and situations from "**Little Red Riding Hood**," "**Hansel and Gretel**," "Sleeping Beauty," and "**Cinderella**" all in the space of twenty-one very short lines.

The fairy tales from the *Children's and Household Tales* that have been dealt with most often by modern poets are primarily "The **Frog King**," "Rapunzel," "Hansel and Gretel," "Cinderella," "Little Red Riding Hood," "Sleeping Beauty," "Snow White," "Rumpelstiltskin," "Snow White and Rose Red," "The Maiden without Hands," "The **Fisherman and His Wife**," "The Juniper Tree," "Foundling," "The Goose Girl," and "Brother and Sister." Hans Christian **Andersen**'s well-known fairy tales "The Princess on the Pea" and "The Emperor's New Clothes" have also been dealt with in poems by Rolf Haufs, Maurice Lindsay, Christoph Meckel, Paul Muldoon, Gerda Penfold, Jane Shore, and Carolyn Zonailo. The Canadian poet Joy Kogawa includes similar themes as those found in the poems based on fairy tales from the Brothers Grimm in her poem beginning "I think I am that fabled princess" (1967).

All of these poems draw on some of the best-known fairy tales, thereby assuring meaningful communication with readers. A fairy-tale **aphorism** by Elias Canetti from 1943 represents a fitting summary for the purpose of the entire subgenre of fairy-tale poetry: "A closer study of fairy tales would teach us what we can still expect from the world." Indeed, these poems express the fact that modern life is unfortunately no fairy tale. The world is rather disenchanting most of the time, but perhaps modern anti-fairy tale poems might just bring back some of the enchantment of the traditional tales by reawakening the wish and hope for a more humane world. *See also* Ballad; Cante Fable; Duffy, Carol Ann; Marie de France; Pizarnik, Alejandra; Pushkin, Aleksandr; Rossetti, Christina Georgina.

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Wolfgang Mieder

Pogorel'sky, Antony (1787–1836)

Antony Pogorel'sky, the pseudonym of Aleksei Perovsky, left behind a small but impressive literary heritage. He is usually regarded as the initiator of the fantastic tale within Russian prose and was clearly inspired by E. T. A. **Hoffmann** and Ludwig **Tieck.** Born out of wedlock, he nevertheless enjoyed a splendid education, followed by studies in philosophy and linguistics at the University of Moscow, from which he graduated in 1808. Rapidly becoming a participant of the progressive cultural movement of his time, Pogorel'sky launched his literary career with the translation of Nikolai Karamzin's sentimental novel *Bednaya Liza* (*Poor Liza*, 1796) into German in 1807. In 1825, he published his first fantastic tale, "Lafertovskaya makovnitsa" ("The Lafertovsky Poppy Cake"), in which he elaborates the well-known **motif** of a man who sells his soul to the **devil.** Using all the characteristics typical of the genre, Pogorel'sky also adds humor to his tale. Thereby he reveals a sense for parody as well as for mystification, which makes him a brilliant storyteller. It is, however, *Chyornaya kuritsa ili podzemnye zhiteli* (*The Black Hen or the Underground People*, 1829), his only story for children, that has become one of the earliest classics of Russian **children's literature.** The amusing and yet moralistic story presents a two-world structure, combining the realistic world of a boy named Alyosha in St. Petersburg of the 1790s with an underground world inhabited by little people. It was originally written for Pogorel'sky's nephew, the future writer Aleksei Tolstoy. ***See also*** Fantasy.

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Janina Orlov

Politics

The *Oxford English Dictionary* defines "politics" as a plural noun signifying activities associated with governing, a particular set of political beliefs and principles, activities aimed at gaining power within an organization, and principles inherent in a sphere or activity. The significance of the word "politics" in folktales and folktale research exists in all four of these senses.

Folktales encompass a large number of narratives that are quasi-historical in their content. Many **legend**s and **epic**s recount reigns of particular monarchs and their ways of governance. Many performative folk genres are also related to particular political events, such as

the coronation of medieval kings or the oral records of military campaigns. Very often, medieval histories were encapsulated in the narratives of the bards. Historical details are mixed with **fantasy**, and it is the job of the researcher to disentangle the two. The information obtained from this is often of a general nature, but one does gain an impression of the kind of popularity, or lack thereof, that rulers had in the mind of the general populace.

Folktales themselves reflect particular political beliefs and principles. Every narrative presents a worldview, and since folktale texts contain many layers of changes within them, this worldview is supposed to be that of many people. Analyses of the political beliefs of folktales have been the subject of much research. Folktales are often accused of being dominated by stories of **king**s and **queen**s, but seen from another perspective, folktales exhibit the kinds of rulers that the **folk** appreciate or decry. Folktales of almost every cultural and linguistic zone contain images of just and ideal rulers, and also of the most brutal and tyrannical leaders.

Folktales narrate innumerable stories about individuals or groups and their activities to gain power within an organization. This may be a home, village, region, or country, and the protagonist may be male, female, a child, or even an animal. Folktales narrate the tasks that people undertake to gain power, and they tell of the knowledge that increases their power and of the physical attributes that make someone powerful. The narratives often narrate how power comes to a helpless individual due to certain acts, including their devotion to God.

Since politics are also the principles inherent in a sphere or activity, we need to understand how the folktale is itself political. The act of narration implies representation of reality. As such, the narration itself is a political act, that is, an act associated with governance, with political beliefs, and with gaining power. By such an act, a narrator immortalizes certain realities and his or her own perception of those. This representation and the perception are shared between the narrator and the listener and have the potential to be spread further. Propagation and communication of perspective constitute an essential political act, and therefore politics are inherent in the existence and narration of folktales. What makes the inherently political nature of folktales and fairy tales both interesting and threatening is that folktales have a wide range of recipients and therefore have the potential to influence political opinions on a vast scale.

"Politics" is also a very important idea in folk narrative research and fairy-tale studies. This concerns not the politics of the folktale or fairy tale per se but the politics of the **collectors**, **editors**, and scholars. Ever since the pioneering work conducted by the Brothers **Grimm**, the politics of collectors have been an important element in determining the kind of materials they gather and the ways in which they then edit and narrate oral texts in writing. Almost all shades of political opinion have been reflected in folktale research, but the influence of nationalist politics in the nineteenth century and of Marxist, fascist, and anticolonial politics in the twentieth century was most pronounced. Each of these different and sometimes contradictory ideologies found folktales to support its own brand of politics. The "fantastic" elements of the folktale make its relationship to reality difficult to decode and leads to multiple interpretations. Some scholars celebrate the power of this fantasy, while other see it as an escape from reality. In folktales, a poor girl can and does marry a **prince**, as if narrators were oblivious to the (un)reality of such an alliance and of their own class consciousness. However, one might also see this as a discourse that is counter to social reality and, as such, a critique of it. Scholars' politics have also caused new evaluations of folktales. For example, since the 1970s, feminist scholars have criticized the brand of **gender**

politics reflected in folktales and fairy tales, especially very popular canonical tales like "**Cinderella**," "**Snow White**," and "**Little Red Riding Hood**." According to this view, the gender politics of folktales and fairy tales have perpetuated patriarchal values and power structures.

It is not possible to talk of the politics of folktales and fairy tales in general. They represent a vast repertoire of narratives that are not unified by an individual author or a common sociohistorical context. The diverse politics reflected in folktales and fairy tales are not universal but specific, whether the political exists at the level of the narrator, within the text, or in the interpretation of the text by scholars. ***See also*** Feminism; Nationalism.

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Sadhana Naithani

Polívka, Jiří (1858–1933)

Jiří Polívka, the pseudonym of Bohdan Kamiński, was a Slavic scholar, literary historian, ethnologist, collector, and writer. Polívka studied Slavic philology in Prague, received his doctorate in Vienna in 1882, and in 1884 qualified as a university professor in Prague. In addition to teaching the Czechoslovakian language at Czech universities, he chaired of the department of Slavic philology in Prague (from 1895) and served as vice president of the Czechoslovakian Academy of Sciences from 1920 to 1932.

Polívka authored numerous studies on philology, the history of Slavic literature, and Slavic ethnology. He was founder and editor of *Národopisný věstník českoslovnský* (*Journal of Czechoslovakian Ethnography*) and served as the editor of *Věstník slovanské filologie a starožitností* (*Journal of Slavic Philology and Relics of the Past*). In collaboration with Johannes **Bolte,** he published the monumental *Anmerkungen zu den Kinder- und Hausmärchen der Brüder Grimm* (*Annotations to Grimms' Children's and Household Tales*, 5 volumes, 1913–32), which updated and significantly expanded the notes and commentary that Jacob and Wilhelm **Grimm** had published with their tales. Polívka also produced the four-volume *Súpis slovenských rozprávok* (*Catalogue of Slovakian Fairy Tales*, 1923–1932), the largest scholarly edition of Slovakian fairy tales. ***See also*** Slavic Tales.

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Mojca Ramšak

Polygenesis

Polygenesis is an explanation for the occurrence of similar cultural traits in different cultures. The hypothesis of polygenesis proposes that similar cultural items—such as artifacts,

ideas, and customs—may arise independently, in different parts of the world and at different times. Other ways of explaining similar cultural traits in different cultures are inheritance from a common ancestor and **diffusion** through borrowing. While these views share a quasi-historical outlook, the hypothesis of polygenesis is distinctly psychological in that it focuses on the unity of the human mind. The underlying assumption is that, given the fundamental unity of the human psyche, similar needs in comparable situations eventually yield similar inventions.

Andrew **Lang** was perhaps the most vocal nineteenth-century champion of "the theory of similar minds working on similar matter" to explain the wide recurrence of fairy-tale themes. But even Lang reserved "independent invention" for **motif**s, which he believed were evolved from human fancy everywhere, and acknowledged that recurrence of specific fairy-tale plots involves diffusion. More recently, Claude Lévi-Strauss revamped this strain of argument. While agreeing that diffusion and polygenesis need not be incompatible, he argued that folktale borrowings presuppose underlying equivalences between motifs evolved in different cultures. In this view, historical borrowings follow trends laid down by psychic constants—and the human mind is the ultimate enigma. ***See also*** Monogenesis.

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Francisco Vaz da Silva

Popeye the Sailor

An American animated cartoon, *Popeye the Sailor* originated as a newspaper comic strip created by Elzie Crisler Segar and first appeared in 1916. By 1933, *Popeye the Sailor* was picked up by Fleischer Studios, which introduced the animated character in an episode of *Betty Boop*. Fleischer Studios went on to produce the first Popeye series, which rivaled Mickey Mouse in popularity, until 1942. Thereafter *Popeye* was produced by Famous Studios (1942–57), King Features Syndicate (1960–61), and Hanna-Barbera Cartoons (1978–83). *Popeye* made its way back to the silver screen as a full-length live-action feature with Robert Altman's *Popeye* (1980), starring Robin Williams and Shelley **Duvall**.

Among the most important Fleischer Studios' Popeye films were three Technicolor featurettes drawing on the ***Arabian Nights***: *Popeye the Sailor Meets Sindbad the Sailor* (1936), *Popeye Meets Ali Baba's Forty Thieves* (1937), and *Aladdin and His Wonderful Lamp* (1939). An honorable merchant and sailor in Antoine **Galland**'s version of the tale, **Sindbad** becomes, in the hands of Fleischer Studios, a piratelike figure played by Bluto. In Fleischer's version of "**Ali Baba**," Popeye is a member of the U.S. Coast Guard and receives a call warning of the ravages of Abu Hassan (the name of another character from the *Arabian Nights*) and his forty **thieves**. Popeye, Olive Oyl, and Wimpy sail across the globe to an Arab country—where camels fill up on gasoline—to save the local population. While *Popeye Meets Ali Baba's Forty Thieves* is fascinating in its pro-American and imperialist ideology, Fleischer Studios' version of "**Aladdin**" is of interest for its creative narrative technique. In the first scene, Olive Oyl is busy typing her own version of "Aladdin" in which she plays the role of the **princess** and Popeye that of Aladdin. At the end of the film, however, Olive Oyl learns that her story has been rejected, and the film concludes with Olive Oyl surrounded by scraps of paper. Interestingly, the production of these three films corresponds to the discovery of oil in the Persian Gulf in the 1930s. In 1950 and 1952,

Famous Studios reinscribed footage from Fleischers' *Ali Baba* and *Sindbad* in *Popeye Makes a Movie* and *Big Bad Sindbad*, framing the stories with Popeye as the storyteller.

In the short period between 1960 and 1961, King Features released a plethora of Popeye cartoons influenced by fairy tales. Jack Kinney, director of Walt **Disney**'s *Pinocchio* (1940) and a Mister Magoo version of *Arabian Nights* (1959), produced several of these: *Lil' Olive Riding Hood*, *Popeye and the Spinach Stalk*, *Olive Drab and the Seven Swee'peas*, *The Green Dancin' Shoes*, *Popeye the Ugly Ducklin'*, and *Swee'pea through the Looking Glass*. Paramount Pictures also produced several fairy-tale Popeyes for King, including *Mirror Magic* (a **mirror** informs Brutus he is not the strongest in the land), *Aladdin's Lamp*, and *Popeye Thumb*. **See also** Animation; *Arabian Nights* Films; Film and Video; Television; Thief of Bagdad Films.

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Anne E. Duggan

Portuguese Tales

Portugal is a small rectangle lying at the southwestern corner of both Spain and Europe and has been an independent state since the twelfth century. Portugal has been a proven storytelling country since the thirteenth century. Its southern region was the land of Arabs and Berbers for 600 years, between the eighth and the fourteenth centuries. Portugal grew from the north southward, winning land from occupiers through the thirteenth and fourteenth centuries, which extended to crusadelike conquests in North African countries. The "Moors" were the aliens against whom Portuguese cultural identity was first defined. Menhirs and other prehistoric landmarks still tend to be connected to "the time of the Moors." There are countless **legend**s of Moor women enchanted as snakes and guarding treasures in identifiable wells, brooks, grottoes, and boulders.

The Atlantic lines the southern and western coasts of Portugal, and expansion overseas in the fifteenth and sixteenth centuries was the answer to the people's confinement to a narrow stretch of the Iberian Peninsula. There are a widespread number of officially Portuguese-speaking countries sharing some of their folktales with Portugal, notably Brazil. Moreover, the Portuguese presence can be discerned in tales recorded in African countries such as Mozambique, Angola, São Tomé, Guinea-Bissau, and most particularly in Cape Verde. This same presence can also be detected in folktales from Goa, and the influence of Catholic missions in the **myth**s and legends of East Timor.

Stories with **fairies** can first be found in genealogy books. The *Livro de linhagens do Condo D. Pedro* (*Book of Lineages of the Count Dom Pedro*, c. 1340) includes two intriguing legends of family origins. The first is "The Goat-Footed Lady," the Melusine-type story of a supernatural wife who agrees to marry a human if he promises never to cross himself. When he breaks this promise, she flies away, taking her daughter with her and being forced to leave her son behind. The story proceeds with a meeting in the wilderness between the fairy and her son, in which she gives him a magic horse (Motif B401, Helpful horse) with which he saves his father from the Moors. This tale ends with the vampirical account of the metamorphosed fairy who years later sucks her victims' blood and needs to be appeased with offerings of animal entrails. In the second legend, "Dona Marinha," the fairy is a harmless, mute **undine** who finally speaks when the knight who first ravished her compels her to

talk by threatening to throw their child in the fire if she doesn't. She screams, and a piece of flesh is dislodged from her throat. The legend ends like a fairy tale: because she now speaks as a full-fledged human, the knight marries her. Her name—Dona Marinha—becomes the Marinho family name.

In the *Crónica geral de Espanha de 1344* (*General Chronicle of Spain*), a Portuguese adaptation of the Spanish *Crónica general*, there is the intriguing tale of King Rotas, a unique account connected with the foundation of Toledo. King Rotas is a wise man who leaves his kingdom in the east and makes his way to the west. Along the journey, he copies into a book the writings found in seventy cylinders with "all the knowledge and nature of things and how they should be dealt with." While he travels westward, he predicts the fall of Troy and gives Rome its name. He at last settles in a cave as a wild man, befriended by a **dragon**, in what later becomes Toledo. He is found and agrees to marry the **king**'s daughter. Later, he grants the kingdom to his two sons and, after returning to the dragon's cave, he leaves to wander the world once again.

In the fifteenth century, an anonymous monk wrote a book of **exempla** for his sister, a nun, the *Orto do esposo* (*The Orchard of the Spouse*), where one reads tales like The **Death** of a Miser (ATU 760A*), The Treasure Finders Who Murder One Another (ATU 763), Late Revenge (ATU 960B), The **Devil** and the Evil Woman (ATU 1164), The One-eyed Husband (ATU 1419C), and The Wager That Sheep Are Hogs (ATU 1551). Many of these are found earlier in the **Gesta Romanorum** (*Deeds of the Romans*), and some still persist in Portuguese **oral tradition**.

The well-loved playwright Gil Vicente (1465–1536) staged popular folktales such as The Man and His Wife Build Air Castles (ATU 1430), Old Hildebrand (ATU 1360C), and The Old Maid on the Roof (ATU 1479*). These plays exude spontaneity and gusto for life, which were soon to be cut short by repression following the Council of Trent (1545–63). This can be felt in *Contos e histórias de proveito e exemplo,* a collection of forty tales by G. Fernandes Trancoso, all formatted in the exempla tradition and bitterly controlled by the censorship of the Inquisition. Its first edition of 1575 seems to have been wiped out except for one surviving copy, now at the Oliveira Lima Library in the Catholic University of Washington (published in a facsimile edition by the Lisbon National Library in 1982). Three tales of this first edition were banned from later editions—due no doubt to their many magical and marvelous elements—and there would be no trace of their existence had that one copy not survived.

Nevertheless, many oral narratives must have found an underground way to survive. A manuscript by sixteenth-century poet Fernão Rodrigues Lobo Soropita alludes to the Three Citrons of Love appearing in a festive interlude (later published in 1868 in Soropita's *Poesias e prosas inéditas*). This was a good thirty years before Giambattista **Basile** published his Neapolitan version of the tale, "Le tre cetre," in 1636 (ATU 408, The Three Oranges). Furthermore, the seventeenth-century writer F. Manuel de Melo quotes the rhyme "Oh Maria, so sweet in your death, so bitter in life," which is associated with Portuguese versions of The Basil Maiden (ATU 879). The writing down of these tales was likely to have been forbidden by the censorship following the Council of Trent. These early allusions to both tales seem to indicate that they were common knowledge well before they came to be registered and published in the nineteenth century.

Long novelesque tales printed in **chapbook**s and sold at fairs are documented in Portugal since the sixteenth century. Throughout the seventeenth century they proved to be resistant

to the onslaughts of censorship, though many have been lost and are only documented in lists. Chapbooks were very popular in the eighteenth and nineteenth centuries, and stories like Robert the Devil, The Grateful Dead (ATU 505), and *Princesa Magalona* (ATU 861A, Abduction at the Rendezvous) had long-lasting fame and were republished until the 1960s. Versified **adaptation**s of such stories are still printed in Brazilian chapbooks.

The earliest transcription of a folktale with a scholarly purpose appeared in 1720 in Rafael Bluteau's *Vocabulario Portuguez & Latino*, with one **joke** on the stubbornness of **women** (ATU 1365B, Cutting with the Knife or the Scissors). But we have to wait another hundred years for further proof of an interest in folk literature, which developed during the Romantic movement through the need to reach the ethnic roots of the nation. In the 1820s, the writer and poet Almeida Garrett published a collection of Portuguese **ballads** (romances) and wrote a long medievalistic poem inspired by one of them. The individual traits of one's own country were easier to find in folk poetry than in the "surprising universality of folk-tales" (Teófilo Braga's words, in *O Povo Portuguê* [*The Portuguese People*], 1885). Fifty years had to pass for the interest in ballads to extend to folktales, with Teófilo Braga, Adolfo Coelho, and Consiglieri Pedroso. In 1870, Braga published an article on fairy tales—"Os contos de fadas" ("The Stories of Fairies")—in which three Portuguese folktales were published with an ethnographic purpose (ATU 325, The Magician and His Pupil; ATU 408, The Three Oranges; and ATU 563, The Table, the Donkey and the Stick).

The first published collection of folktales, *Contos populares portugueses* (*Portuguese Folk-tales*), was by ethnographer Adolfo Coelho and appeared in 1879. The collection included seventy-five folktales, preceded by an introduction in which Coelho identifies the **collectors** and most of the **informant**s and declares a preoccupation with accurate transcriptions. The collection, with no variants, was meant to show the scope of Portuguese material, and Coelho's introduction includes an informed comparative study of his corpus with myths and the folktales of other cultures. Coelho's main interests had to do with Portuguese ethnography and educational problems. In 1879, he published a book of Portuguese folktales meant for children, but he did not encourage the **translation** of foreign folktales, since these might endanger the purity of the Portuguese oral tradition. In 1883, Teófilo Braga published *Contos tradicionaes do povo portuguez* (*Traditional Tales of the Portugeuse People*) in two volumes, the first with fifty-seven fairy tales and nearly seventy **novella**s and jokes; the second contained early Portuguese literary sources of folktales followed by legends and **fable**s. The third collection to appear is that of Z. Consiglieri Pedroso, *Portuguese Folk-Tales*, published by the Folklore Society of London in 1882. Although no variants of the same tale were published in the English edition, Pedroso makes a point of presenting several versions of tales widespread in Portugal in his 1910 publication, being well aware of the danger of mistaking a particularly well-told version for what he called a "genetic type." Two large volumes of regional folktales and toponymic legends of the Algarve appeared in 1900 and 1905, collected by F. X. Ataíde Oliveira; these tales are often tinged with an excessive interest to make them clear and like-able (*Contos tradicionais do Algarve*). He also published a curious collection of local legends of enchanted Moor women (*As mouras encantadas e os encantamentos no Algarve*, 1898), in which he describes his endeavors to persuade women to tell narratives that they had silenced for fear of "doubling the enchantment of the Moor women."

Several **folklore** and philological journals with articles about oral traditions and collected folktales also appeared at the end of the nineteenth century. These included the *Revista Lusitana* (1887–1943) and regional journals like *A Tradição* (1899–1904)—with tales

collected by Tomás Pires in the region of Alentejo—and *Revista do Minho* (1885–1911), with tales from the northern region of Minho. Several other journals, some of them short-lived, reflect, together with folklore societies, the keen interest in ethnography and folklore in the first decades of the twentieth century.

José Leite de Vasconcellos, who remains the most outstanding scholar in Portuguese folkloristic studies, is also the last of the old school of specialists in a cluster of then-related subjects, such as philology, anthropology, ethnology, and folklore. The journal *Revista Lusitana*, which he founded, reflects this interdisciplinary outlook. He left behind a huge gathering of folktale material, which came to be published posthumously in two volumes, *Contos populares e lendas* (*Folktales and Legends*, 1964–66), containing a corpus of more than 600 items. Earlier in the twentieth century, the well-loved rewriter of traditional fairy tales for children Ana de Castro Osório created her own publishing company for that sole purpose, with countless publications that included translations of tales by the Brothers **Grimm** and Hans Christian **Andersen**.

Folktale studies in Portugal were practically ignored during the middle third of the twentieth century. Linguists and philologists, on the other hand, did accurate **fieldwork** for their own specific purposes. The folktales found in the studies by linguists and philologists were later assembled and published as *Contos populares portugueses (Inéditos)* (*Portuguese Folktales [Previously Unpublished]*, 1984–86), a collection of 734 previously unpublished folktales. Today, there is an Archive of Portuguese Folktales (APFT) in the Centro de Estudos Ataíde Oliveira (CEAO) at the University of the Algarve (see **Archives**). The tales preserved in the APFT are represented in the *Catalogue of Portuguese Folktales* published by Isabel Cardigos in 2006.

Modern Portuguese writers using the fairy tale as a model for their fiction are mostly women. One notable exception is José Régio, with his metaphorical novel *O príncipe com orelhas de Burro* (*The Prince with Donkey's Ears*, 1942), which was turned into a film by Antonio Macedo in 1978. One can perhaps find two categories of authors of adult fairy tales in Portugal: those, like Régio, who use well-known tales or fairy-tale motifs as a reference on which they impose their own subversive palimpsests; and those who work with the fairy tale's deep resonance with earth magic and the feminine voice. Examples of the first category are Ana Teresa Pereira, an author of gothic horror and vampire stories with strong intertextual links to the world of film and fairy tales; and Sophia Mello Breyner, a poet and writer of children's fairy tales, but also of "A Gata Borralheira" (1984), a severe reflection on the duality of Cinderella. We should add a shocking version of **Little Red Riding Hood** by António Pina (2005) inspired by a series of six paintings by Portuguese artist Paula **Rego**. In the second category, there is *A mãe de um rio* (*The Mother of a River*, 1981) by Agustina Bessa Luís, a notable contemporary woman writer. She tells the story of a **peasant** girl whose golden fingers fate her to inherit the motherhood of a river for a thousand years—one of the three stories in *Inquietude* (1998), a **film** by Manoel de Oliveira. The second category would also include Hélia **Correia**'s *Montedemo* (*Devil's Mountain*, 1983), which brings the voice of legend ("contam," that is, "some say") and the indefinite **time** of fairy tale together with the historical precision of postcolonialism and **tourism**.

In the realm of modern Portuguese media, João César Monteiro was a remarkable filmmaker who experimented with fairy-tale based plots. He first experiments came in films of strong ethnographic appeal and medievalistic auras, such as *Veredas* (*Footpaths*, 1977), based on the tale type known as The Magic Flight (ATU 313); and *Silvestre* (1982)—a

confluence of an Iberian ballad ("The Maiden Warrior") and tale of The Robber Bridegroom (ATU 955). Monteiro also made amusing films inspired by The Three Oranges (ATU 408) and The Two Travelers (ATU 613). His last experiment—based on the play *Schneewittchen* (**Snow White**, 1901) by Swiss writer Rober Walser—was *Branca de Neve* (2000), an outrageous innovation with just a voice on a black screen. In the late 1970s, state **television** financed series of shorts on Portuguese folktales, within which interesting pictures were made such as "The Soup Stone" and "The Grain of Corn," two **cartoons** by Artur Correia.

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Isabel Cardigos

Postmodernism

"Postmodernism," a notoriously elusive term, tends to be used in one of two closely interrelated ways. First, it is used to indicate a particular type of aesthetic practice evident since the early 1970s in literature, architecture, **music**, **dance**, and the visual **art**s. Postmodernism is in this sense a loosely defined artistic genre, the characteristics of which include stylistic eclecticism, a playfully serious drawing of attention to art's workings, and the deliberate blurring of distinctions between high art and popular culture. Second, postmodernism is used very broadly to indicate a historical period, again beginning roughly in the 1970s, characterized primarily by globalization and the multinational corporation, but also by the second wave of Euro-American **feminism** and the ongoing ramifications of postwar decolonization (see **Colonialism**).

Attendant on postmodernism in both senses of the term has been a powerful wave of social and cultural theory, occupied in particular with ideology: with dominant modes of understanding and living in the modern world, and with those emergent ideologies of the late twentieth century concerned both with critiquing and overturning conventional wisdom. Folktales and fairy tales, as genres of fictional narrative, have been the subject of postmodernist scrutiny, as have most cultural artifacts. There is, however, a more specific reason for the establishment of a relationship between postmodernism and, in particular, the fairy tale. Common to much postmodernist theorizing, especially that produced in the philosophical tradition of continental Europe that takes its bearings from Karl Marx, Sigmund **Freud**, and Friedrich Nietzsche, is an antifoundationalism: that is, a critical attitude to the idea that underpinning our knowledge and understanding of the world and ourselves are certain indisputable principles or truths. (One useful means of distinguishing postmodernism from modernism is to say that modernism believes in the possibility of foundations, while postmodernism is skeptical.) Folktales and fairy tales have been seen at various points in history as offering potent expressions of fundamental facts of life: on questions of morality, of the means to succeed in the world, and of parent/child and male/female relations. Fairy tales, as imbibed by the young, have served to inculcate such facts of life and so have worked as foundations in their own right.

Postmodernism in its various guises proposes a sustained critique of such foundational thinking, as is evident in much of the fairy tale-related work, both creative and critical, produced since the early 1970s. Writing in this vein can be conceived variously as postmodernist: in terms of how it is written—its form—and according to its particular ideological concerns, whether or not the latter are made explicit. It is possible to pick out three recurring and intimately related preoccupations: the self (what tends in academic writing to be termed "the subject"), history, and the text.

The Subject

Ideas and theories about the component parts of our selves—our **gender**, **race and ethnicity**, social class, **sexuality**, and so forth—tend on the whole to be normative and so to posit fixed models of good and healthy personhood. Folktales and fairy tales offer potent representations of subjects and, in the tales' clear narrative and moral purpose, of how and why certain types of people succeed while others necessarily fail. Postmodernist fairy tales strive to lay bare the workings of such models of subjectivity and so to undermine their truth claims. A classic of the genre is Angela **Carter**'s story collection, *The Bloody Chamber* (1979), in which the alleged norms of fairy-tale personhood—the thrusting hero, the passive heroine, the innocent young girl, and the wicked stepmother—are the subject of sustained scrutiny. Like much of the fairy-tale literature of the 1970s and 1980s, *The Bloody Chamber* offers startling reversals of generic convention: a sexually inquisitive and far-from-passive Beauty (from "**Beauty and the Beast**") and **Little Red Riding Hood**, for example. To replace one norm with another is not a postmodernist strategy, however, in that the idea of the norm, or foundation, remains in place. Postmodernism is concerned with the ways in which all general and generalized models of behavior and morality are fictions that have acquired the status of truth, a process that requires the denigration or silencing of other competing possibilities—possibilities that are themselves conceived in relation to the norm from which they appear thus to deviate. *The Bloody Chamber*, as a postmodernist work, is at pains to dissect the workings of subject formation, rather than straightforwardly to replace one model with another. Carter's representation of an inquisitive and self-possessed Little Red Riding Hood thus figures within the context of a story concerned with the complex drama of desire that goes to make up, in this case, heterosexual relations, a drama that necessarily involves power but does not necessarily require domination. The same is true of fairy-tale influenced fiction by the likes of Jeanette Winterson (*The Passion*, 1987; *Sexing the Cherry*, 1989) and Emma **Donoghue** (*Kissing the Witch*, 1997), in which the vivid dramas of the genre are harnessed to a contemporary queer (gay and lesbian) aesthetic (see **Gay and Lesbian Tales**). These fictions are not shy of proposing alternative models of behavior. Such proposals are, however, acknowledged as open and provisional rather than closed and fixed, as necessary fictions rather than replacement truths.

In addition to deconstructing conventions of subjectivity, postmodernism calls into question the commonsense notion that the self, while influenced by individual circumstances and experiences, is in part an innate, internal, and private thing, constitutive of a unique and personal identity. The discrete and autonomous self is another foundational **myth**, against which postmodernist theory proposes a subject that is the effect of the social and cultural materials and practices that surround it. Accordingly, folktales and fairy tales do not just reflect meanings out in the world but, as experienced, serve in the forming and maintaining

of the self. Such a process is explored at length in the work of Margaret **Atwood**. The **novel** *Lady Oracle* (1976), for example, dramatizes the manner in which the norms of the fairy tale—the fairy-tale romance, in this case—are internalized and so serve to structure the protagonist's sense of her self and of others. However, because the self thus conceived is a manifold fiction and not an extrasocial fact, it is open to change. Atwood represents female protagonists who are able to revise their fictional selves by looking to alternative narrative possibilities. In the case of *Lady Oracle*, she looks to the **Bluebeard tale type** as a dramatization both of the dangers of romantic ideals and of cunning routes to its subversion.

History

Foundational myths are maintained in part via the elision or erasure of their provenance, and so of the details of their particular history. This is strikingly true of folktales and fairy tales, which tend to be thought of in one of two ways: as archetypal expressions of the human **storytelling** impulse, an impulse of universal scope and appeal, or as the relatively pure expression of particular national or ethnic groups. The abstracted and sometimes fantastical environments of the tales lend themselves to ahistorical readings; and the venerable traditionality of the tales in turn serves to authenticate, as age-old wisdom, particular models of morality and patterns of behavior. This is the fairy tale conceived as what Jack **Zipes** calls a "myth."

Folkloristics has long sought to provide a history of aspects of the tale traditions, but the era of postmodernism has witnessed significant developments in **sociohistorical approaches**. While not necessarily postmodernist in any explicitly programmatic sense, the work of a range of scholars can be considered as such in its concern to undermine or overturn the ahistorical or generalizing tendency in thinking about the tales. The work of these scholars insists on the complex historicity of folktales and fairy tales. This has been true particularly in the case of scholarship on the tales of Jacob and Wilhelm **Grimm**. Ideas of unproblematic oral transmission, of the unmediated voice of the "**folk**," of an ethnically pure narrative tradition, and of undoctored transcription have been methodically and extensively dismantled in the work of Heinz Rölleke, Maria Tatar, Ruth B. Bottigheimer, and Linda **Dégh**, among others. As a result, the genre of the folktale as disseminated forcefully by the Grimms, and later through the nineteenth century, emerges in all its historical particularity. The same historicist tendency can be seen in work on early collections of **Italian tales** (by Nancy L. Canepa) and on **French tales** (by Lewis C. Seifert and Catherine Velay-Vallantin), each of which has contributed to an expanded and considerably complicated picture of the rise in Europe of the fairy tale as a literary genre.

An offshoot of this ongoing critical and editorial work has been a greatly expanded body of tales, stretching far beyond the geographically and historically narrow confines of the canon sanctioned by Walt **Disney** on the one hand and the collections of Charles **Perrault** and the Grimms on the other. A large number of newly restored tales has served significantly to discredit all claims to have identified true or authentic folktale types or meanings. What emerges in the case of gender criticism—in the work of Marina **Warner** and Angela Carter, for example—is a far more diverse set of representations of femininity, well beyond the stereotype of the passive heroine. Contemporary revisionist tales thus appear not as inauthentic interpolations but as properly in keeping with a diverse and living narrative tradition.

Similarly, postmodernist fiction demonstrates a persistent interest in history, despite allegations to the contrary. Of particular concern has been the extent to which history is always in part a textual matter, the product of an unavoidably subjective interpretative engagement with the material evidence of the past. Fictional narration and historiography are thus intimately related practices. While few would claim that history is a fairy tale, the generic conventions of such fictions can serve variously to shape conceptions of historical change, as well as to influence profoundly individual expectations at particular historical moments. Such ideas have been explored in a number of influential postmodernist texts. A. S. **Byatt**'s award-winning novel, *Possession* (1990), shuttles between the events and texts of the nineteenth century and scholarly efforts in the late twentieth century to interpret such matters. Embedded in the novel are two nineteenth-century fairy tales, the allure but ultimate resistance of which as historical evidence is emblematic of the novel's postmodernist understanding of history as a matter of ongoing textual construction. In a related vein, Salman **Rushdie**'s *Midnight's Children* (1981) makes extensive use of the ***Arabian Nights*** to tell its skewed fictional account of Indian independence. In the course of the novel, the tale collection becomes variously a way for an individual protagonist to recount his experiences, a self-consciously fantastical means of dramatizing the epochal events of nation formation, and, in the collection's own complicated cross-cultural life, an allegory of the constitutive mixings of postcolonial history. The *Arabian Nights* is thus woven into a narration of real historical events, an integral part of a novel that mixes fact and fiction in an enactment of the narrative process that is a necessary element of all historical accounting.

The Text

Along with historicity and theories of the subject, postmodernist writing, both critical and creative, pays particular attention to the status of the folktale and fairy tale as text. Rather than treat straightforwardly the content and meaning of the tales, after the manner of a real-life drama, such writing works to draw attention to their textuality—to language, form, generic conventions, and narrative structure. It is in this sense that postmodernist literature is described as **metafiction**: literary prose that parades its own workings, not merely to play games with the reader but to explore the extent to which conceptions of the world and of others, experienced both in fiction and beyond, are always mediated by language. Again, such writing is similar in intent to the historicist scholarship discussed above, in which close attention is paid to subtle changes in the language of the tales across time and in different historical contexts. A detailed reading of the text of the tales can produce surprising results. For example, rather than accept at face value the *moralités* (**moral**s) appended to the tales of Perrault's *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697), Winfried Menninghaus treats them as linguistic objects in their own right. What emerges from such an analysis is a pervasive slippage between tale and moral, such that the latter no longer appears as a natural or self-evident summary of foregoing events. The mismatch is revealed precisely by a concentration on form and language rather than merely on content.

The formal strategies of postmodernist metafiction are many and varied. Texts such as Robert **Coover**'s *Briar Rose* (1997) present multiple interlocking accounts and **variant**s of the same basic tale ingredients, thereby frustrating any attempt to treat as final a particular version or moral purpose. The same device is evident in Carter's *The Bloody Chamber* and is taken to its logical conclusion in Suniti **Namjoshi**'s *Building Babel* (1996), in which the

form of the **Internet**, with its potentially limitless and unforeseen links, is used as a model for postmodernist tale telling. The text is left open and unfinished, with the reader invited to visit a Web site and submit his or her own thoughts and variations, thus undermining the apparent closure of the material text. Perhaps the most eloquent plea for limitless storytelling in this vein is Rushdie's *Haroun and the Sea of Stories* (1990), an allegory against the tyranny of endings that borrows as its model not only the cyclical story feasts of the *Arabian Nights* and the **Kathasaritsagara**, but also the folktale tradition itself, imagined in liquid form as a living stream of story.

The subversion of expectations is another means of unsettling readers and so of drawing attention to the workings of genre. This can be achieved through absurdist **parody**, as in Donald **Barthelme**'s pop art **Snow White** (1967); through the mixing of genres, as in Carter's stories and novels, which swoop from high to folk art, or Coover's *Pinocchio in Venice* (1991), which juxtaposes European art with the *commedia dell'arte*; through frame breaking, whereby characters from one narrative space invade another, as in John Barth's many attempts to grapple with the *Arabian Nights*; and through formal narrative strategies such as the overt manipulation of plot, the sharing of narration between multiple voices, and the use of anachronistic allusions, each of which can be found variously in the work of the writers mentioned here.

Self-referentiality and role reversal are now staples even of **children's literature**, as demonstrated to wonderful effect in the Pocket Postman books by Allan and Janet Ahlberg and the Seriously Silly Stories series by Laurence Anholt. The same is true of **television** and cinema, most flagrantly in the likes of **Shrek** (2001), an endlessly knowing fairy-tale **film** constituted almost entirely from a series of audience-friendly parodies. Yet it is not as self-standing narratives that the folktale and fairy tale are experienced most commonly by young audiences of the twenty-first century, but rather through the subtle, even subliminal allusions that continue to litter the world of television drama and **advertising**. The popular media tend intermittently to invoke the received wisdom of the tales as a means in particular of harnessing the desires and expectations of susceptible viewers. It is against the perpetuation of such myths that postmodernist literature and criticism has directed its attention. Far from being relativist or in thrall to aesthetic pleasure as an end in itself, as is sometimes suggested, the skepticism of postmodernism toward conventional myths and putative truths, coupled with its playful attention to art's designs, requires of its audience a questioning alertness to the workings of language and signification. The folktale and fairy tale as investigated in postmodernist writing are not just objects of critique but the means of imagining new possibilities, both artistic and ideological. As such, postmodernism proposes the tales as viable narratives for the twenty-first century.

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Stephen Benson

Pourquois Tale. *See* Etiologic Tale

Pourrat, Henri (1887–1959)

A French author whose prolific works centered on the **folklore** and people of Auvergne, Henri Pourrat is best known for *Gaspard des montagnes* (*Gaspard of the Mountains*, 1921–31) and the thirteen-volume *Le trésor des contes* (*The Treasury of Tales*, 1948–62). Destined to study agronomy and admitted in 1905 to the prestigious Institut Agronomique in Paris, Pourrat was forced to return to his native Ambert when he was diagnosed with tuberculosis. Because his condition necessitated a calm regime, Pourrat dedicated his time to reading and writing and began publishing various pastoral and comical pieces on local life in the periodicals *Echo de la Dore* and *La veillée d'Auvergne*. The latter, a monthly regionalist revue, published Pourrat's first tale, "Comment saint Martin pêcha au grand jour de Pâques" ("How Saint Martin Fished on the Great Day of Easter") in 1909. Around 1910, Pourrat began to collect popular songs and tales systematically. His work as a collector, however, was not exactly scientific. Pourrat did not transcribe word for word the tales he collected, nor did he document his sources. Rather, he sought to relate the context of the telling, and his collections in fact should be considered retellings.

Pourrat's early **fieldwork** culminated in *Gaspard of the Mountains*, whose first volume won the Prix du Figaro in December 1921, *Le Figaro* publishing the first volume in serial form before Albin Michel issued the full text in May 1922. Organized in four parts, each containing seven *veillées* or evening gatherings, the **novel** attempts to reproduce the oral **storytelling** setting. "La vieille," Old Marie, is the principal narrator who recounts the adventures of the peasant Gaspard, whose story gets interrupted by other *veillées* within the **frame narrative**. References to such figures as Geneviève de Brabant and Little **Thumbling** are scattered throughout. In 1931, the complete two-volume *Gaspard* was awarded the French Academy's Grand Prize for the novel.

Other notable works by Pourrat include *Contes de la bûcheronne* (1936), which consists of eighteen tales recounted by the wives of woodcutters (*bûcherons*); *Vent de mars* (*March Wind*, 1941), awarded the Prix Goncourt; and, of course, his seminal *Treasury of Tales*. Generally, Pourrat blends elements of well-known stories from the **oral tradition** and from collections by writers such as Noël du Fail, Charles **Perrault**, and the Brothers **Grimm**. For instance, Pourrat's "La branche qui chante, l'oiseau de vérité et l'eau qui rend verdeur de vie" ("The Tale of the Singing Branch, the Bird of Truth, and the Water of Youth") resembles tales by Giambattista **Basile** and Marie-Catherine d'**Aulnoy**, which may also have entered into the oral tradition of Auvergne. Through the **collecting** of tales and his approach to retelling them, Pourrat sought to preserve the oral tradition and culture of Auvergne for future generations. *See also* French Tales.

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Anne E. Duggan

Pratchett, Terry (1948–)

Best-selling British **fantasy** author Terry Pratchett has written fantasy and science fiction for both adults and children but is known mostly for the roaring success of the Discworld series, an acute and comic ongoing **parody** of both traditional sword-and-sorcery and

contemporary culture. While these are highly popular **novel**s, Pratchett is notable for his self-conscious and intelligent awareness of narrative, and a recurring nod to folkloric and fairy-tale patterns can be found across his writing.

Characters in the Discworld series include the stock **archetype**s of both fairy tale and fantasy, most notably **witch**es, trolls, heroes, and talking animals; however, this is simply one aspect of an intertextual project which ranges widely across **myth**, **legend**, literature, history, and popular and mass culture. Pratchett's self-confessed purpose for Discworld's fantasy is to bring a sense of realism to profoundly unrealistic symbols, something he largely achieves. The application of basic common sense to magical situations is productive not only of comic undercutting but also of a humanist ideology that is strengthening as the series develops. His fairy-tale awareness is thus twofold: on one hand, he parodies the expectations of such stock tropes as gingerbread cottages by adding the realities of tooth decay and sticking to the candy-floss doormat (*The Light Fantastic*, 1986); on the other, he is uncompromising in his investigation of the dehumanizing potential of narrative, the overwriting of individual reality with the unrealistic expectations of story. This is seen most strongly in *Witches Abroad* (1991), his most sustained play with fairy-tale forms, in which the three witches, recurring protagonists in the series, encounter and resist the power not only of an evil fairy godmother with a totalitarian grip on tale-telling, but of the narrative itself. The novel's inversions include a **Cinderella** who needs to be prevented from going to the ball, a thoroughly unpleasant **Frog King** who retains his bulging eyes and tendency to catch flies, and a **Sleeping Beauty** irreverently awakened by the witches instead of her **prince**.

In other Discworld novels, fairy tale is a minor but recurring note. One frequent reference is to Black Aliss, the archetypal evil witch who is assumed to be behind many of the stock fairy-tale stories, and who represents the notion of magical and hence narrative power gone astray, to dehumanize and control. Another repeated wry comment is on the saccharine nature of modern **children's literature**, compared knowingly to the Discworld version, the *Grim Fairy Tales*, which are unashamedly bloody. The strong presence of these references in the Discworld children's books, especially *The Amazing Maurice and His Educated Rodents* (2001), is no accident. A companion thread to this is Pratchett's ongoing attack on the twee, sugary Victorian flower **fairies**, mostly notably in the notion of "pictsies," the drinking, fighting, foul-mouthed Nac Mac Feegle.

Pratchett also plays occasionally with folkloric forms, particularly the myths of sacrifice and rebirth in *Hogfather* (1996), the tale of the golem (*Feet of Clay*, 1996), and the predatory, mortal-snatching **elf**-queen of *Lords and Ladies* (1992) and *The Wee Free Men* (2003). ***See also*** Dwarf, Dwarves; Intertextuality; Metafiction; Postmodernism.

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Jessica Tiffin

Pretty Woman (1990)

Directed by Garry Marshall, the American film *Pretty Woman* has become a major blockbuster over the last decades, as well as the epitome of the **Cinderella**-type film. It features the story of Edward Lewis (Richard Gere), a ruthless executive who is alone on business for a week in Los Angeles, and Vivian (Julia Roberts), a beautiful and naïve prostitute who works

in the red-light district. Edward and Vivian strike up a business arrangement whereby Vivian will become Edward's companion for a week in exchange for $3,000. They both take up residence at a hotel and, as their relationship becomes more and more intimate, they attend a number of social gatherings. Edward behaves as a sort of Pygmalion who molds Vivian into the image of his own desires, thus transforming her into a lovely, opera-loving lady. As a romantic com-

Richard Gere stars as Edward Lewis with Julia Roberts as Vivian Ward in the 1990 motion picture *Pretty Woman*. [Buena Vista Pictures/Photofest]

edy, the film is rounded off with a happy ending. Once the week is over, both characters are deeply in love with each other. Edward declares his love to Vivian and thus rescues her from her humble existence; for her part, Vivian manages to liberate Edward from his Oedipus complex and his sentimental inability to have mature relationships with **women**.

Despite its huge success at the box office, the film has been severely judged by many critics, particularly from the feminist perspective. They argue that the film softens the reality of prostitution, which is shown as a profession that implies little risk for women and virtually no oppression. Its plot is also said to reinforce patriarchal stereotypes that empower men while disempowering women. Thus, Edward is characterized as a wealthy businessman who can ultimately rescue Vivian because he has a good education, power, and money. In contrast, Vivian is absolutely powerless, has received no education, and is virtually destitute; therefore, she has no other way to improve her disadvantageous lot in life but to seek out a rich man who will transform it through marriage. The film has likewise been criticized for its glorification of wealth and consumerism, an aspect that can be seen in a number of scenes in which the main characters boast about their money or achieve supposed happiness by making use of credit cards in their shopping sprees.

Nevertheless, *Pretty Woman* has also been praised as a film that offers lighthearted escapism. Moreover, the role played by Laura San Giacomo as Kit De Luca, Vivian's roommate, introduces some realism into the film, since Kit is a drug addict whose character is coarser and less naïve than Vivian's. ***See also*** Cinderella Films; Feminism; Film and Video; North American Tales.

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Carolina Fernández-Rodríguez

Prince

As personifications of wealth, power, and male status, princes feature prominently in fairy tales told around the world. Although "prince" is the favored term in English-language stories and translations for a fairy-tale hero of high rank, other designations are also used, for example **king**, king's son, count, knight, and similar prestigious titles.

Fairy-tale princes are most often heroes in their own right: handsome, youthful, athletic, courageous, skilled in martial arts, and clever. "The Thirteenth Son of the King of Erin" (ATU 300, The Dragon-Slayer) from *Myths and Folk-Lore of Ireland* (1890) by Jeremiah Curtin illustrates all these qualities. This quintessential prince-as-hero tale opens when a king, following the premonition of an old sage, casts out the last of his thirteen sons to return home one evening. The rejected son, called here the thirteenth, is actually the first-born, "the best, the hero of them all." He forthwith sets for himself the task of killing a great serpent that is threatening to devour the daughter of another king. Before entering this battle he must first kill three giants, which he does through cunning trickery and physical prowess. He then slays the serpent but inexplicably refuses to take credit immediately. However, as he rides away, the rescued **princess** manages to pull off one of his boots. The tale ends when the boot proves to fit only him, and he marries the princess.

The hero who makes his first appearance in a story as an animal, revealing himself in his true princely form only after his **marriage** to a human bride, is a stock figure in countless fairy tales, especially ATU types 425–44. Characteristically, the **animal groom** is an enchanted prince whose curse will be broken through his marriage. The disenchantment normally follows one of two patterns. In some tales, the prince's curse is broken when his bride receives him in her bed. Other tales reflect an opposite resolution; the beast turns into a prince precisely when his new bride resists his intimate advances.

An example from the first group comes from Giovan Francesco **Straparola**'s *Le piacevoli notti* (*The Pleasant Nights*, 1550–53). The first tale of Straparola's second night, this story (ATU 441, Hans My Hedgehog) tells how a **queen** gives **birth** to a **pig**. When he comes of age, he seeks a bride, and his **mother** arranges for him to marry the first of three **sisters**. On their wedding night, the bride resists the pig's clumsy attempts at lovemaking, and he tramples her to death. The same thing happens to the second sister, but the third sister meets her pig bridegroom with tender kisses, which forthwith transforms him into a handsome prince.

The second group is exemplified in an episode from the tale "The Girl with Two Husbands" (ATU 433B, King Lindorm) as recorded in Richard M. Dawkins' *Modern Greek Folktales* (1953). A queen gives birth to a snake, and in time a marriage is arranged between the snake and a princess. Acting on the advice of her mother, the bride wears seven shirts on her wedding night. When the groom asks her to undress, she answers, "No, you undress." Six times he pulls off a snake skin, which she throws into the fire. As he removes the seventh skin, he turns into a handsome youth.

In tales told from a female perspective, the prince is often relatively passive, serving primarily to facilitate a royal marriage for the heroine. The tale ATU 310, The Maiden in the Tower, offers an example. Best known in Jacob and Wilhelm **Grimm**'s version "Rapunzel" (1812), the story was first published in 1634 by Giambattista **Basile** in *Lo cunto de li cunti* (2.1). Basile's story depicts a young woman imprisoned in a tower by an **ogress**. A prince happens by and gains access to the tower by climbing up the heroine's long **hair**. The ogress disrupts their tryst. Through the heroine's cunning and courage, she and her lover

escape, making their way to the prince's kingdom where they marry and live together happily. This prince, although not himself an active hero, does give the heroine a life of luxury.

Folktales and fairy tales are inconsistent in their depictions of the inherent qualities of royal offspring. Some tales claim that royal **blood** ennobles a person, regardless of his or her environment, admitting no possibility that a commoner might in any way be superior to a person of noble birth. In "The King's Son," a tale from the Caucasus region of Eurasia recorded by Marjory Wardrop in *Georgian Folk Tales* (1894), a blacksmith's wife exchanges her own infant son with a prince whom she has been nursing. Years later, the king shows his assumed son a forest, and the latter responds, "If only we could burn it for charcoal." The king then takes the other boy, who has been raised as a blacksmith's son, into the same forest, and he exclaims, "If this forest were mine, I would double the guards so that it should not be injured." The king thus sees how the smith's wife had tried to cheat him and reclaims his rightful son.

On the other hand, fairy-tale commoners (**peasant**s, **soldier**s, **simpleton**s, **tailor**s, and such) often prove themselves worthy of marrying princesses, thus inheriting kingdoms and advancing to royalty. In some tales, a commoner competes directly with a prince for the hand of a princess. The Polish-Jewish tale "The King's Lost Daughter" from *Yiddish Folktales* (1988) by Beatrice Silverman Weinreich offers an example. A Polish king's daughter disappears, and her father offers her hand in marriage to anyone who can find her. A German prince and a fisherman's son take up the search. They learn that the princess is being held captive by a **witch** atop a glass mountain. The prince is too frightened to climb the mountain, but the fisherman's son pushes onward, kills the witch, and saves the princess. Back at court, the prince takes credit for the rescue. However, the truth comes out. The Polish king gives his daughter to the fisherman's son and has the German prince executed.

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D. L. Ashliman

Princess

As translated into English, the word "princess" is used in fairy tales to designate the daughter (or sometimes the wife) of a leading male authority figure: **king**, emperor, monarch, pharaoh, raja, sultan, sheik, tribal chief, or tsar. Princesses appear even in the fairy tales of regions such as Iceland and the Americas, where no tradition of royalty exists. Synonyms are also used. For example, Jacob and Wilhelm **Grimm** often favored the Germanic coinages *Königssohn* and *Königstochter*, literally "king's son" and "king's daughter," over the Latin-rooted *Prinz* or *Prinzessin*.

The title of "princess" also can be assigned to an exceptionally attractive young woman without royal heritage, especially if her **birth** is marked by miraculous circumstances. The Indian tales "Princess Aubergine" and "Princess Pepperina," as recorded in *Tales of the Punjab Told by the People* (1894) by Flora Annie Steel, offer good examples.

To become a princess is the ultimate fairy-tale reward for the leading **women** in stories of many types, most famously ATU 510A, **Cinderella**. These heroines typically come from families of modest means and are mistreated by their stepmothers and stepsisters. The stories conclude with the persecuted woman's elevation to the rank of princess through her

marriage to a **prince**. This leap across social barriers is achieved through a combination of the heroine's long-suffering patience, virtue, inherent beauty, and magic.

The popularity of princess figures in fairy tales derives primarily from this genre's psychological **function** as an aid for **fantasy** escape. Generations of women have felt themselves transformed, if only for the few minutes it takes to tell a story, from household Kates into beautiful women worthy of being swept away by a Prince Charming.

Today's popular culture continues to promote this fantasy. Ordinary women prove to be authentic princesses in such mainstream motion pictures as *The Princess Bride* (1987), *Ever After* (1998), *The Princess Diaries* (2001), and *The Princess Diaries 2: Royal Engagement* (2004). Furthermore, the basic Cinderella plot (a poor and often persecuted young woman, aided by a new wardrobe and a romantic attachment with a princelike boyfriend, dramatically improves her social situation) is central to numerous popular films, including *Sabrina* (1954, 1995), *Working Girl* (1988), *Pretty Woman* (1990), and *Maid in Manhattan* (2002). George Bernard Shaw's drama *Pygmalion* (1913) and its offshoot *My Fair Lady* (stage play 1956, film 1964) follow this same formula.

In many fairy tales, a princess personifies a man's ultimate **reward** for heroic behavior, a prize offered by her **father**, the king, as payment for solving some problem or completing a task. This can be a matter great importance for the realm, such as ridding the kingdom of a **dragon** (ATU 300); or it can be an abstract test of skill, such as climbing a glass mountain (ATU 530) or solving a **riddle** (ATU 851).

In some instances, the princess is both the reward for and the target of an endeavor. In numerous tales (for example, ATU 301, The Three Stolen Princesses), a king offers an abducted daughter to whatever man can rescue her. In other cases, the princess is promised to the man who can correct some perceived flaw in the young woman herself, for example breaking her pride, causing her to laugh, or curing an illness. In such tales, the princess serves first as an adversary in a contest, then as a trophy to be displayed by the winner, rather than as a person to be cherished in her own right. Often, this prize is further enhanced, because in addition to gaining the princess, the hero inherits all or half of her father's kingdom, even if he is from a lower social class.

The question of defining a true princess is humorously treated in Hans Christian **Andersen**'s "Prinsessen på ærten" ("The Princess on the Pea," 1835). A prince will marry only a real princess, so his mother devises a test of sensitivity (ostensibly an indicator of royalty) by placing a pea beneath twenty featherbeds and twenty mattresses on the bed where a potential bride is to sleep. When a woman complains of a horrible lump in her bed, they know that they have at last found a real princess. However, Andersen's final sentence "Now that was a real story!" reveals the author's tongue-in-cheek attitude toward the whole concept of relating royalty to physical sensitivity.

"The Princess and the Bowling Ball" from Jon **Scieszka**'s children's book *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992) goes even further. In this parody of Andersen's familiar tale, a king and **queen** decide that their son should marry only a woman who can feel a pea through 100 mattresses. No woman passes this test, so the prince remains unmarried. Finally, he meets the young woman of his dreams. Not wanting to lose her to the unfair sensitivity test, he secretly puts a bowling ball beneath the mattresses. The next morning, the woman complains about a lump as big as a bowling ball in her bed. The king and queen immediately conclude that she is a true princess, and they approve her marriage to their son. Scieszka may have drawn inspiration for this burlesque from the musical

comedy ***Once upon a Mattress*** (1959), also a **parody** of Andersen's tale wherein the princess test is rigged, in this instance by stuffing the mattresses with weapons.

Sensitivity tests for princesses are treated ironically even in the oldest fairy tales. "The Three Delicate Wives of King Virtue-Banner: Which Is The Most Delicate?" a tale from ancient India recorded in *Vetalapanchavinsati*, translated from the Sanskrit as *Twenty-Two Goblins* (1917) by Arthur W. Ryder, describes a king and his three wives, called princesses (although wives of a king, they are not designated as queens). One princess is wounded when a lotus petal falls on her; the second is burned by moonbeams; the third is bruised by the sound of pestles. The third woman is deemed the most delicate, but this is not an unqualified honor, because the narrator characterizes such extreme delicateness as both a virtue and an inconvenience. ***See also*** Cinderella Films; Feminism; Feminist Tales; Film and Video.

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D. L. Ashliman

The Princess Bride (1987)

An American film based on William Goldman's 1973 **novel** of the same title, *The Princess Bride* is a classic, swashbuckling, and ironic cinematic take on fairy tales, romance, and the adventure narrative. It was modestly successful upon its first release in 1987 but has since acquired a cult following of devoted fans. Directed by Rob Reiner and scripted by Goldman, the film preserves the novel's self-conscious play with familiar **motif**s, specifically its consciousness of itself as narrative rather than reality.

The novel itself is framed by an apparently autobiographical narrative, which forms an acute investigation of the difference between literary and oral narrative—the novel itself versus the abridged version read to a child. The author, in his own persona, establishes the existence of *The Princess Bride* as an original historical novel by S. Morgenstern, in which the adventure tale is purportedly padded with political and social commentary deeply alienating to a child reader. Goldman's version is apparently abridged to exclude such elements and reduce the story to the exciting oral narrative of his memory. While this background is actually apocryphal, it allows the story to claim the status of an essential reduction of narrative to the terms of symbolic adventure, consciously denying the complexities of the

Robin Wright (Buttercup/The Princess Bride) and Cary Elwes (Westley) star in the 1987 film *The Princess Bride*. [Twentieth Century Fox/Photofest]

literary. At the same time, this works to substantiate the authenticity of the story, allowing certain elements to resonate between the frame and the tale—for example, Morgenstern and the author's father are both supposed to be natives of the mythical kingdom of Florin.

The film retains this element of metafictional play by situating the narrative within a frame involving a child being read the story by his grandfather. Occasional frame-breaks to the child's response emphasize the narrative's construction within the expected and familiar motifs of heroic adventure. *The Princess Bride* is most obviously based on the high-romance/adventure genre, with its elements of swashbuckling swordplay, daring rescues and escapes, pirates, political intrigue, and a villainous **prince**. Its strongest intertexts are the classic adventure films of Errol Flynn. Nonetheless, the story also has obvious fairy-tale elements, including a beautiful **princess**, her heroic suitor striving to be worthy of her, her deception into a false **marriage**, and various encounters with magic, giants, monsters, and perilous forests. The film teeters between active **parody** of such elements through ironic undercutting and an allegiance to a strongly moral and rather sentimental notion of true love. Princess Buttercup's beauty is ultimately insufficient, and she must learn trust and moral courage. Her lover Westley is a parodic hero in another sense, his heroic abilities—swordplay, strength, wit, and persistence—exaggerated to the point where he literally overcomes **death** in the service of Buttercup. The film's tongue-in-cheek parody is affectionate and nostalgic, however, and its conclusion, complete with convenient white horses for the heroes' escape, offers a **utopia**n affirmation of love and a comprehensive defeat of the evil prince. *See also* Fantasy; Film and Video; Frame Narrative; Metafiction.

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Jessica Tiffin

Propp, Vladimir (1895–1970)

Vladimir Propp was a Russian folklorist whose primary contribution to the study of folktales and fairy tales derives from the ideas in his structuralist work *Morfologiya skazki* (*Morphology of the Folktale*, 1928). However, his nonstructural contributions to the field also had and continue to have an enormous impact on scholars.

A professor first of German, then of **folklore**, at Leningrad University, Propp worked with a sample of **Russian tales** collected by Aleksandr **Afanas'ev** to arrive at his notion of **function**s, articulated in the *Morphology*. Significantly, although Propp criticized Antti **Aarne**'s division of folktales into discrete **tale type**s, Propp limited his analysis to Aarne's types 300–749, specifically, the **wonder tale** (which Propp's editor replaced with "folktale" in the book's title). According to Propp, although characters in a tale are essentially interchangeable, the actions they perform occur in a stable sequence. To illustrate this principle, Propp cites different tales in which various **magic helper**s all aid the hero in travel to a distant land. Propp argues that it is the function of the helper in aiding the hero, rather than the helper's distinct identity, that is important.

Propp then delineates thirty-one separate functions that can potentially appear in any tale, beginning with the absentation of a family member and ending with a wedding. These functions do not, however, appear in every tale. One reason is that Propp's analysis was biased

toward tales with male protagonists. Alan **Dundes**, in his structural work based on the 1958 English translation of *Morphology*, further condensed these functions into related pairs such as interdiction/violation, lack/liquidation, and so on. All tale characters are compressed into eight types that are classified by common spheres of action: the villain, donor, (magic) helper, **princess** or sought-after person, her **father**, the hero, and the false hero. This classification is noteworthy for allowing scholars to consider tale characters by what they do rather than who they are.

Much of Propp's other work, including books and articles on **epic**, ritual, and humor, has not been translated into English. Only segments of his *Istoricheskie korni volshebnoi skazki* (*Historical Roots of the Wondertale*, 1946) and selected essays are available to the non-Russian reader. If *Morphology* is largely concerned with the structure of fairy tales, *Historical Roots* is an attempt to connect the content of fairy tales to the rituals and beliefs (especially those surrounding **initiation**s) of pre-Christian, pre-class, and "primitive" social reality. Propp's search for the origin of fairy tales in the material conditions of the people was influenced in part by the political climate of Soviet Russia; he faced censure for relying on the scholarship of folklorists in other countries.

Alternately criticized as a formalist and embraced as the father of structuralist folkloristics, Propp contributed a wealth of scholarship to the study of folktales and fairy tales. ***See also*** Folktale; Structuralism.

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Jeana Jorgensen

Proverbs

Elements of folk speech in **folktale**s and **fairy tale**s contribute to the style that makes these genres accessible to so many readers and listeners. Formulaic language in the form of rhyming couplets, proverbs, proverbial phrases, and twin formulas appear quite naturally as part of everyday speech and colloquial communication. Especially **didactic tale**s might be based on the wisdom of traditional proverbs that is easily understood and learned. But some tales have also been reduced to a proverbial statement. An especially interesting case is the folktale of "The Pied Piper of Hamelin" with its message that the promise to pay the piper for his services of ridding Hamelin of the rats should have been kept. The German tale appeared in an English translation for the first time in 1605, at a time when such proverbs as "Who pays the piper, calls the tune" and "Those that dance must pay the piper" were already current. The proverbial expression "to pay the piper" was recorded for the first time in 1638, and it thus could be either a shortened version of one of the proverb variants or of the actual folktale. Popular opinion and also many reference works have claimed that the latter is the case, especially since Robert Browning's poem "The Pied Piper of Hamelin" (1842) clearly was instrumental in spreading the phrase of paying the piper. Even if the proverbial phrase might at first have been merely a reduction of one of the longer proverbs, the folktale would still be somewhat of a secondary source for the phrase, since many speakers make the connection to the folktale. Matters are much clearer with the proverb "You have to kiss a lot of toads (frogs) before you meet your handsome prince," which is definitely a proverbial summary of the fairy tale "The **Frog King**." It has gained much

currency as a piece of emancipated wisdom on T-shirts, greeting cards, and in the mass media since the 1970s.

Fairy tales actually do not make much use of proverbs and proverbial expressions, but when they appear in Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15), they take on considerable significance in direct discourse or in the narrative prose. While traditional proverbs add wisdom and didacticism, proverbial expressions, comparisons, and exaggerations are simply part of metaphorical folk speech. However, the fairy tales of the Brothers Grimm contain considerably more proverbial language than tales of other **collectors** in Germany and Europe. It has now been shown that especially Wilhelm Grimm added proverbial texts to his later editions of the *Children's and Household Tales*, having convinced himself that folk speech ought to be part of the verbal imagery of fairy tales.

There is no doubt that both Jacob and Wilhelm Grimm were very interested in proverbial language. They employ them in their letters, they cite them in their volumes of the dictionary of the German language, and they refer to them in their many scholarly publications whenever possible. In fact, it was Wilhelm Grimm who put together a small collection of medieval proverbs and who commented on them in detail in his edition of *Vridankes Bescheidenheit* (1834), a collection of gnomic verses by the poet Freidank. Jacob Grimm was especially interested in the codification of Germanic law in proverbs, as can be seen from the many examples in his legal treatise, *Deutsche Rechtsalterthümer* (*German Legal Antiquities*, 1828). In addition, they had most of the standard German proverb collections in their private library, attesting to their deep-rooted interest in folk wisdom. Wilhelm's preoccupation with proverbial language went so far that he added many traditional phrases to the tales, clearly changing their style to his own preference. As one compares the seven editions of Grimms' fairy tales from 1812–15 to the edition of 1857, one can determine a definite progression in the proverbiality of the fairy tales. But Wilhelm Grimm did not add these proverbs in a manipulative or deceptive fashion. In the introduction to the sixth edition of the *Children's and Household Tales* of 1850, he states openly: "In the sixth edition, too, new tales have been added and individual improvements made. I have been ever eager to incorporate folk proverbs and unique proverbial expressions, which I am always listening for." Having discovered that proverbs and proverbial expressions are part of the traditional fairy-tale style, Wilhelm Grimm saw no particular **authenticity** problem in adding proverbial texts to the *Children's and Household Tales*.

A paragraph in Grimms' "**Hansel and Gretel**" serves as an illustration of Wilhelm Grimm as a proverbialist. In the first four editions, the paragraph in question does not contain a proverb, but in the fifth edition of 1843, Wilhelm finally inserted the proverb "Wer A sagt, muß auch B sagen" ("He who says A, must also say B") to justify at least in part the **father**'s decision to help the **mother** with her evil plan to abandon the children in the woods for a second time. As Wilhelm thought more and more about children as listeners or readers of the fairy tales, he might also have been pleased about the didactic component of this proverb:

> Not long afterward, there was distress everywhere, and the children heard how the mother said to the father in bed at night, "Everything has been eaten up again, we still have a half loaf of bread, after that the song is over. The children must go, we shall lead them deeper into the forest, so that they don't find their way out again; otherwise there is no escape for us." The husband felt sad about it, and he thought, "It would be better that you shared your last mouthful with your children." But the wife did not listen to anything that he said, chided him, and reproached him. If someone begins

something, they have to continue [Wer A sagt, muß auch B sagen], and because he had given in once, he had to do it again.

As can be seen, the proverb is somewhat lost in the translation since there is no good English equivalent proverb, except perhaps, "In for a penny, in for a pound." In the German original, however, Wilhelm's addition of this well-known proverb adds considerable motivational force to the discussion between the parents.

But again, proverbs and proverbial phrases are part of folk narratives in general, as has been shown for tales from other cultures and languages, in which they add a didactic touch and colorful metaphorical language. ***See also*** Aphorisms.

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Wolfgang Mieder

Prøysen, Alf (1914–1970)

Alf Prøysen was a Norwegian poet, songwriter, radio personality, and short-story writer best known internationally for his children's fairy tales about *teskjekjerringa*, a woman who changes to the size of a teaspoon. This "teaspoon woman" (which is the literal meaning of the Norwegian word) is known in English as Mrs. Pepperpot. Prøysen's utilization of the **thumbling** motif became very popular, and the Mrs. Pepperpot books have been translated into many languages.

The first Mrs. Pepperpot book was published in 1956 in Swedish as *Gumman som blev liten som en tesked* (*The Woman Who Became as Small as a Teaspoon*) and did not appear in Norwegian until the following year. But Prøysen had already developed the character in 1955 in a radio program for children. Three other collections of stories about Mrs. Pepperpot followed, among them *Teskjekjerringa i eventyrskauen* (*Mrs. Pepperpot in the Magic Wood*, 1965), a collection of stories including "Teskjekjerringa og Kvitebjørn Kong Valemon" (sometimes translated as "Mrs. Pepperpot in the Magic Wood"). This story incorporates the polar bear from the famous folktale and other characters from Norwegian folk songs. Many of the individual stories from these collections appeared later in picture books by various illustrators. Using simple language and written in the tradition of Norwegian folktales, the Mrs. Pepperpot stories are full of folkloristic **motif**s and characters but also exhibit literary influences. Many of Prøysen's songs and **ballad**s have become part of Norwegian culture, and he is considered a national icon in his native country. ***See also*** Scandinavian Tales.

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Marte Hult

that folk narratives originate in dreams—an intriguing twist on the prior psychoanalytic theories regarding parallels between fairy tale and dream. Rank's *Der Mythus von der Geburt des Helden* (*The Myth of the Birth of the Hero*, 1909) utilized Freud's evolutionary model linking ontogenesis (development of the individual) and phylogenesis (development of the species).

One of the central Freudian works on fairy tales is Bruno **Bettelheim**'s *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (1976). Bettelheim advocated the view that fairy tales aid children in maturation, for example, in overcoming Oedipal attachments to their parents and developing confidence when faced with sibling rivalries—a view that is alternately popular and provocative. However, feminists and folklorists alike have attacked Bettelheim: the former for uncritically using the sexist tools of Freudian psychoanalysis, and the latter for being ignorant of the variations and sociohistorical contexts that are central to understanding the evolution and transmission of folktales and fairy tales.

The modern champion of Freudian folkloristics, Alan **Dundes**, consistently campaigned for the rigorous application of psychoanalytic concepts to folkloric materials while not losing sight of folkloristic methodologies and goals. Dundes often analyzed folktales and fairy tales, claiming that literal and historical interpretations of the tales rarely were able to account for every feature of the tale. Moreover, Dundes relied heavily on the notion of projection—both internally, among tale characters, and externally, between narrator and character—which theoretically has the advantage of being less sexist and offensive than other Freudian concepts such as penis envy (which Dundes rejected because he saw no evidence for it in folklore). The actual implementation of projection might well be biased, as in Dundes's interpretation of tale type ATU 706, The Maiden without Hands. Rather than viewing the heroine as a passive victim of her **father**'s greed or lust, Dundes believed that the girl projects her Oedipal fantasy of being loved by her father onto him in the tale, making him act as the aggressor. The father claims the girl's hands (as in marriage), which also functions as a punishment for her taboo desires. While this interpretation grants the heroine agency on the unconscious level, it does not address the actual **violence** in the tale's content. The sexism of the Freudian family status quo also remains unquestioned.

One of Dundes's major insights was that fairy tales represent the child's point of view and therefore must be interpreted with attention to relevant developmental processes. An instance of Dundes's style of analysis in keeping with prior examples is his interpretation of tale type ATU 333, Little Red Riding Hood. Dundes again utilized projection to discuss the heroine's unconscious fantasies, relying especially on notions of oral aggression. He additionally brings in Asian cognates of the folktale ATU 123, The Wolf and the Kids. The heroine in some Asian and European variants of both tale types consumes her female relative—sometimes literally breast-feeding—and alludes to defecating in bed, thus relegating the tale's conflict (intergenerational and between two females) and imagery to the realm of **childhood** psychology.

Jungian Approaches

Carl Gustav Jung had been a follower of Freud until breaking away and founding a school of analytic psychology. Jung remained interested in the unconscious while rejecting many of Freud's ideas about infantile sexuality. Some key concepts in analytic psychology include the existence of both personal and collective unconscious symbolic reservoirs; the

existence of universal **archetype**s; and the importance of symbols in helping each person to reach maturity and wholeness through the process of individuation. Jung's involvement with fairy tales extended from publishing analyses of the archetypes in the tales and founding a research institute to both inspiring and encouraging others to pursue his brand of archetypal analysis.

Marie-Louise von **Franz** worked with Jung as both an analytic psychologist and scholar, and she continued his work of interpreting folk narratives and archetypes. Much of her work also deals with the balance (or lack thereof) between anima, the female principle, and animus, the male principle, each of which is said to exist within the opposite sex. Lacking integration, an individual will be unbalanced, and fairy tales (and symbolic forms more generally) can help mediate the different aspects of personhood. *The Feminine in Fairy Tales* (1972) is an example of this type of work. In this book, von Franz intersperses textual interpretation with examples from her clinical practices that are reminiscent of fairy-tale themes. This is a common technique among Jungian analysts; Marion Woodman's *Leaving My Father's House* (1992)—which is an analysis of tale type ATU 510B, Peau d'Asne—also includes commentaries from her patients. Von Franz additionally assisted Hedwig von Beit in preparing *The Symbolism of the Fairy Tale* (1952–57), a three-volume work that draws on Jungian archetypes to discuss self-realization within the tales. Both von Franz and von Beit agreed that the wolf and **mother** in the Little Red Riding Hood tale type are both aspects of the mother archetype. Ole Vedfelt of the C. G. Jung Institute added that the heroine represents the Kore, or maiden, archetype, and her rescuer is her animus (Holbek, 311–14).

The writer and scholar Joseph Campbell was not strictly a follower of Jung, but his analyses of folktales and fairy tales—which he often did not distinguish from other genres of folk narrative—fit within a general framework of Jungian symbolism. Consistent with the Jungian approach, Campbell believed symbols cause **transformation**s within the human psyche, whereas Freudians view symbols as effects of psychological dysfunctions. Campbell's book *The Hero with a Thousand Faces* (1949) interprets fairy tales as containing a "call to adventure," whereby an individual can attain wisdom by journeying forth from home. Campbell was not always attuned to context; however, he did acknowledge distinct archetypal-hero pattern among broad genres of folk narrative. Fairy-tale heroes achieve domestic, microcosmic victories, whereas the heroes of **myth** achieve macrocosmic triumphs. Campbell, like other Jungians, has been accused of essentializing not only **gender** but also cultural values.

Alternative Approaches

Although the approaches of Freud and Jung have dominated the overlap between psychological fields and fairy-tale studies, there are alternative attitudes. Some draw on variant psychological schools, while others recast the psychological classics anew.

Jack **Zipes** both poses critical challenges to psychological approaches and suggests alternative interpretations. He demystifies the appeal of writers such as Bettelheim by uncovering their biases and assumptions. Zipes introduced the psychological theories of Jacques Lacan, notably the gaze, to his discussion of **illustration**s and sexuality in *The Trials and Tribulations of Little Red Riding Hood* (2nd edition, 1993). In his introduction to *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England* (1986), Zipes combines psychological theories of development with feminist critiques of patriarchy to yield a powerful argument for the necessary of revising fairy tales to convey less-repressive

gender roles. Zipes is especially critical of pop-psychology analyses of folktales and fairy tales, which tend to result in superficial manuals for life.

Rather than condemning shallow attempts at psychological interpretations and leaving it at that, Zipes offers other suggestions for integrating psychological approaches with rigorous and socially informed perspectives. In his essay "Recent Psychological Approaches with Some Questions about the Abuse of Children," Zipes pays special attention to the works of psychologist Alice Miller. Miller's main argument is that adults use and abuse children, both intentionally and unintentionally, while working through their own internal struggles, which in turn children repress and enact as they mature. The recognition that trauma resulting from manipulation is often real—contrary to Freud and his followers, who often interpreted stories of abuse as fantasy—impacts the study of fairy tales, which frequently involve violence.

Zipes and Maria Tatar both utilize some psychological concepts while critiquing the unreflective adoption of psychological approaches. In *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization* (1983), Zipes uses Freud's concept of the *unheimlich* (uncanny) to discuss the liberating potential of the fantastic in fairy tales. Tatar, in *The Hard Facts of the Grimms' Fairy Tales* (1987), relies on Freud's idea of the "family romance," whereby neurotics are deluded into thinking that they were actually adopted, their "real" parents being much more noble and exalted than their currently acknowledged families. This wish-fulfillment plot parallels the twin themes of naturalness and illegitimacy in fairy tales. Tatar also uses projection to explain why children's resentment of their parents is transformed in the tales into parental malice toward children. Yet Tatar is skeptical of the tendency to interpret symbols as universal. Instead, she advocates for a context-bound psychoanalysis of tales and tale characters.

Bengt **Holbek** summarizes and synthesizes many psychological approaches in his *Interpretation of Fairy Tales: Danish Folklore in a European Perspective* (1987). He refuses to adhere to any one approach because, according to him, each is flawed in that it results from study of the mind rather than study of the text. Yet he does not discard the possibility that some aspects of the various psychological approaches might be useful in a folkloristic interpretation of fairy tales; hence, he retains concepts such as projection and splitting. Because Holbek's aim is to decode the meaning of the marvelous in fairy tales—those fantastic elements that cannot be explained literally or historically—his decision to utilize elements of symbol-oriented psychological systems is appropriate.

Drawing on both Freud and Jacques Lacan, Shuli Barzilai provides an example of a fairy-tale analysis that privileges psychological theories but does not neglect folkloristic methods. In *Lacan and the Matter of Origins* (1999), Barzilai's chapter on the maternal object examines the representations of the characters in the Little Red Riding Hood tale type. According to Barzilai, the exchange between Little Red Riding Hood and the wolf in bed does not signify the girl's stupidity in mistaking a wolf for her grandmother, but rather depicts the overwhelming power of the paternal order in making her make sense of the situation in a certain way. Additionally, a mechanistic identification with the aggressor could cause the heroine, like any victim, to submit to both psychic and physical **violence**. Barzilai also suggests that the tale is about the splitting of the paternal subject into wolf and hunter, extending Bettelheim's child-oriented analysis to assert that the characters within the tale do not simply reflect the child's perception of the father, but in fact signify a patriarchal desire to both seduce and save the child.

In sum, while psychological approaches to folktales and fairy tales have tended to focus on the relationships among symbol, mind, and text, those relationships are in no way fixed or universal. Some interpretive methodologies run the risk of yielding the most insight into the mind of the individual interpreter or the worldview of a given culture or time period. These interpretations can privilege one version of a tale over all others, thus silencing the polyvocality that makes folktales and fairy tales such potent narrative forms. Other interpretations are illuminating for their capacity to explain the otherwise unexplainable mysteries of these tales. On the whole, psychological approaches are stimulating and thought provoking, much like the phenomena they try to explicate. ***See also*** Feminism; Sex, Sexuality; Trauma and Therapy.

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Jeana Jorgensen

Pú Sōnglíng (1640–1715)

Pú Sōnglíng, a celebrated short-story writer in the Qing dynasty (1644–1912), was the author of *Liáo Zhāi Zhì Yì* (*Strange Stories from a Chinese Studio*, largely compiled by 1679 and printed in 1766), one of the most influential resources in the repertoire of Chinese folktales. Born into a poor merchant family in Shāndāng province, Pú devoted his early years to the civil service exams. However, he never attained his goal of becoming a statesman, as he failed the tests for fifty years. Pú worked as a private tutor for families of the gentry and maintained close contacts with both literati and commoners. His literary interests and work range from classical poems, essays, and short stories, to folk songs and operas.

His best-known work, *Strange Stories from a Chinese Studio*, consists of almost 500 short stories of the unusual and supernatural (including **anecdote**s). After its appearance, Pú's collection became a popular resource for both amateur and professional **storytelling**, cinema, and **theater** in imperial and modern China, reaching almost every sector of Chinese society. In terms of its popularity and impact in China, it has been compared by some to the **Grimm**s' fairy tales of western Europe.

Stories about fox spirits and ghosts occupy a prominent place in *Strange Stories from a Chinese Studio*, accounting for half of the collection. Fox spirits and ghosts, whether good natured or vicious, interact with humans for various reasons, including karmic retribution, paying a debt of gratitude, intaking a person's essence/soul, or having erotic experiences with and even marrying humans. Praising conventional moral values such as benevolence, justice, filial piety, and loyalty, the stories also reflect a long-standing tradition among literati since medieval China of recording anomalies and marvels. Pú, however, enriches this tradition by depicting a humanized world of supernatural heroines rather than simply by writing about

"strangeness." Compared to the passive male protagonists, many of the **women** depicted in these stories are daring, active, and defiant in pursuing love and **marriage**.

The significance of *Strange Stories* for folktale and fairy-tale studies lies in Pú's intertwining of the oral and the literary. Pú's stories are deeply indebted to oral narratives among the masses and the lower level of literati in his time. He was said to offer tea to passersby and travelers in exchange for tales. Folklorists have shown that many of Pú's stories correspond to today's widely circulated Chinese folktales and are useful in studying the transformation and history of **tale type**s. On the other hand, Pú's tales are crafted with literary creativity, and the popularity of his *Strange Stories* greatly expanded the repertoire of Chinese folktales, especially fox spirit tales. *See also* Chinese Tales; Ghost Story.

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Jing Li

Puck

A sometimes evil, sometimes mischievous spirit or demon from popular superstition, Puck is best known as the **trickster** fairy in William **Shakespeare**'s *A Midsummer Night's Dream* (1595–6). Nevertheless, Puck—usually regarded as a unique being rather than a spirit type—predates Shakespeare. Although the exact origin of "Puck" (both as a word and as an entity) remains uncertain, it is clear that cognates for the name exist (or existed) in numerous languages, for example in Old English (*puca*), Welsh (*pwca*), Irish (*pooka* or *phooka*), and Swedish (*puke*). The use of the word dates to pre-Christian times, when it referred to a nature spirit tied to particular places, often pools, rocks, and streams. With the introduction of Christianity, the Puck figure was increasingly associated with the **devil**, or taken to be the devil himself, and the words "hobgoblin," "bug," and "boggart" assumed a more dangerous air as time passed.

Over the thousand years of its existence in **folklore**, the Puck figure took on various incarnations as a **fairy**, goblin, imp, or devil. As the term came to refer to a general type of spirit rather than to an individual entity, it described rough, hairy creatures that were capable, at times, of transforming into animals, especially horses. During this time, the Puck figure also went under the names of Robin Goodfellow and Hobgoblin, although it is usually agreed that the conflating of the Puck and Robin figures began with Shakespeare and held fairly firm thereafter. The domain of Puck/Robin was mainly domestic, sometimes aiding and sometimes thwarting such daily human efforts as sweeping, conducting of routine farm chores, and keeping an eye on the coffer or on the servants. A common belief was that the Puck would disappear if offered a new suit of **clothing**. Puck figures were deemed useful but were also known to be quite easily offended and quick to settle a score. They might help one to turn the churn, but they were just as capable of souring its contents or of leading weary travelers from the road at night. Thus, one expression for being lost is "Robin Goodfellow has been with you tonight."

In the popular **broadside ballad**s (and woodcuts) of Elizabethan and Jacobean England, Robin Goodfellow is sometimes depicted as the son of Oberon, the fairy king, and a mortal woman, and his jocularity in those ballads is conveyed with his signature laugh of "Ho! Ho! Ho!" Popular renditions of Puck/Robin appear centuries later, too, perhaps most notably in Rudyard Kipling's *Puck of Pook's Hill* (1906), wherein Puck criticizes the "painty-winged, wand-waving" versions of English fairies. In recent times, he has appeared as a compact superhero in Marvel Comics, as a character in Neil **Gaiman**'s Sandman **fantasy** series (1988–96), and (after a fashion) as Dobby the House **Elf** in J. K. **Rowling**'s Harry Potter books (1997–2007).

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Lori Schroeder Haslem

Pullman, Philip (1946–)

Philip Pullman is a British writer, and the winner of numerous awards, including the Carnegie Medal, the Guardian Award, the Elinor Farjeon Award, the Smarties Prize, the Whitbread Award, and the international Astrid Lindgren Memorial Award. Pullman is best known around the world as the author of the **fantasy** trilogy His Dark Materials, consisting of *Northern Lights* (1995), *The Subtle Knife* (1997), and *The Amber Spyglass* (2000), in which many **folklore** elements are employed, such as the quest, the struggle between good and evil, the descent into the realm of the dead, **magic object**s, and **punishment and reward**. The concept of the **magic helper**, originating from the archaic totem animal, is ingeniously developed in Pullman's trilogy into daemons, external projections of human souls in animal form.

Pullman composed a number of books for younger readers that he himself calls fairy tales. Some of them originate from plays he wrote for his students when he was a schoolteacher. His very first work for children, *Count Karlstein, or The Ride of the Demon Huntsman* (1982), is a gothic tale, employing the common fairy-tale topos of "the depths of the deepest, darkest, gloomiest forest." Another adventure story with folktale overtones is the **graphic novel** *Spring-Heeled Jack: A Story of Bravery and Evil* (1989), set in Victorian London and featuring, in Pullman's own words, a "hero who used to go around rescuing people and catching criminals . . . before Superman and Batman had been heard of." *Count Karlstein* was reissued as a graphic novel in 1991.

Clockwork, or All Wound Up (1996) is a much more sophisticated horror story, with obvious echoes from the German Romantic writers, not least E. T. A. **Hoffmann**. It involves automatons but does not exclude the presence of evil magical powers and a deal with the **devil**. It also offers intricate metafictional games with the reader, in which the essence of true **storytelling** is reflected upon. Fairy tale and reality are tightly entangled, and characters walk easily in and out of their stories.

I Was a Rat: or The Scarlet Slippers (1999) is a hilarious revision of a fairy tale, in which the main character is one of the rats that **Cinderella**'s fairy godmother turned into pageboys and obviously failed to transform back. This, however, merely provides the starting point of the plot, while the story itself evolves around the tragic fate of an orphan with rodent habits, a kind of feral-child or Kaspar-Hauser narrative (Kaspar is suggested as a

possible name for the rat boy before he is named Roger). Cinderella herself, by this time living happily ever after with her **prince**, although not wholly without problems, is portrayed in the story as a benefactor. The book has obvious parallels with present-day Britain and the contemporary media's thirst for sensations. It also explores the fluctuating borders between human and animal as well as the consequences of unconstrained desire.

In *The Firework-Maker's Daughter* (1995), we are transported to an indistinct Oriental country, "a thousand miles ago … east of the jungle and south of the mountains," a fine example of Pullman's highly individual style and inventive play with language. Here we meet a strong and independent heroine, reminiscent both of the irresistibly charming female *picaro* (rogue) from Pullman's historical juvenile **novel**s (the Sally Lockhart quartet, 1985–94), of Lyra in the His Dark Materials triology, or the brave innkeeper's daughter Gretl in *Clockwork*. *The Firework-Maker's Daughter* is a quest story, with the traditional elements such as trials, supernatural beings, magical water, talking **animal helper**s, and a final contest; however, it has a significant additional dimension dealing with creativity, especially maintaining **women**'s rights to be as creative and skillful as **men**. Lila the firework-maker's daughter proves to be as determined and competent as her **father**, and she wins with her firework display over three male rivals, who are generous enough to celebrate her superiority.

In one of his most recent books, *The Scarecrow and His Servant* (2004), set in a festive atmosphere of a fairy-tale-like Italy, Pullman recycles the century-old figure of an animated scarecrow, turning it into a comical Don Quixote adventure with many philosophical overtones. The plot is recognizable, with its formative journey among villains and friends, but the traditional roles are reversed, as the scarecrow is the master and a young boy his companion and clever advisor. As in most books by Pullman, harsh societal indignation can be discerned between the lines.

Pullman has, with humor and irony, retold several traditional folktales: *The Wonderful Story of **Aladdin** and the Enchanted Lamp* (1995, illustrated by David Wyatt), *Mossycoat* (1998, illustrated by Peter Bailey), and ***Puss in Boots**: The Adventures of That Most Enterprising Feline* (2000, illustrated by Ian Beck). All of these picture books are marvelous new versions wherein Pullman has added many witty details to the text, often changing the point of view and bringing forward unexpected aspects of the well-known stories. In *Puss in Boots*, words are integrated with pictures in the form of clever speech and thought balloons, commenting on the events and revealing the characters' true feelings.

Pullman is a superb storyteller; always adding unexpected twists to traditional fairy-tale plots and creating multifaceted, lovable, unforgettable characters. These archetypal orphans and underprivileged children, indispensable also in modern fairy tales, are strong-minded and strong-willed, yet never straightforwardly good or still less ideal. Pullman's language is colorful and original, enhancing familiar plots with vibrant descriptions and fluent, humorous dialogue. It is to a great extent through language that Pullman creates and explores his own exciting and mystifying worlds, familiar and yet strange, such as the scary medieval atmosphere of *Clockwork*, the shadowy jungles and threatening mountains of *The Firework-Maker's Daughter*, or the pseudo-Mediterranean landscape of *The Scarecrow and His Servant*. All of these spooky and fairy-tale-like environments are, however, easily translated into identifiable contemporary situations.

Pullman has also written historical novels, which he calls historical thrillers, mainly set in Victorian England, as well as psychological **young adult fiction**. *See also* Fantasy; Metafiction.

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Maria Nikolajeva

Punishment and Reward

Justice may be an elusive goal in real life, but it often achieved in the **fantasy** world of fairy tales. A fairy-tale ending, almost by definition, is an outcome that rewards the virtuous while punishing the wicked. Supernatural or fate-driven justice systems underlie **myth**, **legend**, and **folklore** in many cultures. Everyday experience may suggest that "life isn't fair," but if an injustice occurs in a fairy tale, one may reasonably expect that the evildoers will be punished and the good rewarded.

There are exceptions; not all fairy tales have happy endings. For example, in some tales, murder victims must wait until a next life for full justice, although the murderers themselves are often executed. Tales of type ATU 780, The Singing Bone, found around the world, typically depict how a murderer is exposed when a bone of his or her victim, which has been made into a flute, magically sings out the truth. The perpetrator is punished, thus restoring at least a measure of justice, as expected in a fairy tale.

This promise of fairness requires a caveat: fairy tales typically are told only from the hero's or heroine's point of view, so if he or she is rewarded—even at someone else's expense—it is seen as a positive outcome. Furthermore, concepts of fairness can be skewed by prejudice, as reflected in many folktale depictions of racial minorities, certain social castes, and people perceived to be **witch**es, **ogre**s, or outlaws.

Women, especially those living in seclusion or demonstrating behavior outside of conventional social norms, are often suspected of witchcraft, and are thus beyond the protection of ordinary law and morality. Hans Christian **Andersen**'s "Fyrtøjet" ("The Tinderbox," 1835)—a version of ATU 562, The Spirit in the Blue Light—offers a striking example. A **soldier**, homeward bound, meets a disgusting old woman whose lower lip hangs down to her chest. She pays him generously to recover a tinderbox from an underground chamber, but when she refuses to tell him how she is going to use it, he summarily cuts off her head and steals the box. As he later discovers, it controls **magic helper**s that with time facilitate his forceful overthrow of the **king** and **marriage** to a **princess**. The hero thus gains the ultimate fairy-tale reward, all because he killed an ugly old woman.

A similarly amoral tale, this time with the **gender** roles reversed, is "Mally Whuppie" (ATU 327, The Children and the Ogre), recorded in *A Dictionary of British Folk-Tales in the English Language* (1970–71) by Katharine M. **Briggs**. The story opens with the abandonment of three **sisters** by their impoverished parents. The girls find shelter in a giant's house. Mally, the youngest sister, tricks the giant into killing his own daughters and then steals different valuable items from him, thus procuring royal marriages for her sisters and herself. The giant finally captures her and ties her in a bag, intending to beat the bag with a club until she is dead. However, Mally tricks the giant's wife into taking her place in the bag, and the giant beats to **death** his own wife. The three sisters deservedly gain the ultimate fairy-tale reward, but they do so at the expense of a **family** that had nothing to do with their initial misfortune. However, it is a family of giants, marginalized individuals for whom fairy tales show little sympathy.

Other forms of discrimination are often tolerated in folktales as well. In this regard, the story type ATU 592, The Dance among Thorns, has an interesting evolution. Told in Europe since the fifteenth century, this tale—in its earliest versions—depicts a monk who is forced to dance in thorns by a boy with a magic flute or fiddle. Reflecting the anticlerical sentiment of many medieval and Renaissance **jest** books, this tale suggests that the monk well deserves this punishment, for crimes both specified and assumed.

Later versions, most prominently Jacob and Wilhelm **Grimm**'s "Der Jude im Dorn" ("The Jew in the Thornbush," 1815), feature a Jew—instead of the traditional clergyman—as the scapegoat deserving punishment for unspecified crimes. An American version from Kentucky, "The Jew That Danced amongst the Thorn Bushes" from *Tales from the Cloud Walking Country* (1958) by Marie Campbell, includes an apology from her **informant**: "Seems like all the tales about Jews gives the Jews a bad name—greedy, grabbing for cash money, cheating their work hands out of their wages—I don't know what all. I never did know a Jew, never even met up with one."

If folktales sometimes penalize individuals without due process, they also protect individuals who by any rational standard deserve reprimand. Reflecting the patriarchal standards of most traditional cultures, folktales seldom prescribe punishment for **father**s, however heinous their crimes may be. The widespread family of tales known collectively as ATU 510B, Peau d'Asne—or Donkey Skin—from the title of Charles **Perrault**'s version, depicts a father's attempts to marry his own daughter. Although the storytellers virtually always condemn the father's behavior, they almost never describe any punishment, choosing instead to not mention him after the daughter makes her escape.

Similarly, the tale type known as The Maiden without Hands (ATU 706), another widely distributed international tale, depicts a heroine horribly mutilated by her father (or sometimes a brother), but the perpetrator is rarely punished. "The Armless Maiden" from Aleksandr **Afanas'ev**'s *Russkie narodnye skazki* (*Russian Folktales*, 1855–67) presents a case in point. Following the death of their parents, a brother and a sister live together. The brother marries a **sorceress**, who falsely accuses her husband's sister of wicked crimes. Believing his wife, the brother punishes the sister by cutting off her arms and abandoning her in the forest. Following a series of miraculous events, the mutilated woman's arms are restored, and the truth of her sister-in-law's accusations is revealed. The brother avenges his slandered sister by tying his wife behind a horse and dragging her to death. But he, who foolishly believed his wife's lies, and who himself cruelly cut off his sister's arms, escapes all punishment.

Female family members do not fare so well. For example, in the Grimms' "Die zwölf Brüder" ("The Twelve Brothers," 1812; ATU 451, The Maiden Who Seeks Her Brothers), when a king discovers that his **mother** has been slandering his wife, he has the older woman thrown into a barrel filled with boiling oil and poisonous snakes (a curiously redundant punishment).

Another mother tortured to death by her own offspring is the jealous mother/stepmother in the Grimm brothers' "Sneewittchen" ("**Snow White**"; ATU 709). Identified as the heroine's mother in the first edition of their ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812), the villainous woman is changed to a stepmother in the second edition (1819) and all following editions. After numerous attempts to kill her daughter/stepdaughter, the woman meets her end when Snow White and her new husband force her to put on a pair of red-hot iron **shoe**s, and she consequently dances herself to death. A measure of justice is

thus achieved, with the sadistic punishment to some extent fitting the crime. The glowing shoes, an appropriate symbol for her own unbridled envy, bring about her final demise. Snow White herself receives the expected reward: first restoration to life, then marriage to a **prince**.

An additional family related conflict that often results in punishment is adultery. There are, of course, **erotic tales** depicting **sex** as an amoral game with no losers, but in many traditional tales, sexual indiscretion, especially by a female, calls for punishment. Probably the best-known instance of punishment for adultery in the history of **storytelling** is the pivotal **motif** in the **frame narrative** to the *Arabian Nights*. King Shahriyar catches his wife making love with a slave. He not only summarily puts them to death, but vows henceforth to take a new bride every night, and then to protect his honor by having her executed the following morning. This transpires until he marries **Sheherazade**, who saves herself by telling him stories in bed, always leaving one story unfinished until the following evening. After 1,001 nights, the king admits to himself that this wife is indispensable, and he abandons his earlier vow.

Punishment for adultery has been a popular theme in European literary stories since the **Middle Ages**. Two tale types are especially widespread: ATU 992, The Eaten Heart; and ATU 992A, The Adulteress's Penance. Giovanni **Boccaccio** recorded a prominent example of the former in his *Decameron* (1349–50) (4.9). A knight discovers that is wife is having an affair. The aggrieved husband kills his wife's lover and then has the murdered man's heart served to her. Upon discovering what she has eaten, the wife jumps to her death from a castle window. However, in a sense the two illicit lovers are joined in death, for they are laid to rest in a common grave, suggesting that the community does not entirely condemn their affair.

Tales belonging to the type called The Adulteress's Penance (ATU 992A) are similar. Examples come from the *Gesta Romanorum* (*Deeds of the Romans*, no. 56), Marguerite de Navarre's *Heptaméron* (1559) (4.32), and folktale collections from various nations. As typically told, a guest in a knight's castle observes that a certain woman drinks only from a human skull. Later, the host explains that the woman is his wife, caught in adultery, and that the skull is that of her former lover, killed by the husband. The woman is now forced to do penance by drinking from her lover's skull.

Stories from other cultures show similarities. In the Aleutian legend "A Sea-Otter Story," recorded by F. A. Golder in the *Journal of American Folklore* in 1905, a man discovers that his wife and his nephew are having an affair. He cuts off the nephew's head and presents it to her. She jumps into the sea with the severed head, and the husband watches as two sea otters emerge from the spot where she disappeared, then swim out to sea together.

Asian folktales, too, are replete with examples of cruel punishment of women guilty (or suspected) of adultery. For example, in the ancient Indian tale "The Parrot and the Thrush: Which Are Worse, Men or Women?" from the *Vetalapanchavinsati*, translated from Sanskrit as *Twenty-Two Goblins* (1917) by Arthur W. Ryder, an adulterous woman has her nose bitten off by a goblin. She blames her husband, who is then threatened with legal execution for mistreating his wife. The truth comes out, and she is further punished by having her ears cut off as well.

It is not unusual for folktales, reflecting the religious beliefs from which they emanate, to defer certain punishments and rewards until a later existence. Thus, a Hindu or Buddhist tale might depict favorable or negative reincarnations. In Edward B. Cowell's edition of the

Psychological Approaches

Of the many ways to interpret the meanings of fairy tales, psychological approaches seek to decipher how the symbols in fairy tales relate to the working of the human mind, especially its unconscious layers. Since there is no one unified understanding of the human mind, psychological approaches have different assumptions and methods. Psychological approaches tend to focus on the mental and emotional states of tale characters and narrators rather than the social and historical circumstances that shape the transmission of the tales. This has prompted recent scholars employing **sociohistorical approaches** to challenge the ahistorical trends that permeate psychological approaches. While some authors of psychological studies of folktales and fairy tales utilize clinical evidence to support their interpretations, other psychologists employ tales in their therapeutic practices. Psychological approaches fall predominantly into three categories: those primarily influenced by Sigmund **Freud**, those primarily influenced by Carl Gustav **Jung**, and those that seek alternative understandings and methodologies.

Freudian Approaches

Freud, the so-called father of psychoanalysis, contributed to the psychological study of **folklore** mainly by developing theories that have been used to interpret folklore and by inspiring scholars not only to apply his theories but also to elaborate them for wider applications. Freud and his followers generally interpreted folktales and fairy tales, like dreams, as symbolically coded expressions of subconscious processes. Translating the symbols involved identifying instances of forbidden and repressed desires (such as the Oedipal wish to kill one's same-sex parent and marry the other parent), projection (shifting one's desires onto another), and sexual stages of development (progressing through oral, anal, and genital fixation to maturity). Two further mechanisms for translating unconscious desires are splitting (representing ambivalent feelings through two separate figures) and displacement (transferring an association to a seemingly unrelated object). Freud himself wrote only a few studies of folktales and fairy tales, including "Märchenstoffe in Träumen" ("The Occurrence in Dreams of Material from Fairy Tales," 1913) and "Das Motif der Kästchenwahl" ("The Theme of the Three Caskets," 1913).

Freud's early followers who worked with folktales and fairy tales include Franz Riklin, Ernest Jones, Otto Rank, Erich Fromm, and Géza **Róheim**. Riklin's *Wunscherfüllung und Symbolik im Märchen* (*Wishfulfillment and Symbolism in Fairy Tales*, 1908) posited that the fantastic elements in fairy tales express hidden desires, such as hostility toward oppressive parent figures (as found in the prevalence of wicked stepmothers, for instance). Jones and Fromm each analyzed the sexual meanings of tales such as "The **Frog King**" and "**Little Red Riding Hood**." Fromm's analysis is particularly characteristic of the Freudian lens: in his interpretation of "Little Red Riding Hood," he views the red hood as a symbol of menstruation and hence sexual maturity. The tale ends, according to Fromm, with the triumph of man-hating **women** who mock the **wolf**'s sterility by filling his belly with stones. Thus, the relationship between children and parents dominates Fromm's Freudian analysis. Róheim's interpretation of "Little Red Riding Hood" relied on his interest in dreams. He viewed the tale as an account of a dream experience (sleeping within the stomach/womb) informed by oral aggression. Róheim was notable for his folkloristic training, paired with a critical appreciation for Freudian concepts. He interpreted individual tales and also posited

Jātaka (1895–1907), the tale "The Headstrong Man" (no. 41) depicts a greedy man who is condemned to numerous miserable rebirths lasting hundreds of thousands of years. He suffers through 500 existences as an ogre, never having enough to eat, then an additional 500 lives as a dog. He finally has a human incarnation, but only as a starving beggar.

Religious tales from other faiths depict punishments and rewards in keeping with their respective value systems. For example, "In Heaven and Hell," a Russian-Jewish tale from Beatrice Silverman Weinreich's *Yiddish Folktales* (1988), tells of a man who violates the Sabbath by making tea and smoking cigars. After his death, he is forced endlessly to drink scalding tea and choke on cigar smoke. Others, who sinned by dancing, are forced by an angel with a whip to dance forever without pause.

Punishments and rewards meted out by supernatural powers are common to all cultures, sometimes reflecting belief systems long since abandoned. For example, **fairies** are common arbiters of justice in European folktales. The widespread tale known generically as **The Kind and the Unkind Girls** (ATU 480) offers a significant example. An early version is Perrault's "Les fées" ("The Fairies") from his *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697). A girl, while fetching water from a spring, kindly offers a drink to a **peasant** woman, a fairy in disguise. Upon returning home, the girl discovers that with every word she speaks, a flower or precious stone drops from her mouth. Considered logically, this reward may have unwanted consequences (as did, for example, the golden touch of King Midas), but fairy tales transcend ordinary wisdom, and this gift is seen only in positive light.

The girl's mother, wanting the same reward for an older (and more favored) daughter sends the latter to the same spring. This time the fairy uses a different disguise—that of a well-dressed lady—and the older sister treats her rudely. Henceforth toads and vipers drop from the disrespectful sister's mouth every time she speaks. Holding the younger girl responsible for this curse, the mother drives her from the house. She escapes into the woods where a prince discovers her. Attracted by her beauty, as well as the treasure that she generates, he takes her to the palace, thus giving her the fairy-tale reward of a royal marriage.

Magic rewards sometimes go awry because of the beneficiary's carelessness. A case in point is the internationally distributed tale type ATU 750A, The Three **Wish**es. In their basic form, these tales depict an individual given three wishes by a supernatural being. The recipient uses the first two foolishly and must then use the final wish to undo the consequences of the first two. "The Sausage" from *Fairy Tales from the Swedish* (1901) by Gabriel Djurklou is exemplary. An old woman is granted three wishes by a mysterious lady. While fantasizing about what to request, she remembers that it is mealtime, and she carelessly wishes for a sausage. Seeing how she has wasted the first wish, her husband angrily wishes the sausage onto her nose. Now they have no choice but to use the final wish to remove the sausage from the wife's face.

Fables, with their inherent moralizing function, often depict the punishments and rewards brought about respectively by untoward or positive behavior. Although the negative consequences of inappropriate acts typically are more dramatic than are the benefits of good acts, there are fine examples of the latter. "The Lion and the Mouse" (ATU 75, The Help of the Weak), found in Joseph **Jacobs**'s *The Fables of Aesop* (1894) and similar collections, carries a message common to many tales: Be kind to the weak, for they may help you in return. In the Aesopic fabl,e a lion, about to eat a mouse, releases him instead. Hunters later capture the lion and bind him to a tree. The mouse, not forgetting his debt to the lion,

gnaws through the ropes and frees him. ***See also*** Anti-Semitism; Cautionary Tale; Clergy; Didactic Tale; Violence.

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D. L. Ashliman

Puppet Theater

Puppetry is an ancient art, found in cultures as diverse as those of ancient Egypt, the Bornu of Nigeria, and the Kwakiutl of Canada. The representative forms considered in this entry include the puppetry of China and countries that adopted its techniques, Japan, Hawai'i, and the West.

Puppetry is fully attested to in China in about the fifth century CE. However, archeology and literature suggest that rod and glove puppets, marionettes, and perhaps water puppets originated much earlier. However, the form most associated with China, shadow puppetry, seems to have reached its current form only in the eleventh century CE. Different styles evolved: in northern China, puppets are made with translucent sheets of painted leather, so light shown through them casts colored images; in the south, puppetry uses thicker, more opaque leather to cast darker shadows.

Plays featured subjects taken from mythology, folktales, and classic works of fiction, such as **Wú** Chéng'ēn's *Xī Yóu Jì* (*Journey to the West*, 1592) with its popular character, Sūn Wùkōng, the Monkey King; *Bai shé zhuàn* (*White Serpent*, Féng Mènglóng, seventeenth century, although other versions are also dramatized); and *Mùlán Cí* (*Mulan the* **Woman Warrior**). Beginning in the late twentieth century, national Chinese puppet festivals have encouraged both traditional forms and new innovations.

Shadow puppets were introduced to India, where they performed **myth**s and **fable**s, and from there reached Egypt by the thirteenth century, when Muhammad ibn Daniyal wrote three shadow plays. Dialogue in Egyptian shadow plays usually consists of rhyming prose in classical Arabic. Egyptian plays usually convey religious morals, although the stories come from folktales and literature, such as the ***Arabian Nights***. A puppet appears as narrator in the prologue. From Egypt, shadow puppets were adapted in Turkey by the fourteenth century and soon supplanted most native forms of puppetry. In Turkey, plays begin with a prologue in which the scholarly and gentle Hacivat appears and introduces his friend, the uneducated but outspoken Karagöz. Their banter leads to a story, acted out in the body of the play. Turkish puppets spread through most of the Mediterranean: in Arabic, the characters become Hajiwaz and Karakoz, the latter a **trickster** and the former an honest man caught in his friend's schemes. The puppets entered Greek culture in the late nineteenth century, becoming Hadjiavatis and Karagiozis. Mediterranean shadow puppetry waned in popularity during the twentieth century, being replaced by marionettes in most countries.

Shadow puppetry also spread with Hinduism from India throughout Southeast Asia, including Indonesia, where plays dramatize Hindu myths. In Java, highborn or divine

characters speak an ancient form of the language, while commoners repeat their words in vernacular and add humorous commentary. Gamelan music plays during the performance.

Another Chinese invention, water puppets (figures manipulated on the surface of a pool of water), also spread to other countries, including Vietnam, where they are a popular means of enacting folktales. Puppeteers stand behind barriers and reach beneath the water's surface to operate the puppets.

In Japan, puppets were introduced from Korea in the eighth century CE. They were used in dramatizations of sacred stories at shrines. Eventually, a uniquely Japanese form evolved, *Ningyō-jōruri* ("puppet-storytelling," usually called Bunraku). In 1734, large puppets were introduced, each worked by three men. All voices are provided by a highly trained singer-narrator performing with a shamisen player. Bunraku puppets also perform Kabuki plays, including fairy tales. Although Bunraku's popularity waned somewhat during the nineteenth century, after World War II, as part of an effort to foster Japan's cultural traditions, the government started granting stipends to Bunraku artists and public interest revived. In 1966, a permanent Bunraku theater was built in Tokyo, and in 1985, the troupe relocated in Osaka.

In Hawai'i, traditional *hula ki'i* (literally, "image dance") treats stock characters, such as boastful but cowardly warriors, crafty seducers, scheming lovers, and stupidly literal-minded royal functionaries. Large jointed puppets are manipulated by puppeteers hiding behind a screen and providing the characters' voices. Narrators who play a hollow-gourd drum called an *ipu* interrogate both the puppets and the viewers for comic effect. The performances usually depict folktales, often ending with the central characters marrying.

In Europe, puppetry appeared in Greece and Rome, depicting folktales and mimes. Medieval puppet shows (called "motions") usually depicted fables or **Bible** stories, although in time, popular plays were adapted for puppets. Narrators usually provided the **frame narrative**s; voices were provided by narrators or puppeteers. In Russia, *skomorokhi* (wandering minstrels) also performed with puppets from the tenth century CE into the sixteenth.

Some puppet characters derived from the Italian *commedia dell'arte*, including Punch (originally Punchinello, mispronounced from Pulcinella), first recorded in 1662. Comically misshapen and prone to clubbing other characters, Punch spread throughout Britain and its colonies, for instance reaching Philadelphia in 1742. Other stock characters with similarly caricatured features and also wielding clubs include Guignol in France, Kasperl in Germany, and Petrushka in Russia.

In the early nineteenth century, puppet performances of nursery and fairy tales were widespread. In Britain, a hobby version, the "toy theater," featured cutout figures in an open-topped box with backdrops and curtains. Children often made their own cutouts, but figures also were sold, portraying famous actors in costume. Toy theaters remained popular for most of the century.

By the 1870s and 1880s, evolving stage technology allowed for large-scale productions in major cities, some lasting as long as plays and featuring live actors. Showmen like Walter E. Deaves and, somewhat later, illustrator Tony Sarg, produced elaborate fairy-tale plays using marionettes and other puppets, a late survival being Chicago's Kungsholm Miniature Grand **Opera** in the 1950s.

In recent times, although traditional puppetry is still practiced, new forms continue to develop. For instance, Chinese shadow plays dramatize new stories; troupes such as the Train Theater of Jerusalem tour the world presenting fairy stories in several languages, and Bunraku-style puppets are studied internationally. ***See also*** Theater.

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Paul James Buczkowski

Pushkin, Aleksandr (1799–1837)

Aleksandr Pushkin stands out as Russia's greatest poet and the founder of modern Russian literature. Born in Moscow, into a cultured but poor aristocratic family, young Pushkin spent a lot of time in his father's library. Entrusted to governesses and French tutors, Pushkin learned Russian mainly from household serfs and his nanny, Arina Rodionovna, who, just like his grandmother, was a great storyteller. At nine years of age, he was already familiar with Homer's the *Iliad* and the *Odyssey* and the writings of Plutarch. They were followed by the classics of French literature and philosophy, which he read in the original language.

Pushkin published his first poem when he was fourteen, by then a student of the prestigious Imperial Lyceum at Tsarskoe Selo. His first attempt in the genre of fairy tale was the unfinished poem *Bova*, 1814. It was based on a popular **chapbook** story, *Bova Korolevich*, which is said to be based on the English romance *Bevis of Hampton* (c. 1200). The **motif** of Bova appears occasionally in Pushkin's works, although it is never fully elaborated. At the Lyceum, Pushkin also began writing the fairy-tale poem *Ruslan i Lyudmila* (*Ruslan and Lyudmila*), which was to become his literary breakthrough. Published in 1820, this satirical verse tale caused confusion among the critics, who thought it was unorthodox and vulgar since Pushkin unified the vernacular and high poetry, including erotic allusions. The common readers, however, were enthusiastic.

In 1822, while exiled in the south of Russia, Pushkin wrote the bawdy *Skazka o tsare Nikite i sorok ego docheryakh* (*The Tale about Tsar Nikita and His Forty Daughters*), which was never published during his lifetime. Apart from its ribaldry, the tale, through its meter (trochaic tetrameter) and setting (the life of tsars), anticipates three of Pushkin's fairy tales in the 1830s.

Between 1824 and 1826, Pushkin stayed at the family estate in Mikhailovskoe, where he made annotations of the fairy tales told by Arina Rodionovna and others. These notes form the stem of *Skazka o tsare Saltane* (*The Tale of Tsar Saltan*, 1831), which was the first of Pushkin's fairy tales to be published. A combination of the European and Oriental fairy-tale tradition unified with the Russian idiom, *The Tale of Tsar Saltan* varies several familiar motifs, of which the **swan maiden** and the banished wife or maiden are the best known. At the same time, the tale is about a son's longing for his **father**. By the time of publication, the status of the **literary fairy tale** and its relation to the genuine **folktale** was being

A painting of Aleksandr Pushkin by Tropinin. [Getty Images]

debated in Russia. Pushkin's fairy tale met with harsh criticism. *The Tale of Tsar Saltan* was described as a poor and artificial imitation of the original Russian folktales. Pushkin, however, continued elaborating the genre, and in 1833 he finished the lyrical *Skazka o mertvei tsarevne i o semi bogatyryakh* (*The Tale of the Dead Princess and the Seven Knights*), a Russian version of "**Snow White**" based on the oral retelling of the famous **Grimm** tale. The slyest of the fairy tales is probably the dystopian and satirical *Zolotoi petushok* (*The Tale of the Golden Cockerel*, 1834). Inspired by the motif of the Arabian astrologer in *Alhambra* by Washington Irving, *The Tale of the Golden Cockerel* is the only one of Pushkin's tales that has a purely literary source. Controversial in its own time, the tale not only questions the responsibility and morals of the tsar, it also becomes a reflection about the Orient versus Russia.

A completely different type of tale is represented by the unfinished *Skazka o medveditse* (*The Tale of the She-Bear*) from 1830. In this allegorical pastiche of folkloric formulas and genres, Pushkin implicitly discusses marriage and procreation, a subject very dear to him at the time, since he was about to get married. The witty and anticlerical approach in *Skazka o pope i o rabotnike ego Balde* (*The Tale of the Priest and His Workman Balda*) from 1830 made publication impossible during the poet's lifetime. Still, of all the fairy tales by Pushkin, considering tone and narration, *Skazka o pope*, renamed after his death and restored to its original version about forty years later, comes closest to the oral **performance**. In *Skazka o rybake i rybke* (*The Tale of the Fisherman and the Fish*, 1833), Pushkin presents a Russian version of the Grimms' tale about the **fisherman and his wife**. Applied to Russian conditions, the last episode with the wife wishing to be Pope is omitted.

Pushkin's fairy tales, all of them written in verse, constituted an indispensable contribution to the establishment of the literary fairy tale in Russia. His interest in and deep knowledge of folk traditions, songs, lyrics, and **proverbs**, as well as **myth**, is also manifested in several poems, as for example in *Rusalka* (*The **Mermaid***) from 1819, *Besy* (*The Demons*, 1830), and *Pesni o Sten'ke Razine* (*Songs about Stenka Razin*, 1826). Folkloric elements appear in the verse novel *Evgeny Onegin* (1831), as well as in the historical novel *Kapitanskaya dochka* (*The Captain's Daughter*) from 1833 and in *Povesti pokoinogo Ivana Petrovicha Belkina* (*The Tales of the Late Ivan Petrovich Belkin*), a collection of short stories from 1830. In *Pikovaya dama* (*The Queen of Spades*), written in 1833, Pushkin develops the conventions of the fantastic tale, a new genre in Russian literature.

While staying in Mikhailovskoe, Pushkin wrote to his brother in November 1824, "In the evening I listen to fairy tales, and thereby I am compensating for the insufficiencies of my accursed upbringing. How charming these fairy tales are! Each is a poem!" Later on, in a conversation on Russian literary language with Vladimir Dal, Pushkin concluded, "Our language is inherently beautiful and nowhere has it such breadth of expression as in folktales. We must learn to speak and love Russian, not simply to admire it in tales." By incorporating common, everyday speech into his texts, Pushkin created a language for Russian literature. *See also* Russian Tales.

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Janina Orlov

Puss in Boots

Puss in Boots (ATU 545B), the popular folktale of a poor young man's social rise—thanks to the cunning manipulations of his animal helper—is found in early influential collections of literary European fairy-tale culture and is documented in both Eastern and Western **oral tradition**s.

The most famous version is *Le maître chat ou le chat botté* in Charles **Perrault**'s *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697), in which a youngest son inherits a **cat**. On his own initiative, the cat seeks to gain the **king**'s confidence, presenting him repeatedly with gifts allegedly in the name of his rich master, Marquis de Carabas. The king is tricked into providing the young man with royal **clothing** and taking him for a drive with himself and his daughter. The cat runs ahead, threatening herdsmen and farmers to say that herds and farmland all belong to the Marquis of Carabas. The cat then comes to the castle of an **ogre**, whom he flatters into transforming himself into a mouse that the cat devours, making the young man indeed the owner of all. The king, overwhelmed by

"Puss in Boots" illustrated by Walter Crane in *The Marquis of Carabas' Picture Book, containing Puss in Boots, Old Mother Hubbard, My Mother, The Forty Thieves* (London: George Routledge and Sons, n.d.), p. 7. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

these riches, offers his daughter in **marriage**. At the end, the young man is the son-in-law of the king, and the cat a great lord.

Literary and oral versions have this same rags-to-riches pattern. In literary versions and in most of the oral **variant**s of middle and western Europe and of North and South America, a cat helps a youth. However, in the numerous variants of Eastern and southeastern Europe, the Caucasian region, and central Asia, a fox, a typical **trickster**, is the animal helper (even in some Italian and French variants). In southern Asia and Africa, the helper is an ape, a jackal, or a gazelle; in South America, a cat or rabbit, mouse or ape. The shift from a domestic to a wild animal causes a change in the story opening: the youth helps the wild animal, and it in turn is obliged to help.

The first known version dates from the Italian Renaissance, the story of Costantino Fortunato and his cat in Giovan Francesco **Straparola**'s *Piacevoli notti* (*Pleasant Nights*, volume 2, 1553). Within fifty years, this collection had more than twenty Italian editions and translations in French, Spanish, and German. Here, the cat is female; the castle, which the cat takes over, has no actual owner, so the expropriation goes off smoothly.

Eighty years later, the baroque story of Cagliuso in Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36) keeps the female trickster cat, who manages "legally" to enrich the youth: the property is bought from the dowry. In contrast to literary versions, but similar to many fox

variants, Basile has the cat test the sincerity of the young man and then abandon him, bitterly disillusioned. Whether Basile used oral tradition or himself influenced oral narratives remains unclear.

Perrault changed the female cat into an aggressive male with picaresque tendencies, and the boots, a sign of male prestige, are his invention. He also added murder. Though the language of the text is concise, ironic, and subtle, its composition is close to the structure of folktales, including that particular fairy-tale **moral,** where the hero's happiness justifies murder and robbery: in most of the oral fox variants, the owner of the castle is a **dragon**, who is mercilessly burnt, slain, or shot. Perrault's ogre who can transform himself is reminiscent of the **tale type**s ATU 325, The Magician and his Pupil, or ATU 331, The Spirit in the Bottle.

Although Basile and Perrault allude to children as consumers of their tales, they wrote for adults. These literary versions reflect their times of upheaval, when poetic as well as political considerations (for example, the fear of censorship) suggested falling back on folktales. Perrault's text, for instance, realized modernist aesthetic conceptions and analyzed the decline of the absolutist system and the ascendancy of the middle classes of his time for his readers in the aristocratic and bourgeois **salon**s. His cat could be understood as a servant whose advancement depends on the career of his master, the latter as a figure who compromises himself by exterminating his past in tacit conspiracy with his servant, and the king as a corruptible sovereign and an ally of intriguing plebeian elements (the cat).

Perrault's version proved to be extremely forceful, influencing the image of "Puss in Boots" worldwide, and is still a bestseller. The Brothers **Grimm** omitted their own version of the story (originally published in 1812) in their 1819 second edition of the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*) because it was too close to Perrault's text. In the 1920s, the Dutch colonial administration in Indonesia used **translation**s of the Perrault version for educational purposes. Since the middle of the twentieth century, local fox variants in southeast Europe have been edged out and replaced by the Perrault version.

The tales of Puss in Boots usually include no wonders beyond an anthropomorphized animal and sometimes an ogre with magic qualities. Success is always gained by rational means and relying on a perfect knowledge of social conventions and human flaws. It is interesting to note that oral versions tend toward different kind of genres. Most of the Norwegian variants are classical **fairy tale**s: the cat is an enchanted **prince** or **princess** hoping to be released from his or her animal figure. Variants including the young man's breach of trust are warning examples of ingratitude. In the Caucasian region, "Puss in Boots" became an **etiologic tale**: since the fox helper is disillusioned by the young man's lack of sincerity, foxes in general avoid human beings. Many Bulgarian variants tell the story rather anecdotally, integrating a **Nasreddin anecdote** with scatological features. How the young man copes with the discrepancy between extreme poverty and sudden luxury is often detailed, and the intelligence of the fox is contrasted to the young man's intellectual simplicity. In all variants, the animal helper is the active character, the young man the passive. The animal's dubious strategies have never been an obstacle to the popularity of "Puss in Boots" with children. ***See also*** Shoe.

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Ines Köhler-Zülch

Q

Queen

Queens appear in many different folktales and serve in diverse roles. In most cases, queens fall into one of three categories: protagonist, serving as the focus of action; antagonist and villain, acting against the hero in some way; or secondary figure, such as a helper figure, who assists the hero in the background, often acting in complicity with a **king** character. The queen's role and significance are informed by her royal status, which conveys not only a high social status but also authority and power.

Because of the social status and power associated with being queen, folktales and fairy tales frequently describe a character's ascent to queenship to depict an individual's development or rise to power. This key aspect of queenship is expressed by Vladimir **Propp**'s thirty-first **function**: The Hero Marries and Ascends to the Throne. Although Propp's label for this function refers to a male protagonist (hero), fairy tales also end with the heroine marrying into royalty or being upgraded from **princess** to queen. For example, in Jacob and Wilhelm **Grimm**'s "Rumpelstiltskin" (ATU 500, The Name of the Supernatural Helper) a poor miller's daughter—assisted initially by a **magic helper**—ascends from her low social status to become queen. In the Grimms' version of ATU 440 (The **Frog King** or Iron Henry), a young princess, who is a mere child at the beginning, by the end of the tale has married a young king, implicitly becoming his queen. In terms of its significance, achieving the status of queen can, on the one hand, be interpreted as the lower class's expression of political wish fulfillment (according to **sociohistorical approaches**) or, on the other hand, as symbolic of an individual's having reached a new stage of maturation or psychological development (according to **psychological approaches**).

In her role as protagonist, the queen is often in peril, for royal status frequently brings with it a degree of danger. In an example of the **tale type** The Clever Girl and the King (ATU 875B), the story of **Sheherazade** from the *Arabian Nights*, a king kills each of the women he marries until one tricks him into delaying her execution by telling stories. In tales such as "Rumpelstiltskin" (ATU 500), a woman has an impossible task placed before her. When she succeeds with the aid of a supernatural helper, she becomes queen but is also put in peril of losing her firstborn child until she finds a way to trick the helper.

Peril also comes to protagonist queens in the form of false accusations. The figure of the wrongly accused queen demonstrates her significant relation to virtue. In tales identified as

Our Lady's Child (ATU 710), a queen is accused of infanticide. In those belonging to the type known as The Prince Whose Wishes Always Come True (ATU 652), the queen is accused of eating her own son. In the Crescentia tale type (ATU 712), an empress is accused of adultery and murder. The queen's association with virtue is also underlined when her virtue is tested. In tales related to the type Griselda (ATU 887), a king tests the virtue of his queen by pretending to kill her sons and marry her daughter. Like many protagonist queens, she remains virtuous and is rewarded in the end.

There are other types of protagonist queens. Some versions of ATU 451, The Maiden Who Seeks Her **Brothers**, feature a protagonist who is a queen. In certain versions of ATU 514, The Shift of Sex, a queen pretends that her daughter is actually her son. Tale type ATU 459, The Make-Believe Son (Daughter), features a queen who, when cast out, invents a child from nothing to reconcile with her kingly husband. Finally, in ATU 460A, The Journey to God (Fortune), a ruler asks why the kingdom cannot be enlarged by war. The answer to the riddle is that the ruler is a queen who should instead expand her realm through **marriage**.

While many queens in folktales are protagonists and a focus of virtue, queens appear just as regularly as villains and embodiments of evil. One way of distinguishing villainous queens is to consider the target of their villainy. Some evil queens target their kings. The King and the Lamia (ATU 411) and The Magic Bird-Heart (ATU 567) are tale types that feature kings marrying unwisely, in the first case to an evil snake woman and in the second to a woman who steals the magic with which the king ascended the throne. In The Unfaithful Queen (ATU 871A), a queen cheats on her husband and subsequently kills him.

Some villainous queens target their own children or stepchildren. One of the most infamous of these appears in tales of **Snow White** (ATU 709), in which an evil queen targets her beautiful daughter out of jealousy of her beauty. The queen in Walt **Disney**'s animated version of *Snow White and the Seven Dwarfs* (1937) has become in popular consciousness a dominant visual embodiment of this villainous character. However, the jealous queen in tales of Snow White is far from alone. In tales of the type known as The Son of the King and the Son of the Smith (ATU 920), a queen commands the **death** of her son when he calls her a whore. In The Princess Who Murdered Her Child (ATU 781), a queen kills her own offspring, but her crime is revealed by a bird. The Goldener tale type (ATU 314) portrays a queen who wants to kill the **prince**, in some versions her son, and in others her stepson. In tales of the type Born from Fruit (Fish) (ATU 705A), a queen mutilates her daughter-in-law and disguises herself to sleep with her own son. Perhaps the most gruesome type is ATU 462, The Outcast Queens and the **Ogress** Queen. In this tale, a king with multiple wives casts them out and blinds them, and the blinded queens resort to eating their own children, all except the youngest.

Some queens fit the villainous model not due to specific malfeasance but based on their antagonistic role in the story. In versions of the Princess on the Pea (ATU 704), the queen tests possible brides for her son the prince by placing a pea underneath many mattresses. In A Young Woman Disguised as a Man Is Wooed by the Queen (ATU 514**), the queen is not so much a direct villain but an obstacle to heroine's plans.

Sometimes a queen in a story is neither protagonist nor antagonist, but simply part of the tale. These queens can be important to the plot of the story, as in Oedipus (ATU 931) or Gregory on the Stone (ATU 933), where the protagonist marries his **mother**, the queen. However, in these cases, the queen is neither protagonist nor antagonist, neither heroine nor villain. In The Princess in the Coffin (ATU 307), a childless royal couple makes a tragically misinterpreted wish. **Sleeping Beauty** (ATU 410) similarly features a royal couple whose

folly leads to the suffering of the protagonist. Peau d'Asne (ATU 510B) revolves around a queen who requires that her husband remarry only a woman with certain physical characteristics. While these queens are implicated in the suffering of the protagonist, they are not directly villainous.

Queens also play a significant role in **literary fairy tale**s, **fantasy**, and other modern forms of fairy tale. For example, Victorian-era literary fairy tales by British authors often depicted queens to engage questions of **gender**, female power, and other contemporary political issues. Queens, both evil and benevolent, figure in works of authors of fairy tales and fantasy, from Hans Christian **Andersen**'s Snow Queen ("Sneedronningen," 1844) and Lewis **Carroll**'s Queen of Hearts (*Alice's Adventures in Wonderland*, 1865) to C. S. **Lewis**'s White Witch (Queen of Narnia) and the queens that populate **film and video** from Disney's *Snow White* to its antithesis *Shrek*. The queen's survival as a recognizable figure in contemporary fairy tales attests to the character's continuing importance as a cultural symbol. ***See also*** False Bride; Politics.

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B. Grantham Aldred

R

Race and Ethnicity

Neither race nor ethnicity can be easily defined. In contemporary scholarly discourse, both are generally seen as social constructions rather than physical realities. Race is considered the adaptation of physical markers of body type to symbolize social conflict and social hierarchy, and ethnicity is viewed as the adaptation of broader markers of culture to do the same work. Their historical definitions have often given them a greater material reality. They have, in the past, been theorized as real qualitative differences between groups of people—definite hierarchies of civilization, savagery, and barbarism that have justified white European domination. The concepts are often underutilized in contemporary scholarship on fairy tales and folktales, but their prominence in culture at large has lent them an important role in understanding both the content of folk narrative and the way in which it has been used.

Because these concepts are so visible, the United States is an obvious locale for studying race and ethnicity in folk narrative. Folk narrative collections have had a significant presence in discussions of race in the United States, both commenting on and helping to create some of the dominant currents in race thinking. In the nineteenth century, white authors and folklore **collectors** like Joel Chandler **Harris**, J. A. Macon, and even Alcée Fortier, who published extensively in the *Journal of American Folklore*, made use of African American folk narratives to reinforce race-based perceptions of blacks as lazy and superstitious, or to generate race-based fantasies of a black population not only forgiving for prior slavery but also amicable toward their supposed white betters and eager to be dominated once more. By the second decade of the twentieth century, African American authors and collectors such as Zora Neale **Hurston** used folk narrative and its materials for the purposes of empowerment rather than degradation. Hurston and others sought to demonstrate the richness of African American culture and folklore and to emphasize its resilience in the face of oppression.

In more recent times, folk narrative has been no less present in discussions of these two notions. In literature, African American writers like Toni Morrison and Alice **Walker**, as well as Native American writers such as Leslie Marmon **Silko** and N. Scott **Momaday**, have utilized folktale **motif**s in their writing, in part to demonstrate continuity and identity with their racial or ethnic heritages. In The **Woman Warrior** (1976), Maxine Hong Kingston

does much the same thing, discussing the Chinese American immigrant experience through the lens of Chinese folktale motifs. In a more scholarly vein, anthropologists and folklorists such as Barre Toelken and Dell Hymes have begun to examine the relationship between folk narrative and Native American culture, exploring the significance of narrative **performance** in individual and group identity, while as early as 1960, Roger Abrahams, Bruce Jackson, John Szwed, and others did similar work with the culture of urban blacks.

But these issues are not present only in the United States. In Europe, too, race and ethnicity have historically claimed a centrality in the study of folktales and fairy tales. On the continent, the same Herderian nationalist impulses that spurred folklore research in Germany, Scandinavia, and Finland—impulses central to the creation of the **historic-geographic method** and folklore collections from those of Elias Lönnrot and Evald **Tang Kristensen** to those of Jacob and Wilhelm **Grimm**—also provided the theoretical basis for institutionalized racism like that of National Socialism. In England, many of the scholars engaged in the study of folk narrative were also at the vanguard of racism and ethnocentricity. E. B. Tylor and Andrew **Lang** were proponents of a unilinear evolutionary theory that divided the world into civilization, savagery, and barbarism, with white male Europeans at the top of that hierarchy, and **peasant**s, **women**, and dark-skinned, exotic "others" at the bottom. Friedrich Max **Müller**, meanwhile, argued for a historical understanding of **myth** that was inseparable from his racially segregated, Aryan-centric schema for the world.

These issues are prominent, too, in the actual content of European folk narrative. In Estonian folktales and **legend**s, the **devil** is often portrayed as a German nobleman. Likewise, Scandinavian folk narratives often accuse the Finns and the Sami of witchcraft. As early as the fourteenth century, literary adaptations of folktales such as Geoffrey **Chaucer**'s "Prioress's Tale" have painted Jews as an evil and mysterious ethnic other—as murderers of children or, as in the case of William **Shakespeare**'s *The Merchant of Venice*, heartless usurers—while for nearly as long, similar narratives have portrayed the Roma as dirty **thieves**. Racial and ethnic tensions do travel two ways however, and the Roma, in turn, have often depicted the white European majority as dirty and easily duped, while the Jews, though less frequently, have done more or less the same.

Race and ethnicity are commonly perceived as solely matters of skin tone and physiognomy. Even in the most progressive scholarly and popular sources, discussions begin and end with issues of black and white. And while such an understanding of these issues is seemingly warranted looking just at the North American case, understandings of these two concepts both in European folktales and in historical thinking about them demonstrate the degree to which it is inaccurate. Racism may in fact manifest itself across gradients of skin tone, as in the United States, but just as often, it is as much a matter of what is signified as what does the signifying—as much a matter of hierarchies of class and power as of outward appearances. *See also* African American Tales; Anti-Semitism; Nationalism; Native American Tales; Négritude, Créolité, and Folktale.

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Adam Zolkover

Rackham, Arthur (1867–1939)

During the golden age of children's books launched by Lewis **Carroll**'s *Alice's Adventures in Wonderland* (1865), the British illustrator Arthur Rackham fashioned images both spritely and haunting for fairy tales and **fantasy** literature. "I thought he was one of the goblins out of Grimms' Fairy Tales," Rackham's nephew recalled in reminiscences about his famous uncle. Rackham used himself as a model for many of the whimsical creatures that inhabit his illustrated books, and the uncanny resemblance between him and his creations was often noted.

Known for his "wide and elfish grin," Rackham grew up in a respectable, middle-class Victorian family. As a child, he showed a talent for drawing and would smuggle paper and pencil into bed. On the recommendation of a physician, the sixteen-year-old Rackham left school to take a six-month sea voyage, journeying to Australia in 1893 with family friends and returning in good health. Convinced that his real calling was at the easel, he entered the Lambeth School of Art but was obliged to spend 1885 to 1892 working in an insurance office. He left the insurance business to become a full-time graphic journalist at the *Westminster Budget*, where his "Sketches from Life" received critical and popular acclaim.

In 1900, Rackham was invited to illustrate *The Fairy Tales of the Brothers Grimm*, a volume for which he felt "more affection" than for his many other works. By 1905, when he published an edition of *Rip Van Winkle*, his reputation as the Edwardian era's most prominent illustrator was firmly established. Rackham was in great demand and was invited to illustrate J. M. **Barrie**'s *Peter Pan in Kensington Garden* of 1906 (Barrie believed that he had "shed glory" on the work) and Lewis Carroll's *Alice's Adventures in Wonderland* of 1907. He endorsed the importance of fantasy in books for children and affirmed the "educative power of imaginative, fantastic, and playful pictures and writings for children in their most impressionable years." For Rackham, illustrations also conveyed the pleasures of the text, communicating the "sense of delight or emotion aroused by the accompanying passage of literature."

Rackham's projects included illustrations for adult readers as well. His illustrated versions of Richard Wagner's *Ring of the Nibelung* (1910–11) and William **Shakespeare**'s *A Midsummer Night's Dream* (1908) ranked among his greatest critical and commercial successes. In 1927, he sailed to New York, where his works were on exhibit and met with an enthusiastic reception. In his last years, he completed the illustrations for Kenneth Grahame's *Wind in the Willows* (1940), a work to which he had a powerful sentimental attachment.

Rackham illustrated nearly ninety volumes. Influenced by Albrecht Dürer, George **Cruikshank**, John Tenniel, and Aubrey Beardsley, he is best known for his sure sense of line, his mastery of the three-color process with its muted hues, and the creation of a mysterious world filled with gnomes, nymphs, giants, elves, sea serpents, and fairies in intricate landscapes of gnarled branches, foaming waves, sinuous vines, and anthropomorphized trees. A firm believer in the partnership between author and illustrator, he endorsed the notion that illustrations can take an interpretive turn, giving an "independent view of the author's subject." Rackham exercised a strong influence on future generations of illustrators, most notably the Walt **Disney** studios, whose feature film of ***Snow White*** contains scenes clearly inspired by his style. Rackham died of cancer in 1939, just a few weeks after he had put the final touches on *The Wind in the Willows*. His last drawing presents a scene in which Mole and Rat are loading their rowboat for a picnic. ***See also*** Art; Children's Literature; Illustration.

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Maria Tatar

Racó, Jordi des. *See* Alcover, Antoni Maria

Ranke, Kurt (1908–1985)

Kurt Ranke was a German folklorist and folktale scholar whose most enduring contributions to the study of folk narrative were largely organizational in nature. In 1958, while a professor of *Volkskunde* (**folklore**) at the University of Kiel, he established *Fabula*: *Journal of Folktale Studies*. The first international conference focusing exclusively on the folktale was organized by Ranke in 1959 and led to the founding of the International Society for Folk Narrative Research. Ranke served as its first president as well as editor-in-chief of the German-language *Enzyklopädie des Märchens* (*Encyclopedia of the Folktale*), which he established following his move to the University of Göttingen.

Ranke worked primarily in the areas of the folktale and genre theory. He was a student of Walter **Anderson,** and his dissertation—published in 1934 as *Die zwei Brüder* (*The Two Brothers*) and written in the tradition of the **historic-geographic method**—traced the "normal" or most typical form of ATU 303, The **Twins** or Blood **Brothers**, to western Europe, most probably France. In addition to two edited collections, a three-volume collection of folktales from Schleswig-Holstein, and *Folktales of Germany*, published in Richard M. **Dorson**'s Folktales of the World series, Ranke authored more than eighty entries for the *Enzyklopädie* as well as articles on *einfache Formen* (**simple forms**) and the continuity between oral and literary traditions.

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Mary Beth Stein

Raud, Eno (1928–1996)

The Estonian author of **children's literature** Eno Raud is one of Estonia's most translated writers. Among his earlier works, Raud published several adaptations of **folktale**s and **legend**s, including *Kaval-Ants ja Vanapagan* (*Crafty Hans and Old Devil,* 1958), a story about the Estonian giant hero *Suur Tõll* (*Toell the Great*, 1959), and *Kalevipoeg* (1961), a prose retelling of Friedrich Reinhold **Kreutzwald**'s **epic** poem.

One of his best-known works, *Sipsik* (1962, sequel 1970; translated into English as *Raggie*, 1992), is a story about a small girl, her brother, and their rag doll, which comes to life. Raggie helps to gauge the boundary between what is allowed and what is not and to make the child's dreams come true—appearing on television and traveling into space. *Raggie* also helps the reader to see the world from both the child's and the adult's perspective and treats **childhood**'s problems in a warm and delicate manner.

The *Naksitrallid* tetralogy (1972; translated into English as *Three Jolly Fellows*, 1982–85) describes the adventures of the three dwarfish men: Muff, Halfshoe, and Mossbeard. Their journeys in a red car take the reader from the realm of the everyday to the world of contemporary fairy tales, through which different problems in life (such as brotherhood, fame, and

vanity) and people's relationship with nature are explored. An animated cartoon based on the books was released in 1984 (see **Animation**).

In addition to his children's books, Raud is also popular for his adventure books for young people. His works are characterized by gentle humor, which often involves wordplay, and the exciting intertwining of contemporary reality and fantastic events. ***See also*** Estonian Tales.

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Risto Järv

The Red Shoes (1948)

Directed by Michael Powell and Emeric Pressburger, the British film *The Red Shoes* offers two interlinked **adaptation**s of the Hans Christian **Andersen** story of that name ("De røde sko," 1845). The original is a harsh nineteenth-century Christian **parable** about sin (a girl named Karen gives in to the temptation to wear red **shoe**s to church for her confirmation), followed eventually by penitence (she persuades an executioner to cut off her feet as the only way of getting free of the nonstop dancing shoes) and then redemption (she flies on a sunbeam to heaven, where the red shoes are forgiven).

At the film's heart is a fourteen-minute cine-ballet which follows the outlines of the Andersen original, retaining the church and the community as the moral forces opposed to waywardness, and the girl's ceaseless dance through fields, forests, graveyards, and city streets as the central action. For the purpose of dramatizing this conflict, the shoemaker is the **devil** in disguise, giving the shoes magic powers so that they attract the girl and jump onto her feet as if of their own volition. Opposing him is a non-Andersen character, the boy, representing love; he tries to warn and rescue her, but fails. The only Andersen element completely missing is the foot-chopping.

At the same time, the cine-ballet contains shots that do not aspire to be Andersen: they are created within the mind of the dancer, Vicky. In an offstage prelude, Vicky and composer/conductor Julian have long been bickering over a question of musical tempo, but just before the first performance, they realize they are in love. At one point in the ballet, Vicky sees Julian leave his podium, climb onto the stage, and become her partner; at another, she feels that she is a flower swaying in the wind, a cloud drifting in the sky—exactly as Julian had promised when she feared she would be earthbound. A third perception gives her a glimpse of the future, when an image of the shoemaker/devil turns into an image of the impresario Lermontov, who is demanding total artistic dedication from her. Then, to her relief, Lermontov's image is replaced by that of Julian, offering her an alternative future.

This is indeed how the offstage narrative develops. A parallel with the Andersen story is suggested by Lermontov defining ballet as his religion, and Karen's inability to break free from the red shoes is presented as an example of single-minded commitment to art. For a while, Vicky escapes her dilemma by marrying Julian and leaving the company; but Lermontov and her ballet shoes lure her back. In the climactic scenes, she is bandied between Julian, offering love, and Lermontov, offering greatness. In a confused frenzy, she rushes from the room, apparently to go onstage to dance, but the red shoes take over and make her jump in front of an express train. Her dying words to Julian—"Take off the red shoes"—invoke her

gestures in the final scene of the ballet, while the **blood** on her legs is a nod toward Andersen and the executioner. ***See also*** Colors; Dance; Film and Video.

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Terry Staples

Rego, Paula (1935–)

Paula Rego is a Portuguese painter who studied in London at the Slade School of Art from 1952 to 1956. She has lived and worked in Britain since 1976, the year in which she received a grant from the Calouste Gulbenkian Foundation to do research on fairy tales. Rego has illustrated several works dealing with fairy tales, including *Contos populares* (*Folktales*, 1974–75) and *Nursery Rhymes* (1989). Rego also has drawn on fairy tales in several series of artworks based on Sir James Matthew **Barrie**'s *Peter Pan* (1992), the story of "**Snow White**" (1995), and Carlo **Collodi**'s *Pinocchio* (1995–96). Although she explores the tradition of **storytelling**, her images are never a direct illustration of the stories to which they refer. Instead her images constitute an allusion or metaphor, a parodic subverting of the original. Rego depicts personal conflicts, **family** relations, **childhood**, the dynamics of love, social conditioning, the **politics** of power, **violence**, **gender** relations, female identity, and sexuality (as in *Dog Woman*, 1994, and the *Abortion* series, 1999).

Rego's influences range from well-known artists such as Jean Dubuffet, Pablo Picasso, and James Gillray, to Walt **Disney**'s films (for example, in her *Dancing Ostriches* series, 1995), **opera**, and fairy tales. In 1990, she became the first Associate Artist of the National Gallery in London. Rego's most recent paintings continue to explore ideas of femininity and challenge institutionalized values and moral codes, as seen in *The Pillowman* (2004), which derived from Martin McDonagh's play of that same name about a writer whose dark fairy tales cause him to be suspected of murdering children. ***See also*** Art; Illustration.

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Ana Raquel Fernandes

Reiniger, Lotte (1899–1981)

German silhouette artist, animator, and director Lotte Reiniger is famed for her pioneering animated feature film *Die Abenteuer des Prinzen Achmed* (*The Adventures of Prince Achmed*), completed in 1926. Living in Berlin, Lotte as a teenager loved the films of French filmmaker Georges **Méliès** and German director Paul Wegener (who is known for *Der Golem*, 1914). While studying drama at the Theaterschule of Max Reinhardt, her talent for making silhouette portraits soon led to her supplying the animated wooden rats for Wegener's *Der Rattenfänger von Hameln* (*The Pied Piper of Hamelin*, 1918). In the experimental

A still from the 1926 German film *The Adventures of Prince Achmed / Die Abenteuer des Prinzen Achmed*. [Image Entertainment/Photofest]

animated studio at the Institut für Kulturforschung (Institute for Cultural Studies) she met her future creative partner and husband, Carl Koch, whom she married in 1921.

Fairy-tale themes are evident in some of Reiniger's first short silhouette films, such as *Der fliegende Koffer* (*The Flying Trunk*, 1921), based on the tale by Hans Christian **Andersen**, and *Aschenputtel* (***Cinderella***, 1922) and *Dornröschen* (***Sleeping Beauty*** 1922), both based on tales from the Brothers **Grimm**. From 1923 to 1925, Reiniger produced the ninety-minute silhouette feature *Die Abenteuer des Prinzen Achmed*, with a plot that is largely a pastiche of stories from the ***Arabian Nights***. Anticipating, in terms of technique, Walt **Disney**'s ***Snow White*** *and the Seven Dwarfs* (1937) by more than a decade, Reiniger devised the first multiplane camera for certain effects. With the rise of Nazi Germany, Reiniger and Koch decided to emigrate, but only in 1949 were they able to settle permanently in London.

Prince Achmed begins with an African **sorcerer** conjuring a mechanical flying horse, a character reminiscent of the tale of "Prince Ahmed and the Fairy Peri Banu" from the *Arabian Nights*. When the sorcerer's request to marry Prince Achmed's sister, Dinarzade, is declined, he tricks Achmed into mounting the mechanical horse. Before Achmed understands the horse's mechanism, he reaches the islands of Wak-Wak. Here, he secretly watches beautiful **fairy** Pari Banu bathing, steals her feather cloak, and thus forces her to follow him (a **motif** derived from the *Arabian Nights*' tale "Hasan of Basra"). The evil sorcerer soon abducts Pari Banu and sells her to the emperor of China. Meanwhile, Achmed is held prisoner on top of the fire mountain, where he gains the support of a **witch** who is the sorcerer's intimate enemy. When searching for Pari Banu, Achmed meets **Aladdin**, who tells him his tale and informs him of his love for Dinarzade. The story culminates in a magic fight between the witch and the sorcerer, in which each of them subsequently transforms into various ferocious animals (a scene reminiscent of **tale type** ATU 325, The Magician and His Pupil). In the end, the evil sorcerer is eliminated, and all are reunited and return home.

Some of the shorts Reiniger produced in later years also deal with fairy-tale themes, mostly derived from the collection of the Brothers Grimm, such as *Die goldene Gans* (*The Goose That Laid Golden Eggs*, 1944), *Snow White and Rose Red* (1953), *The Three Wishes* (1953), *The Gallant Little Tailor* (1954), *The Sleeping Beauty* (1954), *The Frog Prince* (1954), *Cinderella* (1955), and *Hansel and Gretel* (1955). ***See also*** Animation; *Arabian Nights* Films; Film and Video; Silent Films and Fairy Tales.

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Ulrich Marzolph

Religious Tale

Narratives that include characters such as God, the **devil**, Jesus Christ, the Virgin Mary, and various saints have been called "religious tales." Many religious tales illustrate Christian doctrines and teach moral lessons, such as those tales in which God or Christ visits people incognito, rewarding some for hospitality and punishing those who are unkind. Other religious tales seem more playful, even profane. Some offer humorous commentary on the **Bible**, such as the tale about God's creating Eve from the tail of a monkey, a dog, or some other animal who had stolen Adam's rib (ATU 798, Woman Created from Monkey's Tail).

Religious **legend**s and religious tales belong together, but the latter tend to be multi-episodic and more entertaining, whereas the former focus on a single or just a few events and express serious belief, as in legends about the devil's punishing immoral behavior and taking sinners to hell. Religious tales are found not only in Christian cultures but also belong to Jewish, Islamic, Hindu, and Buddhist **folklore** and to the traditions of other religions. Prominent religious tales include Buddhist **Jātaka**s, which tell about the previous lives of Gautama Buddha, who practiced moral behavior and selfless generosity for ages until he attained enlightenment. Jātakas have been addressed to the laity as didactic examples of how to move on toward better incarnations and ultimate liberation. ***See also*** Didactic Tale; Exemplum, Exempla; Myth; Punishment and Reward; Saint's Legend.

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Ülo Valk

Reward. *See* Punishment and Reward

Reynard the Fox

Reynard the Fox is the **trickster** hero of works known as "beast epics" from northern and western Europe. Reynard is first known to appear in the mock-**epic** *Ysengrimus* written by Nivardus between 1148 and 1149 in Ghent. Ysengrimus the **wolf** is repeatedly tricked by Reinardus. The character reappeared in the 1170s in the *Roman de Renart*, a series of narrative poems with the same characters, including Chanticleer the Rooster and Tibert the **Cat**. This anonymous series of works is often divided into "branches," including the most famous Branch I, also known as "Le plaid" or "Reynard's Trial," in which Reynard is tried for crimes against the animal kingdom and eventually escapes **punishment** through trickery.

The next appearance of Reynard was in Alsace, in Heinrich der Glichsaere's 1191 work *Reinhart Fuchs*, an adaptation of the *Roman de Renart* with additional original work. More versions followed, including texts in English, Swedish, and Latin.

Scholars have viewed the Reynard stories as social satire, with early versions being critical of the Roman Catholic church. Over the years, Reynard has reappeared in popular culture. Russian-born composer Igor Stravinsky used the tale in a ballet commonly known

under its French title, *Renard: Histoire burlesque chantée et jouée* (*The Fox: Burlesque Tale Sung and Played*, composed in 1916 and first staged in 1922). Drawing on Johann Wolfgang von **Goethe**'s *Reineke Fuchs* (1794), Irene and Władysław Starewicz made *Le roman de Renard*, an early French stop-action **animation** that premiered in 1937 in Berlin with a German soundtrack. An animated version was also made in Holland in 1943, based on Robert van Genechten's anti-Semitic children's story *Van den vos Reynaerde* (1937). In the twenty-first century, Reynard the Fox has made his appearance in the **graphic novel** series Fables (2002–) by Bill Willingham. One interesting societal effect of Reynard is that in the French language, the archaic word *goupil* was replaced by the modern *renard*, or fox. *See also* Anti-Semitism; Fable; Kreutzwald, Friedrich Reinhold.

Further Reading: Varty, Kenneth, ed. *Reynard the Fox: Social Engagement and Cultural Metamorphoses in the Beast Epic from the Middle Ages to the Present*. New York: Berghahn Books, 2000.

B. Grantham Aldred

Richter, Ludwig (1803–1884)

Ludwig Richter (born Adrian Ludwig Richter) was a German artist of the later Romantic period who was enormously popular during his lifetime, primarily for his **illustration**s in numerous collections of fairy tales. He learned the art of engraving as a child in his father's workshop. Over the course of his career, Richter produced a vast portfolio of etchings, intricate woodcuts, and landscape paintings. His landscapes were so well regarded that he was appointed professor of landscape painting at the Dresden Academy of Art in 1836. However, it was Richter's fairy-tale illustrations that captured the popular imagination and made him famous among the general public in his time. His illustrations for *Ludwig* **Bechstein**'*s Märchenbuch* (*Ludwig Bechstein's Fairy-Tale Book*, 1853) and an 1842 edition of Johann Karl August **Musäus**'s *Volksmärchen der Deutschen* (*Folktales of the Germans*) are two of the best-known collections. He also produced illustrations for Hans Christian **Andersen**'s individual fairy tales, although not for the more famous collections. Many of his illustrations were later co-opted for various editions of the **Grimm**s' fairy tales and have thus endured as a classic and recognized style for fairy-tale illustration. Indeed, Richter was one of several illustrators who influenced Walt **Disney**'s visual concept in his early fairy-tale **film**s.

His accomplished etchings and woodcuts, often rendered in a benignly humorous manner, depict a utopian vision of Germany's history, a bucolic view of the countryside, and an idyllic observation of the populace. These characteristics encompass the popular sentiments of nineteenth-century Germany as it imagined an idealized, unified country, and mark Richter as one of the era's most representative artists. *See also* Art.

Further Readings: Demisch, Heinz. *Ludwig Richter, 1803–1884: Eine Revision*. Berlin: Mann, 2003; Hand, Joachim Neidhardt. *Ludwig Richter*. Vienna: A. Schroll, 1969.

Louise Speed

Riddle

The riddle is an oral form that plays a part in social interactions, whether in local folk contests or in literature. A contest of wits and knowledge is at the heart of riddle-work, which is often tied to cultural **initiation** rites and can occur in either a playful setting (as with the

joke-riddle or riddling session) or a serious one (as with the neck-riddle, found in ATU 927, Out-Riddling the Judge, wherein a condemned man saves his own neck by posing a riddle that the executioner cannot solve). The so-called true-riddle poses an enigmatic question, often joining seemingly disparate elements through some sort of wordplay ("red all over" becomes "read all over"). In some tales, the riddle mirrors the story's plot, which turns on what solving a riddle either gains or loses a character. The linguistic cleverness in riddling is analogous to the cunning or magic that in many tales allows a person or thing to be transformed into another (a **peasant** girl turns into a **princess**; a frog becomes a **prince**). In many early forms of the riddle, disparate elements point either to bawdy meanings or to sexual taboos, themes also explored in many tales (for eaxample, the "riddle" of one man being both **father** and husband). Many folktales also directly involve riddles, linking riddle-work with the contest or impossible-test **motif**s, or presenting a clever character specializing in solving riddles. ***See also*** Jest and Joke.

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Lori Schroeder Haslem

Rimsky-Korsakov, Nikolai (1844–1908)

Nikolai Rimsky-Korsakov undoubtedly belongs to those artists who create their own world, in his case, a musical and often magical one, inhabited by puppets and mythical figures. Born in Tikhvin, not far from St. Petersburg, Rimsky-Korsakov grew up playing the piano and listening to the church bells from the Tikhvin monastery. While studying at the College of Naval Cadets in St. Petersburg, Rimsky-Korsakov often visited the **opera**, where he became very fond of Mikhail **Glinka**'s work. His first composition to gain recognition was the "musical picture" *Sadko* (1867), which he completed after a two-year voyage around the world as a sailor. Based on a *bylina*, or folk **epic**, from Novgorod, the story tells about a minstrel and rich merchant, Sadko, who is thrown overboard from his ship because the Sea King wants him to play at court. The music causes a terrible storm, and Sadko is rescued by St. Nicholas. *Sadko* was later transformed into an opera.

Antar, a symphony from 1867, elaborates Oriental **motif**s. The popularity of Oriental subjects and the ***Arabian Nights*** in Russia is furthermore exemplified by the symphonic suite ***Sheherazade*** (1888). Among Rimsky-Korsakov's later works are several operas with motifs from Russian and Ukrainian folktale and fairy-tale traditions. In *Maiskaya noch'* (*May Night*, 1878), the son of the local mayor desires to marry the village beauty against the will of his **father**. He is assisted by the Queen of the Water Nymphs, who wishes to reward him for helping her out with her stepmother, and so he is allowed to marry the girl he adores. The story is based on a tale by Nikolai Gogol, who is also the author of *"Noch' pered Rozhdestvom"* ("The Night before Christmas," 1832), which became an opera in 1894. As in *May Night*, mythological characters intervene in the action. The hero is a blacksmith who wins his bride by flying to St. Petersburg on the back of the **devil** and gets her the slippers of the Empress Catherine. *Skazka o tsare Saltane* (*The Tale of Tsar Saltan*, 1899–1900) is based on one of Aleksandr **Pushkin**'s most beloved fairy tales. While the tsar is away at war, a son, **Prince** Gvidon, is born to him. In their envy, the two malicious **sisters** of his

wife send the tsar a message that she has given **birth** to a monster. The tsar orders both **mother** and child to be thrown into the sea in a barrel. Gvidon grows miraculously, the barrel lands on an island, and when Gvidon rescues a swan from a kite, she turns out to be a **princess**. She helps him to create a new kingdom, and finally the reunion of the tsar and his **family** may take place. *Zolotoi petushok* (*The Golden Cockerel*, 1907) was Rimsky-Korsakov's last opera. Once again, a fairy tale by Pushkin served as the source. Because of its critical portrayal of the tsar, the opera was banned by the censors; however, it was staged in 1909, one year after the death of the composer. *See also* Music; Tchaikovsky, Pyotr Il'ich.

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Janina Orlov

Ritchie, Anne Thackeray (1837–1919)

During a prolific career that spanned nearly sixty years, the English author Anne Thackeray Ritchie wrote in a wide variety of genres. In addition to several collections of essays, short stories, and fairy tales, she produced five well-received **novel**s: *The Story of Elizabeth* (1863), *The Village on the Cliff* (1867), *Old Kensington* (1873), *Miss Angel* (1875), and *Mrs. Dymond* (1885). Ritchie also wrote biographical works and memoirs, including the individual introductions to the complete works of her father/mentor, William Makepeace **Thackeray**, and studies of other writers: *Madame de Sévigné* (1881), *A Book of Sibyls: Mrs. Barbauld, Mrs. Opie, Miss Edgeworth, Miss Austen* (1883), and *Records of Tennyson, Ruskin and Robert and Elizabeth Browning* (1892). Although well known and popular during her lifetime, most of Ritchie's works are out of print today and not easily accessible to readers.

In her fairy-tale writings, Ritchie revised such tales as "**Cinderella**," "Jack and the Beanstalk," "**Little Red Riding Hood**," and "**Sleeping Beauty**." Published in two volumes as *Five Old Friends and a Young* **Prince** (1868) and *Bluebeard's Keys and Other Stories* (1874), her revisions have distinctive features in common: a staging of the **storytelling** situation; contemporary settings replete with descriptions of local customs and conduct; ingenious alterations of magical elements into realistic ones; and restrained but explicit criticism of pretentiousness, materialism, and the restricted situation of **women** in Victorian society. Her fairy tales simultaneously convey a "soft" romantic picture of Victorian domestic life and mirror some of its harsher social realities. *See also* English Tales.

Further Readings: Gérin, Winifred. *Anne Thackeray Ritchie: A Biography*. Oxford: Oxford University Press, 1981; MacKay, Carol Hanbery. *Creative Negativity: Four Victorian Exemplars of the Female Quest*. Stanford, CA: Stanford University Press, 2001.

Shuli Barzilai

Rite of Passage. *See* Initiation

Robber. *See* Thief

Rodari, Gianni (1920–1980)

One of the most original twentieth-century Italian pedagogues and writers for children, Italian author Gianni Rodari has been widely translated abroad. Stressing the importance of

storytelling as a playful activity and a route to recovering the **oral tradition**, Rodari believed in the power of the written word as an educational and liberating force. In *La grammatica della fantasia: Introduzione all'arte di inventare storie* (*The Grammar of Fantasy: An Introduction to the Art of Inventing Stories*, 1973), Rodari asserts that words can effect emancipation only when they are in the hands of each person equally: "I hope that this small book can be useful for all those people who believe it necessary for the imagination to have a place in education . . . and for all those who know the liberating value of the word. 'Every possible use of words should be made available to every single person'—this seems to me to be a good motto with a democratic sound. Not because everyone should be an artist, but because no one should be a slave" (Zipes, 3). Recipient in 1970 of the prestigious Hans Christian **Andersen** Award, Rodari was acclaimed worldwide as a "pied piper" of the imaginative life, an author who introduced children to **fantasy** with techniques for inventing stories and learning from make-believe.

Before publishing such masterpieces as *Favole al telefono* (*Fairy Tales over the Phone*, 1962), *Il libro degli errori* (*The Book of Mistakes*, 1964), and *The Grammar of Fantasy*, Rodari worked at the end of World War II as a political journalist for the Communist Party's paper *L'Unità*, where he composed essays for children. Appointed by the party in 1950 to edit the children's weekly *Il pioniere*, Rodari began to dedicate himself wholly to **children's literature** when he had written sufficient material to publish a collection of nursery rhymes. His first book, *Il libro della filastrocche* (*The Book of Rhymes*, 1950), contains comic rhymes previously published in *L'Unità* and *Vie nuove*. His second book, *Il romanzo di Cipollino* (*The Novel of Cipollino*, 1951), features the tyrant **prince** Cipollino, who had appeared before in the pages of *Il pioniere*.

A former educator, Rodari underscored the power of stories as fundamental educational tools; thus, he participated in the 1960s in the Educational Cooperation Movement and advanced teaching reforms in Italy. This period also marked the beginning of Rodari's collaboration with the prestigious Italian editorial house Einaudi and the diffusion and popularity of his works abroad. *Filastrocche in cielo e in terra* (*Nursery Rhymes in Heaven and on Earth*, 1960) made manifest Rodari's focus on renewing children's literature with linguistic and fantastical elements. *Fairy Tales over the Phone*, short stories told by Signor Bianchi, a traveling salesman, to his daughter each evening on the phone, includes plays on words and classic fairy tales in disguise. Themes plucked from reality address social injustice and human tragedy. Infused, however, with Rodari's signature humor, the stories rise to a surrealistic plane. There is, for instance, the lone violet that blooms at the North Pole, melts the polar ice cap by sheer will, and sacrifices its precious life so that flowers, houses, and children can one day populate the frozen land. Another tale tells of a **soldier**'s son who, covered by the blanket of his dead **father**, falls asleep to a **fairy**'s story while she weaves a blanket big enough to cover every poor, cold child in the world.

The Book of Errors offers rhymes and tales about such characters as Professor Grammaticus to highlight the grammar and spelling mistakes made by children (in red) and the social injustices committed by adults (in blue). "Often errors aren't found in words," Rodari urges, "but in things; it is necessary to correct dictation, but necessary above all things to correct the world." *La torta in cielo* (*A Pie in the Sky*, 1966), *Venti storie piú una* (*Twenty Stories Plus One*, 1969), and *Tante storie per giocare* (*Many Stories for Play*, 1971) followed before Rodari gained recognition in the United States with the publication of *The Grammar of Fantasy*.

In his classic handbook for teachers and parents, Rodari presents a series of techniques to invent tales for children and invite them to collaborate in the creative process. He espouses

the "Fantastic Binomial," the act of making a connection between two unrelated words to create a story; the "Fantastic Hypothesis," a story that begins with the question, "What would happen if . . ."; and the "Lapsus," a creative error made in a story that opens the door to a new tale. Rodari also promotes the use of familiar fairy tales by recasting and combining classic stories (**Cinderella** marries **Bluebeard**; Pinocchio becomes a pupil of **Snow White**), inverting a classic tale (**Little Red Riding Hood** is naughty; the **wolf** is recast as hero), and scripting an original epilogue (such as what happens after Cinderella marries the prince).

For Rodari, fairy tales educate the mind as the site of all potential hypotheses about life; tales present the magic key to enter reality via diverse paths, helping children study the world by offering the images with which to critique it. In "Le vecchie fiabe sono da buttar via? Pro e contro il gatto con gli stivali" ("Should Old Fairy Tales Be Thrown Away? Pros and Cons of **Puss in Boots**"), Rodari pronounces fairy tales as the first material for constructing our personalities and our vision of the world. By judging the actions and reactions of fairy-tale characters, children can both delight in the pleasure of fantasy and question human morality, subsequently forming their own ideas of justice. ***See also*** Childhood and Children; Italian Tales; Pedagogy.

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Gina M. Miele

Róheim, Géza (1891–1953)

Géza Róheim was a Hungarian folklorist who applied psychological theories, especially those of Sigmund **Freud**, to worldwide **folklore**, including folktales and fairy tales. Róheim is one of the few scholars with folkloristic training to also undergo psychoanalysis and incorporate those insights into his research. A polyglot, Róheim analyzed published folk narrative texts and also did **fieldwork** (notably in aboriginal Australia). Róheim's comparative scope and innovative interpretations ensure his importance in the study of folk narrative.

A prolific writer, Róheim contested and elaborated on various approaches to folktales and fairy tales in many of his essays. In "Psychoanalysis and the Folktale" (1922), Róheim argued for the existence of wish fulfillment in folktales, especially wishes of a sexual nature. Unlike many who applied psychological frameworks to folklore, Róheim recognized the manifold existence and variation inherent to folklore, and he frequently used multiple versions of a tale. For instance, Róheim analyzed international **variant**s of ATU 333, Little Red Riding Hood, in his essay "Fairy Tale and Dream" (1953). He concluded that the tale's protagonists—the girl, her (grand)mother, and the wolf—are in fact the same sleeping person, folded within womb and stomach, all representing the dreamer. Róheim not only linked the latent symbols in dreams and tales, but also contended that folk narratives originate in dreams—a provocative hypothesis, like much of his work. ***See also*** Psychological Approaches.

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Jeana Jorgensen

Röhrich, Lutz (1922–2006)

The German folklorist Lutz Röhrich is internationally renowned for his writings on folk songs, **ballad**s, **folktale**s, **proverbs**, **riddle**s, and **joke**s. Röhrich's major contribution to folktale studies came with his very first book, *Märchen und Wirklichkeit* (*Folktales and Reality*, 1956), in which he argued that the point is not to look for reality in the folktale but to study the relationship of the folktale to reality. From this perspective, he showed that the relationship of folk narratives to reality keeps changing over time and history. For example, heroic **legend**s are narratives in which people's belief changes over time, and that in turn changes the nature of their existence and status in society.

With Röhrich's theory comes the realization that the meaning of the folktale lies in the way it is perceived and interpreted, and that folktales have been used by different ideologues to usher in their own thoughts and ideas. This insight helps to clarify, for example, the way in which **folklore** was (ab)used by the Nazis in Germany during the 1930s. Röhrich is responsible in a significant way for reestablishing the discipline of *Volkskunde* (ethnology or folklore studies) in post-World War II Germany, where the Nazi association with folklore had caused popular resistence to the concept and the idea itself.

At the time of his death in 2006, Röhrich was professor emeritus at the University of Freiburg, where he had inspired many generations of folklore scholars. He also served as the director of the Deutsches Volksliedarchiv (German Folksong **Archives**). ***See also*** Socio-historical Approaches.

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Sadhana Naithani

Le roi et l'oiseau (*The King and Mister Bird*) (1980)

This French animated feature film directed by Paul Grimault originally had a connection with Hans Christian **Andersen**'s tale "Hyrdinden og skorstensfeieren" ("The Shepherdess and the Chimney Sweep," 1845). However, over three decades it turned into something quite different.

Poet Jacques Prévert and animator Paul Grimault met during the German occupation of France, and decided to collaborate on a film project when France regained freedom. Prévert went on to write *Les enfants du paradis* (*Children of Paradise*, 1945) and Grimault to direct a short film, *La flûte magique* (*The Magic Flute*, 1946), derived from Wolfgang Amadeus Mozart's **opera**; then they worked together on *Le petit soldat* (1947), a ten-minute version of Andersen's "Den standhaftige tinsoldat" ("The Steadfast Tin Soldier," 1838), sharing first prize with Walt **Disney**'s *Melody Time* at the 1947 Venice Film Festival.

Upon this success, they decided to animate "The Shepherdess and the Chimney Sweep," a tale about two china figurines who fall in love and decide to elope. However, in the process of turning a ten-minute story into an eighty-minute film, everything in the original was dropped but the title and the two protagonists. The action was to take place in Tachycardia, where the despotic **king**, who looks like Hitler and acts like Stalin, tolerates no opposition. When the king falls in love with a shepherdess in a painting on his palace wall, he determines to marry her and eradicate the sweep; but they are saved by a witty freedom-loving bird, who alone can combat the king's power.

However, Grimault was forced to leave this project halfway through, because after three years, the producer insisted on faster progress. Finished off by other hands and disavowed by both Prévert and Grimault, the sixty-three-minute *La bergère et le ramoneur* (*The Shepherdess and the Chimney Sweep*) was released in 1952. It too won a prize at Venice, but performed poorly in cinemas. In the United States, an English-dubbed version, *The Curious Adventures of Mr. Wonderbird,* was given **television** screenings in slots aimed at children.

Grimault and Prévert moved on, but did not forget their broken dream. Then in 1967, Grimault managed to reacquire the 1952 film. He discarded all alien footage and worked with Prévert to update the screenplay for the 1970s, making it tougher and less sentimental. The characters of the king and the bird, and their ideological conflict, were expanded and sharpened; the pursuit and capture of the fleeing lovers became simply illustrations of the king's power. A giant robot used by the king to wreak destruction similarly exemplifies screenplay changes. In the climax of the 1952 film, the robot loses its power, and the liberated people start a new society; but in the closing shots of the second version, the robot, still fully functioning, frees a baby bird and then smashes its cage. The message was that technology can be used for good or for ill, but it cannot be disinvented.

In 1977, just as animation work was to start, Prévert died. The film was finally completed under its new title two years later, and Grimault dedicated it to Prévert, declaring it to be the film they had been striving for. Thus, a tale about a shepherdess who finds freedom too frightening, and prefers to go back to confinement, led in stages to the creation of a film **fable** that asserts the opposite: life without freedom is no life at all. ***See also*** Animation; Film and Video.

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Terry Staples

Rossetti, Christina Georgina (1830–1894)

English poet Christina Rossetti wrote "Goblin Market," a narrative poem noted for its vivid descriptions and intense, possibly sexual, depictions of love. Rossetti also created several fantastic tales in verse and prose, including *The **Prince**'s Progress* (1866) and *Speaking Likenesses* (1874). However, "Goblin Market," first published in *Goblin Market and Other Poems* (1862), remains her best-known tale.

"Goblin Market" tells of two **sisters**, Laura and Lizzie. Each evening in summer, the maidens hear the calls of goblin fruit vendors. Lizzie avoids the goblins as evil, but Laura decides to visit them and sees exotic beings with traits of both humans and animals. She is amazed by the variety of fruit they sell, all ripe at the same time. Laura complains she has no money, whereupon the goblins request a curl of her **hair**. Laura weeps but yields to the goblins' demand, and then gorges herself. Later, she craves more fruit, but no longer can see or hear the goblins. She weakens and ages rapidly. To save Laura, Lizzie goes to buy fruit from the goblins, but gives them a silver penny rather than her hair. The goblins will not let Lizzie leave with the fruit. When she refuses to eat with them and demands her money back, they attack her and try to force fruit into her mouth. She shuts her mouth until the goblins return her coin and flee. Her face dripping with juice, Lizzie returns to Laura. While kissing Lizzie, Laura consumes the juice and suffers greatly throughout the night.

The goblins' spell is broken, and Laura is restored. The poem ends with the adult Laura telling both her children and Lizzie's about their experiences.

Critical interpretations of "Goblin Market" vary greatly. The goblins are seen as metaphors for **sexuality**, danger, or sin. Lizzie's passive resistance to the goblins' attack is compared to both rape and the passion of Christ. The fruit is related to the forbidden fruit in Genesis as well as to other supernatural fruits, such as the pomegranate eaten by Proserpina. Scholars find many other parallels to folk traditions, including the goblins' glamour when the maidens first approach, the influence silver has upon them, and the timelessness of their existence (neither sister knows the time after their goblin encounters).

Since the age of the sisters is vague, they are discussed variously as youth or adults. They seem to be girls in Rossetti's text, yet Dante Gabriel Rossetti's illustrations show relatively mature **women**. Since many passages may seem to suggest sexual feeling, the maidens are sometimes seen as only symbolically sisters but actually lovers, or else as women victimized by **men**. (It has often been pointed out that Rossetti was working with young prostitutes when she wrote the poem.) The poem appeals to many readers by evoking the imagination while eluding efforts to assign it specific meanings. *See also* Art; Childhood and Children; Food; Violence.

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Paul James Buczkowski

Rowling, J. K. (1965–)

The modern-day success story of the Harry Potter **novel**s, the children's fantasies about a young wizard at a magical school, has made British writer J. K. Rowling—the pen name of Joanne Rowling—a household name. The publication of *Harry Potter and the Sorcerer's Stone* in 1997 initiated the Harry Potter phenomenon, a publishing success story and popular cultural force that has also sparked a resurgence in the success of children's fantasy literature as a genre. While the Harry Potter books are clearly magical **fable**s that partake of fairy tale's structure and simplicity, they are also complex generic fabrications, owing as much to modern **fantasy**, **myth**, **film** and the old-fashioned school story as they do to fairy tale or folklore. Indeed, the most folkloric aspect of the series may well be the media's adoption of Rowling herself as a classic **Cinderella** narrative in her rise from impoverished single-motherhood to become one of the wealthiest women in Britain. The Harry Potter phenomenon is significant particularly because it partially represents both a marketing coup and a particularly apposite response to a generation reared on **television** and geared toward easy reading. While the books have arguably inspired children to rediscover literature, they are considerably less complex and accomplished than many other classics of children's fantasy and, like classic fairy tale, have a reactionary tendency toward racism and sexism that is somewhat disturbingly uncritical.

Harry Potter himself is something of an inverted Cinderella figure, the despised and marginalized member of an uncaring **family** who is revealed, instead, to have a dazzling destiny and power relating to something very close to a christening curse. Nonetheless, his magical abilities and clearly defined destiny are clichés, not of fairy tale, but of the modern fantasy romance, which has a characteristic interest in heroes who are inherently magical, rather than

fairy tale's focus on ordinary protagonists faced with the magical. The impulse of the stories is to normalize magic with a nostalgic, 1950s sense of the mundane, very different from fairy tale's sense of wonder. Harry's adventures often resemble the initiatory scenarios of fairy tale, the protagonist faced with a series of tests or quests that entail **magic object**s—the Mirror of Erised, the sword of Griffindor, and the invisibility cloak—and encounters with monstrous creatures or **magic helper**s. Even the magic helpers, however, are either straightforwardly mythic (such as hippogriffs, centaurs, and Fawkes the phoenix), or, as with teachers or house **elves**, operate as a debased echo of modern fantasy in the post-**Tolkien** mode. Perhaps the most interesting folkloric aspect of the series has only recently been revealed, with the plot's development in *Harry Potter and the Half-Blood Prince* (2005): the black enchanter Voldemort is, in fact, that classic fairy-tale creature, the **sorcerer** with his heart, or in this case soul, hidden in a magic object. The denouement of the series with the seventh book, *Harry Potter and the Deathly Hallows* (2007), entails Harry finding and destroying Voldemort's hidden life. **See also** Children's Literature; Harry Potter Films.

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Jessica Tiffin

Rudbeck, Erik. *See* Salmelainen, Eero

Rumi, Jalal al-Din (1207–1273)

Born in the city of Balkh in present-day northern Afghanistan, Jalal al-Din Rumi is usually known as Moulânâ (Our Lord; Turkish Mevlânâ) in the East and is renowned as the major mystical poet of Persian literature.

Rumi's father, the theologian and preacher Baha' al-Din Sultan al-'ulama' Valad, left Balkh with his family around the year 1212 after a dispute with the local ruler. They went on a pilgrimage to Mecca via Iran and eventually took residence in the Anatolian city of Konya around the year 1228. Rumi studied Islamic theology and mysticism with various teachers, traveled to the Syrian cities of Aleppo and Damascus and probably also met the famous theosophic scholar Ibn al-'Arabi (died 1240). He spent the major part of his later life in Konya, where he practiced as a famous scholar and mystical teacher. After his death, Rumi's disciples, particularly his son Sultan Valad, developed his mystical teachings into the foundations of the Mevlevi order of dervishes that still exists today. This order is widely known as the "dancing dervishes" (or "whirling dervishes") for its ecstatic dancing performances in white robes. Rumi's mystical teachings have, against the backdrop of a popular neomysticism, engendered a downright "Rumi-mania," particularly in the United States in the twentieth century.

Rumi's teaching is closely linked with his understanding of (Islamic) mysticism, in which his longing for unity with the supreme God is expressed in terms of carnal love. He was initiated into this branch of knowledge by the wandering dervish Shams al-Din from Tabriz, to whom he felt deeply inclined. When Shams al-Din was murdered by his jealous disciples in 1247, Rumi's love and remorse were channeled into poetry and an excessive inclination to music and dance. His major work is a poem of roughly 26,000 verses known as *Masnavi-ye ma'navi*, whose title may be translated as "Poem Concerned with the Inner Qualities of Being."

According to tradition, Rumi's *Masnavi* was dictated spontaneously to one of his intimates in fulfilling the request of his disciples to explain the essence of Islamic mysticism in simpler terms than those of previous mystics. A major part of Rumi's teaching went by way of exemplary stories, a device widely popular in Oriental teaching that had already been employed by his predecessors Sana'i (died 1131) and 'Attar (died 1221). As a result, the *Masnavi* contains hundreds of stories, many of which belong to the common stock of tales widely known in both East and West. Still widely read and taught today, the *Masnavi* is responsible for the popularity of many a folktale in the Islamic world. Meanwhile, Rumi never told the tales for sheer entertainment, but always employed them to teach his mystical understanding of the world, even in such obscene tales as the one about the sexual intercourse of the lady and her maid with a mule. ***See also*** Iranian Tales; South Asian Tales.

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Ulrich Marzolph

Rushdie, Salman (1947–)

Salman Rushdie is an Indian-born British novelist and essayist whose writing incorporates elements of **postmodernism**, postcolonialism, and **magical realism**. Part of the generation of post-independence writers, Rushdie emphasizes the ambiguity of modern nationhood and selfhood and reworks traditional European and Oriental(ist) **folk** traditions and fantasy to a heightened sense of this **hybridity** or "mongrelization." Rushdie's work evokes strong reactions, most notably the infamous *fatwa* issued after the release of his *Satanic Verses* (1989), which was held to be blasphemous against the teachings of Islam; but additionally, his themes are overtly critical of political and social wrongs, and his use of language and form destabilizing.

Rushdie's work is an ingenious hybrid of East and West, interweaving strands of divergent histories, **motif**s, and languages into new, often incongruous and incompatible patterns. Using the worlds of **fantasy** that he creates and the metaphorical language he borrows and reworks, along with an English grammar and syntax that is filtered through an Indian sensibility, Rushdie finds a platform to explore, criticize, and reflect on the present-day consequences of colonialism, postcolonialism, migration, globalization, displacement, and the power inherent in language and the spoken and written word. Attempting to center the marginalized hybrid, or migrant position, Rushdie necessarily turns to magical realism to temporarily reconcile the separate realities of worlds in collision. The fantastical worlds he creates, familiar and yet foreign, and slightly askew to the real world, are the perfect platform from which to decenter autocratic versions of reality, reveal the insanity of the real world, and yet, simultaneously, to
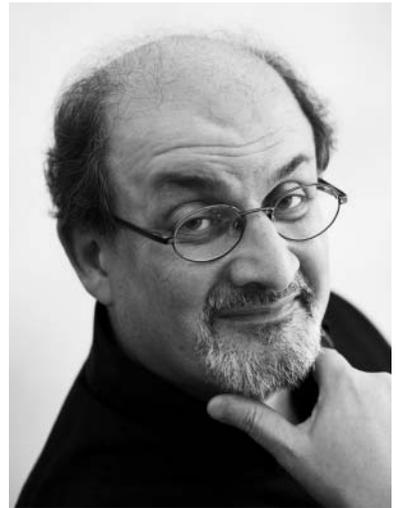
Salman Rushdie at the Guardian Hay Festival at Hay on Wye in Powys, Wales, 2006. [Getty Images]

disallow any authoritative claims on alternatives to that reality. Rushdie finds utility in both fairy-tale and folktale material because not only does its familiarity provide a basis from which to reinvent, but it also is a well-understood mirror for reality, even if that mirror is fractured and fragmented and sometimes reassembled in apparently disorienting ways. All of Rushdie's **novel**s incorporate magical realism, but *Midnight's Children* (1981), *Shame* (1983), *Satanic Verses*, and *Haroun and the Sea of Stories* (1990) are those in which he assembles fairy-tale themes most emphatically and effectively.

Although his first novel, *Grimus* (1975), contains these elements, it is generally considered a beginning foray and not representative of his best work. With *Midnight's Children*, however, winner of the 1980 Booker Prize, Rushdie developed a powerful style. Part autobiographical, part allegorical, part **frame narrative**, part historical, and part fantasy, it is a long, intricately interwoven tale of the world of post-independence and post-partition India and Pakistan, seen through the life of the main character and narrator, Saleem, and all of the other remarkable 1,001 children born on August 15, 1947—the moment of India's independence. The **birth**s and lives of midnight's children are an allegory for the birth of India, and the thwarted promise it (they) offered. Not only are the 1,001 midnight's children evocative of the *Thousand and One Nights* (**Arabian Nights**) and all of their magic and potential, but the narrator himself, negotiating back and forth between frames, is a reference not only to the most famous embedded-in-the-story-and-yet-outside-of-it-narrator, **Sheherazade**, but also to Rushdie's own position in the story and outside of it, writing from a position of exile. Rushdie comments on this in the introduction to his collection of essays *Imaginary Homelands* (1991), in which he acknowledges that Saleem is suspect in his narration because of his fallible memory and fragmentary vision, but argues that "the broken mirror may actually be as valuable as the one which is supposedly unflawed." Thus Rushdie defines his novels as inherently political, providing alternative readings to events recounted in official histories. This fragmentariness also places Rushdie's work within a larger contemporary literary context: the modern **novel**, which seeks to undermine the authority of the Enlightenment; the postmodernist project, in which he, along with the likes of Angela **Carter**, experiments with fairy-tale themes; and the magical realism of Günter **Grass**, whose *Die Blechtrommel* (*The Tin Drum*, 1959) served as an inspiration to Rushdie's *Midnight's Children*.

Shame (1983) follows a similarly fantastical and semiautobiographical strain, picking up the time line roughly where *Midnight's Children* left off—the 1970s—but shifting the location to Pakistan, although Rushdie stressed he was writing about not only the "real" Pakistan. The central stories follow the lives and families of General Raza Hyder and Iskander Harappa (based on the careers of President General Mohammed Zia ul-Haq and Prime Minister Zulfikar Ali Bhutto). As in *Midnight's Children*, however, these are intersected by many other stories, all melting into one another and yet casting all claims on centrality into doubt. One of these is the occasional appearance of the narrator, an outsider whose authority is self-consciously questioned and questionable.

The theme of shame and national disgrace that stems from absolutism, corrupted power, and violence runs through *Shame* but is deflected and incorporated in Sufiya Zinobia, the retarded and rejected daughter of Raza Hyder. At birth, Sufiya blushes for the shame of the nation that is literalized, projected, and played out on the bodies of **women** through the generalized shame of their sex. Rushdie upends the "**Beauty and the Beast**" theme and locates both—beauty and the beast—within Sufiya. Although she is initially a beautiful if vacuous child, the beast of shame is impossible to contain, and it emerges and wreaks an inverted

vengeance on those imposing the terms of dishonor—wrenching the heads off **men** and eviscerating them through their truncated torsos. Sufiya is a multilayered fantasy creature through whom Rushdie refers to a mélange of fairy-tale creatures to disorient the reader, suggesting the familiar in order to destabilize.

Whereas in his previous novels Rushdie locates his critique of religion within the context of political corruption, in *The Satanic Verses* he takes it head on, ridiculing Muslim absolutism. His implication that the Qur'an is a story, folklore, not only relativizes the Qur'an, it also suggests its fallibility, and that of Mohammed. This act of apostasy prompted the Ayatollah Khomeini, then leader of Iran, to issue the *fatwa* calling for the murder of Rushdie and the immediate martyrdom of his executioner. In an instance of the absurdity of real-word events surpassing that of imaginative fantasy, the *fatwa* not only resulted in Rusdie's exile and his going into hiding, but also in widespread book banning, demonstrations, and deaths, including those of the Japanese and Turkish translators of the book.

The events following the *fatwa* resulted in Rushdie's only "children's book," and the book most redolent with fairy-tale references—*Haroun and the Sea of Stories*. In *Haroun*, Rushdie seeks to reach out to his estranged son, but also tackles the imbricated relationship of language and power made poignant and literal in his personal plight. *Haroun and the Sea of Stories* is a treatise on the nature of language, **storytelling**, and narrative. The two main characters, Haroun and his father Rashid, evoke one of the recurrent personalities in the stories of the *Thousand and One Nights*—**Harun al-Rashid**. Rashid is a famous storyteller who loses his ability because the evil tyrant Khattam-Shud ("Completely Finished") has cut off his supply to the stream of stories and thereby silenced him. Khattam-Shud rules over a dark, silent country. In his tyranny he seeks to eliminate all stories, which he sees as unruly and threatening. Haroun must take Rashid to the Sea of Stories (referring to the eleventh-century work of Somadeva) to recover his father's storytelling, and thus follows a well-trod heroic quest. Along the way he is aided by three fantastic companions, putting to mind Dorothy's companions in *The Wizard of Oz*. *Haroun* is not only an impassioned argument against tyranny and in support of freedom of speech; it also posits a link between nation and narration. Moreover, it is a discussion about the nature of narrative formation itself. It argues against contained narratives, whether in the name of national purity or in folkloristic, indexical terms, and, through the mixing of genres and multinational themes, suggests the multivocal and hybrid nature of narrative.

In subsequent works, Rushdie has continued approaching contemporary issues through magical realism in discussing the complicated interconnectedness of the East and the West. However, he has ventured more into fantasy and is less reliant on familiar fairy-tale themes: *East, West* (1994) is a collection of short stories; in *The Moor's Last Sigh* (1995), the setting is again contemporary Bombay, but the main characters are Portuguese settlers; *The Ground Beneath Her Feet* (1999) delves into the international world of rock music and superstardom; and in *Fury* (2001), Rushdie moves across the Atlantic to situate his novel in the experiences of an ageing Indian expatriate living in New York at the fin de siècle. In his most recent novel to date, *Shalimar the Clown* (2005), Rushdie's conventional novel, in which the lives of apparently disparate characters are linked across great distances and entire generations, is set against the backdrop of international terrorism, personal passions, and the messy, contested region of Kashmir—famed in Orientalist lore and a contemporary unresolved consequence of the partition, and, ultimately, the ineptitude of the British Raj. ***See also*** Colonialism.

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JoAnn Conrad

Ruskin, John (1819–1900)

John Ruskin contended that his exposure to "fairy legends" as a small boy affected his lifelong career as Victorian England's foremost aesthetic and cultural critic. In "Fairy Land" (1883), two lectures on illustrators such as Kate Greenaway and Helen Allingham, he questioned "his early training" as a believer in the marvelous: "scenes of California and the Rocky Mountains," he now maintained, might well be more "wonderful" than any imaginary landscape in the *Arabian Nights*.

Still, try as he might, the early impact made by the 1823 volume of **Grimm** fairy tales translated by Edgar **Taylor** and illustrated by George **Cruikshank** was hard to exorcise. By 1841, Ruskin had finished *The **King** of the Golden River*, the first Victorian **literary fairy tale** for children; it appeared in 1851, with fine **illustration**s by Richard Doyle. Although Ruskin disparaged this effort ("a fairly good imitation of Grimm and Charles **Dickens**, with some true Alpine feeling of my own"), its success prompted writers such as George **MacDonald,** Lewis **Carroll**, and Jean **Ingelow** to market their own tales of wonder. Ruskin upheld the "purity" of fairy-tale classics in 1868 upon reissuing the Taylor/Cruikshank volume with a prefatory essay in which he argued that, if kept intact, such tales could act as cultural bulwarks "against the glacial cold of science." William Makepeace **Thackeray**'s deliberately impure *The Rose and the Ring* (1854) had already challenged that notion, as would Juliana Horatia **Ewing** in her *Old-Fashioned Fairy Tales* of 1882. *See also* English Tales.

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U. C. Knoepflmacher

Russian Tales

The Russian folktale tradition is one of the richest in Europe, especially in terms of the diversity of identifiable **tale type**s. According to the comparative index of East Slavic tale types—*Sravnitel'ny ukazatel syuzhetov* (abbreviated SUS)—the total number of Russian tale types exceeds 1,233, which is the largest known among European traditions with the exception of Ukrainian (which has some 1,339 types). Russian tales fall into the usual range of categories, including **animal tale**s, **wonder tale**s (both magical and heroic), **legendary tale**s, tales of everyday life (*bytovye*), tales of the clever **fool**, and more than 500 varieties of **anecdote**s. A special category of tales—the *zavetnye skazki* ("forbidden tales")—includes those whose publication was prohibited by tsarist and later Soviet censorship. These include **bawdy tale**s on erotic themes as well as tales deemed satirical of the **clergy**. Special collections of such tales by Aleksandr **Afanas'ev** and Nikolai Onchukov have been published in Russia only since the fall of the Soviet Union in 1989. **Archives** are believed to contain more such tales and offer the prospect of new research.

The roots of Russian **folklore** are in some regards unique in the context of European folklore. Although Russian tales share in the general Indo-European heritage, some of their most
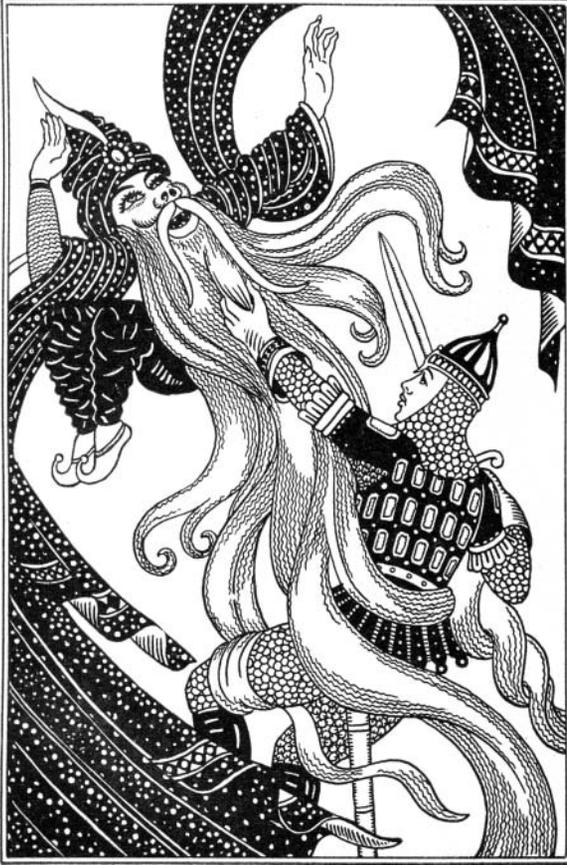
"Ruslan and Lyudmila" illustrated by Theodore Nadejen in *Tales and Legends of Old Russia* by Ida Zeitlin (New York: George H. Doran Company, 1926), p. 186. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

archaic features show an affinity with the eastern Indo-Iranian branch, to which Slavic linguistically belongs. This is especially true of the animal tales and the wonder tales, which make up a significant portion of the Russian corpus. Moreover, some of the Russian—and Ukrainian and Belarusian— tale types are unique to these three related peoples, including The **Wolf** and the **Pig** (SUS 106*), The Birds' Tsar Kuk (SUS 221B*), Nikita the Tanner (SUS 3002), and A Drunkard Enters Paradise (SUS 800*).

Although it is clear that literary tales from the fifteenth century onward reflect the **oral tradition**, actual collections of oral tales exist only since the eighteenth century. These were heavily redacted in accordance with contemporary literary practice. In the Romantic era, writers such as Aleksandr **Pushkin** and Nikolai Gogol made extensive use of folkloric tradition in their writing, but it was in the latter half of the nineteenth century that the first great collections were produced. Chief among these are Aleksandr Afanas'ev's *Narodnye russkie skazki* (*Russian Folktales*, 1855– 1863; also translated as *Russian Fairy Tales*) and Ivan Khudyakov's collection of 1860–62. At the beginning of the twentieth century, important collections were issued by Nikolai Onchukov, Dmitry Sadovnikov, Aleksei Smirnov, Boris and Yuri Sokolov, and D. K. Zelenin. During the Soviet era, **fieldwork** produced many important collections, especially those by Mark Azadovskii, Dmitry Balashov, N. K. Mitropol'skaya, A. I. Nikiforov, and F. V. Tumilevich. **Collecting** continues sporadically today both in the White Sea region and in the more remote areas of eastern Siberia.

Twentieth-century Russian scholars gave special prominence to the folktale as **performance**. A particularly important and influential example of this is the work of Azadovskii, whose 1926 study of the illiterate storyteller Natalia Vinokurova from the Upper Lena district of Siberia demonstrated the importance of the **context** and performance of **storytelling** long before these became focal points for American folklorists in the 1960s. Azadovskii's study, first published in German as *Eine sibirische Märchenerzählerin,* was translated into English as *A Siberian Tale Teller* in 1974 and remains a classic. This emphasis on the storyteller resulted in collections of the folktales of A. D. Lomtev, Abram Novopol'tsev, Magai (Egor Sorokovikov), Fillip Gospodarev, A. N. Korol'kova, M. M. Korguev, and others.

Eighteenth-century collections of folktales reflect the taste and editorial practices of the times. They were published in the stylized literary language without regard to a narrator's

own style or local dialect. The provenance of the majority of these tales is not recorded and is thus unknown. Afanas'ev and Khudyakov, working in the mid-nineteenth century, were more careful to record the origins of their tales, and, in the case of the former, to publish them in the original dialect or language (Ukrainian or Belarusian) when it differed from Russian. However, both compilers edited their texts to a degree that cannot be determined today. Only in the twentieth century have folklorists been careful to record features of the original language, including rhymes and rhythms that are an element of many oral tales. Yet even now, the language of published tales closely approximates that of the standard Russian language, especially with regard to substandard lexicon. Special features common to many tales include a preamble intended to get the audience's attention and a closing statement such as "I was there, I drank wine and beer. It ran over my moustaches and none got into my mouth." Here, the audience is expected to provide compensation (beer, vodka, or even money) for the entertainment.

No new animal tale types have been found in Russian for many years. They survive outside academic collections in editions for children, often lavishly illustrated. Of the approximately 120 types of animal tales in the Russian repertoire, the most popular involve the fox, wolf, and bear, sometimes in conjunction with a **peasant** or domestic animals. The fox is invariably clever; the wolf is stupid, cruel, and greedy, and the bear bumbling and stupid but in the end lovable. Russian animal tales show some resemblance to those in the Sanskrit *Panchatantra* but almost none to early western European collections. Russian scholars are nearly unanimous in tracing the tales of wild animals to extremely archaic notions of totemism, some of which survived in the Russian countryside into the nineteenth century.

Following Vladimir **Propp**, Russian scholars have traced the roots of wonder tales to ancient **myth** and associated rites of **initiation.** They were apparently told by **men** exclusively to adolescent boys until the late eighteenth century; this practice survived among the fishermen of the remote White Sea area and the fur trappers operating along the great North Russian rivers until well into the twentieth century. References to **women** as narrators appear only at the very end of the eighteenth century. Even after World War II, these tales were still widely regarded by many as having a magic function, which controlled the time of day, the season, and the locale for the narration. The vast majority of these tales are centered on an adolescent boy, usually named Ivan, who is bound to succeed against overwhelming odds. The tales invariably begin in a situation where the would-be hero is apparently doomed: he is an orphan, the third son destined to inherit nothing, or disadvantaged by some unattractive physical feature. If he is not kidnapped, an external force may summon him to action, and he sets out into the unknown. He will usually enter a dense wood, where he encounters some physical monster or other threatening force that will generally end up helping him to conquer his fear. Often the threat in the wood will come from the Russian **witch Baba Yaga**, whose repulsive physical features and abode tie her to the land of the dead. In many such tales, Ivan will escape from the witch and travel to a mythical tsardom, where he will encounter a serpent, a giant, or some other evil that is guarding a treasure or a captive tsarevna (the daughter of a tsar). The hero's conquest is invariably followed by his return, but never to his own home: Ivan's elevated or altered status takes him to court, where he is married to the tsarevna and inherits a portion of the tsardom. There are comparatively fewer tales wherein female characters play an important role. This may be for historical reasons, both reflecting Russian society and the folkloric tradition. It is worth noting that in more recent tales, the role of women is greatly expanded.

Russian **legend**s consist of two basic types: those based on topics taken from the Judeo-Christian tradition, including the apocrypha and saints' lives (**saint's legend**); and those fictitious tales centered on an historical person or event. Favorite themes encompass Christ and his apostles, and popular Russian saints such as Il'ya, Nikolai, and Georgy, and their interaction with impoverished Russian peasants. A popular beginning is "In the days when Christ still walked about Rus." Legends also tell of Ivan the Terrible, Peter the Great, or an outstanding popular figure such as Sten'ka Razin, but they do not generally focus on other historical characters. Afanas'ev prepared the first collection of legends by 1859, although the censorship of the time forbade their actual publication until 1913. Afanas'ev was particularly attracted to tales that reflected what he regarded as ancient myths. Thus, in one such legend, a peasant and his wife decide to frighten the Savior. They hide under a field rake, and the peasant begins roaring like a bear while his wife cuckoos. God curses them, turning them into these very creatures forever. Another tale tells the story of the cursing of sparrows. While the swallows attempt to lead the Jews away from Christ's hiding place, the sparrows' peeping leads them to Him and thus to His crucifixion. Hence, sparrows may not be used for human food. Russian **religious tale**s are highly moralistic, while tales about the tsars and others reflect popular beliefs about a good tsar or rebel who is close to his people. These are distinguished from political anecdotes that were primarily told by the educated class and may be characterized by their contemporary contents.

Russian tales of everyday life are also known as stories of love and life or as **novella**s. They represent a late stage in the development of the Russian folktale and are primarily present in collections of the later nineteenth and twentieth centuries. Reflective of life in the countryside, they are centered on knavery and trickery—especially the interactions between peasants and landlords, merchants, and government officials—or on courtships. Reflecting changes in Russian society, the role of merchants is prominent in many of the tales belonging to this category, and women often play the role of antagonist to unscrupulous but witless men. Tales of love are invariably sad, wistful, and focused on unfulfilled desire. Many of the tales of love and life end violently in beheadings, hangings, murders, or maimings. There are virtually none with "happy endings." Among the more peculiar are those on the theme Why They Stopped Killing the Old Folks (Haney 6: nos. 645–47). In one such tale, a **soldier** convinces **Death** to go into a sack and take no more souls. Soon, however, the aged and infirm beg for the release that Death brings. When the soldier himself falls into a cellar, however, he too longs for Death, who then comes when let out of the sack to release all those who long for her. During the Soviet era, scholars were obliged to interpret these tales as reflective of the class struggle against landlords, priests, and other oppressors, and so described them in this way. Since the death of Stalin in 1953, most Russian scholars have referred to them as tales of "everyday life," while admitting that it is the general background of the tale that represents peasant or merchant reality and not the tale's plot. In the period just before the fall of the Soviet Union, scholars pointed to the satirical nature of such stories. Since 1989, scholars have published new collections of these tales, and some have begun using the term "Russian popular novellas" to describe this genre.

Tales of clever fools are known in the Aarne-Thompson-Uther classification system as "Tales of the Stupid **Ogre** (Giant, Devil)." In Russian tales of this kind, the protagonist is the village fool who easily outwits his opponents, the priest with his wife, or the imp and his grandfather, the devil. One characteristic of these stories is the ease with which narrators have combined several tale types into one narrative, thus creating a single tale that may

involve the attempts of the priest to deceive his worker, his efforts to be rid of the worker by sending him to the devil, and then the devil or imp's attempts to outwit the worker or fool. Without exception, the devil loses the contests, as does the priest, who may also end up losing his life or his wife to the fool.

Throughout the nineteenth and early twentieth centuries, Russian scholars followed approaches to the study of folktales dominant in western Europe. Thus, Afanas'ev and Fyodor Buslaev, as representatives of the mythological school, focused on interpreting the tales as remnants of ancient myths (see **Mythological Approaches**). On the other hand, in the aftermath of the reforms of the 1850s, social democrats and populists emphasized directly collecting the tales of the Russian people to show the deplorable conditions of the peasantry. Their efforts brought many new tales and collections of tales to the attention of scholars. So did the work of Dmitry Zelenin, Nikolai Onchukov, and scholars who represent a third, ethnographic approach to the study of the tales (see **Ethnographic Approaches**). In 1915, the brothers Iu. M. and B. M. Sokolov published their two-volume collection of tales from the White Lake area; this—alongside the collections of Afanas'ev and Onchukov—is considered the greatest collecting achievement of the prerevolutionary era. Collecting continued after the revolutions of 1917, resulting in the important work by Azadovskii and others in recording the repertoires of several outstanding contemporary narrators. Aleksandr Veselovsky and N. P. Andreev were adherents to the **historic-geographic method** and **comparative method**. In 1929, Andreev, following Antti **Aarne**'s scheme for categorizing folk narratives, produced the first guide to tale types in Russian. More recent Russian work is connected with Propp and his followers. Propp's *Morfologiya skazki* (*Morphology of the Folktale*, 1928) and *Istoricheskie korni volshebnoi skazki* (*Historical Roots of the Wondertale*, 1946) have been especially influential in the study of the fairy or wonder tale. The syntactic approach of Propp's morphology and the Russians' predilection for tracing the history of folktales continue to exercise influence even recently, as can be seen in the writings of Elena Novik, Irina Razumova, and Elena Shastina.

Many Russian artists, musicians, writers, and filmmakers show the influence of folktales and fairy tales in their work. Drawing on both folk sources and **literary fairy tale**s, composers such as Nikolai **Rimsky-Korsakov** and Pyotr Il'ich **Tchaikovsky** have produced **music** for fairy-tale **opera**, **theater**, and **dance**, and are especially well known internationally. Russian artists such as Ivan **Bilibin** and Viktor Vasnetsov have made important contributions to the art of fairy-tale **illustration**. Since the nineteenth century, Russian writers have produced many interesting **adaptation**s of traditional narratives and original literary tales, including authors such as Kornei **Chukovsky**, Pyotr **Ershov**, Ivan Krylov, Samuil Marshak, Aleksandr **Pushkin**, Mikhail Saltykov-Shchedrin, and Lev **Tolstoy**. Fairy-tale scholarship and **children's literature** studies have begun devoting more attention to these and other writers, especially in light of their sociopolitical significance. Folklore, folktales, and fairy tales also play a significant role in Russian **film**—for example, in the work of Aleksandr Rou—which, like the Russian literary tradition, deserves more attention from scholars of fairy-tale studies. ***See also*** Slavic Tales; Soviet Fairy-Tale Films.

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Jack V. Haney

S

S., Svend Otto (1916–1996)

As a prolific Danish illustrator of fairy tales, Svend Otto S. has been described as a Scandinavian naturalist often creating a certain magical timelessness in his realist, yet artistically interpreted, style. Nature is often foregrounded, and Svend Otto S. is known for doing meticulous research on the landscapes he used to illustrate the mindscapes of the fairy tales. The interplay between text and **illustration** is always based on a deep obligation to the tale.

Awarded the Hans Christian Andersen Medal in 1978, Svend Otto S. set out with a picture book version of "The Ugly Duckling" in 1940 and kept returning to the universes of Hans Christian **Andersen**, Jacob and Wilhelm **Grimm**, Peter Christen **Asbjørnsen**, and Jørgen **Moe**. In *Børnenes H. C. Andersen* (1972; translated as *Hans Andersen Fairy Tales*, 1985), Svend Otto S. illustrates sixteen of Andersen's best-known tales in a style responding to Andersen's use of characteristic details, often catching the feature of dual address in the rendering of atmosphere. Many illustrations of Grimms' tales focus on landscape and nature as a foil to humans and animals, and the trolls of Asbjørnsen and Moe's tales often resemble age-old natural growths. The weather in all its forms takes on a special role in Svend Otto S.'s universe, including more than fifty picture book retellings. *See also* Scandinavian Tales.

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Helene Høyrup

Saga

A saga is purportedly a historical narrative, written mainly in Iceland from the twelfth century onward but dealing largely with the period before and around the Icelandic acceptance of Christianity (1000 CE). Sagas contain a great deal of valuable material about the **oral tradition** and folk belief in early northern Europe, especially the northern Germanic area, and provide some of the earliest examples of folktale **motif**s from these parts.

Allegedly historical, sagas traditionally fall into the following groups: *riddarasögur* (romances) and *heilagramannasögur* (sagas of saints), which are essentially loose translations of French and English medieval chivalric romances and foreign hagiographic **legend**s; *biskupasögur* (sagas of Icelandic bishops); *konungasögur* (kings' sagas), which deal

principally with Norwegian **king**s; *Íslendingasögur* (sagas of Icelanders), which tell of the first settlers of Iceland from the late ninth century; *samtímasögur* (contemporary sagas of thirteenth-century Iceland); and *fornaldarsögur* (sagas of ancient times), which deal with the legendary past of Scandinavia. The *biskupasögur*, *konungasögur*, *Íslendingasögur*, *samtímasögur*, and *fornaldarsögur* are all, to a greater or lesser extent, based on material that has existed in the Nordic oral tradition for some centuries. This material ranges from individual motifs to longer personal narratives, **memorate**s, belief legends (of ghosts, trolls, dreams, *fylgjur* or spirit doubles, **elves**, water-horses, **changeling**s, mermen, and more), and even early fairy tales (especially in the *fornaldarsögur*). These works testify to the early cultural contacts that existed not only between the Nordic and the Germanic countries but also between the Icelanders and the medieval Irish and Scots. ***See also*** Middle Ages; Religious Tale; Saint's Legend; Scandinavian Tales.

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Terry Gunnell

Saint's Legend

While the term "**legend**" originally referred to the story of the life of a saint, and in some contexts still is understood in that narrow way (as with the German cognate *Legende*), folklorists use "saint's legend" to designate tales told about Christian saints. Martyrs were venerated from the beginnings of Christianity in the hope that the faithful might participate in the saint's inherent power and mercy. Hagiography, or the writing of a saint's biography, emerged as an identifiable genre as early as the fifth century CE. Reading about the exemplary quality of a saint's life linked its audience to the godhead through an unbroken chain. Typology, which linked the particular saint with biblical figures who functioned as types or exemplars, was a central device for establishing both a recognizable religious context for the saint and a chain of spiritual impact. Saintliness is chiefly evidenced by the emulation of Christ's example: rejection of family, abandonment of possessions, mortification of the body, fasting and constant prayer, and often violent **death** at the hands of persecutors. A text presented as the "Life" of a saint is apt to include fantastic **legend**s associated with the saint's suffering and death. The purpose of connecting readers to Christ through the saint is to enjoin the audience to emulate such behavior, not in the arena of heroic suffering, but in the humbler temptations and vicissitudes of everyday life, and to model how the saint is able to intercede on their behalf.

Saint's legends were widely read throughout the **Middle Ages** and Renaissance, and remain popular reading material in the modern era. The most famous collection is the *Legenda aurea* (*The Golden Legend*), compiled by Jacobus de Voragine around 1260 CE. In the modern era, Donald Attwater's 1956 revision of Alban Butler's *Lives of the Saints* (1756–59) remains the premier work, and marks a shift in emphasis from heroic suffering to love and compassion for fellow human beings. ***See also*** Bible, Bible Tale; Religious Tale.

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John Stephens

Salmelainen, Eero (1830–1867)

Famous for his excellent four-volume edition of Finnish folktales and fairy tales, the first of its kind ever published in Finland, Eero Salmelainen (pseudonym of Erik Rudbeck) stands out as one of the main figures in developing the language of Finnish literature. Born into a Swedish speaking family but influenced by contemporary fennomanic ideology, promoted by his teacher, professor and senator J. V. Snellman, Salmelainen, like many of his contemporaries, changed his Swedish name into a Finnish one. Studies in philosophy and languages at Alexander University in Helsinki took him to Russia and St. Petersburg. On his return to Finland, he joined the Finnish Literary Society, which had published the Finnish national epic *Kalevala*. At twenty years of age, Salmelainen became editor of the publication *Suomen kansan satuja ja tarinoita* (*The **Märchen** and **Legends** of the Finnish People*). The first volume appeared in 1852, the fourth and last in 1866. Encouraged by an enthusiastic reception, in 1856 Salmelainen began working on his thesis, "Om Finnarnes folkdikt i obunden berättande form" ("On Finnish Folk Poetry in Free Narrative Form"), which unfortunately became a disaster for the promising young scholar. Accusations of plagiarism were made, and although they were clearly unjustified, his work was nevertheless rejected, which affected the rest of his life. As a secondary-school teacher, Salmelainen still found the time to publish articles on religious and folkloric issues. He also edited two journals for children and young adults. His reader *Pääskysen pakinat* (*Tales of a Swallow*), published in 1857, became very popular. ***See also*** Finnish Tales.

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Janina Orlov

Salomone-Marino, Salvatore (1847–1916)

Sicilian folklorist and practicing physician Salvatore Salomone-Marino was a longtime friend and collaborator of fellow Sicilian folklorist Giuseppe **Pitrè**. Born in the Borgetto province of Palermo, Sicily, he studied medicine and surgery at the University of Palermo, where he graduated in 1873. In 1876, he became head physician at Palermo's Ospedale Civico, and by 1887 was chair of Special Medical Pathology at the University of Messina, in Sicily. With Pitrè, Salomone-Marino cofounded and coedited the first major Italian **folklore** journal, *Archivio per lo studio delle tradizioni popolari* (*Archives for the Study of Popular Traditions*), which was published in twenty-four volumes from 1882 until 1906. In 1884, Salomone-Marino was one of the founding members of the Italian Folklore Society. He was also an active member of numerous academies and societies, including the Royal Academy of Science and Arts in Palermo, the Royal Academy of Medical Science of Palermo, and the Sicilian Society for the History of the Country.

Salomone-Marino published many studies on medicine, history, and literature, as well as on folklore. Frequent topics of his folklore writings include Sicilian folk songs, **poetry**, and **legend**s, including *Canti popolari siciliani* (*Sicilian Folk Songs*, 1867) and *Leggende popolari siciliane in poesia* (*Sicilian Folk Legends in Poetry*, 1880). Salomone-Marino's most enduring work is *Costumi ed usanze dei contadini di Sicilia* (*Customs and Habits of the Sicilian Peasants*, 1897). ***See also*** Italian Tales.

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Linda J. Lee

Salon

The seventeenth-century literary salon in France is the birthplace of the **conte de fées**. Although Charles **Perrault** and other **men** attended and helped establish this literary genre, the salons were primarily a site for female interaction and literary invention. The tales **women** produced reflected their position in society, their response to canonical and male-dominated forms, and their visions of social interaction. Women throughout Europe continued to use the salon to comment on their social status and sometimes to produce fairy tales.

The literary salons developed during the seventeenth-century French **gender** and culture wars. Italy and the French court had seen salons, but the Marquise de Rambouillet's Parisian *chamber bleue* in the 1630s created the space where highly educated aristocratic women, the *précieuses*, gathered to discuss contemporary intellectual and literary disputes. With the founding of the all-male academies (the *Académie Française* in 1634 and the *Académie des Sciences* in 1666), women became increasingly marginalized socially and politically. Intellectual debates focused on gender roles in cultural production, and the academies began to define who would pursue knowledge and how. In the famous Quarrel of the Ancients and the Moderns, begun in 1687, the "ancients" championed Greco-Roman literary models and disdained magic in serious literature; the "moderns" praised models from French **folklore** and medieval, courtly tradition. Perrault was one of the leading voices and writers for the moderns, with his "Griselidis" ("Griselda," 1691) one of the first public salvos.

In 1690—seven years before Perrault's more famous *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697) and a year before "Griselda"—Marie-Catherine d'**Aulnoy** interjected her first *conte de fées*, "L'île de la félicité" ("The Island of Happiness"), into a **novel**. This tale was followed in 1697 by her four-volume *Les contes des fées* (*Tales of the Fairies*), contemporaneous with Perrault's now canonical work, and a year later by a second four-volume collection. As a sign of their popularity, all forty-eight of d'Aulnoy's tales (and those of other *conteuses*—female fairy-tale authors) were included in the monumental *Le cabinet des fées* (*The Fairies' Cabinet*, 1785–89) and were soon available in **translation** across Europe.

Following de Rambouillet's example, aristocratic women in the France of Louis XIV had begun to resist their social, political, and intellectual alienation. The *salonnières* created an autonomous public forum—in private—for recitation, theatrical performance, and **storytelling**; they turned to the fairy tale precisely because it occupied a marginal, indefinite space between oral, popular culture and elite literary traditions and allowed for formal and thematic experimentation and sociopolitical criticism.

On a formal level, the *salonnières'* tales paid homage to manners and etiquette, spontaneity in speech and lambent conversational ability. The style of their written tales suggested an oral source, with frequent formulaic requests for telling and effusive praise for a tale well told. Although they professed their stories were from the common **folk**, the *conteuses* distanced themselves from the nursemaids and peasant women male *conteurs* like Perrault conjured. In the salons, they were sibyls and **fairies**, and the iconography of their frontispieces clearly situated them in a lettered, educated milieu. Many of their tales drew on the earlier literary traditions of Giambattista **Basile** and Giovan Francesco **Straparola**.

On a thematic level, the *salonnières* focused on their social and biological realities. Tales were frequently a kind of self-portrait; while male prescriptive literature celebrated arranged **marriage**s, motherhood, and homebound females, the *conteuses* and their heroines became

undomesticated. Expectant **mother**s and childbirth often took center stage: more than half of d'Aulnoy's tales refer to pregnancy; one-quarter of her tales and one-third of Henriette-Julie de Castelnau, Comtesse de **Murat**'s depict an infertile royal couple helped by a fairy. Heroines may have children out of wedlock or with animal sires; newborns might be animals or monsters, or transformed into them.

Men and women wrote *contes de fées*—thirteen of the **French tales** published between 1690 and 1700 consist of men's and women's versions of the same story—but female authors dominated. Seven *conteuses* authored two-thirds of the tales published between 1690 and 1715. Besides d'Aulnoy and de Murat, the most important include Catherine **Bernard**, Charlotte-Rose de Caumont de **La Force**, and Perrault's niece, Marie-Jeanne **Lhéritier de Villandon**.

Many formal and thematic aspects of these tales resonated in other women's works across national and linguistic borders—de La Force's treatment of older literary texts, for example, anticipated those Benedikte **Naubert** later used in Germany. The salon model also continued to serve women in other countries, most notably Germany. Between 1780 and 1848, *salonnières* such as Bettina von **Arnim** and Amalie von **Helvig** hosted gatherings in Berlin patterned on those in Paris.

One of the most interesting Berlin salons was the *Kaffeterkreis* (coffee circle), founded in 1843 by daughters of Berlin's intellectual elite. Just as the French *salonnières* had responded with fairy tales to the debate of the Ancients and the Moderns, the von Arnim daughters and their friends responded to the emerging canonical tales as the first generation acculturated by the tales of the Brothers **Grimm**, the Romantics, and Hans Christian **Andersen**. Consciously drawing on the *salonnière* tradition, and with a strong desire for intellectual and social equality, the girls of the *Kaffeterkreis* wrote tales that questioned their assigned gender roles and the fairy-tale wedding as the route to happiness and fulfillment. In an extension of the private sphere into a self-made public, they performed fairy-tale plays with strong female images like **Mother Holle**, Lorely, **Undine,** and Melusine.

The tales of the *salonnières* did not exert an influence on canonical forms but demonstrably on other women. These tales and their authors received long-overdue critical attention by feminists in the later twentieth century. ***See also*** Birth; Feminism; Infertility.

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Shawn C. Jarvis

Sand, George (1804–1876)

The feminist-Romantic novelist and prolific writer George Sand (pseudonym of Amandine-Aurore-Lucile Dudevant, née Dupin) wrote more than sixty novels and memoirs and corresponded with other important writers of her time, among them Gustave Flaubert. Sand included references to **folklore** and **storytelling** in **novel**s like *François le champi* (*Francis the Waif*, 1847), *La petite Fadette* (*Little Fadette*, 1849), and *La mare au diable* (*The Devil's Pool*, 1846), as well as in her Bildungsromane (novels of development), such as *Consuelo* (1842) and *Les maîtres sonneurs* (*The Bagpipers*, 1853). In these novels, most of the

characters have fairy and folk characteristics. They are depicted with weaknesses, both physical or moral; and, as in many tales, at the end they become heroes or heroines by acquiring skills that set them positively apart. They either become masters of an art—in most cases, music—or spiritual guides. In *La petite Fadette*, for instance, the heroine, at first ugly, mean, and scary due to some unexplained magical happenings around her, by the end of the narration turns out to embody all of the positive attributes imaginable.

Sand's interest in the fairy tale was due primarily to the influence of her region of origin, Le Berry. A distinct feature of this area is the blend of Catholicism and local folklore and fairy lore. Dating from the **Middle Ages**, these ancestral beliefs led the local peasants and craftsmen, among whom Sand grew up, to refer to **fairies** (*les fadets*) in their evening story-telling and daily lives. Thus, Sand's stories include a blend of realism linked to the country-side and of fairy lore grounded in local beliefs. Sand reproduces the orality of the tale tradition, opening her novels with storytellers who narrate the plot as extradiegetic narrators.

In her memoirs, *Histoire de ma vie* (*The Story of My Life*, 1855), Sand further acknowl-edges being influenced by her readings of tales by Charles **Perrault** and Marie-Catherine d'**Aulnoy**. Her stories also were influenced by E. T. A. **Hoffmann**'s idealistic approach to nature. Her later works include a collection of tales, *Contes d'une grand-mère* (*Tales of a Grandmother*, 1872), which she wrote for her two grandchildren. These stories have an edu-cational purpose, conveying the message that anybody can overcome their foibles and become a stronger person by means of persistence and a belief in nature's gifts. Tales from this collection include "Le nuage rose" ("The Pink Cloud"), "Les ailes de courage" ("Wings of Courage"), "Le géant Yéous" ("Yeous the Giant"), "Le chêne parlant" ("The Talking Oak Tree"), and "La fée poussière" ("The Fairy Dust"). For Sand, the greatest magic comes from nature, which in turn participates in the identity quest of the young heroes and her-oines. *See also* Faerie and Fairy Lore; French Tales.

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Caroline Jumel

Sandburg, Carl (1878–1967)

Twice awarded the Pulitzer Prize for poetry and for biography, American author Carl Sandburg also wrote *Rootabaga Stories* (1922), a collection of fairy tales inspired by ques-tions from his young daughters. Later came *Rootabaga Pigeons* (1923), *Rootabaga Country* (1929), and *Potato Face* (1930). Born into meager economic circumstances to working-class parents, Sandburg read the fairy tales of writers such as Hans Christian **Andersen**, but believed that European-generated fairy tales were too centered on royalty to speak to Ameri-can **childhood** experience, especially in the 1920s prairie lands.

Having traveled across the prairie as a hobo, Sandburg wrote tales featuring railroads that zigzag among whimsically named small towns, encountering such figures as **pig**s wearing bibs and tutelary deities as corn **fairies**. In the largest town, the Village of Liver-and-Onions, skyscrapers converse and even decide to have a child. Many of Sandburg's tales have a clear **moral** message about being true to one's character or valuing unique personality traits, but, perhaps most distinctively, the tales revel in the very sounds of language, playing often with nonsense or onomatopoeic words and with allegorical names like Eeta Peeca Pie, Slipfoot,

and Gimme the Ax. Sandburg's tales engage in a gently mocking **fantasy** of everyday life, centering on such momentous events as the wedding of a rag doll and broom handle or the elaborate social interactions of umbrellas and straw hats. ***See also*** North American Tales.

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Lori Schroeder Haslem

Sarnelli, Pompeo (1649–1724)

The writer and Bishop Pompeo Sarnelli was born in Bari, Italy. In 1674, he edited the first edition of Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*) to carry the alternate name of *Pentamerone* on the frontispiece, and in 1684, he published his own *Posilicheata* (*An Outing to Posillipo*) under the pseudonym of Masillo Reppone de Gnanopoli. The latter consists of five fairy tales told in Neapolitan dialect and embedded in a realistic **frame narrative** in which peasant **women** entertain guests at the end of a country banquet by telling tales. It is the only other seventeenth-century Italian collection of fairy tales besides Basile's *The Tale of Tales*. Both the overall structure and style owe much to Basile's model. Sarnelli fuses, for example, elements from learned and folk cultures, and opts for an abundance of metaphor. The tales themselves—"La pieta ricompensata" ("Mercy Recompensed"), "La serva fedele" ("The Faithful Servant"), "L'ingannatrice ingannata" ("The Deceiver Deceived"), "La gallinella" ("The Young Hen"), and "La testa e la coda" ("The Head and the Tale")—contain common folkloric **motif**s, such as kindness rewarded, magical resurrection from **death**, **fairies**' curses, the cruel **mother**-in-law, false messages, and helping animals. The tales do not appear to be derived directly from oral folktales, but were probably adapted by Sarnelli from already mediated versions of popular tales in circulation. Unlike Basile's opus, *An Outing to Posillipo* has met with little critical acclaim. ***See also*** Italian Tales.

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Nancy Canepa

Scandinavian Tales

Situated on the periphery of Europe, the Scandinavian countries' traditional folktales and fairy tales reflect societies that were late to be Christianized and late to lose their rural, agrarian identities. In these societies, oral narrative was an integral part of life for centuries. Folkloristic **motif**s and survivals of oral culture are evident in the great Eddic poems and the magnificent Icelandic **saga**s, which were first written down in the thirteenth century, as well as in **king**'s sagas and the mythical-heroic sagas.

Similar pagan religious backgrounds, common customs and beliefs, and essentially a common language give Scandinavian tales a recognizable character. Strictly speaking, Scandinavia includes the countries on the Scandinavian peninsula, but this overview is a linguistic one and will encompass the countries of Denmark (with the Faeroes), Iceland, Norway, Sweden, and Swedish Finland. **Finnish tales** are excluded here, except for tales from the Swedish-speaking part of Finland, because Finnish, unlike the others, is not a Germanic language. The following overview should not be considered exhaustive.

Denmark and the Faeroe Islands

As in many European countries, the publication of the **Grimm** brothers' *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) was a stimulus for the collection of folktales; but even before the Grimms, there was great interest in Denmark in the folk **ballad**. *It hundrede vdvaalde danske viser* (*One Hundred Selected Danish Ballads*), collected by Anders Sørenssøn Vedel, was published in 1591 and was the first printed collection of ballads in Europe. It became tremendously popular in Peder Syv's 1695 edition. Syv added another 100 songs and published his edition as *200 Viser om Konger oc Kemper oc andre* (*200 Ballads about Kings and Heroes and Others*). This edition was constantly being reprinted and was as popular in Norway (united with Denmark at this time) as it was in Denmark. *Udvalgte danske viser fra Middelalderen* (*Selected Danish Ballads of the Middle Ages*, 1812–14) was published by several **collectors** shortly after the Grimms' *Altdänische Heldenlieder, Balladen und Märchen* (*Ancient Danish Hero Songs, Lays, and Tales*) appeared in 1811.

Following the example of the Grimms' *Deutsche Sagen* (*German Legends*, 1816–18), the librarian Just Mathias Thiele published *Danske folkesagn* (*Danish Folk Legends*, 1818–23). Thiele compiled **legend**s from a variety of sources and edited the material. In 1823, Mathias Winther published *Danske folkeeventyr* (*Danish Folktales*), a collection that was translated into English in 1989. The ballad collector Svend **Grundtvig** released *Gamle danske minder i folkemunde* (*Old Danish Lore in Oral Tradition*, 1854–61) and *Danske folkeeventyr* (*Danish Folktales*) in 1876 and 1878, and also collected legends between 1839 and 1883 that were not published until 1944. But the most prolific Danish collector was undoubtedly Evald **Tang Kristensen**, who compiled an enormous amount of folk material from Jutland and published nearly eighty books during his lifetime. Tang Kristensen was unusual in that he also collected information about some of his **informant**s and the circumstances of performance. Bengt **Holbek**'s influential *Interpretation of Fairy Tales: Danish Folklore in a European Perspective* (1987) is based primarily on data from Tang Kristensen's collection. Not to be overlooked in any review of Danish folk narrative is the contribution of Axel Olrik, who was one of the key figures in the establishment of folkloristics as an international academic discipline. His article from 1908, "Episke love i folkdigtningen" ("The Epic Laws of Folk Narrative"), is one of the classics of **folklore** research.

In 1816, Adam **Oehlenschläger** published *Eventyr af forskjellige digtere* (*Fairy Tales from Several Writers*), an influential collection of translated **literary fairy tale**s from Johann Karl August **Musäus**, Ludwig **Tieck**, the painter Philipp Otto Runge, Friedrich de la Motte **Fouqué**, and the Brothers Grimm. When Jørgen **Moe** read these stories, he wrote admiringly of them to Peter Christen **Asbjørnsen**, with the caveat, "But of course, they're not Norwegian!" Bernhard Severin Ingemann published *Eventyr og fortællinger* (*Fairy Tales and Stories*) in 1820. The story "Moster Maria" ("Aunt Maria") features the **Bluebeard** motif, and "Sphinxen" ("The Sphinx") was inspired by E. T. A. **Hoffmann**.

The giant of the Danish literary fairy tale is, of course, Hans Christian **Andersen**. Andersen published 156 tales in four collections from 1835 to 1872, and although Danish folktales provided the kernel for some of the stories, both in written form and from his childhood memories, Andersen read widely and was influenced as much by numerous literary sources, including Hoffmann and the other German Romantics, as well as Charles **Dickens**, Jonathan Swift, Giovan Francesco **Straparola** in J. Chr. Riise's 1818 translation, and many others.

From his childhood he was familiar with the *Thousand and One Nights* (or the **Arabian Nights**) in Antoine **Galland**'s French edition of 1704–17, and the **Aladdin** motif is evident in one of his first fairy tales, "Fyrtøjet" ("The Tinderbox"). Andersen has been called the father of the modern fairy tale, and many of his successors in the genre have engaged in intertextual conversations with his classic creations (see **Intertextuality**). There have also been many adaptations and, in some cases, the original Andersen story can scarcely be recognized at all, such as in the **Walt Disney Company**'s **film** interpretation of "Den lille havfrue" ("The Little Mermaid").

Although Andersen overshadows all other Danish fairy-tale writers, there have been others who wrote within the genre, although often with a twist. Carl **Ewald** was a prolific fairy-tale author who wrote many volumes of tales with a realism that precluded a happy ending. By 1900, he was the most significant Danish fairy-tale writer in Europe after Andersen. Holger Drachmann published a fairy-tale comedy *Det var engang* (*Once upon a Time*) in 1885. Viggo Stuckenberg's 1899 collection of stories, *Vejbred* (*The Plantain*), includes entertaining fairy tales such as "Kongens datter" ("The King's Daughter"), in which a troll who has stolen a **princess** is relieved when she's rescued by a poor tailor's son. She had rearranged the possessions in his cave so that he couldn't find anything! In the twentieth century, Karen Blixen, writing as Isak Dinesen, utilized fairy-tale motifs in several of her complex stories, as in "The Pearl" from *Winter's Tales* (1942); and it has been said that everything Tove Ditlevsen wrote was a version of a fairy tale. Villy Sørensen wrote modern absurd and grotesque fairy tales and **parable**s with an ironic twist in collections such as *Ufarlige historier* (*Harmless Tales*, 1955) and many others. Knud Holten's *Med hjertet i livet* (*My Heart Leaps Up*, 1972) is a modern fairy tale set in a science-fiction setting. Bjarne Reuter, who sometimes blends reality with fantasy, has retold old tales in his *Rottefængeren fra Hameln* (*The Rat Catcher of Hameln*, 1976) and *Drengen der ikke kunne blive bange* (*The Boy Who Felt No Fear*, 1978). His fantasy novel, *Shamran*, 1985, is reminiscent of Astrid **Lindgren**'s *Bröderna lejonhjärta* (*The Brothers Lionheart*, 1973).

The number of **fantasy** tales in Danish increased during the 1980s and 1990s and continue to be popular, perhaps because of the success of the Harry Potter stories. Louis Jensen's *Den frygtelige hånd* (*The Terrible Hand*, 2001) is a metatext which refers to Hoffmann and Grimm (see **Metafiction**). Recently, Bent Haller's *Mig og fanden–En fortælling om et eventyr* (*Me and the Devil: A Tale of a Fairy Tale*, 2002) is a pastiche of Hans Christian Andersen fairy tales in which the protagonist breaks with the genre in the end by refusing to marry the princess.

Of course, Andersen's stories also inspired Danish artists such as Lorenz Frølich, Hans Kristian Tegner, and Kay **Nielsen.** There is a long tradition of excellence in Danish children's picture-book **illustration**. Jens Sigsgaard's *Palle alene i verden* (*Palle Alone in the World*, 1942), about a boy who wakes up to find that he is alone in the world, is a fairy tale illustrated by Arne Ungermann. Among many other artists of note who have illustrated fairy tales are Svend Otto **S.** and Ib Spang Olsen. In general, it can be said that Denmark is most innovative in the genre of children's picture books rather than in the modern fairy-tale genre.

In the Faeroe Islands, best known today for its tradition of ballad dancing, one of the first collectors of folktales was Johan Hendrik Schröter, who was largely responsible for the publication of one of the early Faeroese ballad collections. The first to publish traditional stories in the Faeroese language was Venceslaus Ulricus Hammershaimb, who worked to establish a written Faeroese language. The first texts published by Hammershaimb appeared in a

Danish journal in 1846. Additional stories appeared in *Antiquarisk Tidsskrift* (*Antiquarian Journal*, 1849–51). In 1891, he published *Færösk anthologi* (*Faeroese Anthology*), which contained texts in varying genres. Another early collector was Jakob Jakobsen, who collaborated with Hammershaimb on the anthology and who published *Faeröske folkesagn og æventyr* (*Faeroese Folk Legends and Tales*) in 1889–1901. Many Faeroese legends deal with early residents of the Faeroe Islands and are quite reminiscent of the Icelandic *þættir* (short stories). Stories about the legendary Peder Arrheboe were used as the basis for Jørgen-Frantz Jacobsen's novel *Barbara* (1939), published in Danish. Hans Andrias Djurhuus was a Faeroese writer who wrote fairy tales, as well as poetry, songs, and longer prose texts. Hans Jakob Jacobsen, who wrote as Heðin Brú and is considered the most important Faeroese writer of his generation, published the standard Faeroese fairy tale collection, *Ævintýr I–VI*, in six volumes between 1959 and 1974.

Iceland

If Danish fairy-tale writers are overshadowed by Hans Christian Andersen on the world stage, a similar phenomenon is true of Icelandic folktales and legends. The long shadow of the splendid medieval sagas casts everything else into the shade. But Iceland's early literacy and the stable nature of the Icelandic language led to an ongoing symbiotic relationship between the written and the oral. The first collector of folktales in Iceland was Árni Magnússon, and the work of the Grimms inspired collectors in Iceland as elsewhere. In 1852, Jón Árnason and Magnús Grimson published a small edition, *Íslenzk æfintýri* (*Icelandic Folktales*). Most of the texts were contributed by contacts the two collectors had around the country. They were encouraged by the German scholar Konrad Maurer, who published a collection of Icelandic legends in 1860. Two large volumes of folktales, *Íslenzkar þjóðsögur og æfintýri* (*Icelandic Folk Legends and Tales*), were published in 1862–64 by Árnason. From 1895 to 1965, a revival of **collecting** resulted in the publication of more than fifty collections of folktales and legends. A comprehensive collection is the sixteen volume *Íslenzkar jóðsögur og–sagnir* (*Icelandic Folktales and Legends*, 1922–58). There are many affinities between Icelandic tales and the corpus of European folktales, but the Icelandic stories are often firmly localized.

Much of modern Icelandic literature is dominated by lyric poetry and realistic prose, but there are some contemporary writers who have used folkloristic motifs in a creative, postmodern way. There is also a strong tradition of fantasy in Icelandic **children's literature**. Most recently, a new generation of children's writers have found inspiration in folkloristic motifs.

Norway

The folktale and fairy-tale collections collected and published in 1841–44 by Jørgen Moe and Peter Christen Asbjørnsen in Norway are probably the Scandinavian tales that are best known outside of Scandinavia, having appeared in numerous **translation**s and **adaptation**s. Part of the appeal is undoubtedly due to the many fine illustrations over the years by artists such as Erik Werenskiold and Theodor **Kittelsen**, among others. Moe and Asbjørnsen made a conscious effort to recreate the oral narrative style in their renditions and also were concerned with giving the tales a uniquely Norwegian flavor, particularly by using specifically

Norwegian language terms and syntax, since the written language of Norway at the time was Danish. The first small collection of *Norske folkeeventyr* (*Norwegian Folktales*) appeared in 1841, and subsequent tales were published in each of the following three years. Jacob Grimm himself declared that the Norwegian folktales were superior to all other folktale collections, a point of view that undoubtedly had much to do with Moe and Asbjørnsen's method. Asbjørnsen and Moe redacted the oral narratives they collected to the best of their ability as "a good storyteller would tell them." Most of the tales in *Norwegian Folktales* were collected in eastern Norway, and many were **wonder tale**s, **fable**s, and humorous **anecdote**s. Asbjørnsen independently published two volumes of legendary material, *Norske huldreeventyr og folkesagn* (*Norwegian Fairy Tales and Folk Legends*) in 1845 and 1848, which he encapsulated within **frame narrative**s. Asbjørnsen continued to collect and revise the folktale and legend collections until his death, and his work to incorporate more and more contemporary Norwegian language usage was continued by Jørgen Moe's son, Moltke Moe, a folklorist in his own right. Most modern editions of the Norwegian tales blend stories from the two collections indiscriminately.

While Moe and Asbjørnsen are the best-known collectors, they were neither the first, nor the most prolific. Andreas Faye had published a collection of legends, *Norske sagn* (*Norwegian Legends*) in 1833, which was changed to *Norske folke-sagn* in the second edition of 1844 to reflect the growing interest in the "**folk**." Many of the many collections of folktales published in Norwegian are regional in scope. Andris Eivindson Vang collected and published folktales and legends from Valdres (1850 and 1870), and Johan E. C. Nielsen published legends from Hallingdal in 1868. Johannes Skar published eight volumes of folk traditions from Setesdal, *Gamalt or Setesdal* (*Old Traditions from Setesdal*, 1903–16), but the most-prolific collector was undoubtedly the Telemark collector and scholar Rikard Berge, an important figure in Norwegian folklore research. Berge was careful in annotating information about sources and **informant**s. Titles of his work include *Norske eventyr og sagn* (*Norwegian Folktales and Legends*, 1909–13) in collaboration with Sophus Bugge, *Norske folkeeventyr* (*Norwegian Folktales*, 1914), and *Norsk sogukunst* (*The Art of Norwegian Folk Narrative*, 1924). Collecting of all types of traditional material continued throughout most of the twentieth century with regional collections from many parts of the country. Many of these were published by the Norwegian Folklore Society. Of importance to the field of folktale scholarship was the pioneering work of Reidar Thoralf Christiansen, who constructed a type index of Norwegian fairy tales and a type index for migratory legends, and Knut Liestøl, whose scholarly emphasis was the historical legend. In 1984, Ørnulf Hodne published *The Types of the Norwegian Folktale* with more inclusive records and according to the Aarne-Thompson system of classifying **tale type**s.

Much of mid- and late-nineteenth-century Norwegian literature was produced in a period of realism and naturalism, but in 1891 and 1892, Jonas Lie, one of the "big four" in Norwegian literature, published two volumes of literary fairy tales, *Trold* (*Trolls*). The stories are filled with fantasy and symbolism and a lyric visionary mysticism. A blending of realism with fairy tale and **myth** is characteristic of *Østenfor sol, vestenfor maane og bagom Babylons taarn* (*East of the Sun, West of the Moon, and behind the Tower of Babylon*, 1905). In *Flaggermus-vinger* (*Batwings*, 1895), Hans E. Kinck published a classic of Norwegian neo-Romanticism. The stories are colorful and filled with both humor and tragedy. Several of Tryggve Andersen's short stories are built on folk beliefs, such as the story "Veteranen" ("The Veteran") included in *Gamle folk og andre fortællinger* (*Old Folks and Other Stories*,

1904), in which an old man becomes convinced that he is doomed because his daughter sees his *vardøger*, a premonitory sight or sound of a person before his actual arrival. The gifted novelist Olav Dunn published *Blind-Anders* (*Blind Anders*) in 1924, in which a character from his monumental series of novels about the people of Juvik tells fairy tales and local legends. A talented writer who blended folktales with the literary fairy tale and who is almost unknown outside of Scandinavia was Regine Normann. Her novel *Eiler Hundevart*, 1916, follows a fairy-tale pattern. In *Eventyr* (*Fairy Tales*, 1925) and *Nye eventyr* (*New Fairy Tales*, 1926), she retold fairy tales of northern Norway to great effect. Normann also published two collections of legendary material in a short-story format, *Nordlandsnatt* (*Nordland's Night*, 1927) and *Det gråner mot høst* (*Autumn Is Dawning*, 1930). The Norwegian writer André Bjerke was reputed to have said that he could only think of three twentieth-century writers who had been able to create real fairy tales: Rudyard Kipling, Selma **Lagerlöf**, and Regine Normann.

In general, it can be said that much of Norwegian literature throughout the twentieth century was realistic and that the literary fairy tale was not prevalent. Folklore and legend often were incorporated in the many multivolume historical novels, but often merely to give local color to regional descriptions. Symbolism became important at mid-century, but it was usually fused with realism, rather than fantasy. One exception from this realistic norm is the religious existentialist Alfred Hauge. His *Vegen til det døde paradiset* (*The Road to the Dead Paradise*, 1951) is an allegory of a religious quest set in the time of the plague.

It can be said that there is no strong literary fairy tale tradition in Norway. It is possible that the overarching popularity and classic status of Asbjørnsen and Moe's folktale collection have had the same affect on Norwegian literary tales as Andersen has had on the Danish. It has been said that the famous Norwegian folktales have such a firm form that everyone knows what a real fairy tale is supposed to sound like, and that has made it difficult to create literary tales that are both original and national. Although realism prevails even in Norwegian children's literature, there are important exceptions. It is quite common for Norwegian authors to write for both children and adults. Nils Johan Rud published realistic novels for adults, and in much of his work for children, although fantasy prevails, his sense of social justice is evident. Some of the stories from two early collections of fairy tales, *Skougumslottet* (*Skougum Castle*, 1931) and *Tusser og troll og andre eventyr* (*Sprites and Trolls and Other Fairy Tales*, 1934), were revised and reprinted along with new ones in *I eventyrskog* (*In the Fairy-Tale Forest*, 1955). A children's classic that has been translated into many languages is *Trollkrittet* (*The Magic Chalk*, 1948) by Zinken Hopp, in which a little boy uses a magic chalk that gives life to whatever he draws, including a gate into the world of the fairy tale. Vigdis Rojahn both wrote about and drew the little troll-like creatures who populate books such as *Bustus* (1950) and several others. Perhaps the best-known figure internationally is Alf **Prøysen**, whose children's fairy tales about a woman who can become the size of a teaspoon are popular worldwide. *Gumman som blev liten som en tesked* (*Little Old Mrs. Pepperpot*) first appeared in a Swedish edition in 1956. Three other Mrs. Pepperpot collections followed. Another innovator in the use of fairy-tale elements is Thorbjørn Egner, whose *Karius og Baktus* (*Carius and Bactus*, 1949) is a classic. Fairy tales about animals are the subject of *Klatremus og de andre dyrene i Hakkebakkeskogen* (*Climbing-Mouse and Other Animals in Hakkebakk Wood*, 1953). In *Folk og røvere i Kardemomme By* (*The Singing Town*, 1955), Egner combined music and text with his own drawings to create a fantasy town where the most important virtue is kindness. In 1953, Ebba Haslund published *Frøken*

Askeladd (*Miss Ash-Lad*). Most of the book relates an *Alice in Wonderland*-like dream of the young heroine.

In some of his books in the late 1960s, and in *Gutten som fant kirkesølvet* (*The Boy Who Found the Church Silver*, 1970), Reidar Brodtkorb combined fairy tale and the realities of daily life with social criticism. As in Denmark, the 1980s was a time of magic realism in Norwegian children's literature, with an emphasis on fantasy novels and science fiction. The work of Tor Åge Bringsværd continues this tradition. Tormod Haugen blends fantasy with realism in many of his works and borrows motifs from the Norwegian folktale tradition as well as international children's literature. He won the prestigious Hans Christian Andersen Award in 1990, and his works reflect his interest in the contemporary problems of young people. In the novels of Jostein **Gaarder,** fairy-tale motifs take a postmodern twist as Gaarder often weaves story within complex story (see **Postmodernism**). Most recently, *Appelsinpiken* (*The Orange Girl*, 2003) has been called a fairy tale for adults.

There is a wide range among modern Norwegian picture books, with some writers and illustrators turning fairy-tale motifs on their heads. Fam **Ekman**'s *Skoen* (*The Shoe*, 2001) is a **Cinderella** tale with a twist and a surprise ending. Fairy-tale motifs and animal fables are central to Ekman's authorship, and her books are collector's items for their unique illustrations.

Sweden

The influence of the Grimms was also felt in Sweden. In addition to three volumes of folk songs published by Arvid August Afzelius and Erik Gustaf Geijer, Gunnar Olof Hyltén-Cavallius and George Stephens collected texts in the 1830s and 1840s. These became the basis of *Svenska folksagor och äfventyr* (*Swedish Folktales and Fairy Tales*, 1844–49). This early collection never achieved the popularity of the Norwegian tales, perhaps because Hyltén-Cavallius retold the tales in a deliberately archaic language. In 1882, Herman Hofberg published a collection of Swedish legends, *Svenska folksägner* (*Swedish Folk Legends*). As in Norway, there were many regional collectors, and there was great interest in collecting tales from the various provinces in their distinctive dialects. An important series of volumes of folktale and legend collections, *Svenska sagor och sägner* (*Swedish Folktales and Legends*), was published between 1937 and 1961 by Gustav Adolfs Akademien. The contemporary folklorist Bengt af Klingberg has written many books on Swedish folklore, including *Svenska sagor och sägner* (*Swedish Folktales and Legends*, 1972).

A Swedish *Aesop* appeared in 1603, translated by Nicolaus Balk from a German fable collection composed by Nathan Chytraeus in the 1570s; and *Reyncke Fosz* (**Reynard the Fox**) appeared in 1621, translated by Sigfrid Aron Forsius from a Low German edition. Bengt Lidner wrote a book of fables, but these were mostly translations from German and French. A genre that arose with Romanticism was the fairy-tale play; within this genre lies Per Daniel Amadeus Atterbom's *Lycksalighetens ö* (*The Isle of Bliss*, 1824–27), which is considered his major work, and which may have been one source of inspiration for Hans Christian **Andersen**'s story "Paradisets Have" ("The Garden of Eden," 1839). Carl Jonas Love Almquist utilized fairy tale and myth for satirical purposes. His satirical fairy tale *Ormus och Ariman* (*Ormazd and Ahriman*) was published in 1839. Thekla Knös, a contemporary of Almquist, wrote fairy tales and works in other genres. One of the early Swedish literary fairy tales was *Lille Viggs äfventyr på julafton* (*Little Viggs' Adventure on Christmas Eve*, 1875) by Viktor Rydberg, which was illustrated by Jenny **Nyström**, a pioneer in Swedish fairy-tale

illustration. There are two cynical fairy tales in Hjalmar Söderberg's first collection of short stories, *Historietter* (*Short Stories*, 1898): "Sotarfrun" ("The Chimneysweep's Wife") and "Sann historia" ("True Story"). This collection has been called an ancestor of 1951 Nobel Prize winner Pär **Lagerkvist**'s *Onda sagor* (*Evil Tales*, 1924), a collection of stories that give the folktale pattern a modernist twist. Best known today as a playwright, August **Strindberg** published *Sagor* (*Tales*, 1903), in which his experimental use of the folktale and fairy tale imitates Andersen. It has been said that the grotesque characterizations in his *Svarta fanor* (*Black Banners*, 1907) gives the work the quality of an evil fairy tale.

Fairy tales flourished in the neo-Romanticism of late nineteenth-early twentieth century Sweden. Some of the most important writers include the Danish-born Helena **Nyblom**, who began writing fairy tales after her conversion to Catholism in 1895. Her first fairy-tale collection for children was *Der var en gang, aeventyr for smaa og store* (*Once upon a Time, Fairy Tales for Young and Old*, 1897). Many of her tales are still eminently readable, with a clear feminist element (see **Feminist Tales**). Other fairy-tale authors of the period include Anna Maria Roos and Anna Wahlenberg. Among picture book writers, Elsa **Beskow** began contributing to the children's magazine *Jultomten* (*The Christmas Brownie*) in 1894. Her breakthrough work was *Puttes äfventyr i blåbärsskogen* (*Peter in Blueberry Land*, 1901). Other favorites still being read include *Tomtebobarnen* (*Children of the Forest*, 1910) and *Tant Grön, Tant Brun och Tant Gredelin* (*Aunt Green, Aunt Brown and Aunt Lavender*, 1918). John Bauer, whose gentle troll images never seem frightening, illustrated books for both Wahlenberg and Helena Nyblom. He contributed to the annual Christmas book *Bland tomtar och troll* (*Among Elves and Trolls*) beginning in 1907. Gustaf Tenggren also established a name for himself as an artist by drawing for this annual before he emigrated to America.

With *Nils Holgerssons underbara resa genom Sverige* (*The Wonderful Adventures of Nils*, 1906–7), the 1909 winner of the Nobel Prize in Literature, Selma Lagerlöf, created a fairy-tale classic. The lazy and naughty Nils, who is transformed to the size of a **Tom Thumb**, must redeem himself by good deeds as he travels over Sweden on the back of the wild goose. Commissioned as a geography textbook, the work was most influential outside of Sweden, and is still being read and enjoyed all over the world. Lagerlöf utilized folkloristic material in much of her work, particularly the legend, as in *Gösta Berlings saga* (*The Story of Gösta Berling*, 1891), although she also could use fairy-tale motifs to great effect. *En herrgårdssägen* (*The Tale of a Manor*, 1899) is a story with a **Beauty-and-the-Beast** motif, and Lagerlöf also used the evil stepmother motif in several texts. She cultivated a storytelling style that is reminiscent of oral narrative, and her use of folkloristic motifs from her childhood was tremendously influential both in Sweden and abroad.

The great innovator in Swedish children's literature and in the genre of the literary fairy tale was Astrid Lindgren. Her most famous creation is, of course, Pippi Longstocking, who played havoc with the established girls' book heroine in *Pippi Långstrump* (1945) and the two sequels from 1946 and 1948; but it is in the heroic quest novels such as *Mio, min Mio* (*Mio, My Son*, 1954) and *Bröderna lejonhjärta* (*The Brothers Lionheart*, 1973) that Lindgren revitalized the fairy-tale genre. The heroes Mio and Rusky are characters with whom young readers can identify, rather than superheroic stereotypes. They are little and lonely and afraid, and yet are able to conquer their fear and accomplish their goals. Lindgren's last great fairy-tale novel is *Ronia rövardotter* (*Ronia, the Robber's Daughter*, 1981) with a strong female heroine. Lindgren also revitalized the **tall tale** in her three books about the

incorrigible Emil, whose pranks are the talk of the town, and fairy-tale motifs as well as intertextual references are present in much of her oeuvre (see **Intertextuality**).

The dominant genre in Swedish literature in the 1950s was poetry, and in the 1960s, much of the literature in Sweden engaged in political debate and social criticism. However, during this decade, Maria **Gripe** published several excellent fairy-tale **novel**s, including *Glasblåsarns barn* (*The Glassblower's Children*, 1964) and the experimental *Landet Utanför* (*The Land Beyond*, 1967). Questions of identity are central to her work, and the influence of Hans Christian Andersen is evident in her use of several motifs. Among her more than forty books are popular series about Josephine and Hugo, Elvis Karlsson, and Lotten. Her prolific career has spanned five decades.

While literature for youth often deals with problems in a realistic narrative, Scandinavian picture books are innovative, sometimes counterconventional, and often full of fantasy. In recent years, the Swedish picture-book genre has been flourishing, as in the rest of Scandinavia, and some of the best works have been translated into other languages. One of the internationally best-known writers and illustrators is Sven Nordqvist, whose imaginative Findus and Pettson stories, beginning with *Pannkakstårtan* (*The Birthday Cake*, 1984), are those with which a child can identify. The little **cat** Findus and his master Pettson's adventures always end happily, and Nordqvist's detailed illustrations are enjoyed by both children and adults. Among the many talented modern writers and illustrators is Pija Lindenbaum, whose provocative and humorous *Else-Marie och småpapporna* (*Else-Marie and the Seven Fathers*) was published in 1990.

Swedish Finland

The publication of the **Kalevala** by Elias Lönnrot in 1835 was the impetus for folklore collection in Finland, but the focus was on Finnish-language poetry and folk songs. The first important promoter of the collection of Swedish folklore in Finland was J. O. I. Rancken. A large amount of Swedish-speaking Finland's folk tradition has been published in the multivolume *Finlands svenska folkdiktning* (*Finland's Swedish Folk Literature*, 1917–). The contribution of Finnish scholars to folklore research has been monumental, including the development of the **historic-geographic method** of folktale analysis, and Antti **Aarne**'s index of tale types, first published in 1910.

Zacharias **Topelius** is often considered the originator of Swedish-language literary fairy tales. He published *Sagor* (*Fairy Tales*) in 1847 and the eight-part series *Läsning för barn* (*Stories for Children*) between 1865 and 1896. His work was greatly influenced by Hans Christian Andersen. The best-known Finno-Swedish writer of fairy tales is undoubtedly Tove **Jansson**. The little Moomintrolls who live in the Moomin Valley are known and loved around the world by both children and adults. A gifted artist, Jansson studied art in Stockholm, Helsinki, and Paris. The first Moomin book, *Småtrollen och den stora översvämningen* (*The Little Trolls and the Great Flood*) was published in 1945, with eight more to follow, the last in 1970. Tove Jansson was the recipient of many awards, including the Nils Holgersson Plaque in 1953 and the Hans Christian Andersen Award in 1966.

Fantasy and fairy tale have had a great impact on Finnish children's literature. Contributing to innovations within this genre is the Finno-Swedish author Irmelin Sandman Lilius, whose work may be described as an amalgamation of fairy tale, myth, and fantasy. Sandman Lilius' protagonists are often young girls who leave home and experience

adventures, as in *Enhörningen* (*The Unicorn*, 1962) and *Morgenlandet* (*The Land of Tomorrow*, 1967).

The Nordic countries have contributed individual geniuses of great originality who have influenced the development of the fairy-tale genre far beyond the borders of their nations. Even so, the tradition that began when the enormously influential Georg Brandes urged Scandinavian writers to debate the problems of their time is still prevalent in the various national literatures, and realism dominates. Perhaps living on the northern periphery, with its extremes of light and darkness, gives Scandinavians a worldview in which reality is almost fantasy enough. ***See also*** Theater.

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Marte Hult

Schami, Rafik (1946–)

Rafik Schami (a pseudonym that means "friend from Damascus") is a writer and story-teller of Syrian origin who lives in Germany and writes in German. Born Suheil Fadél in an Aramaic-Christian enclave outside Damascus, Schami left Syria in 1971, partly for political reasons, to study chemistry in Heidelberg. After receiving his doctorate, he worked as a chemist in German industry until 1982, when he became a freelance writer. Throughout his life, he has been active as a storyteller (in Arabic, *hakawati*) and as a writer of stories based on oral and written Arabic traditions. His first German collections include tales of the life of *Gastarbeiter* (unskilled guest workers) in Germany. He was also active in establishing a literary series, Südwind (1980–85), and an organization, PoLiKunst (1980–87), that promoted the work of contemporary German writers who were born elsewhere. He has twice received the Adelbert von **Chamisso** Prize for foreigners writing in German, among many other honors.

From 1981 to 1996, Schami gave 1,290 public readings, more than **Sheherezade**, as he says himself. Since then, he has concentrated on his writing, though the techniques and strategies of oral narrative still play an important role in his work. In stories like "Die Wunderlampe" ("The Magic Lamp") from his collection *Der erste Ritt durchs Nadelsöhr* (*The First Ride Through the Eye of the Needle*, 1985), he takes an important **motif** from Arabic **legend**, the genie who lives in an oil lamp, and turns it into a political **parable** of human greed and lust for power: the king wants to use the genie's powers to conquer the lands of gold, oil, and copper. The mad multiplication of lamps and genies finally leads to the overthrow of the **king**, the disappearance of the genies, and the apparent liberation of the people.

In his linked collection *Erzähler der Nacht* (*Storytellers of the Night*, 1989; translated as *Damascus Nights*, 1993), Schami revives the digressive, embedded tale-telling strategies of the **Arabian Nights**. The illiterate old coachman and storyteller Salim, who has told stories night after night in his house in Damascus in the politically troubled 1960s, is suddenly and mysteriously unable to speak. In each chapter, one of his circle of male friends tells a story about his own past in an attempt to find the secret of Salim's silence and bring back his voice. The last storyteller, surprisingly enough a woman, returns us to the tradition of Sheherezade and brings Salim back into the **storytelling** world. His final dream, about a demon, is also a dream about storytelling as communication. In a telling metaphor, he compares words to flowers that can bloom only in a listener's ear. In this book and others, like the related *Eine Hand voller Sterne* (*A Handful of Stars*, 1987), Schami emphasizes the importance of the interaction of teller and audience, even in written forms.

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Elizabeth Wanning Harries

Schenda, Rudolf (1930–2000)

Rudolf Schenda documented the power of the printed page to conserve popular narratives in sixteenth- to twentieth-century European popular literature and culture, providing in *Volk ohne Buch* (*People without Books*, 1970), *Die Lesestoffe der kleinen Leute* (*The Reading Material of Ordinary People*, 1976), and *Vom Mund zu Ohr* (*From Mouth to Ear*, 1993) scores of examples of stories printed largely unchanged over centuries. Schenda argued that print underlay oral tellings of European fairy tales and that a conception of **fairy tale**s (as modern scholars understand the subject) existed only from the late eighteenth century onward.

In Schenda's view, print initiated **oral tradition**s. He showed that cheaply printed Italian "Bertoldo" tales revived material from the **Bible** and distributed it among ordinary people throughout southern Europe. Schenda repeatedly found that if printed stories existed within a mixed society of literates and illiterates, those stories soon found their way to illiterates.

In the early 1980s, Schenda formulated foundational questions about fairy tales: Were they ancient traditions or modern creations? What is/was fairy tales' relationship to orality? Are they a form of oral communication or a form of printed reading material? How do print and oral forms relate to one other historically? Who produces fairy tales, who tells them, and who consumes them, both now and in the past?

Schenda's questioning of Romantic theories of an ancient and unbroken oral tradition and of lower-class origins of folk narrative suggested radically different mechanisms for the creation and dissemination of folk narrative, and profoundly altered how a new generation of European folk-narrative scholars viewed the subject. Skeptical about psychoanalytic and pedagogic reverence for fairy tales, he saw such veneration of the genre as a denial of the lower classes' actual psychosocial requirements and ordinary people's real oral communications. Schenda wished to rehistoricize fairy tales; reintegrate them into their cultural environment; revive the texts psychosocially; study people's access to and use of books and print, illiterates' literary knowledge, and the print sources of their tales; and revise assumptions about late medieval and early modern scholarly authors' folkloristic knowledge. Schenda believed that, from at least the 1100s onward, rising levels of literacy enriched oral culture with additions from

antique, Arabic, and Celtic literatures while simultaneously displacing orality as a separate and independent entity. He therefore criticized the belief that classic French fairy-tale authors had taken their tales from the **folk** and denied that German fairy tales had been transmitted orally, positing instead millions of fairy-tale texts as tradition bearers. European folklorists, Schenda noted, view the "common man" as a humble country ploughman or shepherd, whereas social historians understand the common man as more educated and more literately participatory in society, proof of which he saw in the numerous visual representations of girls and women buying books and pamphlets from colporteurs (peddlers of books).

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Ruth B. Bottigheimer

Schwind, Moritz von (1804–1871)

Nineteenth-century Austrian painter and illustrator Moritz von Schwind is one of the most representative artists of the later Romantic period in Germany and is best known for his oil paintings, watercolors, and woodcuts of fairy-tale themes. Born and educated in Vienna, Schwind moved to Munich in 1828, where he became particularly well known for his pictorial contributions to the *Münchner Bilderbogen* (*Munich Broadsides*), a series of single-sheet publications of illustrated stories. A true product of his time, Schwind was fascinated with the Romantic interest in the revival of German folktales and fairy tales, and many of his paintings retold these stories in pictorial cycles. One of his better-known works in this format is *Das Märchen vom Aschenbrödel* (*The Fairy Tale of Cinderella*, 1854), painted in four main panels with smaller **illustration**s surrounding each. Schwind's classical, realistic style is characteristic of the

A scene from Mortiz von Schwind's broadside version of "The Juniper Tree." From *Moritz von Schwinds fröhliche Romantik* by Ernst Wilhelm Bredt (München: Hugo Schmidt Verlag, 1917).

Romantic era, as is the idealized world of medieval chivalry in which he imagined most of his fairy-tale characters and settings. A close friend and contemporary of Franz Schubert, Schwind also was passionate about **music,** and musical themes can be seen throughout his work.

In 1864, Schwind was commissioned to paint a series of frescoes in the foyer of the Vienna State Opera House, and he chose as his theme Wolfgang Amadeus Mozart's *Die Zauberflöte* (*The Magic Flute*). These frescoes are still extant, and the space is known as the "Schwind Foyer." Other frescoes by Schwind can be seen in both the Munich Residential Palace and the Hohenschwangau Castle. However, it was his renditions of fairy tales in the *Munich Broadsheets* that established his fame and popularity during his lifetime. *See also* Art.

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Louise Speed

Scieszka, Jon (1954–)

The highly popular American children's author Jon Scieszka had a profound influence on picture books from the end of the 1980s to the beginning of the 1990s with his innovative stories inspired by folktales and fairy tales. His close collaboration with the illustrator Lane Smith resulted in several groundbreaking picture books. Their first, *The True Story of the 3 Little Pigs!* (1989), as told to Scieszka by A. Wolf, offers a funny, alternate account of the familiar events, told from the **wolf**'s perspective. In 1991, Scieszka published *The Frog Prince Continued* (1991), illustrated by Steve Johnson, a tongue-in-cheek sequel that expands, but also distorts, this famous fairy tale. Scieszka is no doubt best known as the author of *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992), illustrated by Smith and designed by Molly Leach, a hugely successful picture book that was named an Honor Book in the 1993 Caldecott Medal awards. In this hilarious **parody** of well-known fairy tales, Scieszka and Smith poke fun at the codes and conventions of the genre. Their irreverent collage of folktale and fairy-tale fragments resulted in a postmodern picturebook that appeals to adults as well as children. *See also* Postmodernism.

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Sandra L. Beckett

The Secret of Roan Inish (1994)

The Secret of Roan Inish, written and directed by John Sayles, is a lyrical film about the persistence and value of folk belief and tradition. Adapted from Rosalie Fry's novel *The Secret of the Ron Mor Skerry* (1957), the film relocates the setting from Scotland to Ireland and expands the original story by interweaving the selkie story of Celtic folktale with other folktale **motif**s (the feral child, the mysterious journey, and the return to an abandoned home) and with various folk beliefs, skills, and traditions. Through this expansion, the film explores relationships between a sense of place and identity in postwar coastal Ireland as seen through the lens of mid-1990s postmodern culture.

The core selkie story relates how a fisherman accidentally sees a selkie maiden in her human form and steals her skin, without which she is unable to return to the sea. He thus

gains power over her and compels her to marry him. After some years, her skin is finally found, usually by one of her human children, and she leaves her husband and children and returns to the sea. *The Secret of Roan Inish* is about the descendants of such a selkie, living now as a dispersed and dispossessed people. On the day, economic circumstances forced them to leave their island home on tiny Roan Inish (in Gaelic, "island of the seals"); a baby, Jamie, was washed out to sea in his cradle and presumed to have drowned. At the beginning of the film, his ten-year-old sister, Fiona, is sent after the death of her **mother** to live with her grandparents in a fishing village in sight of Roan Inish. She soon learns the **legend** that the **family** has selkie blood, visible in her dark-haired relatives, and then accidentally discovers that Jamie is still alive and is being cared for by the seals. Fiona grasps that the seals are keeping Jamie to make the family move back to the island, to perpetuate the link between selkies and humans, and she persuades her teenage cousin Eamon to help her secretly restore the dilapidated cottages and gardens. Once the island is reinhabited, Jamie is restored. A great part of the film's persuasive effectiveness is the use of evocative camera work (by Haskell Wexler) to underpin a realistic narrative mode.

The selkie story hinges on the strength of the bond between the selkie and the sea, but in the film, this bond is put into the service of the larger suggestion that to be free and have a sense of agency within contemporary society is to be possessed of and by a place, its history, and traditions. Hence, Fiona learns through her interactions with family and place the importance of tradition and a sense of belonging. While the figure of the captured selkie woman embodies the connections among displacement, dispossession, and loss of identity, the inevitability of her return to the sea imbues tradition with a fatalistic sense of loss. Fiona, however, discovers that the mythic element in her heritage also can be empowering, as she works to change her family's fate for the better. ***See also*** Celtic Tales; Film and Video; Mermaid.

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John Stephens

Ségur, Sophie, Comtesse de (1799–1874)

The French children's author known as the Comtesse de Ségur was born Sophie Rostopchine, the daughter of a Russian count. Sophie spent most of her childhood on her family's huge estate at Voronono, and in Moscow, where her father became governor in 1812 under Tsar Alexander I. In 1816, Count Rostopchine fell into disgrace, and his family fled to France. Less than three years later, Sophie married Count Eugene de Ségur, who largely let her raise their eight children by herself at his Norman country estate, Les Nouettes.

Ségur was almost sixty when she began her literary career. Before turning to more realistic children's novels, she wrote two original fairy tales, "Histoire de Blondine" ("The Story of Blondine") and "Le bon petit Henri" ("Good Little Henry"), which Louis Hachette published in the magazine *La semaine des enfants* (*The Children's Weekly*, 1857). Three more fairy tales followed: "Histoire de la Princesse Rosette" ("The Story of Princess Rosette"), "La petite souris grise" ("The Little Gray Mouse"), and "Ourson." These tales formed the collection *Nouveau contes de fées* (*New Fairy Tales*), published with **illustration**s by

Gustave **Doré** in 1857. Ségur's rich tales all feature children who must overcome not only wicked enemies but their own human flaws to live happy and loving lives. The stories were reprinted in 1917 as part of the famous series of illustrated children's books, the Bibliothèque Rose. This edition of Ségur's tales provided the source for the cutout illustrations lining one of artist Joseph Cornell's famous boxes, the appropriately named *Nouveaux contes de feés*. ***See also*** Children's Literature; French Tales.

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Elizabeth Wanning Harries

Seki Keigo (1899–1990)

Seki Keigo, along with **Yanagita** Kunio, pioneered folktale research in Japan. Seki studied philosophy at Toyo University, where he served as librarian at the university library. From 1950 to 1958, Seki published *Nihon mukashibanashi shūsei* (*Collection of Japanese Folktales*), a six-volume work in which he classified **Japanese tales** into three groups following the system used by Antti **Aarne** and Stith **Thompson** in *The Types of the Folktale* (1928; second revision, 1961): animal tales, ordinary folktales, and humorous tales. Personally dissatisfied with the **tale-type** numbers he had developed, Seki created a new catalogue, "Nihon mukashibanashi no kata" ("Types of Japanese Folktales"), which he published at the end of the last volume of *Nihon mukashibanashi shūsei*. However, the initial tale-type numbers had already become so popular that the new catalogue could not catch on. As a consequence, contemporary folklorists still use Seki's original tale-type numbers.

Seki's main research interest was the origin of Japanese folktales and the ways in which Japanese tales were imported from other countries. The result of his research was *Nihon no mukashibanashi: Hikaku kenkyū josetsu* (*Folktale: An Introduction to the Comparative Study of the Folktale*, 1977), in which Seki was able to demonstrate that many folktales with allegedly Japanese origins actually must have been imported from China, India, and the Near East. Using his knowledge of German, he translated Kaarle Krohn's *Die folkloristische Arbeitsmethode* (*Folklore Methodology*, 1926) and Aarne's *Vergleichende Märchenforschung* (*Comparative Studies of Folklore*, 1908) into Japanese. In 1977, Seki founded Nihon Koshobungei Gakkai—the Japanese Society for Folk Literature—and served as the organization's first president. Seki's influence on Japanese folktale studies has been significant and continues to generate important comparative research.

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Toshio Ozawa

Sendak, Maurice (1928–)

Separations and returns—so prominent in the fantasies and fairy tales he would write, illustrate, and stage throughout his artistic career—were already featured in emotionally charged Hebrew **legend**s that little Murray (Maurice) Sendak and his older two siblings first heard from their inventive immigrant father during their Brooklyn childhood. A tale in which a little boy encounters the huge angelic shapes of Abraham and Sarah before his

parents can recover his frozen body seems to have held a special significance for the sickly but resilient child whom the adult artist has resolutely kept alive.

Scenes from "**Little Red Riding Hood**," "**Hansel and Gretel**," "**Aladdin**," and "Pinocchio" were among the toy prototypes—designed by Jack Sendak but decorated by Maurice—that the brothers vainly hoped F. A. O. Schwarz's Manhattan store might mass-produce in 1948. Soon, however, Maurice, who had already made life-size figures of **Snow White** and the Seven Dwarfs for a show window, was hired to work on the toy shop's window displays. The store's book department stocked major illustrators he could study—George **Cruikshank**, Walter **Crane**, Wilhelm Busch, and Ralph Caldecott. It was there that Sendak met the children's book editor Ursula Nordstrom. Impressed by the young man's drawings, she contracted him to illustrate three Harper books. Of these, Ruth Krauss's successful *A Hole Is to Dig* (1952) made him, as he put it, "an official person."

The first two picture books for which

Maurice Sendak, "Oh how the poor little sister did grieve," from *Juniper Tree and Other Tales from the Grimms* (New York: Farrar, Straus and Giroux 1973, p. 165). [Copyright © 1973 by Maurice Sendak. Reproduced by permission of Maurice Sendak.]

Sendak wrote his own text, *Kenny's Window* (1956) and *Very Far Away* (1957), anticipated *Where the Wild Things Are* (1963) by featuring an escape. Like Kenny and Martin, or like Mickey (*In the Night Kitchen*, 1970) and Jennie in *Higglety, Pigglety, Pop!* (1967), Max defiantly sails into a **fantasy** world of his own making. In a book in which the verbal text is steadily subordinated to—and eventually displaced by—the graphics that carry the story, the first two **illustration**s suggest that the boy in a **wolf** suit is an incipient artist. In *Where the Wild Things Are*, Max builds a private children's space for his imaginings and has already produced a rudimentary sketch of a toothy Wild Thing. His **mother** may see him as a miscreant, but Max's "mischief" is as nourishing as the hot **food** he finds at his journey's end.

Although critics initially repudiated the "terrible" Wild Things as improper for children, Max's monsters were quickly accepted as playful agents for self-mastery. Sendak helped his cause in "Balsa Wood and Fairy Tales" (1964), a polemical essay published a year after the book's appearance. He contrasted the rigidity of perfectionists who insisted on a "so-called healthy or suitable literature for children" to the elasticity of creative children. The frightening "tangle of life" depicted by "the brothers **Grimm** and Mr. H. C. **Andersen**," Sendak argued, was dissolved into "fantasy, which upsets the delicate insides of children less than it does the adults." Although he had yet to illustrate the Grimms, Sendak had by then memorably interpreted a wide array of nineteenth-century **literary fairy tale**s: Andersen's *Seven Tales* (1959), Wilhelm **Hauff**'s *Dwarf Long-Nose* (1960), Clemens **Brentano**'s *The Tale of Gockel, Hinkel, and Gackeliah* (1961), and *Schoolmaster Whackwell's*

Wonderful Songs (1962), as well as Frank Stockton's *The Griffin and the Minor Canon* (1963) and *The Bee-Man of Orn* (1964). Sendak then turned to three writers he prized: the Victorian allegorist George **MacDonald** and two contemporaries, the Yiddish fabulist Isaac Bashevis **Singer** and the poet Randall **Jarrell**.

Sendak's intricate crosshatched drawings for MacDonald's *The Golden Key* (1967), Singer's *Zlateh the Goat* (1966), and Jarrell's posthumously published *Fly By Night* (1976) rely on old photographs to inject personal associations. Thus, for instance, the features of the girl Tangle, so eerily clasped by forest branches, is derived from Lewis **Carroll**'s photograph of MacDonald's daughter Irene. Again, portraits of Sendak's relatives slain in the Holocaust and of his own mother find their way into complicated compositions for the Singer and Jarrell texts. Still, in their teasing mixtures of levity and gravity, the drawings for MacDonald's *The Light Princess* (1969) or the characterless "decorations" for Jarrell's *The Animal Family* (1965) are hardly less exquisite.

Yet Sendak's visual interpretation of fairy tales surely reached its high point in the drawings he provided for Jarrell's and Lore Segal's translations in the two-volume *The Juniper Tree and Other Tales from the Grimms* (1973). His rendering of the **witch**, Gretel, and a huge German shepherd who looms above a barely visible Hansel forms a quadrangle that is topped by a Sendakian full moon. Whereas the roundness of a huge pot in the forefront clashes with the rectangular lamp held by the witch, the tiny moon encourages the viewer to circle the rigid square formed by animal/boy/girl/woman. The composition's angularity thus dissolves into a curvilinear flow. "Reading" such pictures as complements to the narratives in *The Juniper Tree* requires a decoding not needed in a children's book such as *King Grisly-Beard: A Tale from the Brothers Grimm* (1973), in which Sendak returns to the comic-book mode of *In the Night Kitchen*. He later reverted to this cartoonish mode, sometimes incongruously so, in picturebooks that attempt to confront cultural nightmares such as homelessness and AIDS (*We Are All in the Dumps with Jack and Guy*, 1993) or the fate of the **opera**-performing Terezin children who were killed at Auschwitz (*Brundibar*, 2003).

A better antidote for such anxieties is the more lyrical, pastel-hued mode that Sendak deploys in texts such as *Outside Over There* (1981) and *Dear Mili: An Old Tale by Wilhelm Grimm* (1988), both of which depict a girl's journey into a dangerous alternate reality. That these two picture books about vulnerable female wanderers should feature Mozart as an icon seems apt. Sendak likes to stress that young Pamina is saved from **death** by three genies who are cast as boys in *The Magic Flute*, the opera for which he devised elaborate sets and costumes just before he led Ida into a netherworld. In *Dear Mili*, wedged between stagecraft for two more Mozart operas (*The Goose from Cairo*, 1986, and *Idomeneo*, 1989), Sendak faithfully follows the Christian legend that Wilhelm Grimm had sent to console a grieving girl. But by having Mozart, himself a shortlived wunderkind, direct an orchestra of martyred Jewish children, he also injects a new reconciliation. Mozart's ghostly child ensemble is placed in the background of a two-page drawing that shows the girl protagonist innocently playing with her guardian angel among graves with Hebrew inscriptions, while, in the foreground, St. Joseph tends the immense blooms of his flower garden. This rendering of a pastoral limbo aligns the older Germano-Austrian culture Sendak admires with his tortured consciousness of the Nazi's child victims. It also gives a new twist to the biblical legend he had heard from his father. *See also* Childhood and Children; Children's Literature.

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U. C. Knoepflmacher

Sex, Sexuality

Few themes are more central to folktales and fairy tales than sex and sexuality. Still, these two notions do not have the same status, and it is useful to distinguish between them, even if they are interconnected in obvious and important ways. Sex, as the explicit depiction of sexual activity, is perhaps not as prominent as sexuality, the (conscious and unconscious) manifestations of human beings' erotic dispositions. Defined thusly, sex is limited to a specific corpus (for instance, erotic jokes and stories in **folklore** and pornographic fairy tales) or to occasional allusions in well-known, otherwise seemingly innocent folktales and fairy tales. Sexuality, however, is represented far more commonly, as it is in all art forms of all times and cultures. As a fundamental component of human existence, sexuality necessarily occupies a privileged place among folktale and fairy-tale themes. For many if not most readers, love and **marriage**, especially in the best-known stories (or promoted as such by the mass market), are the sine qua non of folktales and fairy tales. Not matter how stereotypical, this linkage has brought to the fore just how much the themes of love and marriage rely on and perpetuate conceptions of sexuality and, if only implicitly, of sex. Of course, these conceptions have come under intense scrutiny over the past thirty years, with focus on the expectations instilled in young readers and particularly in young girls. But beyond clarifying the profound influence folktales and fairy tales have had, feminist critiques, coupled with feminist rewritings, have highlighted the multiple ways that sexuality and **gender** are interconnected and the highly efficient use folktales and fairy tales have made of those interconnections. One has only to think of the commonplace reference to the fairy-tale **prince** and **princess** or to the "happily ever after" ending in everyday speech to grasp the genre's influence on cultural preconceptions of gender and sexuality. Granted, such preconceptions are often evoked only to be dismissed, and, besides, they are only one part of the reality of folktales and fairy tales. Yet, the fact that they continue to flourish proves that the genre's association with sex and sexuality is deeply rooted.

But no matter how entrenched, the broad cultural clichés about fairy-tale sexuality are predictably disconnected from the historical realities of the genre. While there are certainly folktales and fairy tales that conform to these clichés (with such things as quests to rescue a princess, or a happy ending with a marriage, among others), representations of sexuality in the varieties of folktale and fairy tale across time and in different regions of the world cannot be summarized by any single or simplistic account. Accordingly, what follows will not give a comprehensive overview of the topic in all folktale and fairy-tale traditions, but will instead focus on some its salient features in the history of western European fairy tales and their critical reception.

The very first literary fairy tales accentuate sex and sexuality in ways that would probably surprise many readers today. Borrowing from the Italian **novella** tradition that developed from Giovanni **Boccaccio**, among others, Giovan Francesco **Straparola**'s *Le piacevoli notti* (*The Pleasant Nights*, 1550–53) contain many sexually suggestive comments, allusions, jokes, and episodes. In the first **fable** of the second night, a prince born in a **pig**'s form,

after killing his first two wives, is married to a maiden who readily accepts him into the marriage bed even though he is covered with mud, whereupon he kisses her "on the face and neck and bosom and shoulders with his tongue, and she [is] not backward in returning his caresses." All in all, however, frank sexual description such as this follows the fairly widespread Renaissance tradition of bawdy humor, which does not prevent Straparola from presenting "**moral**s" for his tales. Nearly a century later, Giambattista **Basile**'s *Lo cunto de li cunti overo lo trattenemiemto pe peccerille* (*The Tale of Tales, or Entertainment for Little Ones*, 1634–36), also known as the *Pentamerone*, continued to make frequent use of sexual allusion, although couched in the period's mannerist prose style that made liberal use of metaphor and allegory. As was the case with Straparola before him, Basile's nonchalant humor frequently makes light of what we would today consider to be sexual aggression. For instance, in "Sole, Luna e Talia ("Sun, Moon, and Talia," his version of the story better known as "**Sleeping Beauty**"), Basile describes in a matter-of-fact tone how a king finds Talia sleeping in a tower and, "feeling his blood course hotly through his veins … carried her to a bed, whereon he gathered the first fruits of love." Compared with Straparola, though, Basile's descriptions are more restrained due to his use of euphemism. Charles **Perrault**, in late seventeenth-century France, took this vein even further, suppressing almost all bawdy allusions but including occasional asides to what savvy readers understand to be sexual activity. In one version of "Sleeping Beauty," for example, Perrault's narrator explains, seemingly innocently, that after being awakened by the prince, Sleeping Beauty stayed awake all night with him since she was not tired, "having slept for one hundred years." Not unlike his Italian predecessors, Perrault displayed a penchant for misogynist humor, especially in his morals, recycling *gaulois* commonplace about the excesses of **women**'s sexuality. Wry humor is not unknown to the many women who were writing fairy tales at the same time as Perrault, although on the whole it was less common. In its stead, writers such as Marie-Catherine d'**Aulnoy**, Charlotte-Rose de Caumont de **La Force**, and Henriette-Julie de Castelnau, Comtesse de **Murat** are perhaps most noteworthy for reworking the chivalric love plot from the **novel**s, **opera**s, and plays of their day and thereby often exploring new paths for female desire.

The eighteenth-century "vogue" of **literary fairy tale**s in France took the genre in many different directions. At one extreme were the first tales written explicitly and exclusively for children by Jeanne-Marie **Leprince de Beaumont** and which emphasized the dangers for girls of sexual immorality (albeit in elliptical fashion). At the other extreme were a series of tales, authored by Jean-François de Bastide, Claude-Prosper de Crébillon, and Claude-Henri de Voisenon, among others, which parodied the conventions of the genre to present erotic *double entendre*. Also important was Antoine **Galland**'s **translation/adaptation** of the *Arabian Nights*—*Les milles et une nuits* (*Thousand and One Nights*, 1704–17) and the many imitations it inspired. Although rarely explicit in their depiction of sex, "Oriental" tales did promote many of the clichés of an exoticized sexuality that were to become current in other genres and art forms: harems, betrayal, and jealousy, for example.

When, in the nineteenth century, production of literary fairy tales shifted principally to Germany and England, the mores of the period had a profound influence on the representation of sexuality. In their ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15), the Brothers **Grimm** assiduously eliminated references to premarital sex, **incest**, or even pregnancy that appeared in the versions of their **informant**s or in other published sources. At the same time, they did not hesitate to amplify physical **violence**, especially to

drive home various "moral" lessons. For the Grimms, as for many others before and after them, explicit signs of bodily sexuality were taboo, but physical violence was not. This paradox is also valid for the tales of Hans Christian **Andersen**, although his heroes and heroines are often beset by longings which, if not explicitly sexual, have been interpreted as such. His frequent tragic endings give a dystopic cast to his (implicit or metaphorical) depiction of sexuality—for example, the unrequited desire in "Den lille havfrue ("The Little **Mermaid**," 1837). If nineteenth-century English fairy tales often eschew romantic plots in favor of heavy-handed didactic moralism, some writers, notably Oscar **Wilde**, revel in a sensuousness that can easily have sexual overtones. On occasion, his stories seem to portray unconventional situations with erotic implications, as the love between the male swallow and the hero in "The Happy Prince" (1888) suggests. Where writing leaves sexuality implicit, beginning especially in the nineteenth century, book **illustration** often makes it explicit. Many of the now-famous drawings and engravings of fairy tales by Walter **Crane**, Gustave **Doré**, and Arthur **Rackham**, among many others, bring out the erotic energy of the stories through bodily gestures, line of sight, or **clothing**. (For instance, Doré's engraving of Little Red Riding Hood, made even more famous as the cover of Bruno **Bettelheim**'s *The Uses of Enchantment* [1976], foregrounds the ambivalent modesty of the heroine next to the voracious desire of the **wolf**.)

Sexuality is given a wide array of portrayals in twentieth-century fairy tales. Beyond the continued production of "classic" tales for children, without doubt the most important development was the appearance of the **Walt Disney Company**'s fairy-tale film, which reshaped cultural expectations for the genre. As feminists in particular pointed out, Disney's versions have had a particularly negative influence on girls, encouraging them to link their self-worth to finding a "perfect" mate and instilling in them a passive femininity. Concomitant with their effect on gender roles, the Disney versions necessarily influenced conceptions of sexuality, albeit in more subtle and implicit ways. For girls, the overriding message is not to actively pursue one's own desires but rather to expect a fairy-tale prince to bring everlasting bliss. And although the influence on boys is not often considered, Disney's portrayal of male gender and sex roles is no less deleterious, creating as it does expectations that are just as impossible as those for girls. To be sure, recent films such as *Aladdin* (1992) and *Beauty and the Beast* (1991) seek to revamp the respective gender roles of both the heroine and hero; and yet, the underlying logic governing expectations for sexuality remains unchanged.

Although less popular than Disney's versions, other fairy tales for children have attempted to provide very different models of gender and sexuality. Such is certainly the case with **feminist tales** by Jeanne Desy, Jay Williams, and Jane **Yolen** (for instance) that present resolutely active heroines who refuse the traditionally passive model and instead follow a course of action of their own choosing. By privileging the heroines' own desires, whether sexual or not, these tales at the very least endorse an active exploration of feminine sexuality. Such is certainly the case in Jay Williams' "Petronella" (1973), whose eponymous heroine sets out on a quest to find a prince only to discover in the end that she prefers a lowly enchanter, turning down the offer of marriage from Prince Ferdinand.

Similar to children's tales, twentieth-century fairy tales for adults present diverse approaches to sexuality. At the turn of the century, "decadent" writers in France such as Anatole France, Jean Lorrain, and Catulle Mendès frequently used the fairy tale to intermingle eroticism and violence, notably through the femme fatale. During the second half of the century, numerous writers, notably in English-speaking countries, used fairy tales to address

sexuality in straightforward ways. Most prominent have been rewritings that reflect on feminine sexuality confronted by male oppression. In the fairy-tale poems of Anne **Sexton**, sexual violence against women receives striking and often disturbing treatment. Although in very different stylistic veins, Margaret **Atwood** and Robert **Coover** have likewise focused on the connections between violence and sexuality; but where Atwood has tended to concentrate on the fate of her heroines, Coover has reflected on the hardships of desire itself. However, it is arguably Angela **Carter** who made the most extensive use of the fairy tale to explore and to reconceive preconceptions about sex and sexuality. In her collection *The Bloody Chamber* (1979), especially, Carter at once gives a powerful critique of female victimhood and explores various forms of feminine sexual subjectivity, often against the backdrop of a mysterious setting. Several of her heroines refuse to allow "beastly" desire to become the sole province of **men** and adopt it for themselves. Through her reworkings of fairy-tale material, Carter not only makes explicit the charged erotic relationships in well-known tales but also rethinks the very premise of traditional fairy-tale sexuality. An equally profound but very different rethinking of sexuality occurs in the recent phenomenon of **gay and lesbian tales**, most of which are addressed to adult readers. Emma **Donoghue** and Peter Cashorali, among others, endeavor to rewrite the heterosexual love plot so central to the fairy-tale tradition. So doing, they show the consequences that the lack of fairy-tale depictions of same-sex desire and the heterosexist usage of traditional fairy-tale love plots have had on gays and lesbians. Most of all, of course, they aim to create tales that portray a variety of same-sex relationships, in a range of settings from the contemporary to the archaic.

The understanding of sex and sexuality in folktales and fairy tales has been profoundly shaped by two fields of study in particular: psychology and **feminism**. It is well known that Sigmund **Freud**, the founder of modern psychology, argued that fairy-tale elements are often found in dreams or other unconscious material and that these elements are symbols for sexual trauma of various sorts. But Freud's concern was not to analyze fairy tales per se. Instead, several of his followers, among them Franz Riklin, Herbert Silberer, and Ernest Jones, developed his intuition that fairy tales express sexual desires in symbolic form and reveal the consequences of sexual repression. Even more influential was Otto Rank's work, which studied mythological and fairy-tale heroes using the Freudian notions of the Oedipus complex and the family romance. **Psychological approaches** to fairy tales based on the theories of Carl Gustav **Jung** have garnered a wide following, especially within studies by Hedwig von Beit, Joseph Campbell, and Marie-Louise von **Franz**. Departing as it does from the Freudian model, this perspective does not foreground sexuality, even though it stresses the male and female "**archetype**s" (animus and anima, respectively) found in fairy tales. Explicit analysis of sex and sexuality is much more prominent in Bruno Bettelheim's popular yet controversial study, which claimed that fairy tales depict unconscious struggles, allowing children to face their anxieties (especially those connected with the oedipal complex and sibling rivalry) on their way to adulthood. Going a step further than earlier Freudian critics, he also insisted that, in both representation and reception, fairy tales undo the repression of sex and change it into something "beautiful."

The extent to which the genre can be interpreted as optimistically as Bettelheim claimed is one of the crucial topics of concern for feminist fairy-tale criticism. Beginning with the debate between Allison Lurie and Marcia Lieberman in the early 1970s, a body of scholarship has emerged to consider how fairy tales have served—and may continue to serve—the cause of women's liberation, conceived broadly. Although this work has concentrated on

gender, and specifically on the representation of women and its effects on girls, it has done much to elucidate the dynamics of sexuality in the genre, if only indirectly. For instance, an early topic of debate was the role fairy tales play in developing notions of "romance." While some critics, such as Lieberman, Andrea Dworkin, and Susan Brownmiller, condemned certain fairy tales for disguising and perpetuating male oppression (even in its most physical form, such as rape), others, such as Karen Rowe and Madonna Kolbenschlag, stressed that the genre, if reconceived, could be used to effect change in women's experience. As fairy-tale criticism has developed over the past twenty years and has considered in increasing detail the genre's various historical and social contexts of production, the importance of feminist approaches has likewise grown, with the rediscovery of women-authored fairy tales and investigations into constructions of gender from numerous perspectives.

Still, to date, much remains to be done, by building on feminist work and exploring yet other avenues. Studies of "**Little Red Riding Hood**" by Catherine Orenstein and Jack **Zipes,** of the Grimms' tales and "**Bluebeard**" by Maria Tatar, and of postmodern fairy tales by Christina Bacchilega show how multifaceted and rewarding the study of sex and sexuality can be. By and large, however, scholars are only beginning to bring to bear the insights from the emerging fields of sexuality studies and queer studies. As they do, it will become clear once again just how central folktales and fairy tales are as expressions of individual and social existence. ***See also*** Bawdy Tale; Childhood and Children; Erotic Tales; Fabliau, Fabliaux; Jest and Joke; Trauma and Therapy.

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Lewis C. Seifert

Sexton, Anne (1928–1974)

Anne Sexton, an important American poet, is perhaps best known for her revisions of fairy tales. In her volume *Transformations* (1971), she surrounded tales retold from the Brothers **Grimm** with her own sardonic, often personal commentary. Her work has inspired generations of **women** writers to reimagine tales and to comment on them.

Sexton came to **poetry** the hard way. Though she lived in affluent Boston suburbs all of her life, she herself was never comfortable there. While a student at Garland Junior College, she eloped at nineteen with Alfred (Kayo) Sexton. She became severely depressed after the birth of each of her two daughters. As she said in a 1968 interview, "I was trying my damnedest to lead a conventional life, for that was how I was brought up, and it was what my husband wanted of me. But one can't build little white picket fences to keep the nightmares out." She was hospitalized intermittently after her frequent suicide attempts; her therapist, Dr. Martin Orne, suggested that she write poetry. She joined several writing groups in the Boston area, where she met Robert Lowell, Sylvia Plath, and her lifelong friend Maxine

Kumin. Her first volume of poetry, *To Bedlam and Part Way Back* (1960), won her wide recognition, and she continued to publish regularly throughout the rest of her short, troubled life. Her 1966 volume *Live or Die* won the 1967 Pulitzer Prize in poetry. She committed suicide in 1974, the same day she finished correcting the proofs for her posthumous volume *The Awful Rowing toward God* (1975).

Transformations includes poems based on seventeen of the Grimms' tales, from the very well-known ("**Snow White**," "Rapunzel," "Red Riding Hood") to the more obscure ("The White Snake," "The Little Peasant," "The Maiden without Hands"). Sexton chose to begin with a version of the tale "The Golden Key," which the Grimms placed last (as number 200) in later editions of their collection. In her version, "The Gold Key," she introduces herself as the speaker: "a middle-aged witch, me." (Throughout her writing career, Sexton tended to identify herself as a **witch** or "Dame Sexton," and always began her readings with her poem "Her Kind," which stresses this identification.) Though she said that "The Gold Key" did not have the "zest" of the others, it introduces both the icy, demythologizing narrative voice and the pop-art theme that run throughout the volume. In this poem, Sexton seems to be alluding to contemporary sculpture such as Claes Oldenberg's blown-up baseball bats; her work on the tales, too, depends on the isolation and exaggeration of everyday situations and objects. Like the boy in the opening poem, she is waiting for the "Presto!" that will transform them.

Throughout *Transformations*, Sexton emphasizes the psychological horrors of her own middle-class life. In "Red Riding Hood," for example, she emphasizes the terrible gap between ordinary experiences and her reactions to them. As Kurt Vonnegut says in his introduction to the volume, "she domesticates my terror," but at the same time, she reveals the terror behind the domestic world of the 1950s and 1960s.

Sexton structures most of her retellings of the Grimms' tales in the same way. She gives them a prologue, often intensely personal, linking them to problems in contemporary life; then she retells the tale with her own surprising adjectives and grotesque images; then she ends with a brief coda that replaces and questions the traditional "happily ever after" ending. In the final poem, "Briar Rose" (based on **Sleeping Beauty**), for example, she begins with a journey back into her **childhood**, possibly in therapy; retells the story while stressing her **father**'s role and the **princess**'s fear of sleep after her awakening; and then, in the longest coda in the volume, sketches her own nightmarish life as a "trance girl" who cannot forget her father's abuse, real or imagined. The ending also returns for a moment to the opening poem ("Presto! / She's out of prison"), though in fact it is a prison she can never really leave. The personal, autobiographical frame she creates forces her readers to reread the tales in the context of contemporary experience, and to look for darker, often Freudian subtexts.

Sexton's life and work have always been controversial. Critics have disagreed about the ways she represented women's lives, some claiming her as an early feminist, others seeing her work as detailing the dilemmas of an intelligent housewife without suggesting any solutions. Some think that she simply repeats what she calls "that story" of the rise from rags to riches in her poem "**Cinderella**"; others believe that her version of the tale reveals and criticizes the bland conformity of the traditional ending. Critics have also disagreed about whether to place her with other so-called confessional poets such as Robert Lowell and Sylvia Plath. Diane Middlebrook's 1991 biography raised ethical questions about the use of Sexton's therapists' notes and tapes as a biographical source.

Transformations was itself transformed into a chamber **opera** or "entertainment" by the composer Conrad Susa in 1973, in collaboration with Sexton. Set in a mental hospital, the

opera's mixture of musical styles and textures, from Gustav Mahler to the foxtrot and tango, captures the flavors of ten of Sexton's poems; it has often been performed, primarily in the United States. Sexton's volume has also continued to influence writers who want to question the behavior the Grimms' tales seem to prescribe for women, from Olga **Broumas** in *Beginning with O* (1977) to Emma **Donoghue** in her volume of linked stories *Kissing the Witch* (1997), among many others. *See also* Adaptation; Feminism; Feminist Tales; Little Red Riding Hood; Trauma and Therapy.

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Elizabeth Wanning Harries

Shakespeare, William (1564–1616)

In his comedies and tragedies, even in his history plays, the world's foremost poet-playwright, William Shakespeare, makes conspicuous use of folktale plots and characters. Virtually every Shakespeare play depends on some folktale element, from *The Comedy of Errors* (Motif K1311.1, Husband's twin brother mistaken by woman for her husband) through *Measure for Measure* (Motif P14.19, King goes in disguise at night to observe his subjects), *Henry IV, Part One* (Motif P233.8, Prodigal son returns), and *Romeo and Juliet* (Motif K1860, Deception by feigned death [sleep]), to *Hamlet* (Motif K1818.3, Disguise as madman [fool]) and *The Winter's Tale* (Motif S451, Outcast wife at last united with husband and children). These folktale elements come to him through written sources, excepting only *The Taming of the Shrew*, which dramatizes an old **joke** that Shakespeare knew orally (ATU 901).

The plot of the **tale type** known as Pound of Flesh (ATU 890), for instance, is a prominent feature of *The Merchant of Venice*. So is the three caskets **motif** (L211, Modest choice: three caskets type). Both came to Shakespeare from the popular fourteenth-century collection **Gesta Romanorum** (*Deeds of the Romans*). In the often-underrated *Cymbeline*, Shakespeare borrows from Giovanni **Boccaccio** (*Decameron* 2.9) and elsewhere the folktale plot of The Wager on the Wife's Chastity (ATU 882). *King Lear*, influenced by Plutarch, Raphael Holinshed, Michel de Montaigne, and Edmund Spenser, retells the story Love Like Salt (ATU 923; related to **Cinderella**, ATU 510A). Below the surface level, the structure of *Macbeth* has been interpreted as the posing and solving of a **riddle**. At the outset, the predictions of the Weird Sisters are incomprehensible; the solutions come later, after **blood** has been shed. By imitating and adapting the riddle-and-answer format, Shakespeare creates the formal structure of his tragedy. At a still deeper level, the *Henry IV* plays, as well as comedies such as *As You Like It*, put onstage the carnival pattern of a temporary residence in an unofficial existence, followed by a return to "real" life.

Shakespeare's **fairies** in *A Midsummer Night's Dream* derive from classical, mythological, medieval, and contemporary sources. **Puck**, the fairy closest to Celtic tradition, anticipates Ariel in *The Tempest*, which otherwise draws on fairy belief but not on fairy tale or folktale. Fairy belief also shows in the last act of *The Merry Wives of Windsor*. Modern productions of Shakespeare's comedies—*Twelfth Night*, *The Winter's Tale*, even the bitter *All's Well That Ends Well*—often strike viewers as having a fairy-tale quality, but not from any use of fairy-tale plots or characters. *See also* Faerie and Fairy Lore; Theater.

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Lee Haring

Shape-Shifting. *See* Transformation

Sheherazade

The name Sheherazade derives from the Persian *chehr-âzâd*, denoting a person of noble origin and/or appearance. As the narrator who tells the tales of the *Thousand and One Nights* (or the *Arabian Nights*), Sheherazade has become synonymous with creative **storytelling** as well as with **feminism** in the Islamic world.

The **frame narrative** of the *Arabian Nights* opens with King Shahriyar being so furious about his wife's sexual infidelity (and the infidelity of **women** in general) that he decides to marry a virgin every night and have her executed the next morning. When the number of suitable women has been exhausted, the vizier's daughter, Sheherazade, is determined to cure the **king**'s cruel habit. She marries him and, after consummating the **marriage**, has her sister (or, in other versions, her maid) Dunyazade ask the king's permission for Sheherazade to tell him a tale from her vast repertoire. When morning dawns, Sheherazade intentionally breaks off the tale at a dramatic point, and the curious king allows her to stay alive so as to finish the tale the next night. This continues for 1,001 nights, when Sheherazade finally shows the king the three children she has meanwhile born to him. The king repents his previous habit, and all live happily ever after.

First mentioned in Arabic sources of the tenth century, the frame tale probably indicates a lost Iranian prototype. Since the earliest preserved manuscripts of the *Arabian Nights*, dating from the fifteenth century, Sheherazade's major personal characteristics include self-consciousness,

"Scheherazadè, the heroine of the Thousand and One Nights," illustration by Edmund Dulac, from *Stories from the Arabian Nights* by Laurence Housman (New York: George H. Doran Company, n.d.), frontispiece.

courage, erudition, and cleverness. The first tales she tells deal with persons who ransom their lives by either telling a tale or by having somebody else tell a tale for their sake. This stratagem links the fate of the narrative characters to Sheherazade's own and thus implicitly works as a further factor to reform the king.

While King Shahriyar's cruel habit has been interpreted as an uninhibited exertion of male dominance, the therapeutic value of Sheherazade's tales consists of initiating him from a narcissistic self-indulgence into a true partnership based on mutual respect. In mirroring the king's dilemma in a caring and thoughtful way, Sheherazade heals him from his manic depression. Furthermore, she leads him to acknowledge (albeit unconsciously) the authority of her humanist values that are not only imperative for individual married life but for the well-being of society in general.

In Western **art**, Sheherazade has inspired innumerable **illustration**s and creative **adaptation**s of her tale in **music**, **dance**, **opera**, and **film**. Orientalist illustrations of the *Arabian Nights* often imply a lascivious seductress. Meanwhile, an important dilemma has so far largely been unnoticed: after all, the presumably male authors of the *Arabian Nights* employ a female narrator to put into action their own (male) images of a female role model before a predominantly male audience. ***See also*** *Arabian Nights* Films.

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Ulrich Marzolph

Sherman, Delia (1951–)

President of the Interstitial Arts Foundation, Delia Sherman is an American author of **fantasy** and numerous fairy-tale retellings told from slanted perspectives. Her first **novel**, *Through a Brazen Mirror* (1989), addressed the theme of the Scottish **ballad** "The Famous Flower of Serving Men" and presented a queer reading of the source material. Four years later, her second novel, *The Porcelain Dove* (1993), won the Mythopoeic Award for Fantasy Fiction. *The Porcelain Dove* is less a strict retelling and more a thematic exploration of the time following upon the period of the ***contes de fées***. Set during the time of the French Revolution, the tale centers on the experiences of Berthe Duvet, a lady's maid. Ferociously attached to her young mistress, Berthe follows her to her new estate upon her **marriage**, only to discover that the hereditary holdings of the Duc de Malveaux include not only an estate in the south of France containing a magical chamber dedicated to the *contes* but also a curse.

More recently, Sherman has focused her work in the genre of **children's literature**. Her novel *Changeling* (2006) explores an alternate New York (called New York Between) populated by every imaginable creature out of **folklore**, fairy tales, and popular culture. The inhabitants of New York Between include not only the Wild Hunt, **mermaid**s, and **dragon**s, but also vampires, ticket-scalping ghouls, and, of course, mortal **changeling**s, all of whom

struggle to observe the rules of Folk Lore. Sherman has also co-written a novel, *The Fall of the Kings* (2002), with her partner Ellen **Kushner**.

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Helen Pilinovsky

Shoe

In general, the term "shoe" encompasses all kinds of human footwear. In the context of fairy tales and folktales, shoes may be moccasins, slippers, ballet shoes, boots, clogs, and sandals, marvelous or otherwise. Shoes in fairy tales contribute to the action by moving, and so by extension they may be involved, for example, in dancing, escape, flight, or wandering. They are also extremely desirable, either by virtue of their elegant appearance or their magical powers (**Motif** D1065, Magic footwear). Their magic qualities usually lie in their ability to cover long distances instantly (Motif D1521.1, Seven-league boots), to make the wearer invisible (Motif D1361.38, Magic boots render invisible), or to allow the wearer to fly (Motif D1520.10, Magic transportation by shoes). Rich in symbolic qualities, shoes may be associated with social status, identity, female beauty, or **sexuality**.

One of the most famous shoes is **Cinderella**'s glass slipper, which she loses at the ball and which leads the **prince** to discover her (ATU 510A). This tale is paralleled by the legend given by Strabo of how the sight of Rhodopis's sandal filled the pharaoh Psammetichos with desire. In either case, the elegant piece of footwear that identifies its owner evokes female beauty. Cinderella's slipper, which fits her foot and hers alone, is associated with female sexuality. The motif of the bridal slipper test (Motif H36.1) is common to many of the world's cultures. The danced-out shoes (ATU 306; Motif F1015.1.1) worn by a bewitched princess are likewise associated with femininity and female sexuality but suggest a deviation in social behavior, namely the avoidance of **marriage**, that requires correction. The red shoes in Hans Christian **Andersen**'s tale of that name are also associated with deviant female social behavior in that, bewitched as they are, they wear their owner out with dancing.

Puss in Boots (ATU 545B; Motif B582.1.1) acquires a human appearance to help his master. His boots, a caricature of high social status, have contributed to the development of a charming iconography, such as that evident in Gustave **Doré**'s nineteenth-century engravings. By contrast, the marvelous boots that Tom Thumb steals from the **ogre** are an example of shoes functioning as a perfect instrument of movement (ATU 700, **Thumbling**; ATU 327B, The Brothers and the Ogre). Hermes's and Perseus's winged sandals (Motif D1065.5, Magic sandals) are a mythological counterpart to the flying shoes of fairy tales. The Youth and the Pretty Shoes (ATU 1731) is a folktale that focuses on the most desirable and tempting aspect of shoes—a quality mentioned in Jacob and Wilhelm **Grimm**'s "The **Elves** and the Shoemaker" (included under the title "Die Wichtelmänner"—"The Elves"—in the Grimms' collection).

The wearing out of iron shoes (Motifs H1125 and Q502.2), usually three pairs, is a motif common to various tales and is mostly combined with some difficult task or quest, as in The Search for the Lost Husband (ATU 425). Dancing to **death** in red-hot shoes (Motif Q414.4) figures in tales as a **punishment** for the wicked, as, for instance, in the case of **Snow White**'s stepmother (ATU 709). ***See also*** Clothing; Magic Object.

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Marilena Papachristophorou

Shrek and *Shrek II* (2001, 2004)

Directed by Andrew Adamson and Vicky Jenson, *Shrek* (2001) and its sequel *Shrek II* (2004) are contemporary animated fairy-tale films that represent something of a culmination of the self-aware, parodic use of fairy tale in modern popular narratives. Their amusing adventure plots enshrine not only a postmodern and highly self-conscious awareness of classic fairy tale but also a wry sense of contemporary popular culture. While they reference **fantasy** films of various kinds, their most important intertexts, rather than coming from Charles **Perrault** or the Brothers **Grimm**, are the fairy-tale films of Walt **Disney**. *Shrek* is based on a children's book of the same name by author William Steig (1990). While the plot is nominally faithful to the original, the illustrated picture book is a simpler story, written with irony, understatement, wordplay, and a stronger message about self-acceptance. Its slightly sketchy, untidy artwork is also considerably removed from the clean, solid shapes of the DreamWorks film.

The **animation** used by DreamWorks Animation in making *Shrek* was groundbreaking at the time and particularly favors realism of facial expression and movement. Nonetheless, the two films make use of the same parallels that rendered the Disney fairy tale so effective, the conceptual match between the bright, simplified shapes of animation and the lack of realism and uncluttered texture of fairy tale itself. *Shrek*'s effect is in its cheerful and iconoclastic inversion of classical fairy-tale **motif**s. The film includes a "**Sleeping Beauty**" element with an attendant christening curse, a **dragon**-slaying quest, and a somewhat convoluted false-suitor plot; but its central trope is an inverted "**Beauty and the Beast**," with the final **transformation** being from **princess** to monster, rather than from monster to **prince**. Other fairy-tale elements wander waywardly through the story, among them a magic **mirror**, **animal helper**s, and various references to figures from both fairy tale and children's nursery rhyme—**pig**s, **wolves**, **Snow White**, Robin Hood, the Gingerbread Man, and the Three Blind Mice. The film's tone is knowing and self-conscious, relying on audience recognition and enjoyment of fairy tale's familiarity.

A similar structure is found in *Shrek II*, but its Prince Charming, Fairy Godmother, Ugly Sister, and Frog Prince become the mechanisms by which the "happily ever after" of the first film is attacked. The true obstacle to happiness in the story is the attempt to impose an ideology that denies the validity of the contented monsters and to reassert a more conventional fairy-tale ethos. The Beauty-and-the-Beast transformation is permitted in this film, with Shrek becoming a ruggedly handsome prince; however, it is ultimately denied, repeating the pattern of the first film and restoring the conclusion that finds the monsters happy together in their ugliness. The references to contemporary popular culture are perhaps more overt in *Shrek II*, with the equation of Princess Fiona's kingdom with the glitz of Hollywood, and with a wry imposition of conventional in-law problems onto the traditional fairy-tale **marriage**.

The films are comic, entertaining, and self-aware. They effectively reference not only fairy tale but also **fantasy** film, including classics such as ***The Princess Bride*** (1987),

Ladyhawke (1985), and recent hits such as *The Matrix* (1999) and **The Lord of the Rings** (2000–2003). They thus situate themselves within a broader discourse of magical narrative than either the fairy tale or the folkloric. Most importantly, however, both *Shrek* films provide a sustained and irreverent attack on their inevitable point of comparison, the Disney-animated fairy tale that dominated the field throughout most of the twentieth century. Not only do the *Shrek* films visually reference Disney characters, but they also deliberately set out to deny the saccharine morality and overtly family atmosphere associated with Disney productions. Princess Fiona's transformation scene is a studied reproduction of the Beast's transformation in Disney's *Beauty and the Beast*, and Lord Farquaad's magic mirror explicitly references the one in Disney's *Snow White and the Seven Dwarfs*. Disney's tendency to use endearing animal sidekicks, however, is ruthlessly pilloried not only in the robust characters of the Donkey and **Puss in Boots**, but in Princess Fiona's duet with a bluebird, who explodes as she hits a high note. *Shrek* and its sequel deny the stilted unreality of Disney's musical format. The only character who sings is the Fairy Godmother of the second film, and her musical numbers are clearly part of her monstrous oversubscription to fairy-tale cliché. The family values of Disney are also attacked in the body humor and occasional grossness of the *Shrek* films.

The most interesting aspect of *Shrek* and *Shrek II* is thus not its **intertextuality**, but its ideology. Apart from the conscious undercutting of Disney, the film attacks fairy tale on a more general level: the conflation of the monster and hero into one figure parodies not only the structural expectations of fairy tale but its unambiguous morality and weight of cultural expectation. The initiatory and civilizing aspects of fairy-tale adventure are examined and ultimately rejected in favor of a message of individuality that also deliberately attacks the beauty **myth** of modern consumer culture. Rather like the updated fairy tales of Terry **Pratchett**, the *Shrek* films identify the fairy tale as a totalitarian discourse, one that must be resisted or overthrown for true self-definition and happiness. Lord Farquaad's excessively tidy kingdom of Duloc thus fulfils the same narrative purpose in *Shrek* as does the Fairy Godmother's industrial mass-production of magic in *Shrek II*: both elements highlight the fairy tale as an ultimately dehumanizing ideal. **See also** Children's Literature; Film and Video; Postmodernism.

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Jessica Tiffin

Shua, Ana María (1951–)

Argentine writer Ana María Shua has written more than forty books in nearly every genre: **poetry**, **novel**s, short stories, **theater**, **film**, **children's literature**, and Jewish **folklore**. Her works have received literary prizes and have been translated into several languages and published throughout the world.

Shua's exploration of the fairy-tale genre was first developed in a volume of short stories entitled *Los días de pesca* (*Fishing Days*, 1981). In it, Shua recalls a few fairy tales to which she adds a disruptive twist. Her revisionist project was later expanded in the collection of short stories *Casa de Geishas* (*House of Geishas*, 1992), particularly in the section entitled "Versiones" ("Versions"), in which she included twenty-nine texts that are rewrites

of well-known fairy tales such as "**Cinderella**," "**Snow White**," and "The **Frog King**." "Versions" also includes retellings of classic **myth**s, Jewish folklore, and stories from the medieval bestiary.

Shua ultimately aims at liberating **women** from traditional patriarchal stereotypes. She does so by offering readers multiple versions of the original texts, thus forcing them to critically examine the extent to which the patterns of classical fairy tales reflect patriarchal assumptions about **gender** identity. ***See also*** Feminism; Feminist Tales.

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Carolina Fernández-Rodríguez

Shvarts, Evgeny (1897–1958)

Evgeny Shvarts is known as a Russian author of fairy tales and fairy-tale plays for both children and adults. He entered the literary scene soon after his arrival in St. Petersburg in 1921, where he got to know Kornei **Chukovsky** and was invited to join the division of **children's literature** at Gosizdat Publishers, as well as to write for the most popular children's journals at the time. He was also close to the avant-garde group Oberiu. Between 1924 and 1931, Shvarts published more than twenty books for children, including verse tales inspired by the tradition of Russian **puppet theater**, the grotesque, and **folklore**, as well as **didactic tale**s about traffic regulations and the heroic deeds of young pioneers. His play *Underwood* (1928) proved that he had found his ultimate mode of artistic expression: drama with elements of fairy tale. Several of his plays are based on tales by Hans Christian **Andersen**. *Snezhnaya koroleva* (*The Snow Queen*, 1939) and a few others address children, while *Goly korol'* (*The Naked King*, based on "The Emperor's New Clothes"), written in 1934 but published only in 1960, has a clear allegorical dimension. The satirical dimension of Shvarts's plays, which speak to the abuse of power by rulers, raised red flags with Communist censors. *Ten'* (*The Shadow*, 1940) was removed from the theater's repertoire after opening night, and *Drakon* (*The Dragon*)—probably his most widely known play—was written in 1943–44 but was not published until 1962 because of political repression. Although Shvarts also composed some fairy tales in prose, it was his achievement as a satirist who expressed his thoughts by means of fairy tale that earned him an international reputation. ***See also*** Russian Tales.

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Janina Orlov

Silent Films and Fairy Tales

Ever since the first motion pictures were presented to the public, fairy tales and their **motif**s have provided some of the raw materials out of which popular films are made. During the silent period, fairy-tale movies were primarily produced in the United States,

Germany, France, and Scandinavia. Of the 250 full-length pictures produced with a fairy-tale background and shown in Europe and North America between 1895 and 1975, 39 percent may be classified using the Aarne-Thompson-Uther system, that is, they are based on genuine **folktale**s or folktale motifs. Another 25 percent include folktale motifs in stories of more general character.

In most cases, the screenplays for these films were not developed from orally transmitted texts, but adapted either from printed fairy tales or from literary and musical works with folktale elements. Of all silent fairy-tale films, roughly 60 percent deal with traditional fairy tales and **legend**s; another 30 percent feature folklore motifs, characters of **folklore** origin (for example, **Till Eulenspiegel** of **tale type** ATU 1635*), or a fairy-tale setting such as the milieu of the *Arabian Nights*. Eighty percent of all films based on fairy-tales and produced up to the point when talkies took over in 1928 may be categorized by ATU types 300–1199: tales of magic, **religious tale**s, realistic tales (**novella**s), or tales of the stupid **ogre**.

Silent films were not specifically targeted at either adult or young audiences. In the conflict between films for children and films for the general public, the industry opted for the latter. It wasn't until the early 1930s that children's fairy-tale films intended for viewing in venues such as schools were produced on a greater scale.

The first German fairy-tale film was *Hänsel und Gretel* (1897, directed by Oskar Messter), an adaptation based not on the classic Grimm fairy tale but on the popular **opera** by Engelbert **Humperdinck**. The first U.S.-produced film with a folklore background was *Rip van Winkle* (1903, directed by Joseph Jefferson; composed of scenes from his famous stage success). This story was also picked up by French director and magician Georges **Méliès** in 1905, again inspired by an opera, this time by Jules Massenet's of the same year. French fairy-tale film production had begun a few years earlier with *Cendrillon* (1899, directed by Méliès). Several remakes were produced of "**Hansel and Gretel**" (six German films between 1897 and 1926), "**Cinderella**" (six films between 1907 and 1923, including three American, two German, and one French), "**Snow White**" (five films between 1907 and 1928, including three American and two German), and "**Sleeping Beauty**" (four German films between 1912 and 1929). In addition, the following fairy tales were filmed two or more times during the silent period: "**Little Red Riding Hood**" (Germany, 1910; the United States, 1911; France, 1929), and "Jack and the Beanstalk" (the United States, 1917 and 1924). It is impossible, however, to provide a complete list, since only very few fairy-tale films from the silent years have survived. As a consequence, early film history may only be reconstructed with the help of press articles, film catalogues, and lists compiled for copyright and censorship purposes.

Fairy-tale films in the silent era relied on widely known sources such as Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) or tales by Hans Christian **Andersen**. With regard to German films in particular, the popular fairy tales by Wilhelm **Hauff** were another noteworthy source for at least seven films between 1916 and 1930. Popular literary and musical works often served as sources for these films. In the United States, L. Frank **Baum**'s *The Wonderful Wizard of Oz* (1900) was first filmed in 1910 and again in 1925. Sir James Matthew **Barrie**'s *Peter Pan* (1904) was produced by Paramount Pictures in 1924.

Legendary characters such as Faust have been filmed many times. Twenty-six Faust films have been catalogued for the period between 1897 and 1926 alone. Half of these were of French origin, including the very first, a Pathé production of 1897 directed by Georges

Hatot. In Great Britain, Faust films appeared in 1897 and 1910. In the United States, there were seven between 1897 and 1921, one (*Bill Bumper's Bargain*, 1911) a parody of Charles Gounod's opera. Germany contributed two Faust films. The first (1910, directed by Messter), which was intended to accompany the phonograph record of a scene from Gounod's opera, was followed in 1926 by Friedrich Wilhelm Murnau's celebrated masterpiece, which reached a global audience. An Italian Faust (1909, directed by Mario Caserini) and a Danish film (*Doctor X*, 1914, directed by Robert Dinesen) complete the list.

German silent film turned the doppelgänger figure (Motif E723) into filmed legend with prominent examples such as *Der Student von Prag* (*The Student of Prague*) in its two versions of 1913 (directed by Stellan Rye) and 1926 (directed by Henrik Galeen). A version with sound appeared in 1935. The creative mind behind these productions was the influential Berlin actor Paul Wegener, who directed and appeared in several films based on fairy tales, legends, and occult stories. The best known of these—based on folklore Motif D1635, Golem—are *Der Golem* (1914, codirected by with Henrik Galeen) and *Der Golem wie er in die Welt kam* (*The Golem, How He Came into the World*, 1920). The making of *The Golem* was itself turned into a film, written, directed, and performed by Wegener in 1917 (*Der Golem und die Tänzerin* [*The Golem and the Dancer*]). Adding a mandrake demon (Motif D965.1) to the story, director Nils Chrisander produced *Alraune und der Golem (The Mandrake and the Golem)* in 1919, a German production under Danish direction which made use of German Romantic writer Achim von Arnim's novel *Isabella von Ägypten* (*Isabella of Egypt*, 1812). These films were built around legendary characters.

In other cases, it was the fairy-tale setting that inspired the story. For example, the milieu of the *Arabian Nights* has been used extensively, leading to the subgenre of fairy-tale adventure films set in exotic locations, beginning with *Die feindlichen Teppichhändler oder die friedensstiftende Fee* (*The Hostile Carpet Dealers and the Peace-Making Fairy*, Germany, 1908) and culminating in *The Thief of Bagdad* (the United States, 1924). **See also** *Arabian Nights* Films; Film and Video; Maeterlinck, Maurice; Peter Pan Films; Reiniger, Lotte; Thief of Bagdad Films.

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Willi Höfig

Silko, Leslie Marmon (1948–)

As one of the first Native American **women** writers to incorporate **Native American tales** and **myth** into her fiction, Leslie Marmon Silko has contributed to a broader understanding of indigenous **storytelling** styles, concepts, and meanings for non-Native readers. Her best-known **novel**, *Ceremony* (1977), intertwines the healing of Tayo, a young mixed-blood World War II veteran who returns to the Laguna Reservation broken by his wartime experiences in the Pacific, with the Laguna Pueblo creation myth of the first peoples to emerge from the worlds below.

Silko's 1981 *Storyteller* contains many versions of the Laguna myth of "Yellow Woman," who was kidnapped by a deity only to return home later with her twin sons (see **Twins**). One of these versions, a short story anthologized often, has a contemporary young Laguna

wife wonder if the stranger who has seduced her is a Mexican cattle rustler or a mountain spirit. She also wonders if she is herself or the woman kidnapped in the old story.

Silko has stated that Pueblo tellers don't differentiate between types of tales; stories about the sacred past and about recent everyday occurrences are equally important and often blend into each other. She considers her own fiction an extension of this Pueblo perspective on story. ***See also*** Race and Ethnicity.

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Janet L. Langlois

Simple Forms

With the 1929 publication of *Einfache Formen* (*Simple Forms*), the Dutch literary scholar André Jolles identified the **märchen**, or **fairy tale**, as one of eight simple or preliterary forms of folk narrative. The other simple forms included the **saint's legend**, **legend**, **myth**, **riddle**, proverb, *Kasus* (case or example), *Memorabile* (report), and the **joke**. *Simple Forms* presented folklorists and literary scholars with one of the first classification systems distinguishing folk narrative genres according to the characteristic attitudes animating them and giving them their specific expression.

Jolles derives his notion of the simple form from Jacob **Grimm**'s distinction between "nature poetry" (*Naturpoesie*) and "art poetry" (*Kunstpoesie*), with the simple form corresponding to Grimm's view of the spontaneously occurring nature poetry. Like Vladimir **Propp**, Jolles presents *Simple Forms* as an answer to the problem of form. In contrast to Propp, however, he does not approach form from the perspective of structure, but as a phenomenological problem. Jolles's system turns on three central concepts: *Geistesbeschäftigung* (occupation of the intellect), *Sprachgebärde* (gestures of language), and *Gestalt* (pattern). For each simple form, Jolles identifies a characteristic mental attitude which finds expression in preexisting forms of language. The starting point of his method is the "realization" of the genre in its more fully developed form. While not identical to the simple form, the realization retains the characteristic nature and expression of the genre. For example, the modern-day sports report shares the same intellectual occupation, namely *imitatio* or adoration of the saint, as found in the saint's legend of the **Middle Ages**. In the case of the märchen, the characteristic intellectual occupation is that of a "naïve morality" which seeks to overcome an immoral reality and views "the world as it should be."

Almost immediately, there were both objections to and proposals for modification of Jolles's typology. The strongest criticisms were leveled at the Romantic theory of language and antiquated terminology. Many rejected the evolutionary framework that reduced simple forms to crude precursors of high literary forms. Critics of Jolles questioned the exclusion of the **fable** as well as the inclusion of the more complex **folktale**. The Swiss fairy tale scholar, Max **Lüthi**, disputed whether one single "occupation of the intellect" could adequately account for the diverse types of folktales. Carl von Sydow and others proposed the addition of subtypes in the effort to expand Jolles' typology.

One of the most sustained and productive efforts to amend Jolles's typology was led by the German folk-narrative scholar, Kurt **Ranke**, who maintained the simple form is an archetypical form of human expression, originating in the basic responses of the human soul

to the world around it. In the case of märchen, a fairy-tale-like response to the world is one that gives expression to humankind's desire for happiness and fulfillment and elevates the world to mythic and heroic dimensions.

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Mary Beth Stein

Simpleton

Since a person of impaired intelligence is quite noticeable in a community, and may be bizarre in some contexts, much lore centers on the attitudes and actions of such persons, typically known in folktales as a simpletons, fools, or numskulls. The simpleton figures as a leading character in many kinds of folktales, which are usually short and have a witty punch line.

Following the classification system developed by Antti **Aarne** and Stith **Thompson,** Hans-Jörg Uther's *The Types of International Folktales* allots special sections to such narratives under the general section devoted to "Jokes and Anecdotes" (ATU 1200–1999). These include, for example, "Stories about a Fool" (ATU 1200–1349); "Stories about Married Couples" (ATU 1350–1439), which encompass foolish wives, foolish husbands, and foolish couples; "The Stupid Man" (ATU 1675–1724); and other categories of tales in which foolish characters may play a role. The focus in these narratives is usually on wrong applications of work techniques by the foolish person, or misunderstandings of ordinary things or customs. Sayings or instructions can be taken out of context by the fool, or literally when the proper import would be figurative. A numskull may, for instance, sit on eggs to hatch them in imitation of a hen, put a cow on the roof of a house to eat the grass growing there, cut the branch of a tree on which he is sitting, or burn down a house so as to rid it of fleas. He may also mistake ordinary things for ghosts, or think himself dead, be frightened by his own shadow, or mistake his reflection in water or in a **mirror** for somebody else.

One widespread folktale (ATU 1600, The Fool as Murderer) tells of a fool seeing his **brothers** murder an oppressive person and bury the body. Later, he tells the police where the corpse is, but they find a billy goat there, which has been substituted for the body by the brothers. The fool remarks that the murdered man must have had horns. Several folktales tell of a foolish husband or wife. A cuckolded man, for instance, is blindfolded by his wife so that he cannot see her lover, or believes that the lover is a speaking animal in the house, or is otherwise deceived or misled. One very popular story (ATU 1653, The Robbers under the Tree) tells of how a foolish wife detaches the door from its hinges when told to "pull it after" her, but later, when the couple sleep on the door in a tree, she is terrified on hearing some robbers congregate under the tree. In her panic, she causes the door to fall upon the robbers, who are killed by the accident, and she and her husband get their loot.

The idea that foolishness can have its advantages is of great antiquity. This also must derive from the special notice taken of a mentally retarded person due to the uniqueness of the condition. Accordingly, the foolish person can be thought of as having some special hidden abilities, in which he shares a role in folk belief with other individuals who have extraordinary lifestyles. People such as scholars, clergymen, skilled artisans, or itinerants, because of their unusual social positions, are often considered to have arcane or magical powers. Being outside of the norm for members of the community, they are in some way

exotic and thus can be thought of as exceeding the normal human potential. Similarly, persons with traits that mark them out—unusual physiognomy, hair color, or general demeanor—may imagined to be special. This way of thinking extends to people with physical blemishes, especially since, in such cases, there would be an expectation that nature would somehow compensate for the handicap. Thus, for instance, individuals who are blind are often thought of as having second sight—the gift of clairvoyance, prophecy, or skill in the auditory arts such as poetry, song, or music.

In these cases, there may of course be a natural basis for the folk supposition. Special skills and unusual or colorful experiences entail particular knowledge and vocabulary, making for increased technical and social abilities and causing the **folk** to exaggerate their scope and range into the realm of mystery. People with physical blemishes will naturally learn to compensate for their handicaps to whatever extent possible, and thus show some unusual skills of alertness or even technique, becoming as a result the focus of some folk marvel.

Mental deficiency, perhaps more than anything else, makes an individual exceptional, and the attention paid to the unusual is multiplied in such a case. The deficiency is naturally puzzling to the folk, and explanations are sought for it in fanciful thinking—representing it as being the result of some misfortune or interference by otherworld forces before, during, or after the individual's **birth**. In addition, the idea that some compensation is inevitable would suggest that a hidden type of knowledge could lie at the basis of the affliction, a knowledge which might be kindled and brought into practical use given suitable treatment and circumstances. The observable fact that some types of mental deficiency entail the "idiot-savant" syndrome—extraordinary ability in terms of memory and calculation—would be seen to underline this view that a simpleton is really a brilliant person in unlikely guise. All of this is of course rendered more rational by the fact that many people of intellectual genius spend much of their time engrossed in thinking and therefore appear to be socially gauche or distanced from their fellows.

Factors such as these seem to have always given rise to a tendency to regard a mentally retarded person as a living example of paradox. In primitive religions, the shaman may be recognized as an intermediary between human society and otherworld forces through his exhibiting socially marginal characteristics and even deranged behavior. It is impressive to note how such ideas have persisted within the cultural ambit of the world's great religions. Philosophical minds, of course, have always taken account of the fact that paradox lies at the root of human existence—life and **death** are mutually dependent, good and bad fortune may be two sides of the same coin, displays of piety and unselfishness can often mask their opposites, and so on. Accordingly, the paradoxes associated with the mental state of individuals would be considered by spiritual philosophers as evidence of the true human condition. The forthright but yet incongruous nature of the fool, to which feigning and pretense is so alien, would be considered a good illustration of this truth.

In this context may be considered the apparent contradictions of social norms involved in the sayings and deeds of those such as Krishna, Gautama, and Christ, and of numerous mystics of the Hindu, Buddhist, Judaic, Christian, and Islamic traditions. Similar attitudes lay behind the reputed actions of some secular philosophers, most notably Diogenes and the Cynics. In these cases, the wise men and women were using the idea of unworldliness as a teaching device, presenting simplicity as a necessary part of meaningful living but not entailing full derogation of ordinary responsibilities. In some cases, however, the commitment could be to a more extreme and permanent renunciation of social living. Thus, for

instance, the hermits or "Desert Fathers" of eastern Christianity and some of the dervishes of Islamic tradition tended to consider the deliberate choice of irrationality as a sanctifying process.

The sacred fools of various religious traditions saw themselves as jolting people into a sense of true reality by means such as surprise, contradiction, and ambiguity, thereby paralleling the antics of the clown as an entertainer. The clown deliberately garbles social distinctions, using incongruity as the basis of humor. For his part, the fool is not a fanciful phenomenon but a social one, and his antics result from the fact that he is unable to make the distinctions. Once the notion of wisdom hidden within foolishness becomes part of popular consciousness, however, the borderline between clown and fool can become blurred. In medieval entertainment, the clown in some instances undertook his profession because of mental marginality in his or her own nature, and, similarly, some sacred fools were often in practice suffering from mental affliction. Thus, in Islamic popular tradition, fools were held in high regard because their mental condition was believed to put them in special contact with the divine. In Christianity generally, and more especially in aspects of Russian Orthodoxism, the "fools of God" wandered through the countryside, supported by the populace who highly valued their piety and looked to them for advice and for blessings and cures.

In Irish popular speech, a general term used for a mentally retarded individual is *duine le Dia* ("a person with God"), and the words of such a person are thought of as very telling. Medieval Irish literature has a striking example of the holy fool in the person of Comhdhán, who was said to have been a saint and an imbecile with flashes of extraordinary brilliance. He was called "the son of two skills"—one of which was foolishness and the other wisdom. He traveled around Ireland, alternately appearing as a numskull, a prophetic saint, and an inspired poet. In his case, the contradictory qualities resulted from a fit of madness in his youth when he was disappointed in love. His condition, awkward in the extreme though it was, was considered the epitome of human achievement, and he had many pervasive powers—such as being able to walk on water, breathe underwater, and communicate with the fish and birds.

The hilarious escapades of clever fools are a source of amusement in the popular lore and sometimes in the literary traditions of many countries. Most notable are **Till Eulenspiegel** in the Netherlands, who with inane antics outwits highly accomplished social figures; and the Mulla **Nasreddin** in the Middle East, whose foolish behavior has the hidden purpose of exposing the emptiness of many social mores. ***See also*** Clergy; Disability; Jest and Joke.

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Dáithí Ó hÓgáin

Sindbad

Commonly labeled "the sailor," Sindbad is a merchant who narrates a series of seven fantastic travel adventures. The tales became an integral part of the ***Arabian Nights*** by way of their inclusion in Antoine **Galland**'s French **translation** *Les mille et une nuits* (*Thousand and One Nights*, 1704–17).

In the **frame narrative**, a poor porter named Sindbad (or, sometimes, Hindbad) in Bagdad in the days of caliph **Harun al-Rashid** rests before the house of a wealthy man. As he overhears the people inside enjoying themselves, he laments the injustice of fate, but is invited to join the party. The merchant Sindbad makes his poor namesake his boon-companion and proceeds to narrate his journeys.

Born as the son of a wealthy merchant, he squandered his inheritance and finally decided to engage in overseas trade. On his journeys, he was shipwrecked several times and mostly ended up on a lonely island or an unknown shore. After variously experiencing hardships and, sometimes, prosperity in far-off lands, he usually regained his belongings and returned home wealthier than ever before.

During the first journey, his company mistakes a resting whale for an island. On his second journey, they find the huge egg of the bird Rokhkh; bound to the bird's claw, Sindbad reaches a valley where the people collect diamonds by employing bloody carcasses. During the third journey, the company is held prisoner by a huge cannibal **ogre** from whose castle they manage to escape only by blinding him with a red-hot spit. On the fourth journey, his comrades are held prisoner by a cannibal tribe who fatten and slaughter them. Later, when his wife dies in a foreign country, he is buried in a cave together with her and survives by killing the partners of other people buried later. His fifth journey brings him to an island on which an old man forces him to be carried around; he escapes by making the old man drunk and killing him. During the sixth journey, he makes his escape from a deserted island by rafting on a subterranean river. On the seventh journey, Sindbad gains riches when an elephant shows him the secret place where elephants go to die and allows him to collect the ivory. In an alternative version, he marries a woman belonging to a tribe of demons and only returns home after an absence of twenty-seven years.

Tales similar to those of Sindbad are already known from an ancient Egyptian papyrus (c. 2000–1800 BCE). Their present version, compiled between the tenth and the thirteenth centuries, draws from various works of Arabic geographical literature and has its closest parallel in the collection of sailors' yarns compiled by the Persian captain Borzorg ibn Shahriyar in the tenth century. Some of the fantastic **motif**s have been known since Greek antiquity, such as the whale mistaken for an island, the blinding of the cannibal ogre (compare the adventure of Ulysses and Polyphemus), and the fattening of Sindbad's companions (compare the adventure of Ulysses and Circe).

Sindbad's tales mirror the spirit of a prospering class of merchants. While they demonstrate an uncompromising ethic of success, the protagonist's unscrupulous behavior is to some extent balanced by his social responsibility. In modern European cultures, Sindbad's name has become the quintessential expression of foreign travel. ***See also*** *Arabian Nights* Films; Film and Video.

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Ulrich Marzolph

Singer, Isaac Bashevis (1904–1991)

Isaac Bashevis Singer was a Nobel Prize-winning (1978) Polish-born writer of Yiddish in America who wrote about the folktales as well as the small town life of his childhood. Born

near Warsaw, the son of a Hasidic rabbi, Singer originally studied at a rabbinical seminary. His first writing was published in 1935, the year he followed his older brother Israel Joshua Singer, also a notable writer, to America. From the United States, he explored the world of religion, superstition, and the intrusion of the modern world, originally publishing most of his work in the Yiddish-language newspaper *The Forward* (published since 1897 in New York City). His works, including novels, collections of short stories, and memoirs, have been criticized for their openness about the motivation of lust, foolishness, and human weakness in the small towns of his homeland. He first came to the attention of the English-reading public with the publication of Saul Bellow's translation of his story "Gimpel, the Fool" in *Partisan Review* in 1953.

Although he readily dealt with adult themes, he produced almost as many books for children as for adults, including *Zlateh the Goat and Other Stories* (1966, illustrated by Maurice **Sendak**, a Newberry Honor Book), *Stories for Children* (1984), *Alone in the Wild Forest* (1971, illustrated by Margot Zemach), and *The Fools of Chelm and Their History* (1973, illustrated by Uri Shulevitz). Populated by angels and demons, **peasant**s and merchants, sinners and the devout, his stories use folktale narrative to evoke a lost world.

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George Bodmer

Sisters

The female siblings in a **family**, sisters are important figures in folktales and fairy tales. They may help or hinder their siblings, while their virtues or vices are often propel the narrative. Their **birth** order and role in the family (as stepsisters, half-sisters, or biological sisters) highlight both conflict and unity within the family unit. Sisters' interactions—reflecting both functional and dysfunctional family relations—often throw into stark relief struggles for succession, inheritance, and status. Of interest is what sister tales say about **women**'s roles in the patriarchy, about female interactions, and how editorial practices impact the socialization of girls through folktales and fairy tales.

Tales often have constellations of three sisters in opposition to one another, signaled by stark contrasts between them, such as beautiful/ugly, kind/unkind, youngest/oldest, self-effacing/vain, and industrious/lazy. Other stories highlight the different treatment of biological children and stepchildren, where stepmothers advantage their own children and neglect or mistreat their stepdaughters as in ATU 431, The House in the Forest, or ATU 511, One-Eye, Two-Eyes, Three-Eyes.

Tales with preadolescent girls typically amplify the rewards and punishments for female virtue and vice in an all-female world. One typical tale type represented internationally in this category is ATU 480, **The Kind and the Unkind Girls**. There the browbeaten (step)-sister enters an underground realm and endures trials to test her readiness for "female" duties—**food** production (symbolically in the form of apple tree needing harvesting and bread needing baking) and animal husbandry (a cow needing milking). After uncomplainingly serving an otherworldly spirit, keeping house, and performing difficult tasks, she returns to the upper world and is richly rewarded for her service. When her sister follows in her footsteps, hoping to reap the same rewards, her waywardness and bad behavior are

punished in equal measure. The tale foregrounds the nurturing, self-sacrificing domesticity of the worthy (step)daughter against the selfishness and slothfulness of the unworthy biological daughter.

In the case of adolescent or nubile girls, the stark contrasts between them signal their marriageability. These sisters are in competition for a mate, as in ATU 510A, **Cinderella**, or are simply jealous of their sister's good fortune, as in ATU 432, The Prince as Bird, wherein the envious sisters contrive to drive away their youngest sister's lover. Animal bridegroom stories, such as ATU 425C, **Beauty and the Beast**, and ATU 441, Hans My Hedgehog, find the youngest sister rewarded for her kindness to a suitor previously rejected by her sisters: her charity eventually leads to her disenchanting the beast into a fabulous mate.

As adults, envious sisters may try to foil their sister's happiness. Jealousy rules these tales because of one sister's good fortune, mate, or virtue. In ATU 707, The Three Golden Children, for example, the sisters boast about their ability to produce marvelous children. When the youngest sister becomes the **queen** and bears three such children, the jealous sisters steal the heirs and replace them with **changeling** animals and otherwise plot to ruin her standing with her husband by accusing their sister of **cannibalism** or sorcery.

Sometimes sisters redress injustices done to other family members—male or female. A good example is ATU 311, Rescue by the Sister. In this tale type, two sisters fall under the power of a demonic suitor, are killed when they open a **forbidden room**, and later are resuscitated by their youngest sister, who tricks the demon. In her inimitable goodness, a kind sister may refuse to punish her siblings, even when they have mistreated or betrayed her. She often shares with them her newfound wealth and good fortune and even finds them suitable spouses.

Interactions between sisters and **brothers** are quite different than with those between sisters. When interacting with brothers, sisters often must play heroic parts or engage in numerous adventures together, as in ATU 327A, **Hansel and Gretel**, where it is the resourceful sister who vanquishes the **witch** and saves her brother. In ATU 450, Little Brother and Little Sister, the hapless brother endangers them by transgressing a prohibition, is consequently turned into an animal, and must be saved through his sister's cleverness. Another is the sister's quest to save or rescue her brothers, as in ATU 451, The Maiden Who Seeks Her Brothers; after they are turned into animals by a parent's hasty wish, the sister searches for them. When she finds them, she establishes an orderly household, tends and sews for them, and then ultimately disenchants them through long suffering and extended periods of silence, which she bears ungrudgingly—even when standing on the pyre.

Affection between a sister and her brother may take a positive or negative turn. In some tales, such as ATU 403, The Black and the White Bride, the brother may serve as a matchmaker between his sister and a majestic spouse. In other tales, such as ATU 313E, The Sister's Flight, a sister may become the object of the brother's incestuous desire. Although sisters restore the family unit in most tales, some stories focus on the sister's duplicity and her attempts to kill her brother or harm her family. In ATU 315, The Faithless Sister, a very common tale internationally, the brother and sister flee some peril together. After she takes a demon lover (typically a robber, **dragon**, or **wolf**), she tries to rid herself of her brother. In this same cycle, ATU 315A, The Cannibal Sister, the voracious sister devours her family, their livestock, and their entire village before the dogs of her one surviving brother devour her.

The editorial stance of authors and illustrators affects the representation of sisters in print sources. Many scholars have suggested that **collectors** and **editors** revised their stories to

socialize to girls into obedient, subservient, dutiful wives and sisters; others have studied how the **illustration**s of women in nineteenth-century collections grew increasingly negative. Collections edited by women often present a different vision of sister and sibling interactions. ***See also*** Incest; Punishment and Reward.

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Shawn C. Jarvis

Slavic Tales

The Slavic peoples of eastern and southeastern Europe are subdivided according to geographical and linguistic criteria into three groups: the Eastern, Western, and Southern Slavs; their settlement areas correspond to narrative regions. Slavic folktales in general tally with common European narratives. They differ in the popularity of particular **tale type**s and figures, in their localizations, adaptations to the environment in which they are told, as well as in style and language. An important fact with regard to the manifold functions of **folklore** is that in modern times, only Russia and Poland (until 1795) had been sovereign states. The establishment or reestablishment of Slavic national states took place in the nineteenth, twentieth, and twenty-first centuries, most being successor states of the Ottoman and the Habsburg empires, and, from 1990 on, of the Soviet Union and Yugoslavia.

Interest in folklore developed at the end of the eighteenth century, first with regard to songs. In this, Johann Gottfried Herder with his special esteem for Slavic people, whom he understood to be one entity, was highly influential. Folklore—considered as a national heritage—played an important part during the so-called rebirth of Slavic people, in the process of constructing national identities and establishing modern written languages, activities that were closely linked to the Romantic movement. Systematic **collecting** and **editing** of folktales started in about the mid-nineteenth century and continued well into the twentieth century. In 1865, the Czech archivist, writer, and folklorist Karel Jaromír Erben, who sympathized with the ideas of Illyrism and Panslavism, published a representative anthology of Slavic folktales in the original languages. In the second half of the twentieth century, folklore contests and festivals were organized, partly in cooperation with academic folklorists. Nowadays, fairy tales are scarcely alive in their original functions in adult **storytelling** communities. They have become almost exclusively part of **children's literature** and remain alive as book tales in the form they were given by classical collectors and editors more than 100 years ago, but also in literary versions. Orally, they live on in popularized forms created for radio and stage recitations and in screen **adaptation**s for **film** and **television**.

Eastern Slavs

Ukrainian and Belarusian narrative traditions and research about them have been marked by political history. After the decline of the Kievan Rus (thirteenth century) the main parts of the Ukrainian and Belarusian speaking territories were affiliated with the Lithuanian and the Polish states, and with the Russian Empire since the seventeenth century, whereas Ukrainian Eastern Galicia and Bukovina belonged to the Austrian Empire. Ukraine and

Belarus are intermediate zones. Their eastern parts had links to Russian folklore, the western to Polish or Slovakian traditions. The majority of Eastern Slavs are traditionally Orthodox Christians. Canonical religious writings and apocrypha came from the Byzantines and also secular literature like the Alexander Romance. Around 1600, part of the Ukrainian Orthodox Church united with the Catholic Church, introducing western European **exempla** collections. Polemics against this union by Orthodox authors were interwoven with **legend**s about miraculous **punishment**s of the followers of Rome and desecrators of Orthodox churches or icons. From the sixteenth century until the beginning of the twentieth century, heroic **epic** poetry (*dumy*) recited to instrumental accompaniment was a significant genre of Ukrainian folklore. The repertoire of the wandering professional minstrels included reports about military exploits of the Cossacks against Turks and Poles. Later, historical, religious, sociocritical, and humorous songs were performed by blind minstrels. Since the seventeenth and eighteenth centuries, poor students from seminaries or unemployed graduate cantors, making a living as traveling semiprofessional singers and storytellers, popularized anecdotes about students and **clergy**, some of which were anticlerical. In Belarus, blind hurdy-gurdy beggars narrated **religious tale**s. Presumably, fairy tales were commonly known since it was the custom to show gratitude for hospitality by telling tales, a practice that is also confirmed within the fairy tales themselves.

Beginning in the 1840s, the first to show interest in Ukrainian folktales were the Ukrainian writer Taras H. Shevchenko and his friend, the Russian painter Lev Zhemchuzhnikov, who collected Ukrainian folktales (1856/57). Among the most important collectors in Central Ukraine were Ivan Ya. Rudchenko (1869/70), Pavlo P. Chubyns'ky (1878), the writer Borys D. Hrinchenko (1895/97), and Volodymyr Lesevych (1904), who confined his collection to the repertoire of one single teller. The most important collections from Western Ukraine are those of Osyp Rozdol's'ky (1895–1900, annotated by the writer Ivan Ya. Franko), Volodymyr O. Shukhevych (1908), and especially Volodymyr M. Hnatyuk (1897/98/1915). Newly collected materials have been published by Petro V. Lintur (1959–68) from Carpathian Ukraine, by Mykhailo Hyryak from Ukrainians in Eastern Slovakia (1965–78), and by Oleksandra Yu. Britsna and Inna Golovakha (2004), whose collections are limited to legends. The best-known author using Ukrainian folktales is Nikolai Gogol, who came from the Ukrainian landed gentry. His short story *Vy* (*The Vij*, 1835), for example, is a literary version of the tale type known as The Princess in the Coffin (ATU 307).

Polish scholars and authors, among them Adam Mickiewicz, were the first to kindle interest in Belarusian folklore. Antoni Józef Gliński's intensively redacted collection *Bajarz polski* (*The Polish Tale Teller*, 1853; translated as *Polish Fairy Tales*, 1920) is a case in point. Considered a typical Polish collection, it in fact contains adaptations from classical works of Russian authors such as Aleksandr **Pushkin** as well as Belarusian materials. Important collectors of Belarusian tales are Pavel V. Shein (1893), Evdokim R. Romanov (1887, 1891, 1901), Michał Federowski (1897–1903), and Alyaksandr Serzhputouski (1911, 1926).

In the Eastern Slavic catalogue of tale types by Barag et al. (known in abbreviated form as SUS), we find the following distribution of genres in individual national repertoires: a high frequency of **animal tale**s is especially characteristic of the Ukrainian repertoire, containing 336 tale types as compared to 119 in the Russian and 87 in the Belarusian repertoire. The Ukrainian material presents a slightly higher number of ordinary tales: 225 types of magic or **wonder tale**s (Russian, 225; Belarusian, 199), 132 types of **religious tale**s (Russian, 106; Belarusian, 118), 143 types of realistic tales, or **novella**s (Russian, 137;

Belarusian, 69), and 78 types concerning tales of the stupid **ogre** (Russian, 84; Belarusian, 60). As far as **anecdote**s and **joke**s are concerned, however, the Russian material exhibits more variety: 562 Russian types as compared to 425 Ukrainian and 357 Belarusian types. Tale types widespread among one of the three East Slavic people are as a rule also popular among the two others. This is true, for example, of the story of the three **brothers** conceived by magic, in which the animal son fights multiheaded **dragon**s on a bridge three times (ATU 300A, The Fight on the Bridge). A striking exception is the fairy tale The Three Oranges (ATU 408), which is known in Ukrainian variants but seems to not to exist in the Russian and Belarusian traditions.

Belarusian and Ukrainian fairy tales, told in colloquial language, contain a number of formalized expressions that are often rhymed. Introductory formulas serve to transport the audience into the fictional time and world of fairy tales. Besides the familiar, international opening "Once upon a time," a frequent formula goes: "In a certain kingdom, in a certain land there lived ... "—sometimes followed in Belarusian fairy tales by the words "long, long ago, when we did not yet exist" or "when perhaps our great-grandparents were not in the world." Some Belarusian tales start with a prelude that is not connected to the tale's plot—for example, "This isn't the tale but an opening. The tale comes tomorrow after the meal, when we are filled with soft bread. And now we start our tale. In a certain kingdom ..., just where we live, on the earth in front of the sky, on a plain place like on a wether, seven versts aside, once upon a time...." The teller may introduce episodes by saying, "Speedily a tale is told, but with less speed a deed is done." Closing formulas, functioning as a transition between the fictitious and the real world, are widespread. A standard conclusion of fairy tales ending with a **marriage** goes: "I was there and drank mead and wine. It ran down my mustache but did not go into my mouth." Other typical formulas and idioms concern action, situations, and facts. For example, to express beauty, it is said: "The girls are so beautiful as no tale can tell nor pen describe." Typical of the Eastern Slavic heroic tale is a standard episode demonstrating the strength of the hero by describing how he acquires his weapon and horse. The hero throws his iron mace up into the air, and because it gets bent falling down on his knee, the hero needs a new one forged. Looking for a good horse, the hero lays his hand on a mare. If it falls to its knees, it is too weak; the right one takes his hand without moving. Here and in other cases we see parallels to Russian and Ukrainian epic poetry. A number of formulas and sometimes even entire plots are taken over by the fairy tale and adapted to a rural background—for example, in connection with Il'ya Muromets (see SUS 650C*). Standard expressions also are related to the supernatural being **Baba Yaga**: She lives "in a little house turning on chicken legs." The hero or heroine manages to enter the hut by saying, "Little hut, little hut, stand with your back to the woods, and your front to me!" The Baba Yaga moves "in a mortar, goading it on with her pestle and sweeping away her tracks with the broom."

Quite often the hero's name in East Slavic fairy tales is Ivan or derivatives like Ivanko, Ivaško, Janko, and so on. He is characterized by various epithets: Ivan the Bitch's son and Ivan the Mare's son have been supernaturally conceived; Ivan the **Bear's son** has a bear as **father**; Ivan the Fool or Ivan the **Simpleton** is apparently foolish or stupid. Names such as **Prince** Ivan, Ivan the **Peasant**'s son, Ivan the Soldier's son, or Ivan the Merchant's son indicate their social backgrounds. As in the international fairy-tale tradition, we find two groups of heroes, often the youngest of three brothers. On the one hand, there are unpromising heroes like Ivan the Fool, who become strong and handsome in the course of the story.

On the other hand, there are valiant knights (*geroi-bogatyri*) like Ivan the Bitch's son, who are predominantly dragon slayers. The hero's helpers are often females, his wife or fiancée, sometimes endowed with supernatural capacities, and Baba Yaga, who may also help the heroine. Human adversaries are the **king** or the king's sons-in-law, the hero's uncle, and—especially in Ukrainian and Belarusian tales—the *pan*, the Polish landlord. The most frequent supernatural enemy is the dragon with seven, nine, or twelve heads, to whom the king's daughter is about to be sacrificed. Another supernatural antagonist is Kashchei the Deathless (the Immortal), who usually kidnaps the hero's wife and whose life is located outside of his body (for example, it is hidden in an egg, the egg in a hare, and the hare in a box). Unlike Kashschei, Baba Yaga is an ambivalent figure: she may help the hero or try to damage him. Neither she nor Kashschei the Deathless have direct parallels in East Slavic folk beliefs. In contrast, the Rusalka, a female demonic figure, especially in Belarusian and Ukrainian legends, is connected with folk beliefs about "impure" dead persons. **Women** who died by drowning, girls who died before getting married, or children who died unbaptized were said to become a Rusalka. The Rusalka is described as a beautiful young girl in a wedding dress or as an ugly old woman, appearing like a water, forest, or field spirit, and clearly distinct from the romantic literary figure of the Rusalka, who is a water nymph, a beautiful girl with a fish tail in love with a human youth. She became popular due to works by Russian, Ukrainian, and Polish poets such as Pushkin, Vasily A. Zhukovsky, Gogol, Shevchenko, Mickiewicz, and Juliusz Słowacki. Outlaw folklore plays an important part in the narrative traditions of the Ukrainian Carpathians—for example, in tales about the bandits Oleksa Dovbush or Nikolai Shuhai, who became popular heroes (see **Thief, Thieves**).

Western Slavs

The folk traditions of the Western Slavs belong to the Central and Western European narrative area and share a common store of plots and **motif**s. The stock of motifs gleaned in the nineteenth century, when folktale collecting from **oral tradition** first started, fits well into the overall pattern of European narrative culture. The most ancient sources of fairy-tale and **fable** motifs among the Western Slavs are found in old Czech literature—for instance, in the *Chronica Bohemorum* by Cosmas of Prague (early twelfth century), some of them connected with the famous legend of Libuše, the mythical female ancestor of Přemyslid dynasty. Her story inspired German and Czech artists from Hans Sachs, Herder, and the Romantics up to Bedřich Smetana (in the **opera** *Libuše*, 1881). Regional modifications of Latin exempla collections have been known since the thirteenth and fourteenth centuries and their vernacular translations since the fifteenth century, including the ***Gesta Romanorum*** (Czech, mid-fifteenth century; Polish, 1540). Inserted into sermons, these stories conveyed narrative motifs and tale types to a broader public, including the illiterate. From the sixteenth century on, facetiae and anecdotal tales in the tradition of Giovanni Francesco Poggio, Heinrich Bebel, and Johannes Pauli became popular, as did the **chapbook**s *Griselda*, *The Seven Sages*, *Salomon and Markolf*, ***Till Eulenspiegel***, *Melusine*, and *Genovefa*. In the eighteenth century, the French ***contes de fées*** and tales from the ***Arabian Nights*** were popularized.

The most famous and influential collections of Czech folktales were published by the authors Božena Němcová (1845–47) and Karel Jaromír Erben (1865). Whereas Erben tried to create an ideal **variant**, representative of Czech national oral tradition, Němcová cultivated a more subjective novella style and considered folktales part of written national

literature. Other important collections are those by Beneš M. Kulda from Moravia (1854, 1872) and Anna Popelková from Eastern Bohemia (1897), followed above all by collections by the folklorist Václav Tille (1902) and Josef Št. Kubín (1908, 1910). After 1945, new material was collected by the folklorists Jaromír Jech (1959), Oldřich Sirovátka (1959), and Antonín Satke (1958). It is an interesting phenomenon that Tille (using the pseudonym Vaclav Rihas), Kubín (in his later years), Sirovátka, and Jech not only published scholarly tale editions but also adapted tales for popular editions and/or created poetic texts based on folklore.

Czech narrative tradition is distinguished more by humor than by mythical or heroic feature. It prefers novelistic and anecdotal subjects to fantasy. In fairy tales, action alternates with descriptions of realistic details, and formulas are less frequent than in East Slavic tradition, except in fairy tales from Moravia, which are close to the Slovakian tales. The standard introductory formula goes, "Once upon a time there was a …" or, more briefly, "There was a …." Closing formulas, often in rhymed form, show a greater variety. One typical closing states: "And the ground was made of paper, and I fell through it up to here." Among fairy tales, The Three Stolen Princesses (ATU 301), All Stick Together (ATU 571), and The Youth Who Wanted to Learn What Fear Is (ATU 326) are very common. Typical Czech manifestations of folktale characters with a wide international distribution include that band of companions with extraordinary abilities (ATU 513A, Six Go through the Whole World): the tall one, who is able to extend himself to any length; the fat one, who can blow up his stomach to any volume; and the sharp-sighted one, whose glance can destroy things by igniting them or by making them explode. The hero or heroine's antagonist is sometimes a water spirit, usually an evil character who pulls human beings, especially girls, into the water. Sometimes, however, he serves as a helpful figure and sometimes as a stupid ogre. In Czech legends, novellas, and anecdotes, the Austrian emperor Joseph II appears in the role of the just ruler who, in disguise, mingles unrecognized with the simple people—a testimony to the long-lasting Czech affiliation with Habsburg Austria, which lasted until 1918.

The main initiators of collecting Slovak folktales were Samuel Reuss and his sons, L'udovít Štúr, the organizer of the Slovak freedom movement and cofounder of the Slovak written language, and finally the writer Ján Francisci, who published the first Slovakian collection of folktales in 1845 (under the pseudonym Janko Rimavský). Beginning in the 1840s, manuscripts of folktales collected by various persons were copied by hand and compiled as popular light reading. The main genre that emerges from nearly 10,000 preserved manuscript pages, published by Jiří **Polívka** (1923–31), is the **fairy tale**. The classical Slovak folktale collections, which are reprinted up to the present day, are those edited by Pavol Dobšinský and August Horislav Škultéty in 1858–61 and by Dobšinský alone in 1880–83. Systematic fieldwork was carried out beginning in 1925 by the Slavicist Frank Wollman and his students. Materials collected since the 1950s have been published in popular editions by Gašparíková (1981, 1984/85), Konštantín Palkovič (1988), and others.

In general, Slovak fairy tales, which are related to Ukrainian and Hungarian traditions, are more archaic and vital than those of neighboring Poland and the Czech Republic. According to recent research, the form and the canon of Slovak fairy tales are greatly influenced by the editions of Dobšinský, who had endowed the tales with a decorative style by intensifying the use of elements like threefold repetition or formulas. In contrast to the other West Slavic fairy tales, Slovak tales sometimes have longer introductory formulas. A frequently used introduction begins, "In the seventy-seventh country beyond the Red Sea" and

continues in different ways—for instance, with Cockaigne motifs such as "and beyond the glass mountain, where the water ran and the sands poured, where the roofs were covered with sides of bacon and the fences interweaved with sausages." Among the most frequent Slovak fairy tales are The Three Stolen Princesses (ATU 301) with the demonic figure of Loktibrada (a man with a long beard who lives in the underworld) as the hero's antagonist; The Dead Bridegroom Carries off His Bride (ATU 365); and The Maiden Who Seeks Her Brothers (ATU 451). International tale types show variations. For example, in Slovak variants of Three Hairs from the Devil's Beard (ATU 461), the hero does not travel to the **devil** but to the sun or to a dragon; and in most Slovak variants of The Juniper Tree (ATU 720), the slaughtered boy is not resuscitated but remains a bird. Other than in Czech tradition, the ideal ruler is not Joseph II in legends and anecdotes, but the Hungarian King Matthias Corvinus (Slovak territories were under the rule of Hungary or Austria-Hungary from the eleventh century until 1918).

Outlaw folklore is widespread in the entire Carpathian region. Stories about the national hero Jánošík, a historical Slovak bandit (1688–1713), are especially important in Slovak narrative tradition. Jánošík became the incarnation of a noble bandit, like Robin Hood, who robbed the rich and gave to the poor. He has been idealized since the time of the Romantic movement. In socialist times he was viewed as a fighter against feudalism, and nowadays he is exploited commercially in **tourism**. Stories about him have a legendary character combined with elements of the fairy tale: He was nursed for seven years and received marvelous objects—a magic axe, belt, and shirt—from **witch**es or a magician as a reward for his service. The objects make him invisible and invincible; and sometimes he also has companions with marvelous strength.

The Sorbs, the least-populous people among the Western Slavs, have lived under German rule for centuries. As a rural population, the towns in their settlement areas were dominated by German culture. Sorbian folktales were first recorded by Jan A. Smoler (Johann E. Schmaler) and published as an appendix to the famous collection of Sorbian songs (1843) by Smoler and Leopold Haupt. Beginning in the 1860s, students and clergymen collected tales and printed some of them in periodicals. The majority of the collected materials are legends, as are those of German collectors such as Wilibald von Schulenburg (1880, 1882). In 1956, the folklorist Pawoł (Paul) Nedo compiled the scattered Sorbian folktale material and published it in a bilingual Sorbian and German edition.

According to Nedo, animal tales have a prominent place in Sorbian narrative tradition, especially stories about the fox and the **wolf**. Twenty-five tale types are animal tales, forty-nine fairy tales, five religious tales, six novellas, and seven types are about the stupid ogre. Sorbian tale tradition often parallels German and Czech traditions. In fairy tales, the heroes and heroines or their parents are mostly farmhands, servants, **soldier**s, herdsmen, and journeymen, but seldom kings and **princess**es—doubtlessly a reflection of the social situation of the rural Sorbian population. The style of Sorbian fairy tale is extraordinarily terse and concise and is often characterized by repetition of formulations. A further stylistic device is a predilection for diminutives, which, however, are not characteristics of children's language but serve to emphasize characters and things positively. There is a tendency to spin out legends, in particular the popular water spirit legends, so that they become fairy tales. The legendary figure of the wizard Krabat is combined with the story about the apprentice who outdoes his diabolical master (ATU 325, The Magician and His Pupil). This and other stories about Krabat were made popular by the authors Otfried Preußler (1971) and Jurij Brězan (1968, 1976, 1994, 1995).

An interest in Polish folklore was awakened by the European Romantic movement, the Polish poets Mickiewicz, Słowacki and others, but in particular by the loss of national sovereignty in 1795. Collecting folktales became an important patriotic duty. The first collectors, Kazimierz W. Wójcicki (1837), Roman Zmorski (1852), Karól Baliński (1842), and above all Gliński (1853), made folktales popular through their literary adaptations. Intensive collecting in all Polish regions started with Oskar Kolberg (published 1857–90), who had many regional followers. The first linguistic recordings in dialect were made by Lucjan Malinowski (1869), followed later by Friedrich Lorentz from the Kashubian-speaking area (1913/24) and Kazimierz Nitsch (1929). Many collections from the 1960s until the 1980s were compiled by Dorota Simonides.

According to the catalogue of Polish tale types by Julian Krzyżanowski, anecdotes and humorous tales are the most frequent genres in the Polish narrative tradition (564 types, including the tales of the stupid ogre), followed by fairy tales (296), religious tales (94), animal tales (94), and novellas (88). Among the most frequent fairy-tale types are "The Youth Who Wanted to Learn What Fear Is" (ATU 326), The Smith and the Devil (ATU 330), and The Princess on the Glass Mountain (ATU 530). Among religious tales, Robber Madej (ATU 756B) is widespread. Polish fairy tales are characterized by a certain rationalism, while the wonderful and marvelous elements remain in the background. The style is quite laconic and succinct. As in Czech folktales, Polish fairy tales may start with the formula "Once upon a time …", while closing formulas vary from short nonsense verses (for example, "The nose has two little holes, and the story has an end") to longer ones (such as, the storyteller pretends that he himself had attended the wedding, but when they fired a salute, they put him by mistake into the gun barrel and shot, which is how he arrived among the audience). Legends often contain fairy-tale elements, for example, the popular stories about the sleeping knights (Krzyżanowski no. 8256); about the great magician Twardowski, who, like Dr. Faust, made a pact with the devil (no. 8251); and about the bandit Janosik, the hero of Slovakian origin, in stories from the Tatra (no. 8252).

Southern Slavs

Southeast Europe, especially the Balkans, is a particularly complex area when it comes to distinguishing the specific ethnic or national features of its folktales. Forming a bridge between Europe and Asia, where the spheres of influence have been changing for centuries between the Ottoman and the Habsburg empires, causing permanent migrations of people, this was a relatively limited area where various ethnic and cultural groups were living together. Beyond the bipolar division between the Latin (Catholic) and the Byzantine (Orthodox) cultural spheres, there are additional cultural zones: an Eastern Alpine region with a Central European character, an Adriatic coastal region with a Roman-Slavic cultural symbiosis, and an Eastern Orthodox region under more intense Turkish-Ottoman and Islamic influence. In the nineteenth century, when folktale collecting started, various minorities were living among the Southern Slavs—for example, Greeks, Turks, Albanians, Pomaks, Vlachs, Roma, and others in Macedonia and Bulgaria. Until the disintegration of Yugoslavia in the 1990s, Serbo-Croatian was the common written language of Croatians, Bosniaks, Serbs, and Montenegrins, which led to a certain intertwining of traditions. Slovenes, Macedonians, and Bulgarians speak different Slavic languages.

Narratives of the traditionally Catholic Slovenes, who in their main areas lived under the rule of the Habsburg dynasty from the fourteenth century until 1918, belong largely to those

of Central Europe. Evidence for folktales exists from the sixteenth century onward. Since the late 1840s, folktales have been collected and printed mostly in periodicals. In 1886, a selection was edited by Bogomil Krek, and several regional collections followed. In the second half of the twentieth century, modern scholarly collections from Slovenians in Italy and Hungary were published by Milko **Matičetov** (1973) and others. The most popular edition of Slovenian folktales is the one originally published in 1952 (with many later editions) by Alojzij Bolhar.

The traditions of the Catholic Croatians from northwestern Croatia share common features with the Slovenian and generally the Central European traditions, while those from Dalmatia are part of the Mediterranean culture and those from Bosnia and Herzegovina have Oriental elements. International narrative plots are documented in Croatian religious and secular literature since the fourteenth and the fifteenth centuries. Dalmatia and especially Dubrovnik (Ragusa), with its close contacts to Venice, were important centers of cultural exchange. The tragic love story of Hero and Leander (ATU 666*), for example, localized in Dubrovnik in Giovan Francesco **Straparola**'s version, is already attested in the fifteenth century as a local legend of Dubrovnik. The first collection of Croatian folktales was published by the Slovenian Matija (Kračmanov) Valjavec in 1858, followed by editions of Rikardo F. Plohl Herdvigov (1868), Rudolf Strohal (1886/1901/04), and others. More recent collections are due above all to Maja **Bošković-Stulli** (for example, 1959, 1963).

Serbia, which became part of the Ottoman Imperium in the fifteenth century, and the principality of Montenegro, which was tributary to the Ottoman Empire, both belong to the Eastern Orthodox area. International narrative motifs are documented since the fourteenth century in manuscripts of Serbian and Montenegrin monasteries as well as in translated works of Eastern and Western provenience (for example, *Barlaam and Josaphat* or *Tristan and Isolde*). In 1821, Vuk **Karadžić**, the creator of the modern Serbian written language, published the first Serbian collection of folktales. His enlarged main edition of 1853, nearly 40 percent of which has been collected in Montenegro, became the classical collection. The second most important folktale edition was the work of Veselin Čajkanović (1927). Luka Grđić-Bjelokosić (1902) und Novica Saulić (1921/25/31) also collected in Montenegro. Since 1945, there have been regional collections, for example by Dragutin M. Đordjević from Eastern Serbia.

Before the conquest of Bosnia by the Ottomans (1463) and the conversion of its Slavic inhabitants to Islam, the socioreligious movement of Bogomilism, first arising in Bulgaria, played an important part in Bosnian cultural life. Attestations of this movement, considered as heretical, are found in apocrypha and cosmological legends with dualistic tendencies. In many cases, it is hard to say if folktales collected in Bosnia and Herzegovina are Croatian, Serbian, or Bosniak tales, for the tellers are often unknown and there was an interethnic exchange of repertoires. Many of them were probably told by Muslims or had been influenced by them. Collections include *Bosanske narodne pripovjedke* (*Bosnian Folktales*, 1870), compiled by students of the Catholic seminary in Đakovo, as well as those of Nikola Tordinac (1883) and Kamilo Blagajić (1886). Alija Nametak's edition (1944, 1975) contains exclusively folktales of Bosniaks from Bosnia and Herzegovina.

The interest in the narrative traditions of the Orthodox Slavic Macedonians—belonging in the **Middle Ages** alternately to the Byzantine Empire, to Bulgarian and Serbian states, and from 1371 until 1912 to the Ottoman Empire—first arose during the fight against the dominant Greek influence in church and educational institutions. Some Macedonians considered themselves Bulgarians, as did Kuzman (A. P.) Šapkarev, who published the first folktale

collection from Macedonia under the title *Bǎlgarski narodni prikazki i verovanija* (*Bulgarian Folktales and Beliefs*, 1885). Stefan Verković had already collected folklore materials in the 1850s, and some years later, Marko K. Cepenkov started collecting, publishing most of his important collections in a Bulgarian scholarly periodical (reprinted after 1945 in Macedonian and Bulgarian editions). Tanas Vražinovski collected folktales after 1945 (1977, 1986), including folktales from Macedonian immigrants in Canada (1990).

The rich written narrative traditions of the Bulgarians, having lived in close relationship to the Byzantine culture—the Alexander Romance, for instance, had been translated from Greek sources in the tenth or eleventh century—had been broken up in the late fourteenth century through the Ottoman occupation, which lasted until 1878. Deprived of cultural centers and dominated by Greek clergymen in the higher strata of the Orthodox Church, cultural life in Bulgaria was largely characterized by oral traditions. The first folktales in printed collections were published by G. Ch. N. Lačoglu and Nikola M. Astardžiev (1870), Vasil D. Čolakov (1872), and in the enlarged edition by Šapkarev (1892). Since 1889, nearly all collections appeared in the periodical *Sbornik za narodni umotvorenija, nauka i knizhnina* (*Collection of Folk Poetry, Science and Literature*; since 1923, *Sbornik za narodni umotvorenija i narodopis*) or as special volumes of this periodical (for example, folktales of the Sakar Mountain by Evgenija Miceva, published in 2002). Representative editions were published by Angel Karalijčev and Veličko Vǎlčev (1963), as well as by Ljubomira Parpulova and Doroteja Dobreva (1982). Interest in the narrative traditions of the Islamic Pomaks in Southern Bulgaria arose only recently.

Southern Slavic oral traditions share a number of common features, parts of which are paralleled in the traditions of non-Slavic neighbors such as Greeks, Turks, Albanians, or Romanians. In the cultural tradition of the Southern Slavs, oral epics played a prominent part, handing down themes and ideologies that for centuries had been relevant to the historic and political consciousness of the society, such the popular cycle about Prince Marko and the cycle of Kosovo. The historic model for Prince Marko was an insignificant vassal of an Ottoman sultan in the fourteenth century who had to fight against Christian armies. In South Slavic tradition, however, he became the incarnation of a fighter against the Turkish invaders and a protector of the Christian faith. As recently as the 1960s, 1,600 songs and 400 legends about "Krali Marko" could be recorded in Bulgaria. The cycle of Kosovo describes the decisive battle on the Kosovo Field (1389), where the Christians were defeated by the Islamic Ottomans. These cycles continue to be relevant in literature and political propaganda up to the present day. The epic songs contain fairy-tale motifs and episodes, such as the hero's departure to win a bride, battles against dragons, confrontations with **fairies**, and the return of the hero. Up to the twentieth century, they were performed mostly by illiterate singers and provided the basis of Milman Parry's and Albert Bates Lord's oral-formulaic theory (see **Oral Theory**). Later historical songs are devoted to the fights of the Haiduks and Uskoks against the Turks, figures oscillating between freedom fighters and common robbers. The freedom-fighter tradition was continued in the songs and legends about partisans in World War II.

In general, fairy tales are introduced with the short formula "Once upon a time" or they get directly to the point. Concluding formulas mostly pretend in various manners that the tellers themselves had attended the wedding party at the happy ending of the story. Macedonian and Bulgarian fairy tales often end with a **moral** expressed in a form close to **proverbs**.

The heroes of fairy tales are **prince**s, in Croatian sometimes counts, but above all poor youngsters, often shepherds. Typical of Serbian, Macedonian, and Bulgarian tales is the

social institution of chosen brotherhood (*pobratimstvo*). For example, in a Bulgarian fairy tale, the extraordinary companions become the hero's chosen brothers. The hero's enemies are his older brothers, malevolent kings, and various supernatural beings. Most common are dragons, who sometimes are living in a family, like humans. The cannibalistic lamia, a kind of dragon, often with a dog's head, is known in tales from Croatia to Bulgaria. It is related to the classical dogheads (Greek: *kynokephaloi*) that appear in tales from Slovenia and Northern Croatia as anthropomorphous figures with one eye in their foreheads and goat's legs. Versions about the maiden-killer (ATU 311, Rescue by the Sister; see **Bluebeard**), which have a very special form in Southeast Europe, present a large number of potential supernatural enemies. In Macedonian and Bulgarian variants (Daskalova Perkowski et al. no. *311C), for example, the demonic and cannibalistic antagonist is a vampire, a dragon, a devil, an Arapin (black Arab), Arapin Och, Giant Och, or a dog-headed man. *Och* is the name of a giant, devil, or black Arab who appears when a person utters the sound "och," and it is popular throughout the northern Mediterranean area. The black Arab is a relatively frequent negative figure, well known also in South Slavic songs. In some Macedonian and Bulgarian fairy tales, he has an external soul and kidnaps the hero's wife, like Kashchei the Deathless in East Slavic tales.

Besides the dragon, the most popular supernatural being in South Slavic folklore is the *vila* or *samovila*, often acting in groups. The *viles* are beautiful fairies with long loose **hair** who live in the forests and mountains and love music and dance. They are ambivalent figures. In fairy tales, they sometimes play a negative part: they steal the eyes of an old man or keep watch over a spring; or a *samovila* kills the sister of nine brothers, while another turns her husband into stone and a settlement into a lake. However, they also function as **magic helpers** of the hero, giving him flying horses and wonderful arms and reviving him with the water of life. Sometimes they marry young shepherds but leave them when they break a taboo. It is said that the most beautiful women in the world are descendants of a *vila*.

Common to all Southern Slavs are tales where the three Fates appear. When they predestine the fate of a new child, born to a poor **family**, they are overheard by a wealthy stranger. He learns that the newborn girl will become his wife or, if it is a boy, will marry his daughter (ATU 930A, The Predestined Wife; ATU 930, The Prophecy). All of his counterattacks, including murder, fail: the prediction comes true. In other stories, too, the predictions of the Fates (dying by the bite of a snake, drowning in a well at a fixed time, etc.) cannot be changed by those who have heard them (ATU 934, Tales of the Predestined Death; Daskalova Perkowski et al. no. 934A**).

In the Balkan countries under Ottoman rule, the "Orient" was less an exotic topos than it was in western Europe. Rather, it was a reality of life that expressed itself in narratives. Apart from sharing stories with the Turks, narratives of the entire Balkan region contain Turkish elements, especially as far as the lexicon of the tales is concerned, less in the West than in the East, but most prominently in Bosnia and Herzegovina. Numerous Turkish terms from material, intellectual, and religious culture can be found (for example, terms for persons such as *beg*, *aga*, *vezir*, *hadži*, *derviš*, *kadi*, *paša*, *sultan*, etc.). The man without a beard, a characteristic negative figure in Southeast European and Eastern Mediterranean folktales, is named Čoso or K'ose by virtue of Turkish influence in Croatian, Serbian, Macedonian, and Bulgarian narratives. Humorous tales about **Nasreddin** Hodža, a widespread figure throughout the Ottoman Empire, became extraordinarily popular in the Balkans. Whereas in Serbian anecdotes, the rogue hero Ero outwits Turkish opponents in particular,

and in jokes from Bosnia and Herzegovina, Suljo and Mujo (shortened forms of the proper names Suleyman and Mustafa) discuss all kinds of problems, in Macedonia and Bulgaria, Clever Peter is a counterpart of Nasreddin Hodža. Many anecdotes deal with both of them. Sometimes they collaborate to cheat others and tell lies, and sometimes they act as rivals. Mostly, but not always, the winner is Clever Peter, who has been established as a national hero in Macedonia and Bulgaria. *See also* Albanian Tales; Russian Tales; Soviet Fairy-Tale Films.

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Ines Köhler-Zülch

Sleeping Beauty

"Sleeping Beauty" is one of the most popular fairy tales in the world. The general outline of the tale is as follows: A royal couple is celebrating the christening of their only child, a girl. The **fairies** who have been invited to the celebration bestow every kind of blessing upon the child, but a fairy whom the parents have neglected to invite suddenly appears on the scene and curses the child, so that a spindle will bring about her **death** during her adolescence. Another fairy who is present manages to alter the curse, so that the child will now merely fall into a deep and long sleep until a charming **prince** awakens her with a kiss and marries her, resulting in their living happily ever after. All of the predictions made by the

fairies come true, so that the princess is indeed awakened by a kiss from a prince, who then marries her.

The tale of Sleeping Beauty is classified under and lends its name to the international **tale type** ATU 410. It is not widely spread in **oral tradition** and most variants are essentially derived from written sources. The tale, however, has been the object of considerable literary and scholarly attention. The first traces of the plot in literature appear in two anonymous works of the fourteenth century, the Catalan **novel** *Frayre de Joy et Sor de Plaser* and the episode of Troylus and Zellandine at the conclusion of the third book of the French romance *Perceforest*. In both works, the fundamental elements of the plot appear in their initial form. A young beauty, named Sor de Plaser in the Catalan novel and Zellandine in *Perceforest*, falls into an enchanted sleep and is shut up in an enchanted tower, where she is found by a youth. In these variants, the youth impregnates her and she gives **birth** well before her awakening and subsequent **marriage** to the youth.

In literary versions of the seventeenth century, after the young beauty has been awakened, a female rival appears. In Giambattista **Basile**'s "Sole, Luna e Talia" ("Sun, Moon, and Talia"), on the day the beauty is born, the palace magicians predict that Talia will face great danger from a flax splinter. In spite of the efforts of her father, the **king**, to prevent any contact likely to cause such a disaster, the girl touches the marvelous distaff of an old woman and falls dead. The king then locks her body away in a castle in the country, where she reclines on a velvet throne. Another king, while pursuing his hunting falcon, discovers the girl and, being unable to wake her, lies with her. He returns home and Talia gives birth to two children, Moon and Sun, who remove the fatal splinter by sucking on their **mother**'s finger. The king returns and maintains clandestine contact with Talia, thus provoking the jealously of his **queen**, who thus attempts to harm Talia and her children. The queen, however, is punished and the king marries Talia.

In the version of Charles **Perrault**, a daughter is born to a hitherto childless royal couple; among the guests at the christening feast are several fairies. An aggrieved fairy, who has not been invited to the feast, arrives and utters a curse whereby a spindle will bring about the death of the child. Among the fairies who have been invited to the christening celebration, only one remains who has not yet uttered her blessing, and she is able to lessen the effect of the curse, so that the child will sink into a profound sleep when the time comes. She does so, the whole palace falling into a sleep with her, and 100 years later is awakened by a kiss from a prince. In this version, the role of jealous rival is allotted to the mother of the prince who wakes her and who likewise keeps secret his contact with her and the children born of their union, Jour and Aurore.

Two centuries later, the Brothers **Grimm** published a version entitled "Dornröschen" ("Brier Rose"). The version they took down from their informant and the version they published in the first edition of their fairy-tale collection in 1812 seem to have been indebted to the earlier version by Perrault, but neither included the birth of the children or the episode involving the jealous mother. The first edition of their collection did include a separate tale entitled "Die Schwiegermutter" ("The Mother-in-Law"), which is more than reminiscent of the final section of Perrrault's tale. "The Mother-in-Law," however, was neither appended to the tale of "Brier Rose" nor retained in future editions of the Grimms' work. Instead, Wilhelm Grimm continued to refine the style of "Brier Rose," without adding the jealous **ogress**, and created the version of the tale that has become canonical.

The appearance of these various plots over the course of several centuries suggest the evolution of preexisting mythological themes and **motif**s. The motif of the long magic sleep

also appears in the story of the sleeping Brunhilde in the *Volsunga Saga*. Likewise, there is a clear parallel between fate and **spinning** on the one hand and the *moirai* or *parcae* of the Greco-Roman world on the other.

The versions by Perrault and the Brothers Grimm are undoubtedly responsible for the popularity of the tale, even inspiring versions of the story in **opera** and **dance**. One of the most successful adaptations of the tale is Pyotr Il'ich **Tchaikovsky**'s ballet *Sleeping Beauty*, which premiered in St. Petersburg in 1890 with choreography by Marius Petipa. The imagery and music of Walt **Disney**'s animated version of 1959, although it ultimately springs from the main part of Perrault's version, is equally inspired by Tchaikovsky's work and is perhaps the most familiar of modern versions of the tale.

The passivity of Sleeping Beauty, caused by the eternal magic sleep, which leads her to embody perfect femininity in the form of marriage and maternity, has given rise to considerable discussion, together with psychoanalytic and feminist interpretations. Bruno **Bettelheim** approached the tale from a Freudian point of view, arguing that the story symbolizes the passage from **childhood** via puberty to sexual awareness. For many feminist scholars, Sleeping Beauty is the epitome of the passive female awaiting the arrival of Prince Charming. Revisionist versions of the tale often playfully, but completely, subvert the **myth**. Josef Wittmann's poem "Sleeping Beauty" (1979), for example, is told by a male who rejects his role as a prince. Instead, pressed for time in the workaday world, he has no time for dreams himself and urges the sleeping woman to keep on dreaming. *See also* Feminism; Gender; Initiation; Poetry; Sex, Sexuality.

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Marilena Papachristophorou

Smith, Kiki (1954–)

Born in Nuremberg, Germany, and widely recognized as one of the most original artists of her generation, Kiki Smith frequently incorporates fairy-tale **motif**s in her work. Smith's primary media are sculpture and printmaking, but she also works with drawing, painting, writing, and sewing. Revisiting and reinventing fairy tales, Smith creates with her **art** an intensely disarming nostalgia—familiar, unsettling, and new.

From the early 1980s to the present, Smith's work reveals a particular obsession with "**Little Red Riding Hood**." Images from the fairy tale appear again and again in drawings, prints, sculptures, paintings, and paper dolls. In this way, her work incorporates repetition and reproduction, two of contemporary fairy-tale art's major motifs.

In *Kiki Smith: Telling Tales* (2001) and *Kiki Smith: Prints, Books & Things* (2003–4), two major twenty-first century exhibitions of her fairy-tale work, childlike images coexist peacefully with violent content. Common motifs in these shows include girls being eaten, girls gazing at **wolves**, wolves birthing humans, and girls becoming wolves. Formally, it is abstraction

that makes the work so beautifully and uniquely read through a fairy-tale lens. Sparse and abstract, Smith's fairy-tale works often evoke the wonder of childhood picture books. Paired with a calm, benevolent portrayal of carnage, this wonder has a dislocating effect. Of fairy tales, Smith modestly has said, "They're all sort of mixed up in my head, and that's what I love. I just know they're active, they're active in me." *See also* Birth; Transformation.

Further Readings: Posner, Helaine, and Smith, Kiki. *Kiki Smith: Telling Tales*. New York: International Center of Photography, 2001; Weitman, Wendy. *Kiki Smith: Prints, Books & Things*. New York: Museum of Modern Art, 2003.

Kate Bernheimer

Snow White

The best-known version of the German fairy tale "Sneewittchen" or "Snow White" was published in the 1857 edition of Jacob and Wilhelm **Grimm**'s ***Kinder- und Hausmärchen*** (*Children's and Household Tales*). The story starts with a **queen** who wishes for a daughter with skin white as snow, lips red as **blood**, and hair black as ebony. After the **birth** of Snow White, her **mother** dies and the king remarries. His new wife has a magic **mirror**, and when this tells her that Snow White is more beautiful than she, she orders a huntsman to kill the girl and cut out her lungs and liver. The hunter lets Snow White escape in the forest and brings the queen the lungs and liver of a young boar instead. Snow White seeks refuge in a house with seven **dwarf**s, where she keeps house for them. Her evil stepmother then attempts three times to kill her: with tight laces, a sharp comb, and a poisoned apple. Each time, Snow White is revived by the dwarfs, but they find her apparently dead after she has eaten the poisoned apple. They see that her beauty does not fade, and display her in a glass coffin. A **prince** that passes by falls in love with Snow White and wants to take her home. When his servants stumble while carrying the coffin, she coughs up the poisoned apple and awakes. The evil stepmother is punished at Snow White and the prince's wedding, when she is forced to dance to **death** in red-hot **shoe**s.

In their annotations, the Brothers Grimm list the Hassenpflug family as

"Snow Drop" illustrated by Mary Sibree in *Alice and Other Fairy Plays for Children* by Kate Freiligrath-Kroeker (London: W. Swan Sonnenschein and Allen, 1880), p. 70. [Courtesy of the Eloise Ramsey Collection of Literature for Young People, University Libraries, Wayne State University]

their main source for this tale. It was only in the second edition of the *Children's and Household Tales* (published in 1819) that the stepmother was introduced. The first occurrence of the Grimm version of "Snow White" was in a letter that Jacob Grimm sent to his friend Friedrich Carl von Savigny. It is also contained in the Ölenberg manuscript of the *Kinder- und Hausmärchen* from 1810. In these earlier versions, it is not Snow White's stepmother but her own mother who tries to kill her. This has led several psychoanalytic critics, such as J. F. Grant Duff and Bruno **Bettelheim**, to interpret "Snow White" as a story about repressed oedipal feelings (or about Snow White's Electra complex). Their analysis is supported by the fact that the **father**'s role is much bigger in the earlier manuscript version, wherein he comes to fetch Snow White from the seven dwarfs' house. Bettelheim interprets the stepmother as a projection of the young child who cannot accept that his mother may be angry and severe.

"Snow White" was the first fairy tale to be adapted to a full-length animated film by Walt **Disney** in 1937. The tale was shortened substantially: the introduction about Snow White's biological mother was dropped, as were the episodes with the tight laces and the poisoned comb. Disney turned Snow White into a **Cinderella** figure at the beginning of the movie, enhanced the role of the dwarfs and the prince, and changed the ending. In the movie, Snow White is revived when the prince kisses her, and her stepmother dies when she falls from a rock struck by lightning.

Apart from the Grimm version, Steven Swann Jones has counted more than 400 variants of "Snow White" from Europe, Asia Minor, Africa, and (to a lesser extent) the Americas. There are similarities to "La schiavottella" ("The Young Slave") from Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36), as well as to "Richilde" from Johann Karl August **Musäus**'s *Volksmärchen der Deutschen* (*Folktales of the Germans*, 1782–86). Ernst Böklen has made an inventory of all the different ways in which the protagonist is killed (from a poisoned flower to a tight shirt), as well of all the different forms that the seven dwarfs take (bears, monkeys, **thieves**, and old **women**, among others). This variety of **motif**s has been expanded by recent parodies and retellings of the tale: in Fiona French's *Snow White in New York* (1986), for instance, the protagonist seeks refuge with a group of seven jazz musicians, and her stepmother kills her with a poisoned cherry.

Much criticism of "Snow White" has focused on the figure of the evil (step)mother. Shuli Barzilai has a different explanation for the stepmother's anger than jealousy: she sees her as a woman who cannot accept that her child will grow up. Sarah Gilbert and Susan Gubar regard Snow White and her stepmother as two female stereotypes: the angel and the monster. Since these are the only roles available for women in a patriarchal society, Snow White will eventually turn into her stepmother. This is not entirely negative: Gilbert and Gubar consider the queen as an artist, a creative plotter.

The (step)mother is also the focus of many modern fictional reinterpretations of "Snow White." In *White as Snow* (2000), Tanith **Lee** explains the mother's hatred for her daughter because she was raped by the king. In Robert **Coover**'s "The Dead Queen" (1973), Prince Charming discovers that Snow White's stepmother had plotted her own death: bored by his wife, he wishes to kiss the dead queen instead. Other famous retellings for adults include Donald **Barthelme**'s postmodern *Snow White* (1967) and Angela **Carter**'s short story "Snow Child" (1979).

The tale has been used as the basis for a number of young-adult novels. Adèle Geras locates the story in the 1950s in *Pictures of the Night* (1992): Snow White, here called

Belle, flees to Paris to escape her stepmother and eventually marries a doctor. Other authors who have adapted "Snow White" for young readers include Roald **Dahl**, Gregory **Maguire**, Tracy Lynn, Priscilla Galloway, and Wim Hofman. **See also** Animation; Film and Video; *Snow White: A Tale of Terror.*

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Vanessa Joosen

Snow White: A Tale of Terror (1997)

Directed by Michael Cohn, this live action fairy-tale feature film from 1997 was released directly to cable **television**. It can also be found under the titles *The Grimm Brothers' Snow White* and *Snow White in the Black Forest*. The elaboration of the title appears to be aimed at distinguishing the film from Walt **Disney**'s *Snow White and the Seven Dwarfs*, to which it is a wholehearted antithesis. It is a self-consciously dark and gothic version of the **Snow White** tale that infuses the familiar story with an attempt at period realism, together with an interest in the more unpleasantly Freudian aspects of stepmother/daughter jealousy. The horror elements serve to dramatize psychological conflict with deliberately nasty symbolism, including black magic, sex magic, murder, and madness.

The film's play with realism includes careful cultural placing. German names such as Baron Hoffman and Dr. Gutenberg locate the film specifically in the world of the Brothers **Grimm**. Beautiful period costuming also contributes to the film's visual richness, and the castle and surrounding thick forests have a grittily realistic edge. The film also revisits the traditional seven dwarfs, choosing to refigure them as people marginalized not by their size, but by their low social status and various kinds of physical deformity; their harsh existence in the mines is powerfully contrasted to the privilege of Lily, the Snow White figure, and her **family**. The film's subversive project culminates in the rejection of the attractive but essentially weak **prince** figure in favor of one of the "dwarves" as a partner for Lily.

Snow White benefits enormously from the presence of Sigourney Weaver in the role of Claudia, the stepmother. While she is clearly a wicked **witch,** she is also a tortured and human presence whose anguished investment in her own beauty and in the attention of her husband is very real. She becomes the center of the film, overshadowing the somewhat pale and uninteresting Lily. The film repeatedly takes elements of the original tale and exaggerates them to horrific effect, so that the stepmother's jealousy of Lily leads to her miscarrying her son, and the **mirror** is not simply a reflection of Claudia's beauty, but the seat of her power. Other effective moments include the metamorphosis of the **blood**-on-snow **motif** to a flood of red as Lily's **mother** dies in a carriage accident, and the visual focus on the all-too-real "human" heart that is fed to Lily's **father** as well as her stepmother.

Snow White: A Tale of Terror is generally more preoccupied with the darker psychological underpinnings of the fairy tale than with self-conscious structural play. Nonetheless, it frames Lily's tale very neatly with the blood-on-snow motif that kills her mother, and the

film's conclusion amid falling snow. This is reinforced by the oral voice of an old nurse who tells the story of Lily's **birth** almost exactly in the words of the Brothers Grimm. ***See also*** Film and Video; Freud, Sigmund; Psychological Approaches.

Further Reading: Stephens, John, and Robyn McCallum. "Utopia, Dystopia, and Cultural Controversy in *Ever After* and *The Grimm Brothers' Snow White*." *Marvels & Tales* 16 (2002): 201–13.

Jessica Tiffin

Sociohistorical Approaches

The sociohistorical approach to folktales and fairy tales focuses on the meaning, production, and reception of a tale within its historical, social, and cultural **context**. As products of sociohistorical circumstances, folktales reflect the conditions, values, religious beliefs, social concerns, **politics**, and ideologies informing the lives of a certain people at a specific time. Although **tale type**s and **motif**s may be spread widely across geographical and cultural borders, suggesting a certain universality, each version of a tale depends on the context in which it was produced, received, and interpreted. Therefore, each version communicates a different message tailored to its audience, sometimes reinforcing and sometimes subverting or questioning social values pertaining to the time and place in which it was conceived.

Lutz **Röhrich**, in his groundbreaking study *Märchen und Wirklichkeit* (1956; translated as *Folktales and Reality*, 1979), suggests that folktales are a reflection of the reality in which they were produced, the characters and the settings being based upon real people and their surrounding culture. In that sense, folktales mirror the stages of socialization of one specific group of people, and each version is representative of its own cultural context. Röhrich differentiates between the past sociohistorical realities represented in folktales, and illustrated for example by **marriage** rituals, and the contemporary sociohistorical reality reflecting the social background and culture of the individual authors, who bring their personal experience to the folktale, coloring it with meaningful decorative elements. In his essay "The Quest of Meaning in Folk Narrative Research" (1988), Röhrich warns, however, about the dangers of interpreting a folktale. Since a tale is subject to many layers of interpretations, it is important to understand their common meaning, conveyed by the core narrative and transcending time and place. To be passed on and remembered, the folktale has to be meaningful to different peoples and traditions. This meaning, common to every version of the same tale, will then be understood in different ways according to the circumstances of each version's production and reception. Therefore, the sociohistorical approach also seeks to explain how a tale is understood, valued, and used by a given audience in a specific social, historical, and cultural context.

The ethnographic historian Robert Darnton, in *The Great Cat Massacre and Other Episodes in French Cultural History* (1984), is also concerned with the meaning expressed in folktales by contemporaries of the French Old Regime and how their vision of the world is represented in the tales. Darnton examines the body of French folktales collected by folklorists since the nineteenth century and tries to understand through comparative studies the French peasant mentality of the Old Regime. Drawing on a large number of texts, both oral and literary, Darnton reconstructs the main concerns of the common people between the fifteenth and eighteenth centuries by asking what similarities and common experiences peasants shared and represented in the tales they produced. He notes, for example, the differences found among versions of the same tales in France and Germany, and he concludes that French culture is characterized by qualities such as humor and domesticity.

Moreover, he identifies throughout the tales produced during that period common motifs such as a lack of **food** and the parental neglect of children, which historians corroborate as historical fact (see **Childhood and Children**). Knowing the background against which these narratives were created, Darnton is able to grasp the reality at the core of tales such as Charles **Perrault**'s "Le petit poucet" ("Little **Thumbling**"), "Le maître chat ou le chat botté" ("The Master Cat, or **Puss in Boots**"), "Cendrillon ou la petite pantoufle de verre" ("**Cinderella**, or The Glass Slipper"), or their oral versions. Far from being allegories, the tales reflect, for Darnton, an image of what the French peasantry experienced in their daily lives. From this perspective, the tales appear to have functioned as accumulated knowledge, giving guidance to the peasants for conducting their lives by showing them the real dangers of encountering strangers, the cruelty of the ruling regime, and the necessity of relying on their own wits to survive.

The German scholar Rudolph **Schenda**, in his numerous studies since 1958, studies the oral and literary tradition of folk stories in the context of their production by examining the role technology might have played in their diffusion. Schenda's main claim is that written materials serve as points of origin for oral retellings. He supports his views with ample material illuminating the way literature was transmitted between the **Middle Ages** and the nineteenth century in Europe through **broadside**s, booklets, **chapbook**s, almanacs, and other forms of popular print, relayed in nonliterate villages by preachers, travelers, and others all over Europe. Following Schenda's lead, Ruth B. Bottigheimer also considers oral folktales in the context of print-based patterns of dissemination to understand their effects on the development of a tale type. In her article of 1993 on the story of the "Lazy Boy," Bottigheimer shows that this tale was disseminated in print and then took on local coloration as it passed into **oral tradition**s around the world.

Sociohistorical studies of French **literary fairy tale**s have shown the complexity of the genre and the misinterpretations that occur when fairy tales are not studied in context. Raymonde Robert, in *Le conte de fées littéraires en france de la fin du XVIIe à la fin du XVIIIe siècle* (*The Literary Fairy Tale in France from the End of Seventeenth to the End of Eighteenth century*, 1982), was the first scholar to undertake extensive research on the social and historical context of the French high society that produced fairy tales. Robert's work laid the foundation for scholars such as Lewis C. Seifert, who, in his *Fairy Tales, Sexuality and Gender in France*, *1690–1715* (1996), has brilliantly linked the fashion of fairy tales at Louis XIV's court with the ongoing Quarrel of the Ancients and the Moderns. Patricia Hannon, in *Fabulous Identities: Women's Fairy Tales in Seventeenth-Century France* (1998), takes a more feminist approach to show that **women** predominated in the creation of this literary genre. In an article of 2006, Charlotte Trinquet shows that the Marie-Catherine d'**Aulnoy**'s fairy tale "Finette Cendron" is, despite all of its marvelous elements, a perfect reflection of the world in which it was created. These and other scholars have adopted sociohistorical approaches to understand the French literary fairy tale because of the genre's long history of neglect, due principally to the power that the French Academy has had in both creating and censoring the French literary canon. Charles Perrault had been a member of the French Academy, and for more than two centuries, his little volume of eight fairy tales had hidden the scope of fairy-tale writing in France. To paraphrase Michèle Simonsen, he was the tree hiding the forest (*Le conte populaire français*, 1981). There was, therefore, another history behind the official literary history that needed to be revealed to fully understand the importance of the genre and its implication for the future of fairy tales in Europe.

Working with Italian fairy tales, Nancy L. Canepa, in *From Court to Forest* (1999), has drawn upon the work of Röhrich to show how Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36) reflects contemporary social reality through the recreation of everyday life in seventeenth-century Naples. For example, Canepa draws a parallel between the magical and the scientific world, arguing that mechanisms such as automatons, which were a fad at the time, supplant **magic object**s in a number of tales. As Darnton did for eighteenth-century French peasantry, Canepa uncovers the social and political reality that surrounded Basile and his audience. She also demonstrates how Basile's work reflects popular art forms such as songs and games, customs, values, ideologies, and even the geography of seventeenth-century Naples—that is, the world as it was known to Basile and his readers. Moreover, her research is groundbreaking in the sense that she has successfully identified Basile the creator of the first European collection of literary fairy tales, an honor previously bestowed upon Perrault. Even more important for French scholars, she has established the link between Basile and the work of the French authors of fairy tales in the seventeenth century, especially in terms of the similar sociopolitical contexts in which the tales were written. Her work not only sheds light on Italian the genre in Italy but also enlarges the spectrum in which scholars can understand the French fairy tale in its more complex relationship to the historical and social circumstances of its production.

Jack **Zipes** is the most influential scholar advocating and using sociohistorical approaches in the study of fairy tales. In *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (1979, revised 2002), Zipes emphasizes the importance of learning about the history of folktales and fairy tales within the cultural context of their creation to fully grasp their value and potential. Applying Norbert Elias's concept of the "civilizing process" to fairy-tale studies, Zipes demonstrates that the folktale, especially the literary fairy tale, functioned as an instrument of civilization in the hands of the precapitalist ruling classes of Europe. Zipes's reading of "**Beauty and the Beast**," including the eighteenth-century French versions by Gabrielle-Suzanne Barbot de **Villeneuve** and Jeanne-Marie **Leprince de Beaumont** is instructive. According to Zipes, the tale expresses the political context of the social classes of the epoch and conveys the message that the bourgeoisie should remember its place in society, which would of course be well under the aristocracy. The father is punished because of his **transgression** into aristocratic grounds (the Beast's castle), and the heroine is rewarded because she chooses virtue and inner beauty instead of pride and greed, a common tendency among the enriched bourgeoisie.

Zipes also uses the sociohistorical approach to study the socialization of children through books and movies in the context of the age of multimedia. His book *Sticks and Stones: The Troublesome Success of **Children's Literature** from Slovenly Peter to Harry Potter* (2001), as well as much of his other work, deals with the image of the world and the values conveyed to children via books and other cultural texts supposedly created especially for them and their best interests. In pursuing this research, Zipes takes into account not only those texts that reinforce sociocultural norms but also those that present alternatives. In a reading of the animated movie ***Shrek*** (2001), for instance, he underlines the ability of the **film** to subvert accepted standards and challenge the conventional message of the **Walt Disney Corporation**. Zipes, then, is as much interested in those tales that subvert social norms as he is in those that promulgate them.

Sociohistorical approaches to folktales and fairy tales have been applied in a wide variety of ways. They are all, however, predicated on the claim that the meaning of a particular tale

can be understood only within the historical, social, and cultural context of its production and reception. The tradition exemplified by Röhrich, Darnton, Schenda, Robert, Zipes, and others has added significantly to our understanding of folktales and fairy tales and their role in specific societies, and it has led to a fuller appreciation of the general manner in which folktales and fairy tales are generated, disseminated, adapted, revised, and in some cases subverted and reutilized for social and political purposes. This approach has the further advantage of foregrounding how different sociohistorical contexts lead to a variety of interpretations that interact with each other over time and geographical locations. ***See also*** Anthropological Approaches.

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Charlotte Trinquet

Soldier

The disadvantaged "everyman" is a favored hero in folktales, and no one fits this category better than a discharged or deserting soldier, especially one whose wounds threaten him with a future of begging. Such soldier-heroes appear in many different **tale type**s (notably types ATU 306, The Danced-Out Shoes; ATU 361, Bear-Skin; and ATU 562, The Spirit in the Blue Light). This last type, exemplified by Jacob and Wilhelm **Grimms**' "Das blaue Licht" ("The Blue Light") and Hans Christian **Andersen**'s "Fyrtøjet" ("The Tinder Box"), is particularly relevant.

Type 562 tales characteristically open describing a wounded and recently discharged soldier. His hopelessness is mitigated when he miraculously acquires a lantern or other item that controls a supernatural helper. The soldier uses this newly found power to gain revenge over the **king**, whom he blames for his misfortune. This he inexplicably does by forcing the king's daughter to do maid service for him each night. With time, the soldier is exposed, captured, and sentenced to die. However, at the last minute, his **magic helper** strikes down the executioner and everyone around him. The king rescues himself by giving the soldier his daughter in **marriage** and ceding to him the kingdom. This tale is thus a fantasy expression of the ultimate mutiny. A soldier takes possession of a **princess**, then forces the king to abdicate in his favor.

Another tale type that features a soldier as hero is ATU 475, The Man as Heater of Hell's Kettle. Aleksandr **Afanas'ev**'s "The Magic Shirt" is typical. In this story, a soldier deserts the army after having been mistreated by an unjust sergeant. Hiding in a forest, he accepts

an apprenticeship from a **dragon** and agrees to keep a fire burning under the latter's cauldron. (In most versions, the deserter's employer is the **devil**.) At the end of his service, the deserter discovers that his former sergeant is inside the cauldron he has kept boiling. The dragon devours the stew—sergeant and all—and rewards the soldier with a magic horse and shirt, which ultimately bring him wealth and power. This story thus fulfills a fantasy that in real life an abused soldier could only dream of. He successfully deserts the army, punishes a hated superior, and enriches himself in the process.

Traditionally, military service has been dominated by males, but one group of folktales, a subset of type ATU 884, The Forsaken Fiancée: Service as Menial, depicts a woman disguised as a man performing military service so well that she passes for a male. Representative of this type is "Theodora in the Army" from R. M. Dawkins' *Modern Greek Folktales* (1953). Here, the heroine, to save her father from military service, disguises herself as a man and joins the army, where she successfully serves for three years. A fellow soldier suspects her gender and subjects her to a series of tests, but she passes them all, thus easily proving her "masculinity." In the end, she reveals her true **gender** and marries her companion. *See also* Punishment and Reward; Woman Warrior.

Further Readings: Fink, Gonthier-Louis. "The Fairy Tales of the Grimms' Sergeant of Dragoons J. F. Krause as Reflecting the Needs and Wishes of the Common People." *The Brothers Grimm and Folktale*. Edited by James M. McGlathery. Urbana: University of Illinois Press, 1988. 146–63; Röhrich, Lutz. *Folktales and Reality*. Translated by Peter Tokofsky. Bloomington: Indiana University Press, 1991. 184–98, 202–03.

D. L. Ashliman

Solinas Donghi, Beatrice (1923–)

In 2003, Beatrice Solinas Donghi won the coveted Premio Andersen (Andersen Prize) for lifetime achievement in recognition of her long career as one of the most cherished and innovative Italian authors of tales and **children's literature**. Best known for her modern approach to the traditional folktale in such collections as *Le fiabe incatenate* (*The Linked Fairy Tales*, 1967) and *La gran fiaba intrecciata* (*The Great Interlaced Fairy Tale*, 1972), Solinas Donghi also published **novel**s for adults and children that are laced with folkloric themes and **motif**s.

Born in Serra Riccò, Italy, Solinas Donghi followed in the tradition of nineteenth-century folklorists like Giuseppe **Pitré** when she preserved in text folktales from Genoa and Liguria in *Fiabe a Genova* (*Genovese Folktales*, 1972) and *Fiabe liguri* (*Ligurian Folktales*, 1980).

Solinas Donghi contributed to folklore criticism with the collection of articles *La fiaba come racconto* (*The Fairy Tale as Story*, 1976). In a letter to Solinas Donghi dated June 30, 1969, Italo **Calvino** praised her article "Divagazioni su varie Cenerentola" ("Digressions on Various **Cinderella**s"), which would later be included in *The Fairy Tale as Story*, as a significant contribution to Italian culture, stating that it had been almost a century since anyone had seriously considered comparativistic folklore. For Calvino, Solinas Donghi's study distinguished itself with its plentiful references and intelligent, spirited discourse. *See also* Italian Tales.

Further Reading: "Sei lettere di Italo Calvino a Mario Boselli, Beatrice Solinas Donghi, Goffredo Fofi e Antonio Preti." *Nuova Corrente* 33 (1986): 409–19.

Gina M. Miele

Sorcerer, Sorceress

Sorcerers and sorceresses are figures capable of performing magic using **magic object**s and aids. Sorceresses are generally sympathetic to the protagonist and play supporting roles; sorcerers are often the protagonist's nemesis and propel the tale's narrative.

In the history of magic, clear divisions exist among witchcraft, sorcery, and their practitioners. A **witch**'s power is inherent, a sorceress's learned. Sorcery can be taught and practiced by anyone working with magical aids, such as wands, **mirror**s, and herbs. While both witches and sorceresses might perform black magic (*maleficium*) to harm others, sorcery is usually reserved for beneficent or empowering purposes.

Although the terms are often used interchangeably in modern parlance, witches and sorceresses are distinctly different figures in folktales and fairy tales with separate realms of action. Hans-Jörg Uther's *The Types of International Folktales* (2004) gives only three tale types for "sorceress" (ATU 310, The Maiden in the Tower [Petrosinella, Rapunzel]; ATU 405, Jorinda and Joringel; and ATU 449, Sidi Numan) but a tenfold number for "witch." Uther's index lists only four tale types for "sorcerer." There appears to be an international preference for tales with malevolent magical females.

Unlike witches, their more pervasive counterparts who appear unbidden with evil intent, sorceresses are actually sought out to perform helpful magic, to restore balance to the community, and to advise on matters of the heart. They might be asked to foretell the future, divine the location of lost objects or persons, or effect a healing. Theirs is a learned and studied art, as the frequent mentions of their books of magic suggest. One of the sorceresses' most sought-after skills is their knowledge of herbs' medicinal and magical powers. They often brew or collect the ingredients necessary for love potions, fertility aids, healing ointments, and even salves for reviving the dead. They are generous with their gifts, teaching supplicants spells and **incantation**s or providing magic objects, like mirrors that reveal the true appearance of a bewitched person, a magic flute that revives a dead daughter in Russian and Greek tales, or a magic wand that disenchants a stony friend in Retoromanic and Austrian tales. In the role of their real-life historical counterparts (the "wise women"), fairy-tale sorceresses might be asked to perform countermagic to disenchant others, but their wand may just as easily transform humans into stones or dogs, snakes, mice, or other animals. Sorceresses may themselves be shapeshifters, becoming **cat**s or owls during the day (as in Jacob and Wilhelm **Grimm**s' "Jorinda and Joringel"). They are benevolent advisors: in **Greek tales**, for example, heroes seek the advice of a sorceress on performing some impossible task or finding a lost **family** member. In their nurturing role for the good of the community, sorceresses provide foster care for lost or endangered **children**. Unlike witches, who are always described as ugly, old, and mean, the sorceresses' appearance and **age** remain a mystery, and they fade from the narrative after giving advice and aid.

Sorcerers, in contrast, are almost uniformly portrayed as maleficent and have roles much more like witches. They have no positive magical counterparts and are more pivotal characters in the narrative because they often interact with the hero in battles of wits and one-upsmanship. It is not uncommon for sorcerers to exhibit their powers to impress or intimidate. In some tales, the sorcerer is described as a cannibal or in league with the **devil** (an accusation leveled at real-life sorcerers). Occasionally, they are healers or exorcists, relieving people of demonic possessions, but they rarely dabble in herbal remedies or the healing arts. Sorcerers sometimes give advice on finding missing loved ones; they may foster young

maidens while their **father** is having a hard time making ends meet, although they are just as likely to kidnap the children for no apparent reason and to release them unharmed only after some difficult challenge has been met. They play a very limited role in love magic. Like sorceresses, they often possess magical aids (most frequently a magic wand and book of spells, or a sack full of snakes and another filled with bugs), or they may bestow them on others (such as the seven-league boots in tales from Poland). Their book of magic is often their undoing—the most recurrent sorcerer tale internationally is ATU 325, The Magician and His Pupil, in which the sorcerer's apprentice studies the book, soon rivals his master in skill, and finally conquers him in wand-to-wand combat. As shapeshifters, sorcerers fall victim to their own bravado: they execute various **transformation**s when goaded by adversaries, only to be swallowed in their final transformation as a mouse (the most famous example is "**Puss in Boots**"). Almost all of the tales highlight the perils of ego, since the sorcerer is inevitably dispatched or self-destructs in the end.

The question arises as to what extent these images of magical **men** and **women** reflect the historical record on witchcraft, sorcery, and the healing arts. One result of the Christianization of the Greco-Roman and Germanic worlds was that the emphasis on witchcraft and magical arts became associated with diabolical arts and heresy. In the course of the **Middle Ages**, the sorceress was demonized. Traditions from other areas Christianized later are rich with descriptions of positive feminine sorcery—Iceland, for example, has almost no tales with an evil sorceress or witch. National and linguistic borders also play a role. The German Grimms, for example, regularly preferred the identification of all female magicians (good or bad) as witches. In Germany, even geographic descriptions came to be disenchanted and instead bewitched. In 1649, the Brocken (a mountain in eastern Germany that was believed to be the sorceresses' meeting place) had a *Zauber-Teich* (magical pond) and a *Zauber-Brunn* (magical well); by the end of the eighteenth century, these places had been renamed "the witches' well" and "the witches' pond." ***See also*** Magic Helper.

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Shawn C. Jarvis

South Asian Tales

The Indian subcontinent is characterized by tremendous diversity—physical-ecological, linguistic, cultural, and religious. The region's cultural geography stretches from the high mountain communities of the Himalayan region (Nepal, Bhutan, Tibeto-Burman areas of Bangladesh, the western Himalayas, Karakorum, and Hindu Kush), to the deserts and riverine or marine coastal, subtropical and tropical, hill country and lowlands of Pakistan and India, and on to Sri Lanka and the Andaman Islands, the whole area host to a wide range of nominal ethnic groups, castes, and so-called tribes. Even the term "tribe" means very different things in regard to social organization: so-called tribal Balochi and Pashtun populations number in the millions and occupy territory spanning the Pakistan-Afghanistan border as extended, flexible semiconfederacies of notionally lineage-based groups, whereas a number of small, linguistically distinct minority populations in India and Bangladesh are also called "tribes." The idea of "caste" in much of the geographic area has its own problematics, but caste membership, where it occurs, in part organizes the distribution of responsibilities for

and rights to different **performance** forms or genres among different social groups. As for linguistic diversity, there are well over 100 languages in the region (more than 200 depending how "language" and "dialect" are defined), a minority of which are dominant and expanding their influence through mass media and education, many of which are as yet non-written and a good number now endangered.

Religions of the subcontinent include Hinduism, Islam, Buddhism, Jainism, Zoroastrianism, Christianity, Judaism, "Kafir," and other local animist belief systems, with various ways of approaching the sacred (for example, mystical-devotional, disciplinary-meditative, or instrumental, as in shamanism), both within each religion and among them. Such broad religious diversity ensures indeterminacies of the boundaries of belief (or lack thereof): how (or why, or whether), in defining supernatural events, people distinguish religion (the workings of deities, saints, and their helpers, and interlocutors or technicians of the sacred, such as shamans and priests) versus magic (**sorcerer**s good and bad, **witch**es, ghosts, and even demons, vampires, and jinns as supernaturals to be managed or countered rather than propitiated) versus fantasy, the fanciful or imaginary, not infrequently including figures that belong in others' orthodox belief systems.

A case in point is the *pari*, a category of supernatural in Persian and several South Asian languages, the term being cognate to the English word "**fairy**" and often so translated. In **wonder tale**s in several languages, the *pari*, usually female, is a staple, a beautiful and powerful magical ally of the hero (sometimes of the heroine), and a frequent object of human heroes' romantic quests. In the western Himalayas (Karakorum of northern Pakistan), however, the *pari* are a very real and dangerous presence, a race of beings male and female, appearing much like humans in form but far more powerful, who inhabit the high mountains. They resent human encroachment yet also can be attracted to individual people. They cause at least inconvenient, sometimes physically dangerous possession states in which the *pari* abducts the human object of interest, taking him or her off (in spirit and perhaps also in body) to attend *pari* social events. Maria Marhoffer-Wolf provides a detailed ethnographic documentation of *pari* beliefs and related human experiences and practices, including shamanism, within the Werchik (Burushaski) cultural environment of the Yasin Valley in northern Pakistan. Witnessing a rather violent possession event in the neighboring valley of Ishkoman in 1990, the author of this entry was told by her Muslim host, a schoolmaster who had just used recitation of Qur'anic verses and "blowing" on the victim to exorcise a male *pari* from his fourteen-year-old niece, that the *pari* and the things that they do are acknowledged by verses of the Qur'an which state that God has created any number of beings and things of which humans may be unaware. *Pari* encounter stories in this and adjacent communities took the form of personal experience narratives and local **legend**s attached to living local people, mysterious and fascinating but not fantastical in the sense of wonder tales. One middle-aged man, famous for his prowess as a hunter of ibex, an endangered wild mountain sheep, also suffered from male-pattern baldness, rare in this population. Ibex are revered as a pure species, and considered to be the flocks of the *pari*. The friend who introduced us remarked, laughingly but with a degree of belief, that it was said the *pari* had taken the hunter's hair in revenge because he had killed so many of their goats. He and others who habitually hunted in high mountain meadows and above the treeline reported personal encounters with *pari*. Likewise, in some examples from Inayat-ur-Rahman's *Folktales of Swat* (1968–84), *pari* are not the benign supernaturals they are elsewhere, and tales of exorcism are well represented in the collection.

Pari exorcism or shamanic cooperation with them would hardly pass scrutiny by the Muslim revivalists currently working in the region, however. Loud (sometimes violent) debates, quiet disagreements, and tolerated diversities abound over "orthodox" versus "unorthodox" beliefs and approaches to the supernatural in all its forms, rendering problematic the use of a genre term such as "**folktale**" or "wonder tale," so central to our discussion otherwise, making any truth attribution for narrative subject matter culturally **context**-specific. On the subcontinent, the ostensible "fictional" quality of folktale and fairy tale is extremely porous. One person's wonder tale or **joke** may well be someone else's devotional **parable**, **myth**, or legend.

Such indeterminacies render genre categories applied to "tales" equally unstable, whether they are defined by thematic content, by context (of production or performance and/or of interpretation whether as ritual or entertainment, private and domestic, or public), or by medium and form (spoken with or without illustrations; written text printed or not; or acted out as in **dance**, folk **theater**, including shadow or **puppet theater**, **film**, **television**, etc.). As Ved Prakash Vatuk observes, "Folktales appear in a variety of genres [or performance modes]" (Vatuk, 195), such as sung verse (*bhajan*, which Vatuk translates as "ballad") and folk **opera** (*sang*). The latter exists in performance and also in an interesting vernacular literary form, as printed librettos, transcribed, Vatuk thinks, by literate troupe members from orally composed operas. The librettos contain, besides plot outlines, the texts of key dialogues, featured duets and solos, and some stage directions. Vatuk observes that these librettos are inexpensively printed and sold in bazaars as stories to be read, and from which to learn the songs, for enjoyment by nonactors. To these performance forms can be added sung verse with narrative scroll illustrations (the performers pointing out the relevant illustrations as the scroll and the narrative unfurl) and prose within or without ritual context. R. C. Temple, writing in his *Legends of the Punjab* in 1884, observed that the plot structure of Punjabi folktales and the "bardic poems" he collected was identical, but he went on to argue that the textual conservatism of the bardic poems (regularized by meter and rhyme) supports a more meticulous preservation of detail, such as names of characters and specificity of events, even to the extent of near-verbatim similarity between performances of a given tale by different bards. In contrast, he regarded Punjabi prose folktales negatively, as easily garbled, often poorly preserved derivatives of the bardic poems:

> I hope to show here abundantly that the bardic poem and the folktale are constructed on precisely the same lines as far as the pure story goes, even where the former is fastened on to really historical characters and mixed up with the narrative of *bona fide* historical facts [which Temple evidently values]. The folktale is very often in fact a mere scene, or jumble of scenes, to be found in the poem, where only the marvellous story has been remembered, while the names and surroundings of the actors to whom it is attributed has [*sic*] been forgotten. (Temple, v–vi)

This devolutionary hypothesis, that one genre is a degenerate derivative of another, has not been widely applied in folklorists' narrative research of the last fifty years; rather, the comparative fixity or flexibility of texts in performance, their degrees of specificity and ellipsis, would be treated synchronically as stylistic qualities of their respective genres.

Ritual tales in prose in some cases may be identical to or very similar variants of tales heard in nonritual performance, but they form a necessary part of many common votive rituals, both Hindu and Muslim. The narrative performance within the rite usually provides an origin story for the ritual while affirming its efficacy. Such narratives are called *vrat kathâ*

in Hindi. Lakshmi Narasamamba, in an essay of 2006, reports that Deccani Urdu-speaking Muslim **women** in East Godavari (south-central India) use a single term, *kahânî*, for both ritual tales and tales told for entertainment. In Afghan (Dari) Persian, tales would be called *naql* ("narrative," as distinct from *afsânah*, "**fantasy** or wonder tale") when they are associated with Muslim votive rituals (*nazr*), even when the same story plot, with largely the same diction, may be told in or out of ritual context. In Muslim context, religious reformers generally discourage such rituals as unorthodox, but they are widely popular, and especially as performed by women. Almost all of the stories in C. A. Kincaid's Marathi-language, Deccani Hindu (south-central Indian) story collection—*Deccan Nursery Tales or Fairy Tales from the South* (1914)—have the key discursive feature of votive narratives, in that major characters in the story must ritually retell how they received help from a benign supernatural, to others who in turn ritually perform the story to still others, so that faith in the supernatural helper is propagated while the tellers stay in the good graces of the supernatural sponsor whether deity or saint. This narrative imperative is thus the oral-performative equivalent of a chain letter. Kincaid, however, does not describe any of these tales in actual ritual performance, but merely casts them as children's stories with a general **moral** or devotional "tag."

One of the most enigmatic of vow-stories, "The Three Nights' Moon"—from Barrett Parker and Ahmad Javid's *Collection of Afghan Legends* (1970)—begins, "People of Afghanistan for many years have recounted that if a person sees the [apparently full] moon for three successive nights he must go to his mother or some other lady and ask her to tell the legend of the three nights' moon" (Parker and Javid, 83). But the Kabul version of the legend that Parker and Javid relate (like a version this author recorded in Herat, Afghanistan, in 1975) does not actually contain any efficacious origin narrative explaining the appearance and effect of the three-night moon, told by a senior or knowledgeable woman: it merely recounts how male protagonists who saw the moon neglected to ask anyone to tell them the legend, and thus suffered. The telling implies that this "coda," the **cautionary tale** of their suffering and rescue, is the tale to be told if one should see the three nights' moon. Normally, votive tales comprise an origin story for the votive ritual, often adding a "coda" story in which protagonists fail to carry out the ritual retelling of the story, suffer badly, and are rescued only when they remember to carry out the narrative rite.

Noting the complexities of South Asian local narrative genre terminology and forms, Susan Wadley has outlined the following three macrocategories of oral or oral/literary narrative that apply widely across the subcontinent (with various local generic and subgeneric names):

1. Tales with named characters, most often **king**s and **queen**s, generally considered to be mythological/legendary and true (*ithihas* or "history" in Hindi). Such tales are told by both **men** and women, with men predominating. They tend to have relatively long, convoluted plots, and frequently also exist in published literary form, in Sanskrit or Persian.

2. Tales with unnamed characters, usually identified by occupation or caste ("Once there was an oil-presser," "Once there was an old thorn-gatherer"), in which **magic object**s or persons and unlikely events nonetheless illustrate key (actual) cultural concepts and social relationships. Such tales tend to be short, and are told by men, women, and children alike. They are not considered historically "true" and are often humorous. Not generally published as popular or elite literature (as is category 1) nor featured in tale collections told by men and collected by men, they are common in collections of women's tales made by colonial-period women.

3. Ritual tales, discussed above, comprise Wadley's third category. Such tales are told from the oral repertoire or read from cheap pamphlets or **chapbook**s purchased in local markets, as part of a

ritual. They mostly have unnamed human protagonists, as in category 2, interacting with well-known supernatural agents (deities or saints). Wadley notes, "Pamphlets containing the tale for a specific ritual, or for all the rituals of a month or year, are commonly found in markets. These are the most widely available and read published folktales, and are the only printed tales found in many homes" (Wadley, 219). (Farther afield, the author of this entry has observed the same type of inexpensive pamphlets or handbooks detailing the procedure for votive rituals, with story texts, newly available in the Tajik Persian and Uzbek languages, offered for purchase on side-walk bookstalls outside mosques in the former Soviet Central Asia, alongside pamphlet instructions for more orthodox religious practices, such as how to execute daily prayers correctly or how to make the Muslim *hajj* pilgrimage to Mecca. Such pamphlets were not so publicly available during the Soviet period, when orthodox religious practice, including five-times-daily prayer, and forms of popular piety were downplayed or discouraged.)

The indeterminacy and diversity of local categories, based as they are on use as well as form, create problems in the application of international comparative tools and methodologies, as evidenced by the uneasy fit of the Aarne-Thompson **tale-type** index with South Asian and other non-European genres and forms, and by the flattening effects, categorical and interpretive, of structural analysis. Under these circumstances, and because some narrative forms and traditions of South Asia have been closely studied while many others of equally wide distribution remain virtually unresearched, it is easier to discuss some of the ways South Asian oral narrative and its literary relatives have been studied, rather than stipulate how they should be defined. Sadhana Naithani and Leela Prasad offer close, critical analyses of the discourse of colonial-era **collectors**' introductions to and analyses of oral narrative collections as evidence of the collectors' ideologies and pragmatic aims. British colonial administrators advocated folktale collecting as a way of inventorying local customs, beliefs, and attitudes, implicitly or explicitly in support of more effective administrative (or political) control. For example, Temple writes of his collection that "so much prominence has been given to the stories of saints and holy personages, because it is by a careful study of such things that we can hope to grasp the religious and superstitious ideas that dominate the bulk of the Indian population" (Temple, xxvi). Temple also stipulates that the collection of texts is valuable for his peers' language study, and thus in *Legends of the Punjab*, he publishes a voluminous dual-language collection with close attention to the features of the local Punjabi dialect. Missionary collectors likewise saw oral traditional narrative as a window on local worldviews and ideologies, and as a resource for acquiring professionally necessary linguistic competence, thus valuable for the mixed purposes of understanding and preserving (as texts in books) "endangered" culture (but endangered by what, if not by the collectors' professional intention to change the daily behavior and beliefs of its adherents?). With an implicit eye toward missionizing, J. Hinton Knowles writes in *Kashmiri Folk Tales* in 1887, "The vocation of a missionary brings one into close and constant 'touch' with the people, from whom, as I glide along in the boat, or walk by the way, or squat in the hut, or teach in the school, I have learnt many things. My primary object in collecting these tales was to obtain some knowledge of Kashmiri [language] . . . [M]y secondary object was to ascertain something of the thoughts and ways of the people . . . I venture to publish the whole collection [of tales] in a book and thus save them from the clutches of oblivion . . . my contribution towards that increasing stock of Folk-lore which is doing so much to clear away the clouds that envelop most of the practices, ideas, and beliefs which make up the daily life of the natives of our great dependencies, control their feelings, and underlie many of their actions" (Knowles, v, x). Here, one might ask, "Whose 'clouds'?"

Indigenous intellectuals' motivation for documenting oral narrative and other traditional expressive forms—for instance, the poet and fiction writer Rabindranath Tagore, winner of the 1913 Nobel Prize in Literature, who initiated and championed documentation of oral culture by Bengali intellectuals—in the colonial period often more closely resembled the cultural nationalist and politically liberatory goals of the Brothers **Grimm**. They sought to document not superstitious backwardness and simplicity of beliefs that Temple or Knowles deemed to "dominate" or "control" the consciousness of the Indian population, but the aesthetic expressiveness and ethical and emotive power of vernacular culture. Tagore and his literary colleagues also saw indigenous **oral tradition** as a source for literary inspiration, perceiving from their modernizing perspective a productive interface between, or interdependency of, the oral and the written.

A more recent example of a collection making substantially positive claims for ethnic identity-related cultural content is Aisha Ahmad and Roger Boase's *Pashtun Tales from the Pakistan-Afghan Frontier* (2003). They perceive tale logic in general in this collection as specifically to represent *Pashtunwali*, the oral-traditional ethical code claimed as the core principle of Pashtun behavior and identity. The three main action principles of *Pashtunwali* are *badal*, "exchange, reciprocity," which mandates blood revenge but also positive reciprocity in such matters as **marriage** exchange, visits, and other support offered for weddings and condolence calls; *melmastia*, "hospitality, sanctuary," including unconditional physical protection extended to all who come as guests (which even overrides the imperative to avenge prior injuries); and *nanawati*, forgiveness for those who submit to one's authority. Other preoccupations the compilers detect in the collection and identify as major concerns for Pashtuns are by no means unique to them: belief in fate or destiny, anxiety over debt as part of **peasant** life, the vital importance of male heirs, the presumed stupidity or disloyalty of "menial tribes" (non-Pashtun client groups, including barbers, weavers, and certain professional entertainers and craftspeople, who are not bound by *Pashtunwali*), and a polarized attitude toward women, portrayed as categorically either "fickle" (sexually disloyal) or "virtuous."

While Ahmad and Boase suggest a rather monochromatic **gender** ideology operating among Pashtuns, one of the more productive interpretive directions in the study of South Asian narrative and other expressive genres in recent decades has yielded a series of projects to distinguish the dynamics of gender ideology as operating between men and women within their respective communities. A. K. Ramanujan's classic article, "Towards a Counter-System: Women's Tales," avoids setting women's narratives apart from men's but argues that they should be heard as a distinguishable set of voices and claims on par with those of men. Studies by Joyce B. Flueckiger and by Gloria G. Raheja and Ann G. Gold use a genre-systems approach to describe a range of ideological positions or sentiments, distributed across different local genres within communities, revealing resistance or simply alternatives to strictly patriarchal constructions of women's subordinate position.

Exploring both song and tale, Raheja and Gold detect registers of discourse working as a layered system of representation and contestation within different performance contexts. In their interpretation, it is not a question of "either/or" of patriarchal versus antipatriarchal values, but a question of the relative force, the relative salience, and the relative persuasiveness of these discursive forms, in their shifting contexts, traditional and post-traditional, that enables a positive assertion of female identity and **sexuality**, and alternative visions of kinship relations within patriarchy, not hard to find in the women's performance genres they document. They make detailed reference to female consciousness as expressed in traditional female scripts

(story, song) that include quite explicit models for female agency, female heroism, and successful female intervention with deities, arguing for "a multiplicity of culturally valued strategies or perspectives for constructing selfhood and moral discourse" (Raheja and Gold, 10).

Margaret A. Mills (1985) for Afghanistan and P. S. Kanaka Durga for southern India both note the greater tendency of women to perform both female-centered and male-centered tales, whereas men concentrate on male-centered stories. Kanaka Durga further attributes women's interest in male-centered tales to women's capacity to imagine their own empowerment as parallel with men's: "The evident interchangeability of gender roles (in terms of **transformation** and transcendence in the performance context of a narrative) is a strategy adopted by narrators (here, invariably women) to claim their due social status" (Kanaka Durga, 88). Devdutt Pattanaik for Hindus and Mills (1985) for Muslims discuss **cross-dressing** as a form of disguise and **trickster** agency.

Kanaka Durga and Kirin Narayan and Urmila Devi Sood, in *Mondays on the Dark Night of the Moon* (1997), acknowledge the role of performers' personal histories (specifically, autobiographical narratives). Kanaka Durga puts it succinctly, "Narrators live in the narratives they tell," while Leela Prasad, in her introduction to *Gender and Story in South India*, revisits the tales of Anna Liberata de Souza as they relate to her personal history, recorded with the tales by Mary Frere in 1868, a "poetic transformation of personal tragedy, that cannot find closure" (Prasad, Bottigheimer, and Handoo, 16). Mary Frere was alone in her time, indeed in her century, in offering an account of her interlocutor's difficult personal history as relevant to her artistry. Narayan, at the specific request of the master storyteller Urmila Devi Sood, did not discuss the parallels between her repertoire and her life history, but remarks, "A repertoire is a choice selection, assembled by chance, by occasions for repeated hearing, by aesthetic predilection, and by themes compelling to the teller. As a selective corpus lodged inside a mind, shared by a sensibility, the tales in a person's repertoire relate to each other, they comment on, disagree with, and extend discussion on interrelated themes" (Narayan, 212).

This observation on an individual's traditional repertoire as formed by aesthetic and critical preference and reflection moves us quite far from the generalizations of Temple and Knowles, quoted above, depicting traditional performers as controlled or dominated by culture in the form of beliefs articulated through traditional narratives. Indeed, the critique of colonial folklorists' notions of collective cultural domination through tradition developed hand in hand with the recovery of ways to discern individual agency and resistance in traditional expressive performance, within an undeniably disempowering social order (whether of caste, class, or patriarchy). Yet assessments of the workings of collective consciousness need not disappear in the face of the study of individual artists: it is through detailed understanding of individuals reflecting on personal circumstances through their narrative performances, and how their performances are received by their audiences in a variety of contexts, that the observer can come to some understanding of the dynamics of story performance in general within a cultural setting, of the more collective possibilities for subversive, resistant, and critical articulations, a "counter-system" in Ramanujan's terms. A tale **motif** such as the lustful stepmother who tries to seduce her stepson and then cries rape when he rejects her, or the closely related "Potiphar's wife" motif, can be shown to be widespread in South Asian tale tradition (Vatuk, 190–221), and also to hold a very personal saliency in the repertoire of an individual who has directly suffered from such acts, as in "Rajamma's" recounting of the persecution and subsequent disappearance of her beloved son (Kanaka Durga, 100–101).

This depiction of only two major historical points or phases in the development of interpretive strategies for the enormously diverse corpus of South Asian tales entails a cavalier

segue from the colonial documentary agenda of the nineteenth and early twentieth centuries to very recent gender-based juxtapositions of individual artistic agency with culturally specific discursive resources and constraints. The currents and crosscurrents of the history of tale-telling over the last 200 years are, of course, still richer and more complex. Perhaps in its ellipsis it makes a good story. It would be prudent, though, to avoid constructing only this generation of scholars as heroes of interpretation. Generations to come will no doubt provide trenchant critiques and advances on recent documentary and interpretive strategies. Yet the admission of individual agency and culturally contexted personal histories into our models for the performance and transmission of traditional narratives has done much to illuminate the dynamic artistry of tale performance. This interpretive advance can be well illustrated by the work of tale interpretation in South Asia, though there remains so much to be done. ***See also*** Benfey, Theodor; Colonialism; Jātaka; *Kathasaritsagara; Panchatantra*; Persian Tales; *Sukasaptati*.

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Margaret A. Mills

Soviet Fairy-Tale Films

The story of Soviet films in the fairy-tale genre can be sketched largely through the work of Ukrainian director Aleksandr Ptushko (1900–1973) and Russian-Irish director Aleksandr

Rou (1906–73). They were not the only filmmakers working with tales, but they were the most consistent. They used mainly indigenous tales, rather than imported; and they worked in ways complementary to each other, Ptushko being drawn to **folktale**s for a general audience, while Rou specialized in **fairy tale**s for **children**. Their films, and others, present tales from literature and **folklore**, as impacted by revolution, war, political edicts, and issues of national identity.

In 1917, when Ptushko and Rou were still young, the Russian Bolshevik party, led by Lenin, seized power in Moscow. This had manifold consequences, the most far-reaching for cinema being that Lenin judged it the most effective medium for creating revolutionary political consciousness and therefore decided to subsidize and control it. Another was the formation of the Union of Soviet Socialist Republics: fifteen conjoined states, dominated by the biggest one (Russia), each having its own film studios.

Among the Soviet films made in Lenin's lifetime, very few used material from folktales or fairy tales. Then, for a decade after his death in 1924, the Communist Party line on the genre maintained that it was bourgeois rubbish (because, for example, it glorified tsars). Writers and filmmakers consequently dared not touch it.

Rehabilitation came in a speech delivered to the 1934 Soviet Writers' Congress by Maksim Gorky, world-famous author, head of the Writer's Union, and an associate of Stalin (winner of the leadership struggle that had followed Lenin's death). Gorky declared that folklore's Ivans and Vasilisas belonged to the people, were acceptable to the party, and could be used by writers within the established Soviet style: didactic socialist realism.

Against this background, Ptushko spent three years writing and directing *Novy Gulliver* (*The New Gulliver*, 1935), which mixed hundreds of puppets with live action to create a Soviet version of Jonathan Swift's eighteenth-century satire. For this, Ptushko gained the title Honored Artist of the Republic and was put in charge of puppet **animation** at Mosfilm.

There his folktale career started with shorts, notably *Skazka o rybake i rybke* (*The Tale of the Fisherman and the Fish*, 1937), based on an old tale retold by revered Russian poet Aleksandr **Pushkin**, the centenary of whose death was marked that year by official celebrations throughout the USSR. When a fisherman catches a fish that promises to grant any **wish** if allowed to live, the fisherman agrees, insisting he wants nothing in return, but is soundly berated by his wife, who makes him go back with increasingly extravagant requests for wealth and power (see **Fisherman and His Wife**). Always the fish obliges, until the wife demands to be made Empress of the Ocean. At that the fish vanishes—along with everything given to the fisherman and his lazy, greedy wife.

Before the decade was over, Ptushko progressed to a full-length tale, *Zolotoi klyuchik* (*The Golden Key*, 1939), based on a recent Soviet reinterpretation, by Aleksei Tolstoy, of Carlo **Collodi**'s *Pinocchio*. It suited Ptushko's skill in blending puppet and human action, for its main character, Buratino, is a little long-nosed wooden boy, carved by the destitute organ-grinder Pappa Carlo. In a traveling show, Buratino comes up against the evil puppetmaster Karabas-Barabas, and through a triumph of collective effort steals his golden key, thereby gaining access to a book full of liberating ideas and a ship on which to escape oppressors.

During these prewar years, Rou too began with a fishy folktale. Following the establishment of the child-oriented production house Soyuzdetfil'm Studio (known since 1948 as the Gorky Film Studio), Rou directed a live-action tale that begins like Ptushko's, then diverges. The difference in *Po shchukhemu velenya* (*By the Pike's Command*, 1938, released in the

West as *The Magic Fish*, 1942) is that the fisherman, Yemelya, is young and single—and does want wishes granted. After a series of magical interventions by the fish, he succeeds in transforming the temper, and winning the hand, of a corrupt Tsar's beautiful daughter.

Rou followed this with *Vasilisa prekrasnaya* (*Vasilisa the Beautiful*, 1939), in which a **father** sends his three sons into the world to find brides. Two return with nice young ladies, but the third, Ivan, brings a frog who claims to have been cursed by an evil serpent, Gorynych. Ivan overcomes great obstacles, including the **witch Baba Yaga**, in a character-building quest to turn his frog into his bride.

Then, while World War II raged in Europe but had not reached Moscow, Rou filmed a literary favorite, Pyotr **Ershov**'s nineteenth-century poem *Konyok gorbunok* (*The Little Humpback Horse*, 1941, released in the West in 1943), with a budget that made color possible for the first time. When a young shepherd, Ivan, frees a beautiful white pony, his reward is a humpback horse which makes up for its physical deficiencies by being able to talk (see **Punishment and Reward**). In the service of a lecherous tsar, Ivan is sent to find the fabled **princess** Silver Morning, and with his horse has adventures on land, under the sea, and in the sky. Upon his return he is jailed for taking so long, but the princess rejects the tsar, preferring Ivan and his horse.

The Nazi invasion of Russia and Ukraine in June 1941, and the subsequent 900-day siege of Leningrad, ended this phase of filmmaking, but started another. *Volshebnoe zerno* (*The Magic Seed*, 1941, directed by Fyodor Filippov and Valentin Kadochnikov) was a generic tale, incorporating traditional **motif**s which presented symbolically the clash between Communism and Nazism. A singing blacksmith gives two peasant children, Maryka and Andreika, a seed which, planted in good soil, will spread universal happiness and freedom. However, the children face a powerful enemy, the **ogre** Karamur, who, through his army of ugly Longnoses, plans to keep the world in a state of subjection and exploitation. With help from a resourceful scientist, a magical flute, and a black slave, the children ultimately defeat Karamur and plant the seed.

In the same vein, Rou's *Kashchei bessmertny* (*Kashchey the Immortal*, 1943) used characters from Russian folklore to stand in for Hitler and Stalin. The film begins with the evil **sorcerer** Kashchei sending his barbaric Black Knights to burn and destroy a peaceful Russian village. Having hidden his soul outside his body, Kashchei believes he can never be killed. However, with help from a **peasant**, the mighty bogatyr' (epic hero) Nikita Kozhemyaka flies on a magic carpet to Kashchei's palace, locates his hidden soul, and decapitates him.

A different kind of result stemming from the invasion was that in October 1941, with the German army nearing Moscow, Russian studios were evacuated to distant republics within the Union. A former mentor of Rou's, Yakov Protazanov, traveled to Uzbekistan, where he found inspiration in the statue of a man on a donkey in Bukhara's town square. Weaving together local stories about that man—**Nasreddin**, a lowly, quick-witted Muslim cleric who, seven centuries before, had protected the weak against a venal emir—Protazanov directed *Nasreddin v Bukhare* (*Nasreddin in Bukhara*, 1943). This was well-received not only within the USSR but also in the West (under the title *Adventures in Bokhara*, 1944).

Outside Moscow, the Nazi invasion was repulsed by the Red Army in December 1941, but Leningrad was not relieved until January 1944; and the conflict continued until the summer of 1945. Around 25 million Soviet citizens had died in what was called the Great Patriotic War, and the party now required opinion-formers to convey, without negativity or ambiguity, the message that the sacrifice had been worthwhile. In the 1930s, a Stalinist

dictum had claimed that the citizens of the USSR were born to make fairy tales come true; now the idea to be promulgated was that happy-ever-after had arrived.

Before this edict was published, Ptushko scored a success with his puppetless *Kamenny tsvetok* (*The Stone Flower*, 1946). Based on a 1939 literary version, by Pavel Bazhov, of a miners' tale from the Ural Mountains, it discusses the right use of craftsmanship. Beginning as a fireside tale, it goes back fifty years to an apprentice stonemason, Danila, who fashions a beautiful flower out of malachite but rejects it as imperfect. He leaves his fiancée, Katya, and binds himself to an enchantress, the Lady of Copper Mountain, in whose underground workshop he at last sculpts a perfect flower, only to realize that his happiness lies elsewhere: what he truly wants is to love Katya and contribute to the life of the community.

The message in *The Stone Flower* was not up-to-date, but its validation of labor and society averted criticism. It received a Stalin Prize as one of the best fiction films of 1946, was seen by more Soviet citizens than any other film that year, and won the International Prize for Color at the Cannes Film Festival. This led to its immediate release in the West, where it was welcomed as a relief from the heavy nationalistic politics of the USSR's wartime movies (of all genres).

For a while it was unclear how folktale fairy-tale films could adapt to the party's new line, but gradually ways of tackling the issue emerged. Famed writer Evgeni Shvarts, taking a cue from *The Magic Seed*, developed the concept of "modern fairy tales." His idea was to put new life into old tales by such means as mixing and matching elements from any sources, foregrounding science and art as the only true magic, updating characterization, and invoking the power of the natural world.

An early manifestation of this approach was seen in Shvarts's script for *Zolushka* (**Cinderella**, 1947, directed by Nadezhda Kosheverova and Mikhail Shapiro). Charles **Perrault**'s narrative structure is still there, but with variations. Cinderella is now a shy peasant girl, the daughter of a woodcutter; the characters' dialogue and behavior are idiomatic and modern (the prince delights in throwing paper airplanes at people); and Cinderella's **sisters** are plain and silly rather than ugly and vicious.

In this climate, Ptushko made his most overtly didactic folktale film: *Sadko* (1952). Returning to Novgorod after a decade away, Sadko, a minstrel-sailor, is so appalled by the misery caused by the workers' poverty relative to the merchants' wealth that he vows to take a company to find the Bird of Happiness. An underwater princess helps him obtain ships and money. In India, the company thinks it has found the Bird of Happiness, but it turns out to be a phoenix, which lulls people into forgetting their problems rather than overcoming them. Returning home, the company survives a tempest only when Sadko offers his life to the King of the Ocean, before being again saved by the princess. Back in Novgorod, realizing his quest was misconceived, Sadko kisses the soil and proclaims, directly to the camera: "Here is our happiness!"

Again Ptushko won foreign festival awards, but international distributors, at the height of the Cold War, were more circumspect. In the United States, for example, when *Sadko* was released six years later, it was in a truncated, dubbed, **television**-oriented version retitled *The Magic Voyage of Sinbad* (see **Sindbad**).

Stalin died in 1953, to be succeeded by Nikita Khrushchev, who took a more liberal line in some matters. With a relaxation of centralized control making itself felt, several Soviet republics produced folktale films as part of a reassertion of national identity. In Kiev, Sergei Paradzhanov and Yakov Bazalyan shot *Andriesh* (1954), derived from a Ukrainian tale

about a young shepherd whose magic flute helps him conquer wizards and demons. Similarly, *Volshebnaya svirel'* (*The Magic Pipe*, 1954, directed by Aleksandr Zarkhi) tells the story of a Belarusian hero, Nesterka, who defended the poor against oppression. At the end of the decade, Azerbaijani folklore inspired *Na dal'nikh beregakh* (*On the Far Shores*, 1959, directed by Alisettar Atakishiev), which depicts the people's fight against a despotic khan who is blocking their water supply.

Meanwhile, Ptushko was continuing his productive decade. For *Il'ya Muromets* (1956), he went back 1,000 years to a medieval bogatyr' celebrated in old Russian **ballad**s. Paralyzed for three decades, Il'ya is told by pilgrims that the Tugars are threatening Kyiv, and given a special herbal potion that cures him. Gaining superhuman strength, he accepts the sword of the legendary national hero Svyatogor, and a tiny horse, Burushka, which can swim and fly as well as run. For the next twenty years, Il'ya, with his brother-in-arms Alyosha Popovich, defends Rus and serves Prince Vladimir, remaining loyal even when falsely imprisoned. Il'ya's wife bears a son, Little Falcon, who is captured by the Tugars, and grows up to be a valiant fighter, not knowing his mother, and thinking himself the son of the Tugar Khan. The film climaxes with a one-on-one battle between father and son, followed by victory over the Tugars through decapitations of their last line of defense—Gorynich, the three-headed, fire-belching **dragon**. Il'ya orders that the khan be not slain summarily but tried in court by the people; he then hands the sword of Svyatogor to Little Falcon, who vows to use it only to keep Rus free.

With *Muromets*, Ptushko became the first Soviet director to use a wide-screen system, employing this enlarged canvas to show vast numbers of horses and riders galloping into battle, or column after column of shackled women and children being forced into captivity. It was popular in the USSR but too specifically Russian to find much favor in the West. (In the United States four years later, it was given the *Sadko* treatment and released as *The Sword and the Dragon*.)

In the same year as *Muromets*, a "modern tale," *Starik Khottabych* (*Old Khottabych*, 1956, directed by Gennady Kazansky), achieved high popularity. Based on a popular 1930s novel updated by author Lazar Lagin, it creates an ***Arabian Nights*** situation in 1950s Moscow. When Khottabych, a 3,752-year-old wizard imprisoned in a bottle on a riverbed for 1,000 years, is liberated by a Young Pioneer, Vol'ka, he vows to repay him with all the knowledge and magic at his command. However, Vol'ka is not impressed by Khottabych's gifts: on a flying carpet, he gets too cold; presented with a troupe of elephants, camels, and circus performers, he disdains the idea of becoming a "slave owner"; at a soccer match, he gets angry with Khottabych when he moves the goalposts at one end, thereby bringing undeserved shame on the losing team. Above all, Kottabych creates problems for Vol'ka at school, because his contributions are 1,000 years out of date. Against this, Khottabych begins to appreciate such facets of Soviet life as workers' sanatoria (he mistakes one for a wealthy potentate's palace), electric power, jet travel, and ice cream ("better than the highest sultan's sweetest sherbert"). Realizing Vol'ka does not need his magic, Khottabych asks to be taught modern science, and ends the film with the words: "We shall yet see many miracles!" (Indeed, one year later, the USSR sparked off the Space Race with the United States by sending artificial satellites—Sputniks 1 and 2—into orbit.)

Ptushko also was focusing on technology, but of a less complex kind. For *Sampo* (1959, codirector Holger Harrivirta), a joint production with Finland, he drew on the ***Kalevala***, a Nordic myth about the origins of the world. A sampo is a mill that produces gold, salt, and

grain. Underlying the struggle (the conflict with Louhi the witch) and the special visual effects (a woman walking on waves, a fire-breathing snake-trampling iron horse, and a talking birch tree) is a story that validates labor and community and ends with faith that a better life is coming.

In the same year, Rou returned to the fairy-tale genre. He chose a modern tale with a script by Shvarts, based on his postwar play *Mariya-iskusnitsa (Maria the Skillful,* also known as *The Magic Weaver*, 1959). An ex-**soldier**, on his way home after a war to become a farmer, shares his food with animals, rescues a bear from a snare, and sings, "Never do anything mean! Keep your honor clean!" Meeting little Ivanushka, sad because an evil water-wizard, the self-styled Vodocrut XIII, has abducted his mother, Maria, the soldier asserts he cannot live in peace while children are weeping. Their quest leads to the bottom of a lake filled with traps and dangers; and when, with help from Vodokrut's granddaughter, they find and rescue Maria, she does not recognize her son, having been brainwashed by the underwater mantra: "Freedom or slavery—it is all one."

The focus of the film is on the character of the soldier, presented as a Soviet everyman hero. He engages the viewer's sympathy by introducing himself, directly to the camera, right at the start. Against the malice and magic that drive the submarine world, he stands for patriotism, honor, economic and political analysis, comradeship, and oneness with nature—the virtue that helps him and the children finally rid the world of Vodokrut and his regime.

For *Korolevstvo krivykh zerkal* (*The Kingdom of Crooked Mirrors*, 1963), Rou took the idea of Lewis **Carroll**'s *Through the Looking-Glass and What Alice Found There* (1871) and gave it a Soviet makeover in a contemporary setting. A girl named Olya falls into a **mirror**, gains valuable knowledge about herself by meeting her reflection, Yalo, and returns home determined to change. In a similar playful yet meaningful style, *Skazka o poteryannom vremeni* (*The Tale of Time Lost*, 1963) was a unique example of Ptushko working in Rou's territory. In a variation on *Vice Versa* (1882), the body-swap story by the English novelist F. Anstey, four decrepit, mischievous sorcerers, desperate to regain youthful vitality, persuade four children to change places with them. At first, the children-in-old-bodies are happy at not having to go to school, but soon wish they could get back the good *young* days.

Rou was back on more familiar ground with *Morozko* (*Grandfather Frost*, 1965), the tale of Nasten'ka, whose virtues and good looks are so resented by her cruel stepmother and ugly stepsister that she is sent to the woods to freeze to death. However, Grandfather Frost, moved to compassion, helps her survive, and makes her rich. Meanwhile, in another part of the forest, a handsome young Ivan is undergoing trials and gaining self-knowledge. Under the title *Jack Frost*, this was released in the West a year later.

At the end of the decade, Rou directed two more modern tales, conceived directly for the screen, about life-changing quests. *Ogon', voda i ... mednye truby* (*Through Fire, Water and ... Brass Pipes*, 1968) even takes its name from a Russian proverb about gaining wisdom by going through tribulations. The hero, Vasya, is gathering wood when he meets the girl of his dreams, Alyonushka, only to see her abducted before his very eyes by Kashchei the Immortal. This film was followed by *Varvara-krasa, dlinnaya kosa* (*Beautiful Barbara with Long Plaits*, also known as *Barbara the Fair with the Silken Hair*, 1969). Co-written by Rou, this centers on a tsar, Eremei, who one day, on a stock-taking trip over his kingdom, is trapped by the underwater tsar, Chudo-Yudo. In return for freedom, Eremei promises Chudo-Yudo anything he owns but does not know he owns. Released, Eremei discovers in horror that, far away, his wife has just given **birth** to a son.

Finally, Rou brought back to the screen the witch Baba Yaga, a folktale favorite who had appeared in many previous productions. In *Zolotye Roga* (*The Golden Horns*, 1972), she kidnaps two little girls and turns them into deer. When their **mother** goes on a desperate quest to find them, the Sun, the Moon, and the Wind help her in various ways.

For the last film with which he was associated, *Finist—yasny sokol* (*Finist—Bright Falcon*), Rou served as co-writer only. *Finist* could have been conceived partly as a tribute to Ptushko, who died early in 1973, just after completing *Ruslan i Lyudmila* (based on Pushkin's epic poem about Ruslan's adventures as he battles to find his bride Lyudmilla, abducted by Chernomor on their wedding day). However, Rou himself died later that same year, so the project was picked up by Gennady Kazansky and—with a dedication to Rou, rather than Ptushko—released in 1975. It starts like a sequel to Ptushko's *Muromets*: under attack by the powerful Kartaus, Russians turn to the young warrior Bright Falcon, confident he will protect them. However, Kartaus, skilled in witchcraft as well as military arts, turns Finist into a hideous, hairy beast, using a spell which can be broken only if a beautiful girl falls in love with him. At the climax, Finist defeats Kartaus in a mighty battle. Mixed with the action and magic is a leavening of comedy, music, and dance that characterizes this as ultimately from the school of Rou, not Ptushko.

After the passing of these two Aleksandrs, the last years of Soviet folktale and fairy-tale films featured a strong component of non-Soviet source material, often as the basis for international coproductions and further nationalistic flowerings in some of the republics.

Hans Christian **Andersen** tales figured prominently among the imported material. In *Rusalochka* (*The Little Mermaid*, 1976, directed by Vladimir Bychkov), a coproduction with Bulgaria, Andersen himself was inserted into the narrative as one of the characters; *Printsessa na goroshine* (*The Princess on the Pea*, 1977, directed by Boris Rytsarev) incorporated "The Swineherd" and other Andersen motifs to expand the original two-page story into an eighty-seven-minute film; and *Solovei* (*Nightingale*, 1980, directed by Nadezhda Kosheverova) integrated two stories—"The Emperor's Nightingale" and "The Emperor's New Clothes"—that show autocrats as vain and weak. Another foreign source was the Belgian Maurice **Maeterlinck**, author of a well-known symbolist play that prompted a union unthinkable in earlier decades: the USSR and the United States combined to produce, in Russian studios, a lavish version of *Sinyaya ptitsa* (*The Blue Bird*, 1976, directed by George Cukor), with Elizabeth Taylor as Maternal Love, Jane Fonda as The Night, and Cicely Tyson as The **Cat**.

Among the films based on national folklore was the Uzbek *Semurg* (1972, Chabibullah Faisijew), in which the eponymous magical bird helps a young herdsman, Bunjad, overthrow the destructive wizard Jalmagys. Two years later, the Georgian *Ivane Kotorashvilis ambavi* (*The Legend of Ivan Kotorashvili*, 1974, directed by Nodar Mangadze) presented an eighteenth-century peasant whose patriotism is so strong that he single-handedly defeats a horde of invaders. In the final decade of the Soviet Union, Kazakhstan contributed *Boisya, vrag, devyatogo syna* (*Enemy, Beware the Ninth Son*, 1984, directed by Viktor Pusurmanov and Viktor Chugunov), which brought to the screen the mighty sorcerer Tasbol, who spreads misery and misfortune throughout the land until, as prophesied, he is vanquished by the ninth son of a herdsman.

One of the last Soviet films in the genre, *Spriditis* (1985, directed by Gunars Piesis) came from a Baltic republic showing the same spirit as those in Asia. A coproduction between Riga and Prague, adapted from a 1903 play by the Latvian writer Anna Brigadere, it is

about a much-loved hero who has become a symbol of the Latvian nation. The film shows how, because of a nasty stepmother, he travels far, with his spade over his shoulder, determined to find the Land of Happiness. For a while he works with the Mother of Winds and the Mother of Woods; they pay him, but not the fortune he desires. After overcoming a giant and a miser, he is promised half a kingdom and a whole princess if he rids a castle of its **devil**. He succeeds, but the **king** cheats him, so he returns to the place of his birth, having learned that the Land of Happiness is nowhere else than home.

With the breakup of the Soviet Union on December 26, 1991, subsidized production, already dwindling, ended. Films now had to make their own financial way in the world. However, the heroes and heroines of earlier years were not forgotten; they simply switched genres. The ruler served by Il'ya Muromets is *Knyaz' Vladimir* (*Prince Vladimir*, Russia, 2000, directed by Yury Batanin), an animated feature that presents Vladimir's Christianisation of Russia not as myth but as fact-based history. Later, Ily'a's brother-in-arms was the animated hero of *Alyosha Popovich i Tugarin Zmei* (*Alesha Popovich and Tugarin the Serpent*, Russia, 2004, directed by Konstantin Bronzit), an adventure in which Alesha, having failed to save his town from destruction, goes on a redemptive quest with his fiancée, grandmother, long-suffering donkey, and talkative horse. And in the teen comedy *Khottabych* (Russia, 2006, directed by Pyotr Tochilin), the now 3,802-year-old genie has to come to terms with the age of the **Internet**. *See also* DEFA Fairy-Tale Films; Film and Video.

Further Readings: Balina, Marina, Helena Goscilo, and Mark Lipovetsky, eds. *Politicizing Magic: An Anthology of Russian and Soviet Fairy Tales*. Evanston, IL: Northwestern University Press, 2005; Berger, Eberhard, and Joachim Giera, eds. *77 Märchenfilme: Ein Filmführer für jung und alt*. Berlin: Henschel, 1990; Figes, Orlando. *Natasha's Dance: A History of Cultural Russia*. London: Penguin Books, 2002; Leyda, Jan. *Kino: A History of the Russian and Soviet Film*. London: Allen and Unwin, 1960; *Screen for Children*. Special issue of *Soviet Film* (April 1974).

Terry Staples

Spanish Tales

Spanish storytellers have played an important role in shaping folktales from many different sources, giving them the stamp of their culture, and carrying them to the far reaches of the Spanish Empire. Their stories correspond to the **tale type**s that Antti **Aarne** and Stith **Thompson** described in their classification of European folktales. Spanish, English, German, and North American **collectors** have recorded the stories that circulated in **oral tradition** and published them in many collections. Scholars have found numerous parallels between oral folktales and Spanish **novel**s and plays.

One of the earliest sources for written versions of oral folktales is the *Libro de los Gatos* (*Book of Cats*), a manuscript hidden for many years in the Biblioteca Nacional de Madrid. The manuscript contains sixty-six pieces of folklore written down by anonymous authors who used language typical of the period from 1350 to 1400. Scholars have raised questions about the origin of the folktales in this collection since the same stories are found in a Latin manuscript written by the English monk Odo of Cheriton.

One folktale in the *Libro de los Gatos* is the story of "The Two Companions," a **variant** of the tale type that folklorists call The Two Travelers (ATU 613). The story may have circulated in Spanish oral tradition in the late 1300s because of its great antiquity and widespread geographical distribution. According to Stith Thompson, this story probably

originated in Asia, appeared in the Middle East, and then entered into European oral tradition. Thompson also noted that it was found in Buddhist, Hindu, Jaina, and Hebrew literature as well as the ***Arabian Nights***, Gaimbattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36), and Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15). It appears in the repertoires of many contemporary storytellers in Spain.

The Two Travelers is usually a story of a good and a bad brother, and in the version that appears in the *Libro de los Gatos*, apes, who may have represented dark-skinned Moors, blind and banish the good brother in the wilderness. In later variants, the Moors drop out of the story, which turns into a **parable** of a rich but envious brother who sends his poor brother into the wilderness. The poor brother reemerges a wealthy man because he foils the plot of demons to cause a plague, hide the water supply of a town, or cause discord in a married couple, and earns a handsome reward. The rich but envious brother goes into the same part of the wilderness, where the demons tear him to pieces.

Spaniards also reworked the ancient story of Jason and Medea, turning it into the folktale of "Blancaflor," or "White Flower," with a happier ending. In the play that Euripides wrote in the fifth century BCE, Jason betrays Medea after she had given him her love, helped him obtain the golden fleece, killed her brother while escaping from her family, and bore him two beautiful sons. Medea kills her sons in response to Jason's treachery. According to Grace Knopp, Spanish storytellers probably adopted this tale from the Romans during their occupation of the Iberian Peninsula and reshaped it by adding the episode of "The Forgotten Fiancée," giving the story a happy ending. In this episode, Blancaflor uses her magic to make her lover remember all that she did for him just as he is about to marry another woman.

Spanish tellers also have shaped the well-known story of "The **Bear's Son**," which has many parallels with the Anglo-Saxon **epic** poem *Beowulf* from the eighth century CE. As a folktale, the story is a metaphor for male socialization and tells how an unruly boy becomes a man after he shows his courage and defeats the **devil**. Versions of this story collected during the last two centuries combine the Christian idea of redemption with Spanish gallantry.

"The Tale of the Two Travelers." Drawing by Beatrice Taggart from *The Bear and His Sons: Masculinity in Spanish and Mexican Folktales* by James Taggart. [Copyright © 1997. By permission of the University of Texas Press.]

What is known about Spanish folktales comes from their publication in collections that appeared long after the anonymous authors wrote the items of **folklore** contained in the *Libro de los Gatos*. Ralph Boggs identified three major periods in the publication of Spanish folktales. The first period occurred in the mid-1800s, when Fernán Caballero (the pseudonym of Cecilia **Böhl de Faber**) and other Spaniards wrote down stories they had heard from oral storytellers. The second period was in the 1880s, when Spaniards organized folklore societies and published journals containing folktales. The third period was in the 1920s, when Constantino Cabal and Aurelio de Llano Roza de Ampudia published their collections of folktales from Asturias.

These three periods were a time of **nationalism** in Europe, when many looked to the **folk** to find evidence of a national culture. However, Spaniards were also experiencing the end of an empire that stretched at one time from the Americas to the Philippines. The efforts of Spaniards to write down the folktales of the rural storytellers immediately preceded and followed the Generation of '98, a group of writers who tried to find the soul of Spain in the small towns and villages of the Spanish countryside.

Soon after the War of 1898, North Americans of Spanish ancestry took a great interest in Spanish folktales. One of these was Aurelio M. **Espinosa**, who was born in the San Luis Valley of southern Colorado. Espinosa began his scholarly career studying dialectology among the Spanish speakers or Hispanos who lived in the San Luis Valley. In 1910, he became a professor of Romance languages at Stanford University, where he trained a generation of scholars who carried out many important projects on Spanish folktales in Spain and in the Americas. In 1920, he obtained a grant from the American Philosophical Society to travel to Spain, where he collected many folktales in the Castilian-speaking regions of that country. His three-volume collection of folktales, *Cuentos populares españoles* (*Spanish Popular Tales*, 1923–26), was an extremely important source for Ralph Boggs's *Index of Spanish Folktales*, published in 1930.

Espinosa was primarily interested in folktales for their literary value rather than as cultural documents. Therefore, he did not include the names or any other information about the storytellers in his collection. Moreover, he wrote the tales in proper, readable Spanish rather than according to how storytellers actually speak their language. In this respect, Espinosa was like many of the Spaniards who collected and published tales during the three periods of Spanish folktale publishing. Boggs complained that he found few tales of "high scientific value" in those published collections. Exceptions include the collections by Aurelio de Llano Roza de Ampudia.

However, a later generation of Spaniards, who came along after Boggs compiled and published his index, tried to correct this. Marciano Curiel Merchán published *Cuentos extremeos* (*Tales from the Frontier*, 1944), a collection of folktales from Cáceres and Badajóz; Arcadia de Larrea Palacín published another collection with tales from Cádiz, *Cuentos gaditanos: Cuentos populares de Andalucia* (*Gaditan Tales: Popular Tales of Andalusia*, 1959); and Luis Cortés Vazquez published tales from Leon, Galica, and Salamanca in *Leyenda, cuentos y romances de Sanadria* (*Legends, Tales, and Romances of Sanadria*, 1976) and *Cuentos populares salmantinos* (*Salamancan Popular Tales*, 1979). These collectors provided more information about the storytellers and took pains to represent the spoken language. Consequently, their collections have more value as documents of Spanish culture.

The publication of folktale collections with more information about the storytellers enables scholars to understand more completely how storytellers represent their personal

experience in accord with their culture. These later collections were particularly useful in James M. Taggart's *Enchanted Maidens*, a study of the way that men and women in Cáceres tell the same stories differently. Cáceres **women** and men tell many stories that are regional variants of widespread European folktales, but they tell them in particular ways and in accord with their position in their communities and with their ideas about femininity and masculinity. Marciano Curiel Merchán, Arcadio de Larrea Palacín, and Luis Cortés Vázquez, along with earlier collectors such as Aurelio de Llano Roza de Ampudia, provided sufficient information on storytellers to enable one to see if **gender** patterns in one region run through stories from other areas of Castilian-speaking Spain.

The woman's point of view emerges clearly in female versions of "**Snow White**" and "**Cinderella**." Neither of these stories probably originated in Spain, but Spanish women tell them often and give them their own flavor. In the case of "Snow White," women storytellers protect the images of the older woman. They often describe the older woman as unconcerned about her own beauty but promoting her own daughter's at the expense of her stepdaughter. Unlike men, women do not include Snow White's **mother** or stepmother consulting a magic **mirror** to find out if she is the most beautiful woman in the world. Only Spanish men do this, and they play up the rivalry between an older woman and a younger one in accord with their own ideas about sexual competition. The tendency for women to protect the image of the older woman fits a family structure wherein mothers and daughters have close relationships. In many parts of rural Spain, married women prefer to live with or near their mothers.

When telling "Cinderella," Spanish men idealize women by describing the heroine as always beautiful. Women express skepticism about men who fall in love with them for their beauty. In both male and female stories, Cinderella attracts the attention of the prince because she has a star on her forehead, is naturally beautiful, or wears beautiful dresses. As the anthropologist Julian Alfred Pitt-Rivers noted for rural Andalusia, men court women by paying them compliments in the hope of creating the aura of romantic love, called the illusion or *la ilusión* in Spanish. Women represent those compliments as tokens of love the prince gives to Cinderella at the ball. The women narrators express their concern about whether the men really know who they are by adding a long episode in which Cinderella, wearing unflattering clothing, returns the tokens. She places them in the soups or custards she serves to the prince, who is ailing because he longs for the beautiful woman he met at the ball. Cinderella's aim is to have him recognize her in other than beautiful form before she consents to marriage.

The stories of Spanish origin that the colonialists brought to many parts of the Americas enable one to place the Spanish stories in a broader perspective. Some of the particular features of the Spanish stories that emerge when placed next to the Spanish-American stories are related to courtship and marriage. Spanish women are fond of telling stories like "The Clever Maiden," who outwits a thief by cutting off his hand when he tries to enter her house. The women tell many of these stories to encourage maidens to maintain their premarital chastity. This group of stories has had little appeal in those parts of the Americas where women marry at a young age.

A number of authors of classic works of Spanish literature have made use of folktales. Miguel de Cervantes Saavedra included the sketch of one oral tale in his famous *Don Quixote* (1605–15), and Calderón de la Barca, Tirso de Molina, and Alarcón y Moreto used oral folktales in their plays. In nineteenth-century Spain, the **literary fairy tale** emerged. These

stories—which ranged from adaptations of oral tales to **wonder tale**s and stories of the supernatural and fantastic—were produced by well-known writers such as Pedro Antonio de Alarcón, Cecilia Böhl de Faber, Gustavo Adolfo **Bécquer**, Luis **Coloma**, Juan Eugenio **Hartzenbusch**, Antonio de **Trueba**, Juan **Valera**, and Benito **Pérez Galdós**. The tradition continued into the twentieth century with fairy-tale writings by Concha **Castroviejo**, Aurora Mateos, Carmen **Martín Gaite**, and others. In the realm of cinema, filmmaker Pedro Almodóvar updated the classic tale of "Sleeping Beauty" in his **film** *Hable con ella* (*Talk to Her*, 2002), a clever and subtle adaptation that critiques contemporary society.

Fairy tales have also moved from literary to oral tradition, such as the story of "**Beauty and the Beast**." Jeanne-Marie **Leprince de Beaumont**'s French version of 1756 has become an important oral story in several Spanish villages in the provinces of Cáceres, Salamanca, and Soria. Spanish storytellers sometimes combine "Beauty and the Beast" with the closely related tale of "**Cupid and Psyche**." Women tend to tell "Beauty and the Beast" in different ways to describe what it means to make the transition to marriage. ***See also*** Latin American Tales; North American Tales.

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James M. Taggart

Spell. *See* Incantation

Spiegelman, Art (1948–)

An American comic artist and writer well known for his series Maus (1986 and 1991), Art Spiegelman has also produced a number of folktale **adaptation**s as part of his Little Lit series (2000–). Spiegelman's work has ranged over the years from obscure adult comics to serious comic histories to **children's literature**.

While Spiegelman began working in the 1960s and 1970s as a contributor to alternative comic series such as *Real Pulp* and *Young Lust*, his first major exposure came in 1986 with the publication of his first book in the series of Maus, *Maus: A Survivor's Tale*. In this work, Spiegelman adapted his father's experiences in Poland during the period leading up to World War II into a comic-book form. The series was notable partially for Spiegelman's portrayal of humans as anthropomorphic animals, with mice standing in for Jews, **cat**s for Germans,

and **pig**s for Poles. Spiegelman drew on the notion of **animal tale**s and used animals as metaphors for human behaviors. The relationship between Nazis and Jews was metaphorically outlined through the relationship between cats and mice. Spiegelman continued this series in 1991 with *Maus: A Survivor's Tale II; And Here My Troubles Began*. This second volume received critical acclaim, and the **graphic novel** collections have remained in print since the early 1990s.

Spiegelman's next foray into work based on **folklore** came in 2000 with *Little Lit: Folklore & Fairy Tale Funnies*, the first volume of his Little Lit series. In this large-format book, Spiegelman and his wife Françoise Mouly gathered a number of comic adaptations of folktales, **fable**s, and fairy tales. Primarily humorous, these adaptations are designed for children and include several different styles of modern folktale adaptation.

Spiegelman's own "Prince Rooster: A Hasidic Parable," Walt Kelly's "The Gingerbread Man," Barbara McClintock's "The Princess and the Pea," Lorenzo Mattotti's "The Two Hunchbacks," and David Mazzucchelli's "The Fisherman and the Sea Princess" are all direct retellings of folktales. William Joyce's "Humpty Trouble," Daniel Clowes's "The Sleeping Beauty," and David Macauly's "Jack and the Beanstalk" all represent adaptations of familiar folkloric material in a humorous context. Joost Swarte's "The Leafless Tree," Kaz's "The Hungry Horse," and Harry Bliss's "The Baker's Daughter" represent modernized adaptations of traditional tales.

In interviews, Spiegelman described this project as an attempt to introduce young people to folklore, which he considers a strong influence on his own work. What is notable about this collection overall are the ways in which Spiegelman's prior work shows through. The stories are illustrated in bizarre and occasionally grotesque ways, which bears strong similarities to Spiegelman's work in the 1980s on the Garbage Pail Kids, a series of humorous collectible stickers, and to his work in independent comics, including the well-known *Raw*. This combination is evident in the artists chosen, half of whom come from independent comics and half from children's **illustration**.

Spiegelman's Little Lit series has continued with two additional volumes. While these subsequent volumes have moved away from the folktale format, they retain some folkloric connections. As the series continues, Spiegelman has indicated interest in publishing more folklore for children. ***See also*** Cartoons and Comics.

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B. Grantham Aldred

Spinning

Preindustrial societies, especially those in colder climates, dedicated substantial labor and material resources into the making of **clothing**. Beginning with sheep shearing and flax harvesting, there was a chain of arduous tasks: washing, carding, spinning, dying, weaving, cutting, and stitching; and, traditionally, these fell largely to **women**. Survivals of this process depicted in folktales suggest that spinning was the most tedious of these tasks.

The importance of spinning among women's household duties is reflected in countless linguistic, mythological, and folkloric sources. In English, the word "distaff" (designating a

device for holding the fiber to be spun) has evolved into a synonym for "female," as in the expression "distaff side of the family," meaning one's **mother** and her blood relatives. The Germanic goddess Frigg (Odin's wife) was associated with spinning and is said to have spun the clouds. In Sweden, the constellation Orion's Belt is called *Friggerock* (Frigg's Distaff). Following Scandinavia's conversion to Christianity, it was given a secondary name, Mary's Distaff, a designation also used in Scotland.

In southern Europe, the Greek goddess Athena and her Roman counterpart Minerva were patrons of women's crafts, including spinning. Furthermore, Greek **myth**s about the three Moirae (Fates) turned spinning into a metaphor for human destiny: Clotho spun the thread of life from her distaff; Lachesis drew out the thread and measured it; then finally Atropos cut the thread, determining the manner of one's **death**.

Fittingly, spinning has become a symbol for **storytelling**, with the expression "to spin a yarn" being a synonym for "to tell a story." The connection between spinning and storytelling is beautifully illustrated in the frontispiece to Charles **Perrault**'s pioneering *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697), with its well-crafted **illustration** of an old woman seated before a fireside while spinning and telling stories to three children at her feet.

Given the importance of female work for the well-being of a **family**, it is natural that numerous folktales evolved describing pragmatic bridal tests used by a suitor to select an efficient and diligent wife. Such tests normally involve practical household skills, most prominently spinning. Tales of type ATU 1451, The Thrifty Girl, offer good examples. "Die Schlickerlinge" ("The Leftovers"), as recorded in **Kinder- und Hausmärchen** (*Children's and Household Tales*, 1812–15) by Jacob and Wilhelm **Grimm**, is characteristic. A man is about to marry a woman unskilled at spinning when he notices another woman wearing a dress made from bits and pieces of flax left over from the bride's wasteful spinning. Impressed with the new woman's skill, he abandons his fiancée and forthwith marries the woman who spins efficiently.

Another bridal test is depicted in tales of type ATU 1453, Key in Flax Reveals Laziness. For example, "The Hidden Key," published in *Swedish Folktales and Legends* (1993) by Lone Thygesen Blecher and George Blecher, tells how a suitor visiting a potential fiancée hides the key to her chest in the unspun flax on her spinning wheel. Three weeks later, he returns and is told that the key cannot be found. Now knowing that the would-be bride spins very little, he quickly turns his **marriage** quest elsewhere.

The widely distributed tale of the type known as The Lazy Spinning Woman (ATU 1405) describes in its various forms different ways that women try to avoid the task of spinning, for which they are at the least censured and possibly severely punished—even disowned. Richard Chase's Appalachian tale "Sam and Sooky," as recorded in his *Grandfather Tales* (1948), is typical of its European forebears. Sam's new wife Sooky did not learn to card and spin as a girl. Now a married woman and attempting these tasks for the first time, she becomes frustrated with the carding combs and the spinning wheel and throws them into the fire. Sam says nothing. Later, Sam goes to work in the woods while Sooky sets out to pick wild berries. Stepping into a briar patch, she accidentally tears off her skirt. Looking down at her uncovered legs, she does not recognize herself; she then runs to Sam and asks him where Sooky is. He answers, "At home," to which she replies, "If Sooky is at home, then I'm not Sooky," and she wanders off, apparently never to return. Thus, the lazy wife not only loses her husband and home, but her very identity as well.

In addition to their entertainment value, the tales discussed thus far function as **cautionary tale**s, warning young women about the dire consequences of failing to be a good household worker. Not all folktales about spinning are negative, portraying only unskilled or lazy spinners and their attendant bad luck. Some tales stress the positive side by showing how diligence can bring good fortune.

One such **didactic tale** about women's domestic labor is "Spindel, Weberschiffchen und Nadel" ("Spindle, Shuttle, and Needle," ATU 585) from the Grimms' collection. In this story, an industrious orphan girl supports herself through spinning, weaving, and sewing. One day, her spindle miraculously dances away, leaving a trail of golden thread, until it comes to the **king**, who is passing through the village searching for a bride. Next, the shuttle escapes, weaving a carpet as it runs; and the needle flies about her room, magically covering everything with beautiful cloth and curtains. Drawn by the thread from the spindle, the king appears at her door and asks the young spinster to marry him. Honoring the **magic object**s that led the king to his bride, he preserves the spindle, shuttle, and needle in the royal treasure chamber. Although not specifically stated, this last act suggests that the new **queen**, now freed from her accustomed tasks, will henceforth have no need for these implements. This story thus offers hope, if only in the realm of **fantasy**, that through diligence and toil any young woman can gain a fairy-tale marriage and freedom from further household duties.

An important function of storytelling is fantasy escape, and a number of folktale types provide for their listeners a vicarious release from the drudgery of spinning by giving their heroines permanent relief from such work. Foremost among these is **tale type** ATU 501, The Three Old Spinning Women. A version from Kentucky, "The Girl That Weren't Ashamed to Her Own Kin," as recorded by Marie Campbell in her *Tales from the Cloud Walking Country* (1958), is typical of its many European counterparts. A woman is scolding her daughter for her inability to spin, weave, and sew. The king overhears the dispute and enquires about the problem. Ashamed to admit the truth, the mother claims that she is chastising the girl for wanting to spin, weave, and sew all the time. Impressed with her purported industry, the king decides at once to take the girl home as a bride for his son, the **prince**. But before the wedding can take place, the bride-to-be must prove herself, and on three successive days she is put into a room with a large quantity of wool to spin, weave, and sew into garments. Three mysterious old women appear and do the work for her. Each has an ugly deformity: respectively a wide thumb, a big foot, and a fat lip; and each asks as her only payment to be invited to the girl's wedding. The work is accomplished, the wedding takes place, and the three women appear. The bride welcomes them, then the prince asks about their deformities, to which they reply that their oversized parts come from spinning, weaving, and sewing. The horrified prince proclaims that his bride will never again have to do such work.

This story thus functions as the ultimate fantasy escape tale. An ordinary girl fails to meet her family's and the community's expectations with respect to spinning, weaving, and sewing, and as a direct result—through the intervention of **magic helper**s and a generous portion of good luck—she ends up with the ultimate fairy-tale reward: marriage to a prince, and all this with the added bonus of her husband's vow that she will be spared these tasks in the future. Such stories follow a formula exactly opposite to the one set by traditional cautionary tales, where the leading character receives direct **punishment** for unacceptable behavior.

Arguably, the best known of all folktales about spinning are those of type ATU 500, The Name of the Supernatural Helper, and most famous of all is the Grimm brothers' version,

"Rumpelstilzchen." Ironically, in this popular tale's first printed version (1812), there is no mention of spinning. The heroine's father boasts that his daughter knows how to "transform straw into gold," with no mention of an implement to be used. Only in the second edition of Grimms' collection (1819) is the act of spinning introduced. Indeed, spinning plays no role in a number of **variant**s of ATU 500 tales, in which the heroine, through various circumstances—most often beyond her control—comes under the power of a sinister being and then frees herself by discovering his or her name. However, help with spinning is central in many such tales, and this is the form most familiar to storytellers today.

Versions of ATU 500 are told throughout Europe, often as **legend**s containing elements that ask for the reader's belief. A common element is the unusual form of the supernatural helper's name, for example, Nägendümer (Germany), Purzinigele (Austria), Silly go Dwt (Wales), Titteli Ture (Sweden), Tom Tit Tot (England), and Whuppity Stoorie (Scotland). An additional shared feature is the role that luck plays in the threatened woman's discovery of the secret name. In virtually all such tales, the name is learned through a chance encounter with the sprite, sometimes by the heroine herself; often by her husband, who reports what he has seen and heard without knowing its significance; and sometimes by a third party. But however the information comes to her, the heroine immediately senses its importance and uses it both effectively and with a flair for drama.

Gaining control over a supernatural being by pronouncing his or her name is a belief shared by many ancient cultures. Other primeval beliefs and customs concerning spinning survived well into the nineteenth century. In an appendix to his *Deutsche Mythologie* (1835; translated as *Teutonic Mythology*, 1883), Jacob Grimm lists more than 1,000 numbered superstitions from northern Europe, including dozens of beliefs regulating spinning. Among other prescriptions, these superstitions promoted child labor, for example: "A person will have good luck if he is wearing a shirt that is made from thread spun by a girl younger than seven years" (no. 115), and: "A shirt spun by a girl between five and seven years old is protection against magic" (no. 656).

Furthermore, a number of superstitions regulated the spinning on certain days, beliefs that are reflected in folktales. Foremost among these was the prohibition against leaving unspun fiber on the wheel over Sundays or religious holidays. Exemplary in this regard is the German legend "Die Frau Holle und die Flachsdiesse" ("**Mother Holle** and the Distaff"), as recorded by August Ey in his *Harzmärchenbuch* (*Harz Fairy-Tale Book*, 1862). Two **sisters**—one industrious and the other lazy—sit spinning the day before Easter. The lazy one quits early, leaving unspun flax on her distaff, and then goes out to amuse herself at the Easter Eve celebration. The industrious sister continues to work until 11:00 P.M., when Frau Holle, carrying a silver distaff like a magic wand, bursts into the room and blesses her. The next morning, the diligent sister discovers that her old wooden spinning wheel has been replaced by a new one of shining gold. The lazy sister finds that, during the night, her flax has been transformed into straw, and her chest is now filled with chopped straw instead of the linen cloth that had been there.

Not all **folklore** encourages relentless spinning. Numerous superstitions prohibit spinning under certain circumstances. For example, in Jacob Grimm's aforementioned collection of superstitions, the belief is recorded that "if a woman spins wool, hemp, or flax within six weeks of her confinement, her child will someday be hanged" (no. 240). This superstition spared a recently delivered woman the task of spinning, not for her own sake but for the protection of her child. In apparent contradiction to the above tale about Mother Holle,

many superstitions prohibited spinning on specific days, especially Christian holy days. Numerous cautionary tales warn of the consequences of such sacrilegious labor.

In some instances, these tales derive from pre-Christian times. An excellent example is the story "Friday," collected by Aleksandr **Afanas'ev** and recorded in W. R. S. Ralston's *Russian Folk-Tales* (1873). A woman fails to pay due reverence to Mother Friday, and she spends the day spinning. That night, Mother Friday storms into the woman's room, picks up a handful of dust from the recently spun flax, and pokes it into the sinner's eyes. The next morning, the injured woman promises never again to dishonor Mother Friday, and that night, the latter returns and heals the repentant woman's eyes. The tale's final sentence affirms the **moral** of the story: "It's a great sin to dishonor Mother Friday—combing and spinning flax, forsooth!" The Mother Friday featured in this tale is undoubtedly a survival of a pre-Christian Slavic goddess akin to Venus or Frigg (or possibly Freyja), the Roman and Germanic goddesses who gave their names to the day Friday in western European languages.

Another spinning tale, this one from Germany with apparent heathen roots, is Bernhard Baader's "Spinne nicht in der Nacht vor Fronfasten" ("Do Not Spin in the Night before Ember Day") from his *Neugesammelte Volkssagen aus dem Lande Baden* (*Newly Collected Folk Legends from the Land of Baden*, 1859). At 11:00 P.M. just before an Ember Day (one of three specific fast days at the beginning of each season, formally set apart by Pope Gregory VII in the eleventh century), a woman is still spinning when a mysterious woman bursts into her room. She gives the spinner a dozen spools, demanding that they all be spun full before midnight. The frightened woman runs to her priest for counsel. He advises her to spin three threads around each spool, in the name of the Father, the Son, and the Holy Ghost. This she does, finishing at the strike of twelve. Immediately afterward, the sinister figure returns for the spools, saying, "You did well to follow Black-Coat's advice; otherwise you would have seen what I would have done to you!" With this she departs. ***See also*** The Kind and the Unkind Girls.

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D. L. Ashliman

Splash (1984)

Directed by Ron Howard, *Splash* is a romantic comedy about a **mermaid** and a man. *Splash* was the inaugural release of Touchstone Pictures, The **Walt Disney Company**'s first adult-oriented movie division, and its subject matter originally suggested Touchstone's connection with Disney. Along with Disney's animated *The Little Mermaid* (1989), *Splash* today is invoked as evidence of the corporation's ongoing investment in fairy tales, an interest first demonstrated in Walt **Disney**'s early film adaptations. Yet *Splash* is no more than a loose adaptation of Hans Christian **Andersen**'s "The Little Mermaid," notably eliminating Andersen's emphasis on the costs and consequences of the mermaid's human transformation to create a conventional Hollywood romance.

Splash begins in flashback, with a young boy's encounter with a mermaid. Twenty years later, the drowning Allen Bauer (Tom Hanks) is rescued by the same mermaid (Daryl Hannah). During their initial land encounter, in which the mermaid appears naked but with legs, the two fall in love. The mermaid then tracks Allen to New York where, because her tail appears as legs when dry, she passes as a beautiful, exotic woman who calls herself Madison.

Markedly deviating from Andersen's story, *Splash* minimizes the mermaid's decision to become human to heightens an opposites-attract romance. Madison suffers no pain in her transformation, does not lose her voice but easily learns to speak English, and does not appear to abandon relationships with other merpeople. Instead, most of the film's comic moments and romantic tensions derive from either Madison's otherness, in repeated attempts to hide her tail and conform to the human world, or Allen's ignorance of her identity. Without a human past or even an identity discrete from Allen, Madison adapts to Allen's world rather than he to hers. Allen believes Madison is simply a foreigner who is sexually eager, naïve, emotionally vulnerable, and compliant to his desires. As such, Madison is Allen's perfect woman and one who helps him overcome his ambivalence about **marriage**. When he proposes, she reluctantly accepts, even though to do so would make permanent her transformation. Madison's eventual capture for scientific study causes Allen to question whether he loves her for herself, a common romantic complication. In the final, significant deviation from Andersen's story, one that adheres to mainstream film conventions, Allen overcomes his doubts, rescues Madison, and abandons the human world to join her underwater and live happily ever after.

Interestingly, Howard deleted a key scene that would have established more firmly *Splash's* relationship to Andersen's "The Little Mermaid." That scene, in which an older mermaid warns Madison about loving a human, was deleted from the theatrical release; a clip exists on the DVD of *Splash*. ***See also*** Adaptation; Film and Video.

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D. K. Peterson

Stahl, Caroline (1776–1837)

A German writer who presaged the **Grimm**s' vision of the fairy tale as a social and moral primer, Caroline Stahl published a dozen highly popular children's books. Her *Fabeln, Mährchen und Erzählungen für Kinder* (*Fables, Fairy Tales, and Stories for Children*, 1818) presented tales, poems, and morality plays about the rewards of honesty, selflessness, and good behavior (see **Punishment and Reward**). Writing for upper-class children, she enjoined them to avoid envy, tattling, vanity, careless play, and arrogance toward the lower classes.

The Grimms took a special interest in this collection and deemed eight tales clearly from the **oral tradition**. Citing her collection as one of their sources for a number of their tales, including "Rumpelstiltskin" and "**Hansel and Gretel**," Wilhelm Grimm included Stahl's "Der undankbare Zwerg" ("The Ungrateful **Dwarf**") as "Schneeweißchen und Rosenrot" ("Snow White and Rose Red") in the third edition of the ***Kinder- und Hausmärchen*** (*Children's and Household Tales*) and in the 1850 Small Edition of that work, which contained a selection of tales especially for children. "Snow White and Rose Red" became one of the most beloved Grimm tales.

In 1823, Stahl published *Mährchen für Kinder* (*Fairy Tales for Children*). She was also a frequent contributor to prominent literary journals, including the *Morgenblatt*, *Abendzeitung*, *Deutsches Unterhaltungsblatt*, and *Gesellschafter*. **See also** German Tales.

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Shawn C. Jarvis

Stamps

Although modern e-mail communication has reduced the fascination with stamps depicting various colorful subjects, postal services around the world continue to produce commemorative stamps of various types. Serious stamp collectors, and the general public alike, have long delighted in such special stamps, notably those that depict well-known **motif**s from fairy tales and folktales. While these stamps might be aesthetically pleasing and at the same time recall traditional tales, the postal offices are well aware of the pecuniary value of selling sets of such folkloric stamps. There is no doubt that money is to be made by the commercial exploitation of fairy tales or folktales, be that in the form of little figurines, puppets, T-shirts, posters, or those small but enjoyable stamps.

Especially well-known fairy-tale motifs have repeatedly been illustrated on stamps, with folktales being depicted much less frequently. However, the "Pied Piper of Hamelin" with children following the piper appeared on a German stamp in 1977. While the fairy tales of Jacob and Wilhelm **Grimm** have been used on stamps by many national postal services, it should be noted that motifs from Charles **Perrault**'s and Aleksandr **Afanas'ev**'s French and Russian fairy-tale collections or from the ***Arabian Nights*** also appear. Since the major motifs of national variants of a specific fairy tale might include considerable differences (for example, there is no glass slipper or a pumpkin coach in the German variant of "**Cinderella**"), the stamps from varying countries will have their differences. Also, since folktales are not as internationally known as fairy tales, there will be some stamps that are not easily decipherable for cultural outsiders.

Quite understandably, it has been the German postal service that has been especially committed to issuing fairy-tale stamps. In 1959 (Wilhelm Grimm had died in 1859), one could purchase a stamp depicting the Brothers Grimm, and this was followed during the 1960s by a series of four stamps each illustrating the major motifs of individual fairy tales. Included were "**Little Red Riding Hood**," "**Hansel and Gretel**," "**Snow White**," "The Coin Girl," "The Wolf and the Seven Young Kids," "Cinderella," "**Sleeping Beauty**," "**Mother Holle**," and "The **Frog King**." But these stamps had their special price, for in addition to their normal value of ten to fifty cents, one had to pay between five and twenty-five cents extra to help needy children. This was clearly an innovative and worthwhile attempt to raise money for a good cause. The idea caught on, for in 1985 (Jacob Grimm was born in 1785), the Swiss postal service followed suit with similar stamps, once again using such popular fairy tales as "Little Red Riding Hood," Snow White," Cinderella," and "Hansel and Gretel."

Not to be outdone, the East German postal service issued a set of six Brothers Grimm stamps in the same year. As expected, there was one stamp showing Jacob and Wilhelm Grimm, while the other five stamps illustrated one major motif each from the internationally

somewhat less-known fairy tales "The Seven Ravens," "Lucky Hans," "**Puss in Boots**," "The Sweet Porridge," and "The Brave Little **Tailor**." Many other countries have followed suit, notably Bulgaria, the Czech Republic, Denmark, Finland, Hungary, Luxembourg, Poland, Romania, and Russia. Obviously, these affordable stamps were quite a success, and there were many collectors who collected and framed them as a special treasure. In a world that is ever more visually oriented, it is at least to a degree that fairy tales are kept in circulation by way of such appealing **illustration**s on stamps.

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Wolfgang Mieder

Steig, William (1907–2003)

A critically acclaimed American cartoonist whose work appeared in the *New Yorker* from the 1930s, William Steig did not publish his first children's book until the puzzle book *C D B!* appeared in 1968. Steig went on to write and illustrate more than thirty books for children, including the Caldecott Award-winning *Sylvester and the Magic Pebble* (1969), the Newbury Honor books *Abel's Island* (1976) and *Doctor Desoto* (1982), and the Caldecott Honor book *The Amazing Bone* (1976).

Steig's playful yet dignified **illustration**s and rich prose demonstrate a deep respect for the intelligence of his young readers. While his narratives often rely on the classic patterns found in **myth**s, **fable**s, and fairy tales, they avoid easy **moral**s and one-dimensional characters. Indeed, unlike their classical fairy-tale counterparts, Steig's heroes and heroines question their position in the worlds they inhabit. In *Amos and Boris* (1971), the reciprocal rescue and friendship between Amos, a seafaring mouse on a quest for adventure, and Boris, a kindly whale, transcends its **Aesop**ian plot through the developing complexity of its characters. In his 1990 book *Shrek* (made into a popular movie in 2001), Steig, with touching hilarity, deconstructs fairy-tale conventions of love and beauty by presenting his green **ogre** as a romantic lead who wins the hand of an ugly princess. In many of Steig's tales, the magic of the fairy-tale world is also intensified by the "beauty and mystery" of the natural world. While Pearl, the young **pig** from *The Amazing Bone*, borrows a **witch**'s magic to escape a fox, she is so moved by the spring landscape that "she could almost feel herself turning into a flower." In 1998, Steig lent his own transformative illustrations to wife Jeanne's fractured fairy-tale collection, *A Handful of Beans* (1998). *See also* Children's Literature; *Shrek* and *Shrek II*.

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Barbara Tannert-Smith

Stepmother. *See* Mother

Stevenson, Robert Louis (1850–1894)

The fame of Scottish writer Robert Louis Stevenson rests above all on *Treasure Island* (1883), *A Child's Garden of Verses* (1885), and *Strange Case of Dr. Jekyll and Mr. Hyde*

(1886), books whose celebrity has tended to obscure the range of Stevenson's oeuvre. He took a keen interest in folktales and worked on "a volume of **Märchen**." The latter was published (though not in the format Stevenson wanted) as *Island Nights' Entertainments* (1893), which contained two innovative fairy tales—"The Bottle Imp" and "The Isle of Voices."

Stevenson was born into a famous engineering family in Edinburgh, where he trained unwillingly as an engineer and subsequently as a lawyer. He never earned a living in either of these professions and finally managed to establish himself as a professional writer after the international success of *Dr. Jekyll and Mr. Hyde*. He suffered from lung disease and left Scotland for a variety of locations, including France, Switzerland (where he set his fairy tale "Will o' the Mill," 1878), the United States, and finally the South Pacific. In 1890, he settled on Samoa.

As an amateur anthropologist and a friend of Andrew **Lang**, Stevenson was fascinated by the folktales he encountered both in Scotland and later during his voyages in the Pacific. He was convinced there were analogies between the cultures of the Pacific Islanders and that of the Scottish Highlanders, which had been brutally suppressed after the Jacobite Rising of 1745 (the subject matter of *Kidnapped*, 1886). Stevenson "traded" tales with Pacific islanders to elicit the folktales later included in his posthumously published *In the South Seas* (1898).

Other than passages of pastiche linking tales set in contemporary London and Paris, Stevenson's *New Arabian Nights* (1882) has, despite its title, little to do with the ***Arabian Nights***. The latter—known also, of course, as *The Arabian Nights' Entertainments*—is also alluded to in the title of *Island Nights' Entertainments*, originally planned as a "volume of Märchen." Due to the connivance of his publisher and literary agent, this projected collection of fairy tales was in Stevenson's view ruined by the inclusion of a realistic **novella**. The centerpiece of Stevenson's projected collection, "The Bottle Imp," was based on traditional **German tales** of the *Flaschenteufel*, of which there are versions by Johann Jacob Christoffel von Grimmelshausen, Friedrich de la Motte **Fouqué**, and the Brothers **Grimm**. This idea was transposed by Stevenson into contemporary Hawai'i and San Francisco. "The Isle of Voices" derives from a variety of Pacific sources, including oral material and possibly King Kalakaua's *Legends and Myths of Hawaii* (1887). Had Stevenson's "volume of Märchen" eventually come to fruition, it would probably have included "The Waif Woman" (based on William Morris's translation of Icelandic **saga**s) and some stories in a Celtic style that appeared posthumously in the *Fables* appended to *Dr. Jekyll and Mr. Hyde*. ***See also*** Pacific Island Tales.

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William Gray

Storm, Theodor (1817–1888)

Theodor Storm is primarily known as an outstanding representative of German poetic realism, but fairy tales also constitute a prominent if largely neglected part of his literary output. Storm's first fairy tale, "Der kleine Häwelmann" ("The Little Häwelmann," 1849), has remained popular with German children to this day. "Stein und Rose" ("Stone and Rose")

followed in 1850 and was reissued in a considerably altered version as "Hinzelmeier" four years later. In 1866, Storm published *Drei* **Märchen** (*Three Fairy Tales*), a volume of three previously published **literary fairy tale**s including "Die Regentrude" ("The Rainmaiden," 1864), "Bulemanns Haus" ("Bulemann's House," 1865), and "Der Spiegel des Cyprianus" ("The Mirror of Cyprianus," 1865).

Storm was profoundly interested in all forms of **folklore**, mythology, and the occult. Each of his fairy tales exploits some element of mythology to highlight aspects of human behavior. Storm also collected **folktales** himself, along with Theodor Mommsen and Karl Müllenhoff, who published their common efforts in a collection entitled *Sagen, Märchen und Lieder der Herzogthümer Schleswig, Holstein und Lauenburg* (*Legends, Folktales, and Folksongs from the Dukedoms of Schleswig, Holstein, and Lauenburg,* 1845), which was used as a schoolbook in Schleswig Holstein until 1945. *Am Kamin* (*At the Fireside*, 1862) contained eight ghost stories, none of which Storm incorporated into his collected works (1886–89), however. Finally, the early manuscript "Hans Bär" ("Hans Bear") was posthumously discovered among his papers and published in 1930. ***See also*** German Tales; Ghost Story.

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Willi Höfig

Storytelling

The definition crafted in 2000 after much debate by the Board of Directors of the National Storytelling Network, the principal professional storytelling organization in the United States, reads: "Storytelling is the interactive art of using words, vocalizations, and/or physical movement and gesture to reveal the elements and images of a story to a specific live audience." The definition is suggestive in what it excludes as well as what it includes. It does include interactivity, the reciprocal flow of energy between teller, audience, and narrative in the moment of live performance. It thus excludes writing, filmmaking, **television**, video gaming, and other mediating frameworks that interpose between teller and listeners. These later arts, however, grounded as they are upon the genres and principals of storytelling, are ever willing to appropriate the hallowed name of their ancestor for its intimacy and mythic resonance. In its essence, story*telling* as we will use the term here is a live and living art, a process of communication and communion between teller and listeners, shaped by various traditions but mediated as little as possible by distancing technologies.

The difficulty in maintaining a definition of storytelling *as* storytelling and not as a metonymy for something quite different is to be found less in the word or the process it denotes than in the cultural mindset within which the act of definition must be attempted. Walter Ong has pointed out that the assumptions of literacy-based civilization have so permeated our thought processes as to breed unchallenged oxymorons such as "oral literature" (or "literary storytelling"). In *Image, Music, Text*, Roland Barthes has beautifully enumerated how narrative (as opposed to storytelling) can exist in "a prodigious variety of genres, themselves distributed among different substances—as if any material were fit to receive man's stories." Marshall MacLuhan postulated that "environments are invisible"; and the environment of literature- and media-saturated culture has certainly hidden in plain sight

our dependence on the technological artifacts of the story-making process. Storytelling, both as concept and as artistic/political movement, would refocus our attention on the process in its unencumbered form.

Historically, storytelling in primarily oral cultures has functioned as an expression of any and all social castes but takes on distinctive characteristics depending on the nature and functions of a particular group. Thus, storytelling of and for elites or ruling castes tends toward what we know as bardic storytelling, its principal genres being **epic**, praise song, and genealogy. Whether Homeric epics, the Irish **legend**s of Cuchulain and the *Tain bo Cuiligne*, or the African Mwindo epic, these stories are generally highly formalized and formulaic, passed on by hereditary professional lineages, and often chanted to the accompaniment of stringed instruments such as the harp, lyre, gusle, rebec, or kora.

Storytelling in occupational groups (warriors, hunters, fishermen, pastoralists, and agriculturists, among others) or religious groups revolves around the hero types and activities of that group, whether the genre be epic, **tall tale**, **wonder tale**, or sacred teaching tale. These show wide variation in form, ranging from ceremonial or ritual tellings resembling those of traditional epic performances to less formal exchanges in coffeehouses, homes, barracks, or courtyards of monasteries or prayer houses.

Storytelling in peasant or servant groups tends toward the wonder tale, as Max **Lüthi**, Jack **Zipes**, and others have shown, to provide imaginative release from the harsh conditions of workaday life. They are often performed as an accompaniment to repetitive menial tasks, such as food storage (picking, canning, drying, and threshing), cloth-weaving, or net-mending, as Appalachian, Hebridean, and Hungarian storytellers have testified. Or they can be just vessels to carry community spirits across the long winter nights. The hero or heroine's journey from outcast wayfarer through magical trials to blessed estate seems designed to lift the laboring heart and mind and to anaesthetize sore fingers. **Animal tale**s are widespread in African, African American, Native American, European, and Asian traditions. Stories in which human and divine traits and conflicts are embodied in animal forms, these tales range in function from simple children's **fable**s and **jest**s to sacred creation **myth**s. **Märchen** and animal tales may thrive in less formal contexts than bardic or ritual tellings; yet there remains something ceremonious about the repetition of traditional stories, whether in ceili houses (the houses where neighbors gather in rural Irish and Scottish communities for music, dancing, and storytelling) or fishing shacks, around a shaman's fire or a child's bed, or, more recently, at library story hours or revival storytelling festivals.

The storytelling process is often imprecisely understood from opposite sides of the orality/literacy divide. Milman Parry and Albert B. Lord reported that the illiterate bards from whom they collected South Slavic epics naturally assumed that their literate interlocutors could perform such feats of **memory** as the singers themselves had just demonstrated, and much more as well, since the educated **folk** had the additional power of literacy. And literate persons often still make the error of assuming that oral traditional storytellers are reciting their stories and verses word for word, as literates would memorize a play or a poem.

Only since we have transited into the epoch of electronic recording and transmitting media has it become possible to examine such notions with any precision, as Parry and Lord were able to in the Balkans in the 1930s and again in the 1950s with their early recording devices. They recognized that oral memory is a process of stitching together performances out of formulaic elements—traditional images, metaphors, stylized action passages, and a range of other syntactic and discursive chunks, arranged with some improvisatory freedom

to fit the audience and the occasion. A traditional storyteller learns from hearing these elements repeated in sufficient variety yet stylistic consistency that he or she can make use of their patterns to freely reproduce the community's repertoire of tales, adding their own variations, reflections, and responses to the pressures of the environment. Thus, oral storytelling performances can emerge rather fluidly from the language web of community talk, as Henry H. Glassie beautifully elucidates in the Irish ceili storytelling in *Passing the Time in Ballymemnone* (1982). A particular tale may appear in multiple **variant**s, from different narrators in different settings, yet each variation can be experienced by the group authentically as "the story."

While tellers in bardic or religious orders are often trained to what amounts to professional standards and lineages, and perform a distinct high-status social function, tellers in rural or peasant communities can be equivalently recognized and valued by their own peers. In cultures around the world where orality remains a dominant force of cultural transmission, tellers such as the *seanachies* of rural Ireland recorded by the Irish Folklore Commission, or Jack tale tellers of the Hicks-Harmon-Ward extended family of Beech Mountain, North Carolina, are well known as cultural resources and authorities both within and beyond their immediate communities. Yet, as these redoubts of oral culture are increasingly encroached upon first by literacy and then still more disruptively by electronic culture, the practices and repertoires of traditional storytelling are subject to the twin perils of attrition or revival.

The vanishing subject has been both the lamentation and driving force of folklore scholarship since its inception with Johann Gottfried Herder and Jacob and Wilhelm **Grimm**. When Hector Urquhart, friend and **informant** of the great Scottish folktale collector John Francis Campbell, was a young man in the early nineteenth century, he wrote of the common custom in the Gaelic Highlands of his childhood of gathering to listen to folktales and fairy tales (or *sgeulachd*) as told by itinerant tailors, shoemakers, or other traveling folk. "It was also the custom," he wrote, "when an *aoidh*, or stranger, celebrated for his store of tales, came on a visit to the village, for us, young and old, to make a rush to the house where he passed the night ... just as I myself have seen since when a far-famed actor came to the Glasgow theater" (Campbell, 5). Yet Urquhart goes on to report that, after the minister and the schoolmaster came to the village in the 1830s, their disapproval of the practice and their teaching of the written word caused oral storytelling to die away almost completely.

More than a century later, African storyteller Raouf Mama described a similar turn in his native Benin:

> In the space of twelve years—from 1960, when Benin was granted independence, to 1972, the year of the Beninese revolution—storytelling evenings in Beninese homes declined considerably. Today, that time-honored tradition has gone out of existence. Much of the blame for this must be laid on the colonial educational system, which sought to make the Beninese look down on his native tongue, customs and tradition, culture, and folklore. (MacDonald, 9–10)

Similarly, the Appalachian storyteller Ray Hicks, an iconic fixture at the National Storytelling Festival from 1973 to 2000, often said that the doctrinaire ministers of the hardshell Baptist churches drove the traditional wonder tales out of his region of the mountains. "They taught 'em out," he would say. "Said they's wrong." The coming of television to rural areas has had a particularly corrosive impact on the customs of social gathering and listening that are the necessary habitat of extended-form storytelling sessions in the home. These factors and others have driven the transposition of storytelling to more formally constructed contexts, such as libraries, schools, and storytelling revival festivals.

Anthony Wallace placed revivals as one class of revitalization movement, which he defined in general as "the deliberate, organized, conscious effort on the part of members of a society to construct a more satisfying culture" (Wallace, 265). Revival movements celebrate values, customs, and rituals that are thought to have been part of the everyday lives of earlier generations, and whose eclipse is held to symbolize a larger decline in the cultural health of the present. Such movements have long been part of the self-regenerating fabric of cultural life. They tend to emerge in periods when social, political, economic, or technological changes put great stress on cultures and individuals. Though their explicit agenda is to bring back practices belonging to an idealized past, their actual mechanisms are usually homeostatic, and serve to integrate contemporary innovations in context and process by buffering them with traditional imagery and reassuring ritual.

Folk arts in general and storytelling in particular have regularly served as grist for the cultural revival mill. The revival of storytelling in the latter three decades of the twentieth century was part of a pattern that reaches back to include the fairy-tale enthusiasm at the court of Versailles that produced the works of Charles **Perrault**, Marie-Catherine d'**Aulnoy**, and their peers; the Hasidic movement in eighteenth and nineteenth century Judaism, which gave a central sacred role to storytelling and generated both the legends of the Baal Shem Tov and the mystical fairy tales of his great-grandson Nachman of Bratslav; the German Romantic movement, fired by the folkloristic proclamations of Herder and the Brothers Grimm; and the Romantic-nationalist movements that followed the German lead in nearly every country in Europe and the Americas, producing great collections of national and regional folklore and often serving as cultural cover for significant political and social consolidation and change.

In the United States, there was an important if now nearly forgotten revival of storytelling in the 1890s and the first decades of the 1900s that neatly mirrored the storytelling movement at the century's close. It began in the emerging library and public school systems. Library story hours were established in the Carnegie and New York Public Library systems in the 1890s, and the training of children's librarians came to include storytelling as an essential vocational skill (Alvey). The National Story Tellers' League was founded in 1903 by Richard Wyche at a summer school for public-school teachers in Knoxville, Tennessee, to promote storytelling in schools. Manuals and inspirational tracts on storytelling as an art form were published by Sarah Cone Bryant, Marie Shedlock, Wyche, and others, all recommending folktales, fairy tales, and **literary fairy tale**s by the likes of Hans Christian **Andersen**, Oscar **Wilde**, or Howard Pyle, and biblical stories, Arthurian legends, and Greco-Roman myths. Storytelling was regarded as an important resource for settlement schools, which were being established in urban areas to serve the children of burgeoning immigrant populations, as well as in isolated rural areas such as the southern Appalachians.

Both these institutions, libraries and schools, provided secular vocational paths for passionate, idealistic young adults, primarily female. They served an urgent social purpose, namely the socialization of poor children to the cultural norms of the literate middle class. It is suggestive of the implicit agendas of this storytelling movement (and their eventual fulfillment, diversion, or cancellation) that its fervor began to wane in the 1920s in synchrony with laws granting women the vote (1919) and restricting immigration (1924). Yet its accomplishments were to create institutional bases for organized storytelling in the United States and northern Europe—albeit in primarily book-centered, oral interpretive contexts—which were in place and ready to support resurgences of fervor around the art at the end of the century.

In 1973, in a small town on the edge of the Blue Ridge Mountains, a festival was organized that became a focus for such a resurgence. The National Storytelling Festival in Jonesborough, Tennessee, offered safe haven to young women and men fresh from the countercultural movements of the 1960s, hungry for a cultural vehicle that promised reconciliation, social connectedness, and artistic healing. Over the succeeding decades, performers and listeners have been drawn to the festival and others like it around the United States, Canada, and western Europe. Many of the tellers have discovered storytelling independently, sometimes in the earlier contexts of community oral traditions, library work, or teaching, but more often as voyagers from related art forms, such as theatrical impersonation, oral interpretation, performance poetry, mime or New Vaudeville, stand-up comedy, singer/songwriting, or folk music. They came together in Jonesborough and similar sites under a banner of a revival of **oral tradition**; yet, like many a crusade or parade banner, it served to camouflage even as it exalted the diversity of backgrounds and motives beneath it.

At the outset at least, revival storytelling repertoires have been dominated by folktales and fairy tales, often buttressed by Freudian, Jungian, or Campbellian cross-cultural interpretive frameworks (see **Psychological Approaches**). Traditional tellers with distinctive community repertoires of wonder tales, such as Ray Hicks in the United States, Joe McNeil in Canada, and Duncan Williamson in Scotland, have had formative influences on storytelling revival performers and repertoires; and many important younger tellers, such as Diana Wolkstein, the late Jackie Torrence, Laura Simms, and the English teller Ben Hagerty have based their careers at least initially on the telling of folktales (though recent festival repertoires in the United States have been increasingly dominated by personal memoir). In part this renaissance of folktale telling was due to these stories' easy identification with tradition and their naturalness in solo and small group performance; but it may also owe to the fact that the form of the wonder tale as described by Joseph Campbell or Vladimir **Propp** mirrors uncannily the process of a revitalization movement itself.

Wallace described periods of increasing individual or communal stress (separation), followed by a revealed vision of a new way of life (initiation), often based on earlier, forgotten forms and rituals. These revitalizing breakthroughs lead to the creation of organizations, such as the National Story Tellers' League or the National Storytelling Network, to communicate the new path and assimilate it into existing social forms (return). Revival storytellers tend to see themselves as heroes or heroines of their own wonder-tale quests, with storytelling as the magical gift enabling them to vanquish the glass mountain of alienated labor, and to make a meaningful living from their art in order to live "happily ever after." Regardless of the status of the everafter, storytelling as a potential of human expression promises to remain with us for as long as we remain human. ***See also*** Beech Mountain Jack Tale; Jack Tales.

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Joseph Daniel Sobol

Straparola, Giovan Francesco (c. 1480–1558)

The fame of the Italian writer and poet Giovan Francesco Straparola today rests on his collection of stories *Le piacevoli notti* (*The Pleasant Nights*, 1550–53). Although the most important narrative model for the *Nights* was the **novella** tradition descended from Giovanni **Boccaccio**'s *Decameron* (1349–50), Straparola also embarked in the innovative direction of incorporating **folktale**s and **fairy tale**s into his collection. Almost nothing is known of Straparola's life, except that he was born in Caravaggio in the north of Italy and later moved to Venice.

The **frame narrative** of the *Nights* tells of the arrival in Venice, during Carnival season, of the historical personage Ottaviano Maria Sforza, ex-bishop of Lodi, who together with his widowed daughter Lucrezia Sforza Gonzaga has fled Milan for political reasons. He and his party proceed from Venice by boat to Murano, a nearby island, where they take refuge in a marvelously appointed palace with a garden in full flower, despite the season. It is decided that the remaining nights of Carnival will be spent telling tales, and a group of young ladies and gentlemen is summoned to form the company. It is above all the rather abstractly characterized women who narrate the tales, while the men, among whose ranks are included historical men of letters such as Pietro Bembo and Bernardo Cappello, listen. The seventy-four original tales are divided among thirteen nights; five tales are told each night except the eighth (six tales) and the thirteenth (thirteen tales). Songs and dances precede each night, and the tales end with "enigmas," or **riddle**s, often obscene. There is no well-defined thematic division of the days, as in the *Decameron*, apart from the predominance of **motif**s of magic on the third day. The tales include folktales and fairy tales (approximately fifteen, with several others containing common folkloric motifs); direct translations from Girolamo Morlini's Latin *Novellae* (1520), which itself evidenced interest in the **Aesop**ian beast **fable** (twenty-three tales); novellas with the more traditional Boccaccian themes of trickery or amorous intrigue; and assorted moral **exempla** and tragic and heroic stories.

The experimentation with various narrative genres and modes of representation was not uncommon at the time when Straparola wrote, near the end of the golden age of the European novella. In particular, the attraction to the fairy tale exemplified the general interest in folk traditions present in the late Renaissance, as well as the intuition that the bourgeois protagonist of the novella was no longer the convincing paradigm he had once been. The proliferation of lower-class heroes who inhabit marvelous worlds, marry **princess**es, and are passively aided by magic—instead of using their intelligence and enterprise to actively change the course of events—suggests how fantastic such social betterment perhaps seemed in the "real world" of Straparola's time.

Most of the *Nights'* tales that constitute familiar fairy-tale types are of European and Oriental origin; it is thought that Straparola may have invented several himself. They all had significant influence on the subsequent history of the genre, appearing in later collections such as Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36) and Jacob and Wilhelm **Grimm**s' ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15). They are: tales 1.2, "Cassandrino" (Grimms' "The Master **Thief**"); 1.3, "Pre'

Scarpacifico" (Grimms' "Little Farmer"); 1.4, "Tebaldo and Doralice" (Basile's "The Bear"; Charles **Perrault**'s "Donkey-Skin"; the Grimms' "All Fur"); 2.1, "The Pig King" (Grimms' "Hans My Hedgehog"); 3.1, "Crazy Peter" (Basile's "Peruonto"; Grimms' "Simple Hans"); 3.3, "Biancabella" (elements of Basile's "Penta With the Chopped-Off Hands" and "The Two Little Pizzas"); 3.4, "Fortunio" (elements of the Grimms' "The Nixie in the Pond"); 4.1, "Costanza and Costanzo" (Grimms' "How Six Made Their Way in the World"); 4.3, "Ancilotto" (Grimms' "The Three Little Birds"; Carlo **Gozzi**'s "The Green Bird"); 5.1, "Guerrino" (Grimms' "Iron Hans"); 5.2, "Adamantina" (Basile's "The Goose"; Grimms' "The Golden Goose"); 7.5, "The Three **Brothers**" (Basile's "The Five Sons"; Grimms' "The Four Skillful Brothers"); 8.4, "Master Lattanzio" (Grimms' "The Thief and His Master"); 10.3, "Cesarino di Berni" (Basile's "The Merchant"; Grimms' "The Two Brothers"); and 11.1, "Costantino Fortunato" (Basile's "Cagliuso"; Perrault's "**Puss in Boots**").

These tales effectively combine the realistic and the fantastic to create a flavor quite different from the Grimms' and other better-known tales. We see this, for instance, in "The Pig King." In this tale, Galeotto, the **king** of England, and his wife desperately long for a child. Three **fairies** satisfy their desire, but one of them wishes that the child be born with the skin of a **pig**, which he may shed only after taking three wives. The pig marries, one by one, the three daughters of a poor woman. The first two express their disgust at his filth and the way he fills their wedding beds with excrement (described in meticulous detail), and for this are killed by him. But the third, Meldina, proves accepting of his animal nature, and is rewarded for her love by the sight of her husband shedding his skin to become a beautiful youth, after which he and wife ascend to the throne (see **Punishment and Reward**).

In 1555, the stories from the *Nights* were published in a single volume in which one of the tales was replaced by two new tales, bringing the total to seventy-five. Over the next half-century, Straparola's work became a veritable best seller, with more than twenty editions. In the late sixteenth century, the *Nights* encountered problems with ecclesiastical censors due to the anticlerical thematics and obscenity of some of the tales, and in 1624, it was placed in the Index of Prohibited Books. ***See also*** Italian Tales.

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Nancy Canepa

Strindberg, August (1849–1912)

Like many other Nordic playwrights of the late nineteenth century, the Swedish author August Strindberg was strongly influenced by the contemporary beliefs that the most appropriate material for plays was national history and folktales. From an early point, Strindberg read and collected material dealing with Swedish folk life, folk traditions, folk **ballad**s, and folktales. He also read the ancient Icelandic **saga**s and Eddic poems, and all this reading and collecting provided him with **motif**s and models for work throughout his life. Following the example of Henrik Ibsen's *Per Gynt* (1867), one of Strindberg's earliest plays, *Lycko-Pers Resa* (*Lucky*

Per's Journey, 1883), deliberately blends satire and fairy-tale material as it relates a journey taken through the world by a fifteen-year-old who has been given a magic ring by a **fairy**.

The central "folkloristic" period in Strindberg's work can be said to be the very early twentieth century. In 1902–03, he wrote the plays *Kronbruden* (*The Bridal Crown*) and *Svanevit* (*Swanwhite*) and then a collection of fairy tales composed in the style of Hans Christian **Andersen**, *Sagor* (*Fairy Tales*, 1903). *The Bridal Crown*, dealing with a **mother** who drowns a child, contains numerous motifs drawn from Swedish folk **legend**. The symbolist work *Swanwhite*, influenced by Maurice **Maeterlinck**, tells of a **princess** who overcomes the opposition of her evil stepmother and brings her **prince** back to life through the force of love. *See also* Scandinavian Tales; Theater.

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Terry Gunnell

Structuralism

Structuralist criticism adapts the principles of twentieth-century linguistics to the study of **folktale** and **fairy tale**. Structuralism (a term introduced by the Russian American linguist Roman Jakobson) explains surface events and phenomena—narratives, rituals, and customs—by seeking structures and patterns below the surface of consciousness. It was the same search for deep structure that drove Karl Marx to devise his explanation of human history, and Sigmund **Freud** to look below the surface of his patients' dreams for their interpretation. Structuralism grew out of the linguistic analyses of the Swiss linguist Ferdinand de Saussure and the formalism applied to folktales by the Russian Vladimir **Propp**; it was given its most comprehensive formulation by the Prague scholars Petr Bogatyrev and Jan Mukařovský. Formalist analyses of narratives by French scholars Denise Paulme and Claude Bremond show its influence. Structuralist study of folktale or fairy tale distinguishes between the story as it is told and the social, political, and artistic systems in which a story resides.

Such separations are characteristic of structuralism. In linguistics, Saussure made a separation between a system of elements, which he called *langue*, and the concrete manifestation of the system, which he called *parole*. To analyze folktales, fairy tales, or **myth**s, the structuralist will search for deep structure, focusing not on conscious **storytelling** behavior (as the **performance** method does) but on the unconscious structure of the stories. Structuralism consistently distinguishes between what is observed in **fieldwork** and what the observer makes out of it, just as Freud distinguished between the surface content of a dream and his interpretation of it. At the same time, structuralism has to take into account the interaction between observer and observed, and keep a clear separation between object language (the language of the performance) and metalanguage (the critic's responses and commentaries).

The French anthropologist Claude Lévi-Strauss, author of the four-volume study *Mythologiques* (1964–71), or *Introduction to the Science of Mythology*, acknowledges but also is critical of Propp as a predecessor, and pioneered the structural approach to folk narrative. Taking obscure texts of oral literature found among South American Indians and rendering them readable and understandable, Lévi-Strauss practices a unique form of literary criticism. Some texts that Lévi-Strauss calls myths others would classify as folktales; better definition of genres would be a goal of structuralism, which has treated hardly any fairy tales. In a

programmatic essay of 1955, Lévi-Strauss compares the process of uncovering the real structure of a folktale or myth to the problem one would have in reconstructing an orchestral score if someone had perversely printed it all in one line, instead of putting the parts to be played simultaneously by different instruments on the same page. Lévi-Strauss therefore rearranges the elements of the stories he studies to reestablish the significant connections he believes are present in them. Light may be opposed to dark, male opposed to female, or raw food opposed to cooked food. The assumption is that those connections or oppositions can be reduced to a limited number (contrary, contradictory, neutral), and that the limited number of such connections illustrates fundamental operations of the human mind.

An accessible version of structuralist mythology is the essay "Four Winnebago Myths," in which Lévi-Strauss discovers a previously invisible connection between one story and a group of three other stories that are more obviously related. The first myth is the story of two friends, one of them a chief's son, who decide to sacrifice their lives for the welfare of the community. After undergoing a series of ordeals in the underworld, they reach the lodge of Earthmaker, who permits them to become reincarnated and to resume their previous lives among their relatives and friends. In the second myth, a hero is ready to sacrifice his unspent lifespan, not, as in the first myth, for the benefit of the group, but rather for the benefit of only one individual, his beloved wife. Both husband and wife are permitted to live on. The third myth explains how the members of the Medicine Rite, after **death**, undergo several tests in Spiritland (as the protagonists of the other myths did); overcoming these, they gain the right to become reincarnated. The fourth myth tells of the daughter of a tribal chief who falls in love with an orphan, dies of a broken heart, and is then restored to life by the orphan, who however must submit to and overcome certain tests, not in Spiritland but here on earth, in the very lodge in which the young woman died. Lévi-Strauss manages to show a relationship between this last story and the others by relying on ethnographic context to point out that the first three show Winnebago society in its traditional form, while the last one shows it upside down. All four myths are based upon a fundamental opposition: on the one hand, the lives of ordinary people unfolding toward a natural death, followed by immortality in one of the spirit villages; on the other hand, heroic life voluntarily curtailed for the sake of a supplementary life quota, for others as well as for oneself. The author points out in this essay that his structural analysis is not meant to displace the examination of what myths or folktales mean to the people who tell and hear them. But there is a deeper meaning of which they are unaware.

According to Lévi-Strauss, a myth is actually a logical structure whereby a society can resolve symbolically a contradiction it can never resolve in reality, such as life versus death. He often finds in myths some mediating figure that is crucial in overcoming the polar opposition. So, in the fourth Winnebago myth, the two characters are opposed to each other: male and female, low and high on the social scale, a miraculous hunter and a social defective. The girl dies a natural death, and the boy dies socially—that is, he stays alone. But the girl's ghost remains on earth, and the boy finally is unable to live; both become **wolves**, twilight creatures, mediating figures who combine good and evil features. **Trickster**s are often mediating figures.

Principles of Structuralism

1. System: Structuralism insists that all the myths and folktales it treats be thought of and analyzed as a system, in their interrelations to each other. The Oedipus story would not stand alone: it would be connected to other stories, presumably from the same or related peoples.

2. Synchronic study: Linguistic systems, Saussure insisted, are to be studied without reference to their history, that is, *synchronically*. The study of phenomena in their historical dimensions he labeled *diachronic*.

3. Distinction between signified and signifier: For Saussure, the connection between a word (signifier) and what it refers to (signified) is never natural, only arbitrary; meaning is the result of a social construction. Later, poststructuralist writers, misinterpreting Jacques Derrida, extend this arbitrariness to mean that nothing exists but a "free play of signifiers."

4. Relations rather than items: Lévi-Strauss does not treat the characters and incidents of stories as independent entities but instead takes the relations between these characters and incidents as the topic of study. The sun in a myth has no meaning in and of itself; that would be to treat its signification. Rather, the meaning of the sun arises from "the relations of correlation and opposition in which it stands to other mythemes [= elements] within this myth."

5. Search for general laws: Structuralist mythology aims at discovering general laws of folktale creation, which should be valid for all people.

Problems

1. How shall the "system" of folktales be defined? Where does it come from if not history: from ethnicity, language, and canon-formation? Classical folktale scholarship and Romantic nationalism conspired to make a canon of Jacob and Wilhelm **Grimm**'s tales in Germany and Aleksandr **Afanas'ev**'s tales in Russia. A "system" of fairy tales is easier to define: the literary tradition initiated by Marie-Catherine d'**Aulnoy** has sufficiently clear boundaries of language and style to be seen as a system allowing the study of interrelations among its members.

2. Structuralism seems to turn away from the vitality of the individual and the dynamics of the social, subordinating them to an impersonal system, which thereby takes on a superorganic flavor. Critics who argue that Saussure left no freedom for the understanding of language will agree that Lévi-Strauss ignored people's delight in tale performance.

3. Characters, which mean so much to the reader of folktale or fairy tale, and which are a primary category in the criticism of fiction, become, in structuralist criticism, no more than tools.

4. Why should a reader of "**Little Red Riding Hood**" or "**Puss in Boots**" pay more attention to the relations of characters than to the spell cast by their adventures, or

5. Look for general laws behind them?

One answer is that the structuralist occupies a different position from the child who is being read to or the member of an in-group or a foreign culture. Interpretive criticism exists to elucidate, not merely appreciate. Addressing a Western audience, Lévi-Strauss asserts that the justification of structuralism "lies in the unique and most economical coding system to which it can reduce messages of a most disheartening complexity, and which previously appeared to defeat all attempts to decipher them." Another answer is that the structural study of narrative does not turn away from history or **context**; indeed, it invites the integration of the synchronic and the diachronic. "Structure," Lévi-Strauss writes, "has no distinct content; it is content itself, apprehended in a logical organization conceived as property of the real." His myth analyses continually invoke corroborative ethnographic detail.

The most far-reaching elaboration of structuralist analysis of narrative is the work of A. J. Greimas, who effects a synthesis of formalism and structuralism. When he analyzes a short story by Guy de Maupassant, Greimas deliberately introduces not fewer than ten methods of segmenting it, whereas Propp devised only one. Greimas's assumption would be that every fairy tale or folktale is produced by a "narrative grammar," which is distinct from the grammar of the natural language in which the story is told or written. It is because linguistics is

scientific and rigorous that it has recommended itself to him. Out of scientific rigor, other scholars have developed a systematic analysis of narrative called narratology.

Particularly useful for stories is Greimas's "semiotic square" (renamed a rectangle by his commentators), which diagrams the relations of the terms underlying literary structures. One obvious relation in folktales is the *contrary* (young/old, rich/poor, grief/joy). There is also the *contradictory* (kind/cruel, freedom/slavery). Between these, there are mediatings like the Winnebago boy and girl who become wolves (before/during/after; likable/indifferent/hateful). In its abstract form, the rectangle states these relations logically:
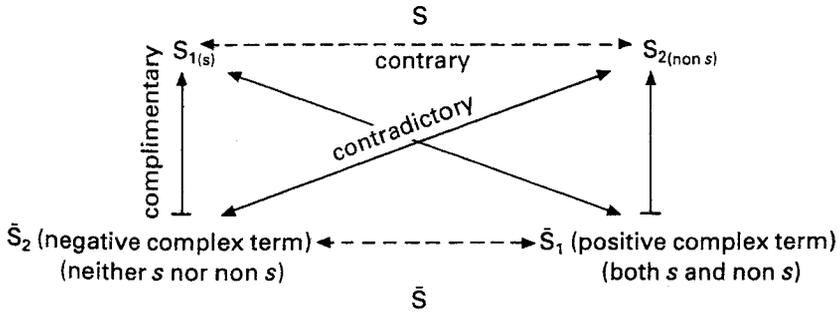
A. J. Greimas's "semiotic square." From Ronald Schleifer, *A. J. Greimas and the Nature of Meaning: Linguistics, Semiotics and Discourse Theory* (Lincoln: University of Nebraska Press, 1987), p. 25. Reproduced with permission of Ronald Schleifer.

The rectangle is not purely logical or formal; it attempts to account for meaning. Take Charles **Perrault**'s "La barbe bleue" ("**Bluebeard**"), for example. **Marriage** to this wife-killer equals death; the contrary to it, the absence of marriage, would be spinsterhood (Sister Anne's plight till the end). The story delivers the wife to a state contradictory to both marriage and death: she inherits her husband's wealth and lives on (equivalent to Propp's final **function**). The fourth term, missing from the story but present to its readers, is "normal" life, fecundity, perhaps with a husband. The semantic rectangle would look like this:
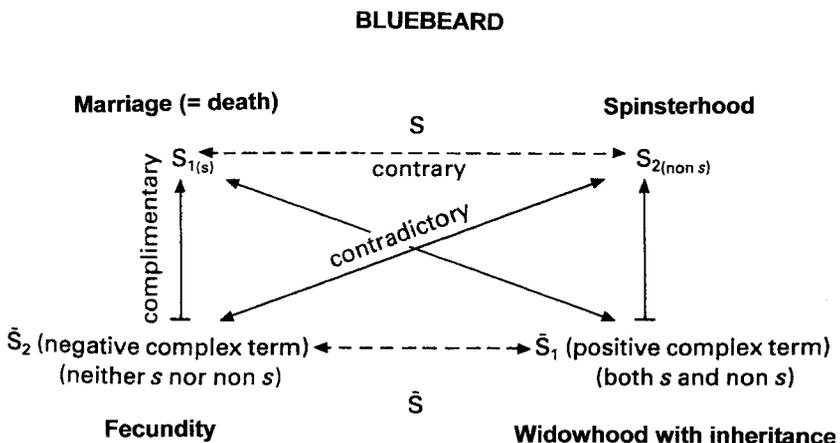
"Bluebeard" and the semiotic square.

Greimas's rectangle functions to replace Perrault's tale in its sociohistorical context, pointing beyond the text to the possibilities and constraints that its historical moment allows. Thus, structuralism is an invitation to study the social and historical context of a narrative as well as its internal form.

Because it addresses narrative systems rather than individual stories, structuralism seldom produces criticisms of single pieces. An outstanding exception is an essay about a Chinook story in which Dell Hymes, a linguistic anthropologist, derives the terms for his structural analysis from within the mythology of the people. The story reveals in its end that Seal has failed to protect her younger brother from being murdered. In a detailed linguistic analysis of the text, Hymes explains the names and titles of the characters; he compares related Northwest Coast tales; he uncovers three strands of imagery; he points to the pathos of the story's ending; and he examines its transmission through a chain of female narrators. His innovative interpretation of a seemingly fragmentary piece argues for a structuralism that understands a given set of words, whether oral or written, as both a synchronic system and part of a diachronic process. This approach assumes that structure is multileveled and that the relation of levels to one another can be established and understood.

The myths treated by Claude Lévi-Strauss in the four volumes of *Mythologiques* treat progressively more complex problems. "Statements in the discourse of myth," he writes, "reproduce the structure of language but only because there is a shift of gear which disengages it from its normal operation: the basic elements of myth function like those of language, but they are from the start more complex in nature." As structuralism has developed, it too has expanded. It treats the more complex problems of folktale and fairy tale: synchronic communication and diachronic change. *See also* Ethnographic Approaches; Linguistic Approaches; Native American Tales.

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Lee Haring

Sukasaptati

The *Sukasaptati* (*Seventy Tales of a Parrot*) is the Sanskrit prototype of a widely read Oriental collection of tales that by way of its Persian and Turkish versions is generally known in the West as *Tutiname* (*Book of the Parrot*).

The origin of the *Sukasaptati* probably dates back to as early as the tenth century CE. Besides three different Sanskrit redactions, the work exists in **translation**s into several Indian vernacular languages and also into languages such as Tibetan, Malay, and Urdu. A first Persian version, translated early in the fourteenth century, was soon succeeded by the more prominent one prepared by the author Nakhshabi around 1329–30. Shorter versions include those by Persian author Mohammad Qaderi or Turkish author Sari 'Abdallah Efendi, both prepared in the seventeenth century. In the nineteenth century, the collection had even more

popular versions, such as various translations into vernacular Arabic or the Persian **chap-book** *Chehel Tuti* (*Forty Parrots*), which was still widely read in the middle of the twentieth century. A version of the work was already known in the early nineteenth century to German poet Johann Wolfgang von **Goethe**.

Similar to other Oriental collections of tales, such as the ***Arabian Nights***, all versions of the *Book of the Parrot* with only little variation share a common **frame narrative**. In this frame tale, a young woman during the prolonged absence of her husband is tempted to go out at night to visit her lover. A tame parrot keeps her from going by first arousing her curiosity and then telling her a tale that keeps her spellbound until it is too late to go out. With this stratagem, the parrot prevents the woman from indulging in extramarital relations until her husband returns. In some versions, the woman keeps two parrots. The male parrot, when asked for advice about what to do, in acting as the husband's representative threatens that he will inform her husband; the wife kills this parrot in an outburst of anger. The female parrot, instead, has recourse to the mentioned ruse, usually by advising the woman to do whatever needs to be done, but to be conscious of the consequences of her behavior.

As the frame tale is concerned with the longing for extramarital sexual relations, so are several of the included tales. While tales with happy endings usually rely on the application of a clever ruse, others simply demonstrate a negative example. Many of the tales from a modern point of view have been judged as misogynist since they develop the theme of "wiles of **women**" that has been extremely popular ever since the biblical story of Joseph and Potiphar's wife. Numerous versions of the work, moreover, incorporate various folktales or jocular narratives without an obvious link to the frame tale. The final **moral**, if such a moral is given, normally implies the admonishment either not to behave as foolish or to act as clever as the tale's protagonist.

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Ulrich Marzolph

Swan, Anni (1875–1958)

The Finnish storyteller Anni Swan is considered to be one of the most significant authors of **children's literature** in the first half of twentieth century in Finland. Swan's first collection of fairy tales, *Satuja* (*Fairy Tales*, 1901), was followed by several collections of fairy tales published between 1901 and 1933. The first collections are influenced by international folktales and are distinguished by a symbolic language and lyrical descriptions that are romanticized and mythologized. Swan followed the educational tradition of Zacharias **Topelius**, with the distinction that the pedagogical material in her stories was not as significant as in Topelius's work (see **Pedagogy**). Even she regarded fairy tales as a means to develop a child's imagination.

Throughout her work, Swan used the structure and **motif**s of folktales as textual and stylistic elements in her stories. Her later writings evoke, however, a more realistic view of the world. A recurring theme in her books is differences between social classes. Her fairy tales and juvenile books deal with values such as friendliness, tolerance, and morality. Even Swan's classic juvenile novels such as *Tottisalmen perillinen* (*Heir of Tottesund*, 1914), *Iris rukka* (*Poor Iris*, 1916), and *Ollin oppivuodet* (*Olli's Apprentice Years*, 1919) are influenced by folktales, although the morals and motives are more complex and realistic. Swan's books

were illustrated by prominent Finnish artists such as Rufolf Koivu, Martta Wendelin, and Venny Soldan-Brofeldt. *See also* Finnish Tales.

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Elina Druker

Swan Maiden

A swan maiden is a beautiful young woman who appears in the form of a swan, and who regains human shape periodically when she lays aside her suit of feathers. To the imaginative mind, the beauty of a swan would suggest something of mysterious or otherworldly qualities, and this easily combined with the ancient idea that animals had some special connections with humans.

The notion that swans might be transformed humans could thus take root in different contexts. One such context must have given rise to this **motif**, which is expressed in a particular narrative. This tale has a young man coming upon a group of swan maidens as they are bathing in a lake or other body of water. They are in human shape, having laid aside their swan suits, and the young man grabs one. The startled maidens hasten to put on their suits, but the one whose garb has been taken has no choice but to follow the young man to his dwelling. She becomes his wife, but some time later—when he is away from home on business—she finds the swan suit, dons it again, and returns to the water.

It is apparent that this simple form of the story is the basic one, and that it originated somewhere in eastern Europe, but it was already spreading far and wide in prehistory. It was so attractive a motif that it could be used to heighten the drama and increase the human interest in a variety of narrative contexts, and so it was borrowed in **myth**s, **folktale**s, and historical **legend**s. In Hindu literature, for instance, swan maidens become celestial beauties; and when a mortal seizes one, he is brought by her into a beautiful otherworld. A mythological context is also given in the plot in the early Irish story "Aislinge Oengusso" ("The Vision of Aonghus"), which has the handsome youth-deity Aonghus searching for the beautiful lady Caer, whom he saw in a dream, and eventually finding her in swan shape by a lake. He himself assumes this shape and flies away with her to his otherworld dwelling in a tumulus. In medieval literary compilations, such as the Arabic *Thousand and One Nights* (see **Arabian Nights**) and the Anglo-French lays of **Marie de France**, the plot is subsumed into complicated stories of how, having lost the lady when she recovers her raiment, a hero must undergo several adventures before he recovers her.

A structure with various narrative strands was in fact the usual context for the swan-maiden plot in the folktales of Europe and Asia—such as those under the general heading of ATU 400, The Man on a Quest for His Lost Wife. For instance, when the swan maiden recovers her suit and leaves the hero, he goes in search of her and is assisted by a variety of helpful creatures and **magic object**s. When he eventually finds her, she may have forgotten him, thus occasioning the necessity for him to jog her memory with some ruse, such as giving to her a cake in which is hidden a ring that she had previously given to him. It is interesting to note how these extended narratives tend to duplicate the motifs by repeating them in reverse order—she recovers her suit, and he recovers her; she presents a ring, and he represents it to regain her.

In its simplest and most direct form, the plot was perpetuated by giving it the function of a genealogical legend, and in this form it thrived in the **folklore** of central and western

Europe. The man who discovered the swan maiden was identified with the historical ancestors of several noble families. Therefore, as the **mother** of this particular ancestor's children, she was herself the ancestress of the **family**. Here the plot usually retains its sad ending, but a wistful and romantic note may be added to the effect that she was often seen to hover near her children, keeping a protective eye on them. As the story was told in coastal areas of Scandinavia and Scotland, she was converted into a seal-woman, who was the ancestress of some local families; and in Ireland, she usually is a **mermaid**.

Since medieval times, in different parts of Europe, the swan-maiden motif has become confused with some other motifs of similar function. Most prevalent was the idea that she placed an injunction on her husband against doing certain things—such as boasting of her, visiting her at certain times, or striking her or otherwise insulting her—and that she left him when he either wittingly or unwittingly broke the injunction. Such motifs originally belonged to a different genre of legend, that concerning the incompatible **marriage** of a mortal to an otherworldly bride, such as the Irish legend of Macha or the French legend of Mélusine.

The swan-maiden motif has long been popular also in another kind of narrative (such as ATU 313, The Magic Flight; and ATU 465, The Man Persecuted Because of His Beautiful Wife). According to this tale, the swan maiden does not leave her mother, but the lover has to perform impossible tasks set by an envious **king** or by the maiden's own tyrannical **father**. She helps him to perform these tasks. Here the plot has become entangled with an even more ancient story, which concerns a young man who falls in love with the beautiful daughter of an **ogre**. The young lady helps her lover to perform nearly impossible tasks and then to elope with her. Among the tasks is to identify her from a number of other women who look exactly like her; and this, along with the basic love theme, would appear to have been what attracted the swan-maiden plot to the context, for that situation is akin to the way in which the young man gets the particular swan maiden from among the others when he seizes her suit of feathers.

A distinctive legend found in some western European literary sources in the **Middle Ages**, that of the swan-children, has no direct connection with the swan-maiden motif. This describes how a girl and her **brother**s are magically transformed into swans by a malicious woman, and how after many sufferings the girl manages to disenchant herself and her brothers and to regain human shape. This legend seems to have developed in the Netherlands before the Middle Ages, and to have spread to France, Britain, and Ireland, where it is now best known as the story of the Children of Lir. *See also* Animal Bride, Animal Groom; Transformation; Undine.

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Dáithí Ó hÓgáin

T

Tailor

Simple craftsmen such as tailors performed well as everyday heroes (or sometimes villains) in the folktales of preindustrial societies. These were characters with whom storytellers and their listeners easily could identify. Such workers often traveled from house to house and from village to village seeking trade. Thus they themselves were carriers of news, gossip, and stories. Without doubt, such **storytelling** itinerant workers contributed greatly to the image of the tailor prevalent in folktales of many types: simple and naïve but clever and brave. Lacking the resources of wealth, weaponry, and physical strength, they nevertheless prevail against formidable opponents through a combination of fearlessness, good luck, and cunning.

Although tailors appear in folktales of many types, they are especially well represented in the family of stories built around **tale type** ATU 1640, The Brave Tailor, told around the world. These are prime examples of episodic tales, comprising a series of largely interchangeable adventures. Typical is the episode depicting a stone-throwing contest between the tailor and an **ogre**. The ogre throws a stone, which falls back to earth; the tailor (who serendipitously has a bird in his pocket) throws a bird, which disappears into the air.

Although most events traditionally built into ATU 1640 tales are not inherently related to the craft of tailoring, the episode of the Sewing Contest (ATU 1096) does show work-specific details appreciated by anyone familiar with stitching. In these tales (or episodes built into longer stories), the tailor engages the **devil** or an ogre in a sewing contest. The hero chooses a needle with a short thread but gives his opponent a very long thread. It takes the latter so long to pull each stitch tight that the tailor easily wins.

In contrast to the generally positive depiction of tailors in folktales, a shady aspect manifests itself as well. Traditionally, tailors fashioned garments from cloth furnished by their customers. Leftover pieces belonged to the customers, but tailors were often accused of stealing remnants for their own use, and a number of folktale types reflect this suspicion. In ATU 1574, The Tailor's Dream, a dishonest tailor dreams that on Judgment Day, his penance will be to make a flag from all the cloth he has stolen. Chastened, he forgoes further pilfering until given the chance to steal a particularly fine piece of cloth. He justifies himself, claiming that this specific piece would not be needed in the flag. In ATU 1574A, The Stolen Piece of Cloth, a thievish tailor intends to sew a piece of stolen cloth inside his own coat but inadvertently stitches it to the outside, thus revealing his theft.

Finally, tales of type ATU 800, The Tailor in Heaven (found throughout Europe), describe a dishonest tailor who nonetheless talks his way into heaven. From his perch on high, the self-righteous tailor observes an old washerwoman on earth stealing two scarves from the laundry, and he angrily throws a footstool at her. God, incensed at this hypocrisy, expels him from heaven. *See also* Clothing; Thief, Thieves.

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D. L. Ashliman

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Taketori monogatari

One of the best-known **Japanese tales**, *Taketori monogatari* is also known by the names "The Tale of the Bamboo Cutter" and "The Tale of Princess Kaguya." The tale is generally believed to have originated in the tenth century, making it one of the oldest continually circulating Japanese narratives.

The story of the *Taketori monogatari* is one of an old woodcutter who finds a miniature girl in a stalk of bamboo. The bamboo cutter and his wife raise the child, Kaguya, and become wealthy as the girl becomes a beautiful woman. However, when approached by suitors, she refuses them all, placing impossible tasks before them, even rebuffing the emperor. Eventually, it is revealed that Kaguya is not human; she is a **princess** of the moon, to which she is obliged to return. The emperor, saddened by her departure, sends a messenger to the top of Mount Fuji to burn a note to Kaguya. In some versions, the emperor also burns an elixir of immortality on the mountain, thus giving it the name Mount Fuji from *fushi*, the Japanese word for immortality.

The *Taketori monogatari* has been adapted frequently, including several times in Japanese **graphic novel**s and **film**s. Two of the better known examples are the movie *The Castle beyond the Looking Glass* (2002) and the manga *Kaguyahime* (*Princess Kaguya* 1994–). The tale also plays a major part in *Big Bird in Japan* (1991), an American made-for-**television** movie linked to Jim **Henson**'s *Sesame Street*. *See also* Animation; Japanese Popular Culture.

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B. Grantham Aldred

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Tale Type

The term tale "type" denotes a closely related group of different **variant**s of a tale from a literary or **oral tradition** and refers to the narrative structures employed in **folktales**—that is, etiological legends, **animal tale**s, tales of magic, **religious tale**s, **legend**s, realistic tales (**novella**s), **anecdote**s and **joke**s, **tall tale**s, formula tales, **ballad**s, **myth**s, **fable**s, medieval romances, **exempla**, **fabliaux**, and so on. A tale type is not itself a tale but instead merely

an ideal construction that is common to and abstracted from different versions of a narrative. In other words, tale types are descriptive inventories, which are arranged according to certain aspects but lack a rigorous theoretical structure. The designation "tale type"—from the Greek *týpos*, meaning shape, form—should be distinguished from the characterizations "type," "typology," or "figure," which always recur in the same form.

Furthermore, a distinction must also be made between the "tale type" and "stereotype." Stereotypes do not take any individual traits into consideration. Instead, they are used to create categories by ascribing particular human qualities to a group and its members. In the context of narratology, they often have a tendency to epic idealization.

The term "tale type," in contrast, is designed purely to describe a literary phenomenon, similarly to "system" or "structure." The term refers to the general or original manifestation of a text, an idea, or a fact. Tale types are theoretical constructs destined to delimit texts from one another. They capture the autonomous narrative threads of folktales. The folktales belonging to a particular tale type contain identical, or at least similar, content and can be traced back historically to the same "genetic" origin. A tale type can be clearly distinguished from a "**motif**" or "detail" as small narrative units, on the one hand, and the theme as the central and abstract idea of a text, on the other. Nevertheless, the notions "tale type" and "motif" may still overlap in some sense; often a single motif is also a tale type, especially in anecdotes and jokes or in formula tales.

Texts that are assigned to the same tale type contain the same stock of microforms and have a parallel narrative structure. Tale type is defined by the American folklorist Stith **Thompson** in his book *The Folktale* (1946) as "a traditional tale that has an independent existence. It may be told as a complete narrative and does not depend for its meaning on any other tale. It may indeed happen to be told with another tale, but the fact that it may appear alone attests to its independence. It may consist of only one motif or of many. Most animal tales and jokes and anecdotes are types of one motif. The ordinary *Märchen* (tales like **Cinderella** or **Snow White**) are types consisting of many of them" (Thompson, 415). With regard to the difference between tale type and motif, Thompson points out that: "A type-index implies that all versions of a type have a genetic relationship; a motif-index makes no such assumption" (Thompson, 416). The designation "tale type" is in competition with other terms such as "**archetype**," "**oicotype**," "subtype," "theme," "variant," or "version." But "tale type" clearly refers to a stable narrative core consisting of components such as motifs that are organized in a specific logical and chronological order. It is not an exception that tale types are characterized either by unusual events or situations or by the way their protagonists interact. Recurrent components can be traced back to "classical" models, such as Cinderella (ATU 510A), the **Dragon**-Slayer (ATU 300), or the myth of Oedipus (ATU 931). Frequently, the different folktales belonging to one tale type display a variety in introductions and endings.

Likewise, there is an affinity between the term "tale type" and the homogeneous book tale. What we are dealing with here is a dominant form of a folktale that prevails against other cognate tales belonging to the same tale type (for example, an **Andersen** tale, a **Grimm** tale, or a **Perrault** tale). In an attempt to classify rapidly expanding collections, late nineteenth-century scholars in Europe increasingly began to explore the wealth of tales stemming from the oral tradition (for example, Johann Georg von Hahn explored **Greek tales**, George Laurence Gomme **English tales**, and Michail Petrov Arnaudov Bulgarian tales). In this way, these texts were made available for the comparative study of folktales. The systematizations were supposed to be the basis for documenting the collections, genres,

and the stock of folktales originating from different countries and regions. The aim was to ascertain the extent to which the sources and stylistic traits were connected as well as the degree of interdependency between oral and literary traditions. In addition, the classifications served as scientific tools to promote access to certain folktales or collections. It was Reinhold **Köhler**, Johannes **Bolte**, Jiří **Polívka**, and Emmanuel Cosquin who provided important impulses in this direction. The publication in 1910 of *Verzeichnis der Märchentypen* (*Index of the Types of the Folktale*), a German-language classification compiled by the Finnish folklorist Antti **Aarne**, a student of Kaarle Krohn, was the most influential contemporary contribution to the field from an international perspective. Aarne developed his system on the basis of Finnish, Danish (Sven **Grundtvig**), and German folktales (the Brothers Grimm). Following a numeric system, his catalogue is divided into categories based on the traditional genres of **folkore**: animal tales (nos. 1–299), ordinary tales (nos. 300–1199), and anecdotes and jests (nos. 1200–1999). Moreover, his classification distinguishes between actors and incidents. We are greatly indebted to Stith Thompson for his comprehensive extension and overhaul of Aarne's catalogue. In his revision of the catalogue, Thompson described the tale types more thoroughly and more precisely, incorporated the newly published regional type catalogues, made reference to the various source **archives** of different countries, added secondary sources, and indicated a small selection of literary **adaptation**s. His major work, *The Types of the Folktale* (known as AT, AaTh, or the Aarne-Thompson index), published in English in 1928, was not merely limited to folktales in a narrow sense, as becomes clear from Thompson's preface: "these tales are divided for the purpose of classification into three principal groups: animal tales, regular folk-tales, and humorous tales." In 1961, he revised his tale-type catalogue, extending the coverage of the index and recognizing in his preface that the "work might be called 'The Types of the Folk-Tale of Europe, West Asia, and the Lands Settled by These Peoples'" (Thompson, 7). When one considers the sheer amount of bibliographical material its author had to master, it is hardly surprising that the catalogue also attracted criticism. Experts in the field highlighted the following points that required consideration:

1. A typology of narratives implies an exact, scientific scheme, a situation that does not exist in narrative tradition in the real world.
2. The definitions of genres and the classification according to characters are often neither thematically nor structurally consistent. For example, no distinct genre is represented by AT 850–999, Novelle (Romantic Tales).
3. The concentration of the "Finnish School" on nineteenth-century oral tradition relegated literary sources to a secondary position and often obscured important older forms and occurrences of the tale types.
4. The system encompassed only European narrative tradition, with relevant material from western Asia and European settlements in other regions. Even in Europe, the traditions were documented unevenly. Documentation varied considerably from place to place, and for some countries (for example, Denmark and Russia), no information was provided at all. Evidence from Portugal, and from eastern and southeastern Europe, was often missing. The narrative traditions of small ethnic groups (Basques, Ladini, Fisians, Sorbs, etc.) were not, or not sufficiently, documented.
5. The presentation of separate localized types with only a few variants each unnecessarily obscured both the picture of their place in tradition and the classification system of the catalogue as a whole.
6. References to relevant scholarly literature were often missing.
7. References to variants were usually taken from older collections, not from new ones.

8. The descriptions of the tale types were in many cases too brief, too often imprecise, and too often centered unjustly only on the male characters.
9. The inclusion of so-called irregular types was dubious.
10. Too much of the documentation for the existence of many of the types lay in archival texts that were difficult to access.

In *The Types of International Folktales* (2004)—the new international type catalogue by Hans-Jörg Uther and his editorial staff (Sabine Dinslage, Sigrid Fährmann, Christine Goldberg, and Gudrun Schwibbe)—this criticism is taken into account without forsaking the traditional principles of how the tale types are presented. In this new catalogue—known as the ATU (Aarne-Thompson-Uther) index—the descriptions of the tale types have been completely rewritten and made more precise based on all of the results of research available up to approximately 2003. The essential research cited for each type includes extensive documentation of its international distribution as well as monographic works on that type or the cycle of types to which it belongs. Note has been made of the many types scattered throughout the various sections of the Aarne-Thompson catalogue whose internal properties or structural similarities and affinities with other types had previously been overlooked. The adoption of types or subtypes listed in regional catalogues into the ATU has been limited: many oicotypes have been integrated into widely distributed types with significant regional variations (an oicotypical substratum), rather than as additional types or numbered subtypes.

The concept of "tale type" used here must be understood to be flexible. It is not a constant unit of measurement or a way to refer to lifeless material from the past. Instead, as part of a greater dynamic, it is adaptable and can be integrated into new thematic compositions and media. The background for this model of narrative alteration and innovation is evident in a change of paradigm that took place in recent decades in historical-comparative folktale research. Earlier research had been handicapped by a shortage of necessary information regarding historical and recent narrative material, especially from Europe, in all the genres. In such a system, it was impossible to document all oral and literary forms with a worldwide distribution. The genre-based structure of the earlier Aarne-Thompson catalogue, and the thematic conception that this implied, made this impossible. History has shown that folk narratives from outside of Europe fit its thematically oriented sections only in part and often with difficulty. This is particularly true of myths, **epic**s, legends, and etiological accounts, and also of lesser genres such as anecdotes, jokes, rumors, and genres such as life history, family history, and refugee experiences that have been studied only recently. For these genres, some other system is needed.

Up until the 1960s, folktale scholars generally believed that oral traditions had existed unchanged for centuries and thus provided an important source of evidence for the belief systems of their ancestors. Thus, oral traditions constituted a more important source for national identity than did later written sources. This Romantic-era valuation, which originated during the nineteenth century and continued into the twentieth, a period of intense nationalization in Europe, had a lasting influence on the perceived importance of the documentation of oral tradition. While Aarne had essentially ignored older, literary sources, Thompson sometimes made reference to important literary texts by Giovanni **Boccaccio**, Geoffrey **Chaucer**, Giambattista **Basile**, and Johannes Pauli. However, knowledge of the existence of this literary dissemination played too minor a role when the spread and development of the traditions were assessed. Written sources were, for the most part, undervalued. The oldest written texts, particularly of animal tales, were often dismissed as a subtype or an "irregular" form. Although

this kind of oversight reveals deficiencies in the ahistorical treatment of documents, the problem cannot be remedied within the tale-type numbering system. In modern times, the perspective is different, and written sources are valued more highly.

As we now know, many so-called oral narratives have a rich literary history. Some can be traced back to works of literature, in which the fantasy of homo narrans (the storytelling human being) can be seen in new adaptations that are responses to the changes in the function of the tale. This is particularly true, for example, of the fables associated with the name **Aesop** and for similar narratives from Oriental traditions. Other examples of literary genres important for oral tradition include medieval Arabic **jest**s, European exempla and farce, and the fabliaux and novellas of the late **Middle Ages**, all of which entered early modern literature. These narratives are completely different from the numerous **etiologic tale**s of illiterate peoples. Although the definitions of a tale type as a self-sufficient narrative and of a motif as the smallest unit within such a narrative have often been criticized for their imprecision, these are nevertheless useful terms to describe the relationships among a large number of narratives with different functional and formal attributes from a variety of ethnic groups, time periods, and genres. On pragmatic grounds, a clear distinction between motif and type is not possible because the boundaries are not distinct. With this attitude, monographic investigations can distinguish between content and theme and still consider form and function as the properties that determine the narrative's genre.

Some early advocates of narrative classification envisioned an exact system like that of the natural sciences, analogous to biological classification. This vision was later influenced by semantic and structural research. The hope for precision must be seen as a product of the wishful thinking of the time. Nevertheless, narratives must be analyzed not arbitrarily but according to structural considerations. Just as genres of narrative are only intellectual constructs, so, then, is any typology. Broad definitions permit similar themes and plots to be included, so that, in the course of the history of the origins and development of a tradition, its different functions can be discerned. A precise analysis guarantees that variations in narrative tradition will not be reduced to a simple multicultural homogeneity.

The ATU type catalogue is a bibliographic tool that characterizes such diversity, represented by published narratives of different ethnic groups and time periods, with a description of each type followed by references to catalogues, texts, and published research. Paradoxically, a description of a tale type can show its various and changing structural elements but not its meaning or functions. Nor can such a description show the variation in the motifs contained in the individual texts, variation that is essential for understanding the narrative's age, the process of its transmission, and its importance in tradition.

The list of potential sources includes historical works of various degrees of popularity, such as calendars, magazines, and popular books read for educational purposes, language study, or pleasure. In the past, European tradition unjustly dominated the international tale-type catalogue. Where this imbalance continues into the ATU, it is due not to any ethnocentric ideology, but merely reflects the present state of knowledge. For many countries and regions, the systematic classification of narrative tradition has begun only recently.

Existing type catalogues covering the folktales from various regions and countries specifically explore traditional genres such as myths, legends, ballads, and anecdotes. In the early 1960s, special systems were devised for the classification of legends, ballads, and exempla. These have provided a template for subsequent indexes. Other catalogues have concentrated on special fields: for example, mythological legends and legends about **death**. Although the

criteria according to which these catalogues are arranged are mainly content-oriented, the important lemmas always refer to the international type catalogue ATU. ***See also*** Historic-Geographic Method; Nationalism.

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Hans-Jörg Uther

Tall Tale

A tall tale is a humorous tale, often based on exaggeration and told as if it were true. Because of its outrageous description of the hero's impressive adventures, it is also known as a "tale of lying" or a "windy." In *The Types of International Folktales*, tall tales are classified under types ATU 1875–1999.

The tall tale has connections to a variety of genres. In a **legend**, the events in a tall tale are described in great detail. Except for its use of humor, the style of the tall tale also resembles the style of the personal narrative. It also can be associated with the **anecdote** and **nonsense tale**, as it uses absurd **motif**s that occur across genres. Tall tales play along the boundary between what is real and what is not. Very often the narrative approaches the incredible events gradually, starting out with realistic descriptions and then moving into the realm of exaggeration. The storyteller might introduce the tall tale as a true tale, so the listeners react as if they believed the fantastic story as well.

Tall tales are typically told by men, especially by the representatives of the traditionally "masculine" professions, and therefore they belong to the tale tradition of hunters, for instance. Tall tales are often first-person narratives or include references to the relatives or acquaintances of the storyteller. Tall tales can be documented as early as the first century CE, when, in one of Plutarch's stories, the incredible claim is made that "words were congealed as soon as spoken" (ATU 1889F, Frozen Words [Music] Thaw).

It is quite usual for the storyteller to turn into a mythical hero who can perform impossible deeds with ease. The American tall-tale hero Paul Bunyan has even risen to the status of national hero. Reflecting the defining role of the hero and his exploits, the term "Münchhausen tale" has been used synonymously with "tall tale." The former designation gained popularity due to the numerous unbelievable stories supposedly told by the historic figure Baron Karl

Friedrich Hieronymus von Münchhausen. The literary versions of these tales were published by Rudolf Erich Raspe in *Baron Münchhausen's Narrative of his Marvellous Travels and Campaigns in Russia* (1785) and by Gottfried August Bürger in *Wunderbare Reisen zu Wasser und zu Lande, Feldzüge und lustige Abenteuer* (*Marvelous Travels by Water and by Land, Compaigns and Humorous Adventures*, 1787), a translation, adaptation, and expansion of Raspe's work. Tale type ATU 1889 (Münchhausen Tales) and its many subtypes consist of a great number of exaggerations and lies of Baron Münchhausen.

Internationally, one of the best-known tall-tale types is ATU 1960, The Great Animal or Great Object, with subtypes that tell, for example, of a tremendous ox or an exceptionally tall tree that reaches the sky. Tall tales also include the story of an incorrigible liar who has no time to lie but, when asked to, answers nonetheless with yet another lie (ATU 1920B, "I Have No Time to Lie").

Tall tales have been widely used in humorous and realistic literature, for example by Mark **Twain**. Because tall tales bear a resemblance to personal narratives, scholars and collectors have recently begun paying them increased attention. This new interest in the relation of tall tales to personal narrative is probably why, despite the popularity of Münchhausen tales in northern and central Europe, the collecting of tall tales became more popular in twentieth-century America. ***See also*** Jest and Joke; North American Tales.

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Risto Järv

Tang Kristensen, Evald (1843–1929)

Evald Tang Kristensen was a Danish folklorist. Whereas the Romantic-era collections of **folktale**s were based primarily on scholarly **editing** of **informant**s' and vicarious collectors' work, it was Tang Kristensen's greatest contribution that he modernized the method of **collecting** by going directly to the sources of oral tales among the rural proletariat of central Jutland. A rich harvest of folktales, often in versions reflecting the narrative tone of specific informants, was thus gleaned from Tang Kristensen's numerous journeys on foot from 1867 onward, especially in western Jutland, where the folklorist felt particularly at home. Originally a teacher, Tang Kristensen received a state subsidy from 1888 that enabled his complete dedication to collecting folktales, **legend**s, and **ballad**s.

During the first Romantic phase of Danish **folklore** studies, individuals such as Svend **Grundtvig** focused on creating **archives** of the national soul, thus plucking the relics of the **Middle Ages** while showing less interest in the function of **oral tradition**s among the rural peasantry. Tang Kristensen, however, considered systematic methodology a link between the old rural narrators and the modern scientific study of folktales. Like contemporary folklorists, such as Kaarle Krohn and Antii **Aarne** in Finland, Tang Kristensen paved the way for modern research. Because of the focus on the cultural **context** of the folktale, the informants' names were usually recorded and the material published in extensive editions, often rendering a vivid impression of the narrator's voice. ***See also*** Scandinavian Tales.

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Helene Høyrup

Tawada Yōko (1960–)

Author of short stories, **novel**s, **poetry**, and plays, Tawada Yōko frequently employs elements of both Japanese **folktale**s and German **legend**s in her work. Born in Tokyo, Tawada moved to Germany in 1982, shortly after graduating from Waseda University, where she majored in Russian literature. While completing her postgraduate studies in Europe, Tawada began to study the twelfth-century classic *Konjaku monogatari* and **Seki** Keigo's *Nihon mukashibanashi shūsei* (*A Compilation of Japanese Folktales*, 1950–58). The discovery of these **Japanese tales** was a turning point for Tawada, triggering her interest in folktales and fairy tales and inspiring her to write *Inumukoiri* (*The Bridegroom Was a Dog*), which won the 1993 Akutagawa Prize.

The title story, "The Bridegroom Was a Dog," is a radical critique of **animal groom** tales which, as critics have pointed out, also draws on enchanted bride stories, particularly the well-known folktale "Tsuru nyōbō" ("The Crane Wife"). In Tawada's short story, a mysterious doglike man appears without warning and moves into a cram-school teacher's suburban home. The introduction of folktale fragments into a contemporary setting is typical of much of Tawada's work; indeed, she has stated in interviews that she enjoys the interesting and unexpected twists and turns that her writing takes when she blends the contemporary with heterogeneous fragments of traditional tales.

The Bridegroom Was a Dog was Tawada's first collection to appear in English (1998). After a five-year interval, it was followed by another: *Where Europe Begins* (2003)—a translation of *Wo Europa anfängt*, which had been published in Japanese and German in 1991. The first story in the collection, "Nyūyoku" ("The Bath"), is narrated by a woman who wakes up one day covered in scales. As she tells her story, which includes an encounter with a ghost, her narrative is disrupted by "once upon a time" fairy tales that Tawada weaves into the text to draw attention to its textuality. The ten stories in *Where Europe Begins* also include the tale, resembling a **fable**, about a monk who leaps into a pond trying to embrace his own reflection; and the title story, an account of a Japanese woman's journey to Moscow on the Trans-Siberian Railway, which—in its blending of Siberian fairy tales, diary excerpts, letters, and reminiscences—is simultaneously a journey through storytelling.

Tawada's interest in **intertextuality** and the intertextual possibilities of folktales and legends is also evident in the title story of her collection *Futakuchi otoko* (*The Man with Two Mouths*, 1998), which follows a group of Japanese tourists who, on a tour of Lower Saxony, come face-to-face with the infamous medieval jester **Till Eulenspiegel**. In a series of loosely connected vignettes, the tourists are treated to a number of tricks and **jest**s that parallel many of Eulenspiegel's adventures. In "Fuefuki otoko" ("The Pied Piper"), published in the same volume, Tawada divides the **Grimm** brothers' legend "Die Kinder zu Hamelin" ("The Children of Hamelin") into discrete units that she rewrites before systematically cataloguing in the order of the Japanese syllabary.

Tawada's work has continued to be recognized in both Germany and Japan, and in addition to the Akutagawa Prize, she received the Adalbert von **Chamisso** Prize (1996), the Tanizaki Prize (2003), and the Goethe Medal (2005).

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Marc Sebastian-Jones

Taylor, Edgar (1793–1839)

As the first to translate tales by Jacob and Wilhelm **Grimm** into English, Edgar Taylor contributed to the Grimms' international reception and the fairy tale's popularity in England during the nineteenth century. Taylor and his collaborator, David Jardine, published their translations anonymously in two volumes under the title *German Popular Stories* (1823–26). Taylor avowed that the translations were intended not only to amuse children and adults but also to stimulate interest in England's own folk traditions. Accordingly, *German Popular Stories* included **illustration**s by the artist George **Cruikshank** and annotations offering commentary of a more scholarly nature.

Taylor and Jardine did not introduce the Grimms' tales to English-speaking readers without some distortion. Drawing largely on the 1819 edition of the Grimms' ***Kinder- und Hausmärchen*** (*Children's and Household Tales*), they offered fewer than a third of the stories in the Grimms' collection. Of the fifty-five tales published in *German Popular Stories*, two are composites while four others represent German authors other than the Grimms. Moreover, in adapting the tales for English children and sensibilities, Taylor and Jardine altered some passages significantly.

The success of Taylor's illustrated selection of tales inspired the Grimms to publish a popular edition of their own—called the Small Edition—which first appeared in 1825 and contained a sampling of fifty tales with illustrations by their artist-brother Ludwig Emil **Grimm.** *See also* Children's Literature; Translation.

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Donald Haase

Tchaikovsky, Pyotr Il'ich (1840–1893)

Pyotr Il'ich Tchaikovsky is often referred to as a Russian composer who used western European forms and idioms. Nevertheless, the imprints of Russian folk music, its harmonies and melodies, display a distinctly Russian character. Some critics even tend to name him the successor of Mikhail **Glinka**, the so-called father of Russian music. Born as the second son, in the town of Kamsko-Votkinsk, east of Moscow, Tchaikovsky began piano lessons at the age of five. In 1850, his father, a mining engineer, was appointed director of the St. Petersburg Technological Institute, and the family moved to the capital. In St. Petersburg, Tchaikovsky was accepted at the School of Jurisprudence, where he also was given the opportunity to continue his instruction on the piano. When his mother died of cholera in 1854, he composed a waltz in her memory. After finishing school, Tchaikovsky worked as a government clerk in the Ministry of Justice, and, at the age of nineteen, he began studies in composition at the St. Petersburg Conservatory. He graduated in 1865, after which he was appointed professor of composition and of the history of music. For the next ten years, Tchaikovsky devoted himself entirely to teaching and composing.

Among his first efforts in the genre of **opera** was *Undina* (***Undine***, 1869), based on Vasily Zhukovsky's translation of Friedrich de la Motte **Fouqué**'s Romantic fairy-tale **novella** of a **motif** from German mythology. The St. Petersburg Opera, however, did not include *Undine* in its repertoire. Tchaikovsky, who was disappointed with the judgment, burned almost the whole score, and the opera was never staged. A few remaining fragments later

were used in other works. In 1873, Tchaikovsky composed incidental music for Aleksandr Ostrovsky's play *Snegurochka* (*The Snow Maiden*). Well known from Russian fairy tales, Snegurochka is the daughter of Spring and Frost, incapable of falling in love, since her heart would become warm and she would melt. Ostrovsky's drama was eventually made into an opera by Nikolai **Rimsky-Korsakov** in 1882.

The inspiration for Tchaikovsky's opera *Kuznets Vakula* (*The Blacksmith Vakula*) in 1876 came from Nikolai Gogol's hilarious tale "Noch' pered Rozhdestvom" ("The Night before Christmas," 1832), about the blacksmith who wins his bride by flying on the **devil**'s back to get her the slippers of the empress. Despite the humor of the story, the opera was a not well received, partly because of its melancholic mood. Tchaikovsky approved of the public's reaction, blaming himself for the failure. Fond as he was of the music, he revised and renamed the opera. When *Cherevichki* (*The Slippers*) opened at the Bolshoi Theatre in Moscow on December 31, 1887, Tchaikovsky himself conducted.

Ten years earlier, he had launched his first ballet, *Lebedinoe ozero* (*Swan Lake*, 1877). The tragic story emanates from the German **legend** about the **swan maiden**. Odette, a young maiden, has been turned into a swan by the curse of an evil **sorcerer**, but becomes human every night. When she meets a **prince** who is out hunting, they immediately fall in love. Unfortunately, the sorcerer interferes once again, and the lovers are united only in **death**. Variations of the swan-maiden **motif** can also be found in **Russian tales** and folk lyrics.

In 1888, Tchaikovsky was asked by the librettist and director of the Russian Imperial Theaters Ivan Vsevolozhsky to deliver the score for a ballet based upon Charles **Perrault**'s "La belle au bois dormant" ("**Sleeping Beauty**," 1697). It has been claimed that the **Grimm**s' version of the tale was of equal importance for Tchaikovsky's conception. Tchaikovsky's *Sleeping Beauty* (1890) tells the well-known story in three acts. The last act is devoted entirely to the wedding, and among the guests are several fairy-tale characters: **Little Red Riding Hood** dances with the **wolf**, **Puss in Boots** woos the White Cat, while **Cinderella** and her prince dance a waltz. The ballet was staged at the Mariinsky Theatre in St. Petersburg in January 1890 and was met with enthusiasm. Tchaikovsky himself considered it one of his best works. He was less satisfied with *Shchelkunchik* (*The Nutcracker*, 1892), his third ballet, which was based on E. T. A. **Hoffmann**'s epoch-making tale, *Nußknacker und Mausekönig* (*The Nutcracker and the Mouse King*, 1816). The idea for the ballet belonged to the choreographer Marius Petipa, who in fact, had a revised version of the tale by Alexandre Dumas pére in mind. Nevertheless, the basic plot of Hoffmann's tale is preserved in the ballet, which opened successfully in 1892. The critics were positive and expressed their admiration for Tchaikovsky's ability to create a structure out of what they regarded as merely a confusing story.

Two years earlier, in 1890, Tchaikovsky had written the score for a libretto by his brother Modest. The libretto was based on "Pikovaya dama" ("The Queen of Spades"), a short story written by Aleksandr **Pushkin** in 1833. The story can be classified as a fantastic tale since it combines the everyday world with the supernatural, which eventually leads to a mental crisis. Pushkin's original story was modified to make the drama suitable for opera. In the short story, Herman, the gambling officer, is sent to an asylum after his mental breakdown, while his beloved Lisa marries another man. The opera version presents the love story as more genuine, which is shown through the music, described by a critic as a "string of romances." *The Queen of Spades* (1890) was the second of Tchaikovsky's operas based on a text by Pushkin. The first one, *Evgeny Onegin* (*Eugene Onegin*), based on the most famous novel of Russian

literature (completed in 1831), had its première as an opera on March 29, 1879. Here, as in several of his symphonies, concerti, and other works, Tchaikovsky's engagement with folk songs and folk music is clearly perceptible. In fact, Tchaikovsky had previously edited a collection of folk songs and their piano arrangements in 1869. Among them is the famous *Burlatskaya* (*The Barge-Haulers' Song*). **See also** Dance; Music.

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Janina Orlov

Television

The turn to visual culture that occurred in the late nineteenth and early twentieth centuries with cinema and its moving pictures seemed to intensify in the mid-twentieth century with the development of television. Like **film** in its first decades, television was perceived as a threat to oral and literary culture. Placed inside the home, the television set would be easily accessible and require no particular degree of literacy or interaction. Watching television would be a private, passive experience. These concerns are similar to those that were expressed in the late eighteenth and early nineteenth centuries about the effects that literacy and book production were allegedly having on oral tradition. Jacob and Wilhelm **Grimm**'s *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) was published in part to document oral folktales before they had completely died out in the wake of print culture.

The threats posed by new technologies are typically overstated. To be sure, Joseph Daniel Sobol, in writing about **storytelling** in this encyclopedia, notes that television does in fact seem to have adversely affected domestic storytelling gatherings in rural communities. In terms of fairy-tale production, however, television has contributed significantly to the dissemination of the fairy tale and solidified its presence in twentieth- and twenty-first-century popular culture. This is not an aesthetic or ideological judgment about the quality or cultural value of television's efforts in the realm of fairy-tale production. Rather, it is simply an observation that television has made frequent use of fairy-tale materials and kept the genre in public consciousness. Walt **Disney**'s animated films may dominate the contemporary fairy-tale canon, but it is noteworthy that already in 1976, a German survey confirmed that television was the primary source of contemporary knowledge about fairy tales. This may speak on the one hand to television's having indeed overshadowed oral and print culture; but, on the other hand, it testifies to television's role in fairy-tale dissemination.

From animated cartoons, situation comedies, and dramatic series, to feature films, made-for-television movies, and so-called reality television, the fairy tale has made its appearance in a variety of televised genres and formats. In its conventional form, television is a commercial medium offering mass entertainment, so it is no surprise that many of television's fairy-tale broadcasts have been familiar, predictable, and consistent with the viewers' expectations. Like cheaply produced picture-book versions of fairy tales, television relies on the fairy tale's readily available plots and popularity. One favorite format, for example, is the fairy-tale musical special, a staple of television in the United States since the 1950s. Typically these specials are simply a vehicle for established stars to provide musical and dance entertainment in the context of a well-known fairy tale. Whether it is Mickey Rooney

Left to right: Bridgette Anderson (Gretel), Joan Collins (The Witch), and Rick Schroder (Hansel) in season 2 of the Showtime TV Series *Faerie Tale Theatre*, 1983. [Showtime/Photofest]

and Fran Allison starring in *Pinocchio* in 1957, Sammy Davis Jr. and Carol Channing in *Alice in Wonderland* in 1985, or Whitney Houston and pop singer Brandy in a live broadcast of **Cinderella** in 1997, most mass-entertainment specials have left no significant mark on the history of the fairy tale. On the other hand, the repeated televised broadcasts of Victor Fleming's 1939 feature-film version of **The Wizard of Oz** became a popular tradition that helped to enrich the American experience of fairy tale.

At its best, television has contributed innovative fairy-tale **adaptation**s that now have cult status or form part of a new and popular fairy-tale canon. This is especially true of **animation**, which might be expected to take greater liberties with classical fairy tales—and thus be more engaging, surprising, and amusingly disrespectful than the usual live-action fare. In the United States, the fairy-tale cartoons of animators such as Walter Lantz, Isadore "Friz" Freleng, and Frederick "Tex" **Avery**, made originally for theatrical release in the 1930s and 1940s, made their way ultimately to television and the home-video market. Characterized by self-reflexivity, irony, comical allusions to social reality, impatience with fairy-tale clichés, and an equally impatient libidinous energy, these witty (and sometimes censored) animated fairy-tale adaptations are the antithesis of Walt **Disney**'s animated features, with their idealization of romantic love. These cartoons are arguably part of an alternative fairy-tale canon, and it is telling that three animated versions of "**Little Red Riding Hood**" have been listed in Jerry Beck's book, *The 50 Greatest Cartoons: As Selected by 1,000 Animation Professionals* (1994)—namely, Avery's *Red Hot Riding Hood* (1943) and *Little Rural Riding Hood* (1949), and Freleng's *Little Red Riding Rabbit* (1944).

American television produced its own canon-busting fairy-tale animations in the early 1960s in the form of Jay Ward's **Fractured Fairy Tales**, a regular feature on the popular children's programs *Rocky and His Friends* (1959–61) and *The Bullwinkle Show* (1961–64). These irreverent parodies of classic fairy tales delighted in wordplay and mocking the conventions of traditional storytelling, and, like the cartoons of Avery and Freleng, they deflated fairy-tale clichés with irony and allusions to contemporary reality. In his *Fractured Fairy Tales*, Ward not only provided an alternative to Disney's saccharine fairy tales, he

also poked fun at Disney himself. In the **Sleeping Beauty** episode, for example, Ward's **Prince** Charming decides not to wake the **princess** from her sleep but to construct a theme park around her.

In Japan, the form of animation known as "anime" has made substantial use of fairy tales, and fairy-tale anime series that originated for Japanese television have had a significant reception on television internationally. While anime may create new fairy-tale and fantasy plots, it also draws heavily on **Japanese tales** and Western fairy tales alike. For example, from 1989 to 1995 the American cable network Nickelodeon ran *Grimm's Fairy Tale Classics*, which was the English-language version of a forty-six-part Japanese television series (1987–88). In their transfer to American television—typically on cable networks—these series have sometimes undergone adaptation and domestication. For instance, the fifty-two-episode Japanese series based on the books of American author L. Frank **Baum**, which was shown in Japan in 1986 and came to American cable television in 1987 under the title *The Wonderful Wizard of Oz*, was edited by HBO into a smaller number of longer movies. The production and reception of anime series provide a particularly interesting case of the intercultural transmission of fairy tales. Whereas American popular culture is notorious for its influence on other cultures, anime demonstrates the impact of **Japanese popular culture** on audiences in the United States. The transaction is particularly rich and interesting due to the fact that Japanese series are frequently adaptations of Western tales. Thus, Western classics originally adapted for Japanese television audiences are transmitted back to Western audiences in a Japanese art form, through the lens of Japanese culture, and in a format adapted for television. The dynamics of this phenomenon and television's role in the transcultural dissemination of fairy tales deserves further investigation.

The criticism of fairy tales that had been sparked by **feminism** and **sociohistorical approaches** during the 1970s and '80s paved the way for significant changes in the fairy tales produced for mass audiences on television. With an eye to creating something new—and socially relevant—HBO's *Happily Ever After: Fairy Tales for Every Child* (1995–98) was a multicultural series for children that set more than three dozen classic tales in new cultural settings. For example, "**Snow White**" takes place in a Native American context, "**Puss in Boots**" in Hawai'i, "The Snow Queen" in an Inuit environment, and "**Beauty and the Beast**" in Africa. Called by some "politically correct," the series reflects the era's efforts to revise classical fairy tales to meet the needs of a diverse society. As its promotional slogan declared: "There are lots of new faces in fairy tale land . . . and the place will never be the same."

In the realm of live-action series, Shelley **Duvall**'s *Faerie Tale Theatre* (1982–87) was an interesting experiment to reimagine well-known tales by bringing multiple perspectives to the series as a whole. This was no homogenized series of tales reflecting Duvall's own vision. Instead, each tale in the series, which originally appeared on the Showtime cable network, featured a well-known director who brought a unique visual style and approach to interpreting the story. Settings were based on the styles of diverse artists and fairy-tale illustrators. Although famous actors were cast in the leading roles, the series was not intended to serve merely as a showcase. In each instance, the re-visioning of the fairy tale was primary. Although the series is of uneven quality, it was a refreshing undertaking and gave audiences—both children and adults—a new way of experiencing well-worn tales.

Perhaps the most innovative anthology series in the United States was Jim **Henson**'s *The Storyteller*, which premiered on the commercial television network NBC in 1988. Working with both puppets and actors, Henson adapted nine fairy tales, mostly from the Brothers

Grimm, using scripts written by renowned author Anthony Minghella. The title of the series refers to Henson's use of a **frame narrative**, in which a storyteller—whose narrative authority is open to question—introduces the tale to the viewing audience. The stories that Henson and Minghella tell may be clever, but they are neither lighthearted nor sentimental, and they deal with themes as sober as **incest**, power, fear, betrayal, and parental rejection.

Serious themes were also taken up by the dramatic television series ***Beauty and the Beast*** (1987–90). Set in contemporary New York City, the show involved the relationship between Catherine, a wealthy but socially committed attorney, and Vincent, a lion-faced man living with the homeless in tunnels below the city. As might be expected from a prime-time dramatic series, the romantic relationship between this beauty and beast dominated, but the series was nonetheless notable for using the fairy tale to deal with America's social problems. During its three-year run on network television, the show struck a chord with viewers and still has a considerable fan base to this day. Its first season was finally released on DVD in 2007.

Most of the examples so far have illustrated how television has adapted entire fairy-tale narratives to the small screen. However, television's role in the dissemination of the fairy tale has also involved its piecemeal use of the genre—that is, its tendency to promote fairy-tale fragmentation. For example, situation comedies based on fairy tales—such as *Bewitched* (1964–72), *I Dream of Jeannie* (1965–70), and *The Charmings* (1987–88)—do not adapt entire stories but rather individual **motif**s and characters. In these examples, the **witch**, the genie in a bottle, and Snow White and Prince Charming are all removed from their fairy-tale texts and contexts and transplanted to the American suburbs. The sitcoms themselves are not really fairy tales or fairy-tale adaptations; they simply include recognizable figures from fairy tales. Such fragmentation occurs often on television. Commercial **advertising** on television relies frequently on the audience's recognition of traditional characters—the figures of Little Red Riding Hood, Sleeping Beauty, Cinderella, the Princess on the Pea, and the **Frog King**, for example. Television dramas, too, invoke fairy tales with discrete allusions. For example, the popular American prime-time series *Desperate Housewives* (in an episode called "Running to Stand Still" in 2004) and *Medium* (in "The Night of the Wolf," aired in 2005) both allude to "Little Red Riding Hood." Even game shows, such as *Jeopardy* and *Wheel of Fortune*, rely on contestants (and home audiences) being able to recognize motifs and characters from classic fairy tales. In postmodern culture, fairy tales may be known less as complete, coherent narratives than as allusion, punch line, and commercial hook, and television both reflects and contributes to this fragmentation of the genre (see **Postmodernism**).

The Cinderella tale and its constituent motifs have always been an important part of American culture, and it is noteworthy that Cinderella is at the heart of certain programs that constitute the latest television phenomenon—so-called reality television. Series such as *Who Wants to Marry a Millionaire?* (2000) and *The Bachelor* (2002–) are based on the idea that a woman can achieve wealth and social status through **marriage** to a "prince charming" who picks her from a group of beautiful women vying for his affection. From the palatial settings and special gowns to the competition among women competing for the same man and the motif of the *Brautschau* (showing of the bride, looking for a bride), these twenty-first century television programs reinforce the conventional fairy tale and the perception of commercial television as a realm of **wish** fulfillment and happily-ever-after endings.

Nonetheless, television's potential for empowering viewers is significant. The viewing choices are greater than ever, not only due to the competition among the traditional commercial networks, cable channels, and satellite providers, but also due to the ability to use television

sets in conjunction with videocassette and DVD players. The viewer has more programming choices than ever, as well as the ability to transcend cultural boundaries by acquiring visual texts from around the world. Using television sets in conjunction with home computers is now also a possibility, as is using computer screens and mobile phones to watch materials once available only on stationary television sets or in movie theaters. These same tools give the viewer the ability to manipulate the text and control the way content is presented. As a genre characterized by endless variation and adaptability, the fairy tale would seem to lend itself to reinvention under these circumstances. As technology continues to advance and the visual experience becomes more interactive, it will be interesting to see how the production and reception of the fairy tale changes to take advantage of these new possibilities. *See also* Amano Yoshitaka; DEFA Fairy-Tale Films; Gaiman, Neil; *Once upon a Mattress;* Peter Pan Films.

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Donald Haase

Tenèze, Marie-Louise (?–)

Marie-Louise Tenèze is a French folklorist who collaborated with Paul **Delarue** on the catalogue of French tales *Le conte populaire français: Catalogue raisonné des versions de France et des pays de langue française d'outre-mer* (*The French Folktale: Structured Catalogue of Versions from France and French-Language Countries Overseas*, 4 volumes, 1957–2000). This catalogue adapts the Aarne-Thompson index of **tale type**s to the French and Francophone corpus of tales. After Delarue's death in 1956, Tenèze finished preparing the catalogue's first volume (on supernatural adversaries) for publication. Tenèze published four more volumes of the catalogue: the second (1964) extends the classification to supernatural helpers, objects, and forces; the third (1976) focuses on tales featuring animal characters; the fourth, in two parts (1985–2000), deals with religious tales and French versions of romantic tales.

Affiliated with the Société française d'ethnographie (French Ethnographical Society) and the Centre national de la recherche scientifique (National Scientific Research Organization), Tenèze has published extensively on folk narratives. In her research, she distinguishes between three types of modifications to which oral narratives have historically been subject upon finding their way into print: the first concerns religion (for example, the **devil** and God replace characters such as the **ogre** and **fairy**); the second pertains to psychology (narrative functions fulfilled by living organisms and creatures like plants and animals are assumed by psychological forces such as jealousy and curiosity); the third involves **parody** (when a narrative's symbolic meanings are no longer discernible, some storytellers adapt the tale to a contemporary context by

means of satire). Tenèze's book *Les contes merveilleux français: Recherche de leurs organisations narratives* (*French Fairy Tales: An Investigation of Their Narrative Structures*, 2004), was awarded the Grand Prix de l'Imaginaire. *See also* French Tales.

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Harold Neemann

Tennyson, Alfred, Lord (1809–1892)

Alfred, Lord Tennyson. [Library of Congress]

The massive body of **poetry** that Alfred, Lord Tennyson produced both before and after his 1850 elevation as England's Poet Laureate evinces his lifelong fascination with fairy tales and Celtic **folklore**. His 1830 volume *Poems Chiefly Lyrical* not only contains "Recollections of the **Arabian Nights**" but also features poems such as "The Kraken," "The Sea-Fairies," and a pairing of "The Merman" and "The **Mermaid**." These verses reflect the impact of Thomas Crofton **Croker**'s *Fairy Legends and Traditions of the South of Ireland* (1825–28), a compendium that introduced Tennyson to the timeless but dangerous underwater world postulated by the Brothers **Grimm**. Croker's collection also allowed Tennyson to connect a female world of sirens, nymphs, and **fairies** to Arthurian romance. His 1832 poem "The Lady of Shalott" opposes the mysteriously "cursed" and reclusive weaver whom peasants regard as a "fairy" to Camelot's masculine Sir Lancelot. This apposition is fully taken up in the twelve-part *Idylls of the King*, the serial poem that Tennyson kept expanding from 1859 to 1885. Guinevere, whom Celtic tradition had linked to fairies, and Nimüe or Vivien, a seductress who enchants the wizard Merlin, now contribute to the erosion of Arthur's chivalric order.

Tennyson also reworked traditional fairy tales: he placed his 1830 retelling of Charles **Perrault**'s "**Sleeping Beauty**" into a longer, framed, verse-narrative he called "The Day-Dream" (1842). And he gave a comic turn to "Jack and the Beanstalk" and "**Bluebeard**" when he cast both poems into hexameters (1874). *See also* Celtic Tales.

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U. C. Knoepflmacher

Terayama Shūji (1935–1983)

Terayama Shūji gained international recognition during the 1970s for his work as a playwright and director of the experimental **theater** group Tenjō Sajiki. He was also a poet, photographer, essayist, filmmaker, and author of almost 100 fairy tales. Born in the remote

mountainous prefecture of Aomori in northern Japan, many of Terayama's early works, like *Aomori-ken no semushi otoko* (*The Hunchback of Aomori*, 1967), draw heavily on the **myth**s and folk traditions of the region. *Inugami* (*Inugami: The Dog-God*, 1969) explores spirit possession, while *Jashūmon* (*Heretics*, 1971) reworks the **legend** of *ubasute* (the practice of abandoning elderly—usually female—relatives in the mountains). In other plays, such as *Nuhikun* (*Directions to Servants*, 1978) and *Aohigekō no shiro* (***Bluebeard**'s Castle*, 1979), Terayama draws less on traditional Japanese **folklore**; however, he continues to revise previous writings and to borrow openly and extensively from **literary fairy tale**s and other disparate sources.

The influence of folktales and fairy tales can be traced throughout Terayama's oeuvre. In addition to his work with the theater group Tenjō Sajiki, he translated Arthur **Rackham**'s ***Mother Goose*** (published in three volumes as *Mazā Gūsu*, 1977–78), created a picture-book version of the ***Arabian Nights*** (published as *Senichiya monogatari* in 1968), and, in 1982, published a collection of fairy-tale parodies, *Boku ga ōkami datta koro: sakasama dōwa shi* (*When I Was a Wolf: Topsy-Turvy Fairy Tales*). Terayama's own innovative but critically neglected fairy tales were collected in 1994–95 as *Terayama Shūji meruhen zenshū* (*The Complete **Märchen** of Terayama Shūji*). ***See also*** Intertextuality; Parody.

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Marc Sebastian-Jones

Thackeray, William Makepeace (1811–1863)

William Makepeace Thackeray had a sharp, cynical eye for human folly, most famously seen in his **novel** *Vanity Fair* (1847–48). While most of his work is realist social commentary, he also relentlessly pillories romance **motif**s in his **ballad**s and stories, producing biting parodies that undercut the idealism of the form. The best example of this is his "Fireside **Pantomime**," *The Rose and the Ring* (1855), a fairy-tale narrative (ostensibly aimed at children and the lucrative and sentimental Victorian Christmas market) which offers extended and sophisticated satirical play. *The Rose and the Ring* mimics an oral mode of **storytelling** but is self-consciously excessive in its treatment of fairy-tale figures as comic caricatures, an effect reinforced by the novel's cartoonlike **illustration**s.

Thackeray playfully attacks various aspects of fairy-tale narrative, most strongly the motif of common objects infused with unreasonable magical power (see **Magic Object**). The Rose and Ring of the title bestow the gift of beauty on the possessor, who is adored by all, to the detriment of genuine moral worth and good character. **Prince** Giglio and **Princess** Rosalba eventually overcome the usurpation of their thrones to become a validated couple whose affection transcends the magical augmentation required by their less intelligent, less moral counterparts. The fairy godmother tradition is also ruthlessly attacked: the Fairy Blackstick is a down-to-earth figure whose most successful gift to royal children is to deprive them of royal privilege. Thackeray's purposes are thus entirely moral, and his sense of the magical solutions of fairy tale somewhat condemnatory.

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Jessica Tiffin

Theater

Theater that presents folktales and fairy tales is found in many cultures around the world. The traditions discussed in this entry are arranged geographically and, within each region, chronologically. Only dramatic **performance** that is not viewed as an enactment of sacred **myth** or ritual and that involves either spoken or mimed roles is discussed in this entry.

India

Indian theater began several centuries before the Common Era, although its origins are obscure to current scholars. Traditional forms involve dance, song, and instrumental music as well as acting. Costume and movement are highly stylized. Perhaps the earliest Indian playwright whose works survive is Bhasa (whose dates remain uncertain). Bhasa was known only as a name for centuries, but several Sanskrit plays attributed to him were rediscovered in 1912. Most of them are based on the *Mahabharata*, *Ramayana*, and the *Puranas*. Four are nonscriptural, *Avimaraka* (*Love's Enchanted World*), *Daridracarudatta* (*The Poverty of Carudatta*), *Pratijnayaugandharayanam* (*The Vow of Yaugandharayana*), and *Svapnavasavadatta* (*The Dream of Vasavadatta*), the latter two portraying the legendary King Udayana. The royal world of these plays is filled with daring-do, magic, mistaken identities, and courtly love; consequently, many writers refer to them as "fairy-tale plays."

Another influential ancient writer is Kalidasa, in approximately the fourth century CE. Among his plays are *Malavikagnimitra* (*Malavika and Agnimitra*), *Abhijnanasakuntalam* (*The Recognition of Sakuntala*), and *Vikramorvasiyam* (*Pertaining to Vikrama and Urvasi*), all of which depict **king**s who fall in love and must endure magical or supernatural opposition before achieving final happiness. Later Sanskrit writers as well as Indian vernacular dramatists drew upon the same romanticized royal life and often the same stories. For instance, the seventh-century King Harsa wrote theatrical pieces for court performance, including *Rathnavali* (the name of a character), which again portrays King Udayana, and *Nagananda* (*Joy of the Serpents*), depicting a **prince**'s efforts to save snakes about to be sacrificed to the deity Garuda. Other important Indian playwrights include King Sudraka (c. fourth century CE), whose *Mrcchakatika* (*The Little Clay Cart*) reworks Bhasa's *Poverty of Carudatta*, and Bhavabhuti (seventh or eighth century CE), whose *Malatimadhava (Malati and Madhava)* is another courtly love story involving magic. Over several centuries, Indian theater influenced the course of drama in Southeast Asia, including Thailand, Indonesia, and Cambodia. The subject matter was taken from Hindu **epic**s and mythology, usually arranged to gamelan music.

Dorothy Seacombe plays the Beast in the 1928 pantomime production of *Beauty and the Beast* at the Lyceum Theatre. [Hulton-Deutsch Collection/Corbis]

Today, Indian theater incorporates both a wide variety of native forms usually based on traditional stories and the more "realistic" international theater introduced to India in the nineteenth century. For instance, Hindi playwright Habib Tanvir's *Charandas chor* (*Charandas the Thief*, 1973) adapted a folktale about a generous **thief** who insists upon telling the truth at all times. Other traditional plays are produced in modern **adaptation**s, sometimes in English as well as in Indian languages.

China

Performance arts, such as dance, song, acrobatics, and clowning, are mentioned in Chinese records from the Shāng Dynasty (c. 1500 BCE). Later, dancers in costume, apparently interpreting stories, are mentioned in Confucian literature (c. 500 BCE). When traditional Chinese theater began is not entirely clear. Purely spoken theater did not exist in China until it was imported in the late nineteenth century, since which time it has usually been associated with realism. Fairy-tale themes are far likelier to be portrayed in **puppet theater** and musical theater.

Chinese musical theater is often called "**opera**" in English, although that is inaccurate. For instance, not all of the dialogue is sung, but some is recited as poetry. In some styles, only major characters sing. Although many plays are based upon Chinese history and mythology, others are drawn from folktales and works of fiction, especially classic romances like *Xī Yóu Jì* (*Journey to the West*, originally published in 1592) by **Wú** Chéng'ēn, including the popular character Sūn Wùkōng (Monkey King, also known as Stone Monkey and Aware of Vacuity), and the **legend** of *Baí shé zhuàn* (*White Serpent* by Féng Mènglóng, seventeenth century, as well as several oral versions). Other stories include *Hónglóu mèng* (*Dream of the Red Chamber*, c. 1760–91) by Cáo Xuěqín and Gāo'è and *Sānguó yǎnyì* (*Romance of the Three Kingdoms*, fourteenth century) by Luó Guànzhōng. Like playwrights elsewhere, Chinese authors adapt the stories, changing plots and revising characters as they dramatize so that **variant**s of well-known stories appear; two versions of *White Serpent* may differ in many regards.

There are many local styles of Chinese theater, including "Beijing," popular throughout China and well known internationally, and "Guǎngzhǒu," also widespread in China. In all forms, the acting is highly stylized, employing standardized gestures and expressions that can be interpreted easily by the audience, adding a layer of understanding beyond the literal meaning of the dialogue. Makeup is used to suggest character attributes rather than physical appearance. The performance depicts the emotional or psychological essentials of a story, not visual accuracy.

Chinese theater continues to develop. Until the twentieth century, **men** played all of the roles and still do in some productions, although women now appear regularly. During the twentieth century, Chinese scores were sometimes arranged for Western musical instruments. Modern plays are based on traditional stories, such as *Journey to the West* (1987) by Stan Lai, who was born in the United States but is based in Taiwan (offering an example of intercultural production and reception). More recently, *The Monkey King, Real or Fake*, a Shaoxin-style dramatization of part of the same epic, debuted in 2003 with computerized effects and a Western orchestra.

Japan

Japanese theater has taken many forms, and in all of its native traditions, spirits mingle freely with mortals. The oldest such theatrical style is Nō (often written "Noh"), with a body

of approximately 250 plays, and its associated art form, Kyōgen (plays performed as comic relief between the five Nō dramas offered in one day). Fairy themes are common. For instance, the Kyōgen *Tamamonomae* (*The Beautiful Fox Witch*) and the Nō play *Sesshōseki* (*The Death Rock*, sometimes attributed to Hiyoshi Yasukiyo) present the same folktale **motif** (B15.7.7.1, Nine-tailed fox). Similarly, a legend about a demon becomes the source of two Nō plays, *Kurozuka* (a name, sometimes called *The Black Tomb*) and *Adachigahara* (*The Goblin of Adachigahara*) by Zeami Motokiyo, and a Kyōgen, *Dōjōji* (*The Temple of Dōjōji*, also called *The Bell of Jealousy*). The two Nō plays were written for rival troupes of actors.

While Nō and Kyōgen have traditionally been perceived as aristocratic, Kabuki has generally had wider appeal (and a larger repertoire). Kabuki was founded by Okuni, a temple dancer, in 1603; however, for most of its history, Kabuki has been performed only by men. Major Kabuki writers include Chikamatsu Monzaemon, Takeda Izumo, and Nishizawa Ippō. Many plays were written collaboratively by multiple writers. Individual Kabuki plays were originally daylong events, but due to competition between theaters, less exciting sequences were dropped and scenes from other plays added. Since audiences already knew the stories by heart, the appeal was the artistry and excitement of the performance rather than the suspense of an unfamiliar story.

Kabuki aims to portray emotion believably, but in the context of magic and the supernatural. Stage machinery and costumes are employed to create the illusion of magic. In particular, transforming living things from one state to another is important in Kabuki. For instance, as in **Japanese tales**, foxes often assume human form. Besides Tamamonomae, examples include Kuzunoha, a vixen who becomes human and bears a child with her husband Abe no Yasuna, and Tadanobu, who becomes human to reclaim a drum made of the skins of his fox parents. Both foxes appear in traditional plays and more recent adaptations.

Unlike Nō, Kabuki has continued to add new plays. For instance, *Fuji musume* (*Wisteria Maiden*, 1826) by Katsui Gempachi dramatizes a painting's coming to life to seek the love of a young man. Kimura Tomiko's *Kurozuka* (1939) retells the old Nō story in a modern Kabuki, with choreography inspired partially by Russian ballet. Similarly, techniques have evolved; for example, in his modern play based on a Chinese **ghost story**, *Gensō to Yōkihi* (*Gensō and Yōkihi*, 1987), performer Bandō Tamasaburō III incorporated acting styles from Beijing theater. Also in the late twentieth century, *musume* Kabuki ("young women's Kabuki") appeared, with **women** taking all of the roles, creating a **gender** reversal of traditional Kabuki.

During the nineteenth century, Kabuki waned in popularity and Nō almost vanished, but after World War II, Japanese theater, including Nō and Kabuki, underwent a rebirth, with master artists being given government stipends to encourage the arts. In addition, many Japanese writers embrace Western-style theater but adapt it to Japanese culture. Many such playwrights have taken inspiration from international sources, such as **Terayama** Shūji, who wrote for the Tenjō Sajiki theatrical troupe in the 1970s, and Kara Jūrō, who uses fairy tale and other fantastic elements in his plays. Betsuyaku Minoru's *Matchi-uri no shōjo* (*The Little Match Girl*, 1967), retells Hans Christian **Andersen**'s tale as the story of a young woman who was lost as a child and dies only after confronting her parents.

The Middle East

Although dance, **storytelling**, and puppetry were common, theater did not exist in most of the Middle East before the nineteenth century. Iran is unusual among Islamic countries in

the region for having an ancient theater tradition (which it shares with Armenia). In addition, Turkish tradition features a dance and spoken theater, *ortaoyunu*, which some scholars compare to *commedia dell'arte* in its use of physical humor and stock characters. Similar performances also occur in Iran and Armenia, with more emphasis in those countries upon verbal repartee.

Persian drama is roughly as old as Indian and Greek drama and, based upon linguistic and other evidence, seems to have influenced and been influenced by both. Much of the mime and comedy of ancient Persia was based upon folktales, including stories of magic and supernatural beings. Like Indian theater, the Persian forms continued to evolve into modern times. Turkish records mention performances by Iranian actors in the seventeenth century, and folk theater still presents traditional comedies in both Iran and Armenia.

Purely spoken theater began in the Middle East in the nineteenth century. Its primary use has not been to dramatize fairy tales, but some writers have found folktales a way of appealing to their audience's shared cultural heritage. Among these are the Lebanese theater pioneer Marun al-Naqqash and Egyptians, including the prolific dramatist Tawfiq al-Hakim, who wrote *Shahrazad* (**Sheherazade**, 1934); Mahmud Wasif and Mahmud Taimur (both of whom wrote plays depicting events in the career of **Harun al-Rashid**); and Alfred Faraj in his *Ali Janah al-Tabrizi wa-tabi 'uhu Quffah* (*Ali Janah from Tabriz and Quffah*, *His Henchman*, 1969). Their sources include folktales and the **Arabian Nights**.

The Americas

In many North American cultures, performance art is largely a matter of dance, song, chant, and storytelling. However, in Central and South America, some performances are more truly folk theater, such as the Quiché farce *Charamiyex* (*The Flute Player*). *Güegüence o macho ratón* (*Honored Elder or the Brave Mouse*) is a Nahuatl and Spanish comedy from Nicaragua dating to the days of the Spanish Empire; its title character is a folk **trickster** who outwits the colonial Spanish governor.

In colonial times and afterward, the theatrical forms of many Native peoples were suppressed by both religious and civil authorities as undermining Christianity; for instance, the folkloric tragedy *Rabinal-Achí* seems to have been last performed in the 1820s. However, many indigenous folktales are still performed in adapted form, particularly at Corpus Christi and Carnival, especially in Brazil and Cuba. Folktale elements of Europe and Africa were also blended with Native traditions, such as the Spanish characters Bato and Gila (comic shepherds), who began to appear in Christmas pageants known as *pastorelas*. Also, street theater not linked to religious occasions, termed *géneros chicos* or *sainetés*, which often dramatize folktales, came to be performed in lands as diverse as Argentina, Cuba, and Mexico. (Plays written specifically in the European tradition are considered below under "Europe and the West.")

Sub-Saharan Africa

Africa is home to many diverse cultures, many of which have multiple performance traditions. Many theatrical forms appear in sub-Saharan Africa, including among such people as the Khomani San, the Malians, and the Mande. In many African traditions, audience participation is often important. In some traditions, as in the Akan people's Anansem (enactments

of **Anansi** tales), a narrator interrogates audience and performer alike; in others, a performer drafts audience members to portray supporting characters. In several traditions, audience members initiate interaction with performers directly.

One of the most accessible traditions for non-Africans is the Yoruba alarinjo, about which much has been written in Nigeria and elsewhere. Alarinjo is professional theater (its amateur counterpart is called "apidan"). Performances depict folktales and stories about the supernatural. Alarinjo takes place outdoors, often in a marketplace, with the audience surrounding the performers. As many as fifteen men wearing masks act out the roles while drummers play and a chorus sings. Plays are oral compositions that other theatrical troupes witness and learn, resulting in the development of a common body of plots and themes. Some aspects of performance are dictated by tradition, while at other times, alarinjo actors vary their performances according to the moment, such as offering satiric commentary on local events. Characters are stock and include both Yoruba and foreigners.

Alarinjo and other traditional dramatic forms vied for popularity with local interpretations of Western theater during the nineteenth and early twentieth centuries. After Nigerian independence, writers such as Wole Soyinka, Ola Rotimi, and Femi Osofisan began creating new plays drawing upon both international and African sources, including folktales. At the same time, some African playwrights are adapting foreign fairy tales, such as Zimbabwean Stephen Chifunyise and his associate Robert McLaren in their *The Little Man of Murewa* (2005), an adaptation of Andersen's "Little Claus and Big Claus."

Europe and the West

Although the phrase "Western theater" sometimes suggests stage realism, verisimilar theater dates only to the mid-nineteenth century. Before that, acting, staging, and writing were more stylized.

Classical Theater. Some of the earliest surviving European plays suggest folktales as source material, including Greek Old Comedy pieces like Aristophanes' *Ornithes* (*The Birds*, 414 BCE) and *Batrachoi* (*The Frogs*, 405 BCE). In these plays, talking animals mock human behavior and magical **transformation**s occur. Men in masks portrayed all of the roles, singing and dancing as well as speaking. Later, the New Comedy also featured folktale elements, such as Menander's *Dyskolos* (*The Bad-Tempered Man*, 316 BCE), in which a young man and his clever slave outwit a cranky old man and marry his daughter, a theme common in *commedia dell'arte* centuries later.

In Rome, comedies often embodied folktale themes and motifs, like the twin **brothers** (Motif K1311.1, Husband's twin brother mistaken by woman for her husband) in *The Menaechmi* (ca. 200 BCE) of Titus Maccius Plautus. Roman mimes were bawdy farcical performances employing speech, dance, and song, and relied upon stock characters like Dossennus, a greedy humpback, and Pappas, a stingy old man.

Medieval and Renaissance Theater. When Roman stability declined, literary theater languished across the empire. Yet other theatrical arts survived, like mummery, whose relation to Roman mime (as opposed to local traditions) is asserted by some historians and denied by others. Most mummers enacted folktales; some, for instance, portrayed ritual combats which came to be associated with St. George and the Seven Champions of Christendom in England. Across Europe, mummers and other performers offered skits during holidays and

festivals. In Russia, for example, wandering minstrels called *skomorokhi* performed skits, told stories, and gave puppet shows.

In Italy, similar skits evolved into the *commedia dell'arte*, an improvisational theater drawing upon folk elements, especially clever servants or young lovers who outwit wealthy old men. A wide range of stock characters, among them Pulcinella (Punch), Arlecchino (Harlequin), Columbina (Columbine), Pantalone (Pantaloon), and il Dottore (the Doctor), appeared in many "scenarios" (dramatic outlines) that would be fleshed out according to the talents of the performers and the mood of the audience. Stories were often earthy, featuring theft or **sexuality** and also **magic object**s and other fairy-tale elements.

Most medieval and early Renaissance literary theater grew around religious occasions. As late as the sixteenth century, *Meistersinger* Hans Sachs of Nuremberg wrote short dramatizations of comic folktales for Shrove Tuesday (*Fastnachtsspiele*); these were similar in plot to *commedia dell'arte* scenarios but did not involve *commedia* characters. Ludovico Ariosto's poem *Orlando Furioso* (c. 1505–16) inspired many skits and plays with its chivlaric setting. Gil Vicente, a Portuguese who wrote in his own language as well as in Spanish, also dramatized humorous folktales.

Seventeenth- and Eighteenth-Century Theater.   In Spain, Guillén de Castro y Belvis wrote of magical and comic themes. Some of his works, translated, became the sources for writers in English and other languages. His *Fuerza de la costumbre* (*Force of Custom*, 1618) is sometimes cited as the source for Francis Beaumont and John Fletcher's *Love's Cure, or the Martial Maid* (1647). Sixteenth-century author Pedro Calderón de la Barca, although more often associated with revenge tragedies, also wrote fairy-tale plays, including *La vida es sueño* (*Life Is a Dream*, c. 1635), dramatizing a king's effort to avoid a prophesied destiny.

In England, several plays presented fairy or folktale themes. The most famous of these are *A Midsummer Night's Dream* (1600) and *The Tempest* (1611) by William **Shakespeare**, but there are many others, such as Thomas Dekker's *Old Fortunatus* (1600), Beaumont and Fletcher's *Philaster, or Love Lies Bleeding* (c. 1609), and *The Birth of Merlin* (attributed to William Rowley, 1662). George Peele dramatized several fairy stories, including the *Old Wives' Tale* (1595). Of debated authorship is *The Maid's Metamorphosis* (1600, based on **Ovid**).

Later in the seventeenth century, many French writers adapted fairy tales as operas or ballets, but some wrote for spoken theater as well. Jean-Baptiste Molière developed the *comédie-ballet*, combining spoken theater with dance, and wrote such works as *Plaisirs de l'île enchantée* (*Pleasures of the Enchanted Isle*, 1664) and *Psyché* (1671). Jean-François Marmontel, better known for his operatic libretti, also wrote *comédies-ballets*. After the publication of the fairy tales of Marie-Catherine d'**Aulnoy** in 1690, sentimental plays meant to suggest innocence and purity were popular, such as Pierre-Claude Nivelle de la Chaussée's "Orientalist" work, *Amour pour amour* (*Love for Love*, 1742).

In Italy, Carlo Goldoni wrote scenarios as well as complete plays involving *commedia dell'arte* characters. He also created comedies of manners reflecting folktale elements. One, *I due gemelli veneziani* (*The Two Venetian Twins*, 1747), was based on Plautus' *Menaechmi*. His late *Le bourru bienfaisant* (*The Beneficent Bear*, 1771) features a *commedia*-like love plot but without *commedia* characters or physical humor. His younger contemporary Carlo **Gozzi** created many fairy-tale plays, such as *Turandot* and *L'amore delle tre melarance* (*Love for Three Oranges*, 1761), often adapted to opera and melodrama. Gozzi's fairy-tale

plays exerted a significant influence on theater and other literary forms across Europe well into the nineteenth and even twentieth centuries.

Also evolving from the *commedia dell'arte*, French and English **pantomime** started as silent performance. However, English pantomimes began to feature both speech and song in the eighteenth century. At the same time, plays such as J. Charles Smith's *The Fairies* (1755) and Charles Dibdin the Elder's *Queen Mab* (1769) provided a literary approach to fairies onstage.

Nineteenth-Century Theater.   With the birth of the gothic, the supernatural came into vogue. For the most part, early gothic writers ignored **fairies** in preference to ghosts and *revenants*, such as in Charles **Nodier**'s *Le vampire* (1820). However, fairy tales soon appeared, as in Alfred de Musset's *Fantasio* (1834), which critics cite as reflecting the influence of E. T. A. **Hoffmann**, Shakespeare, and others.

Romantic writers in particular embraced fairy tales as an imaginative evocation of emotional and symbolic truth. A common theme of many Romantic plays is the interaction of magical or fairy worlds with the human realm, a fertile source of symbolism for writers. Some, like Denmark's Adam **Oehlenschläger**, wrote "closet dramas" meant to be read as **poetry** rather than staged, although Oehlenschläger's plays were later performed successfully, including **Aladdin** (1805), for which Carl Nielsen composed incidental music in 1919. Another Scandinavian, Swede P. D. A. Atterborm, penned *Lycksalighetens ö* (*The Isle of the Blessed*, or *The Isle of Bliss*, 1824–27). In Germany, Ludwig **Tieck**, a theater director as well as an author, wrote a number of important fairy-tale plays, including *Der Balubart* (**Bluebeard**, 1797), *Der gestiefelte Kater* (**Puss in Boots**, 1797), *Die verkehrte Welt* (*Topsy-Turvey World*, 1799), *Prinz Zerbino* (1799), *Leben und Tod des kleinen Rotkäppchens* (*The Life and Death of **Little Red Riding Hood***, 1800), *Däumling* (**Thumbling**, 1812), and *Fortunat* (1816). Tieck's plays are noted both for their literary and social satire and for playing ironically with traditional theatrical suspension of disbelief. In Austria, Ferdinand Raimund and Johann Nepomuk Nestroy created the genre of *Volksstück* (folk play), musical and comic folk-style plays with fairy-tale plots.

In France, writers such as Charles-Augustin de Bassompierre Sewrin, Nicholas Brazier, Marc-Antoine Désaugiers, Maurice **Maeterlinck**, and the brothers Hippolyte and Théodore Cogniard wrote musical fairy-tale comedies called *folies féeriques*, or simply *féeries*. These works dramatized the fairy-tale plot, unlike English pantomimes, which used it as a framework for a loosely structured display of comedy and acrobatics. Pantomimes of the early nineteenth century employed much stage illusion (especially transformations) and cross-dressed women as "boys" shortly after mid-century.

An influential writer of English fairy theater during the first half of the nineteenth century who drew his inspiration from French *féeries* was James Robinson **Planché**, whose works, somewhat like contemporary German plays, toy with satire and self-referential humor. However, a taste for spectacle developed among the public. As acting styles and staging issues (costume and scenery, for instance) came to be more verisimilar in the early nineteenth century, theater in general grew literal-minded. By mid-century, it was expected that fairies should fly over the stage or ghosts sink into it, and even that landscapes should change in "transformation scenes." Although satirical extravaganzas by William Schwenk Gilbert and Charles Millward continued in Planché's tradition, many audiences favored escapism. French *féeries* also began to incorporate abundant spectacle, while in London, Dionysius

Boucicault's *Babil and Bijou, or the Lost Regalia of Fairyland* (1872) presented a six-hour pageant of music, color, and illusion. It cost so much to produce that it failed financially, but a condensed version was successful.

In much of Europe, fairy tales were being dramatized in an entirely different vein. For instance, in Russia, "lyrical dramas" developed the conflicting worlds symbolically, often taking their plots from fairy tales and folktales. Aleksandr Ostrovsky, who sought to create a theater for commoners rather than primarily for aristocrats, dramatized a tragic Russian folktale in *Snegurochka* (*The Snow Maiden*, 1873). Abraham Goldfaden, often called the "father of Yiddish theater," wrote a musical fairy tale, *Di kishefmakhern* (*The Witch*, 1887). Swede Johan August **Strindberg** depicted realistic psychology, but in a mystical and symbolic stage world. His dreamlike fairy-tale plays helped lead to the development of theatrical expressionism in Scandinavia and Germany. Belgian Maurice Maeterlinck also wrote emotionally evocative symbolic plays, including some with fairy-tale themes, such as *Pelléas et Mélisande* (1892), *Alladine et Palomides* (1894), and *La Princesse Maleine* (1889). *Pelléas et Mélisande* was later adapted as an opera by Claude Debussy in 1902. Gerhart Hauptmann's *Die versunkene Glocke: Ein deutsches Märchendrama* (*The Sunken Bell: A German Fairy-tale Drama*, 1896) depicted a popular "lyric" theme, the interactions of two worlds, elfin and human, contrasted in dreamlike sequences and realistic scenes.

Twentieth- and Twenty-First Century Theater. Both lyrical drama and extravaganza flourished at the beginning of the twentieth century. Aleksandr Blok's "lyrical drama" presenting *commedia* characters in a dreamlike setting, *Balaganchik* (*The Puppet Show*), appeared in 1906. A. Ansky's Yiddish play *Tsvishn tsvey veltn, oder der dibuk* (*The Dybbuk, or Between Two Worlds*, 1920) examined passion and death.

On the other hand, theatrical illusion was still popular, and many productions incorporated tricks borrowed from stage magic. The most lasting such play is Sir James Matthew **Barrie**'s *Peter Pan, or The Boy Who Would Not Grow Up* (1904), which combined a memorable story with convincing effects, such as the levitation harness allowing Nina Boucicault (daughter of Dionysius) to fly as Peter. Barrie wrote directions for some special effects that proved impractical, but many were featured in both the first performance and subsequent productions. Edmond Rostand's *Chantecler* (1910) depended less on effects but still offered stunning sets as background for the comically self-deluded title character.

As the century progressed, fairy tale themes continued to allow writers to examine ideas symbolically. Czech brothers Josef and Karel **Čapek** wrote plays that depict folktale and fairy-tale themes in a "lyric" tradition, such as Karel's *Věc Makropoulos* (*The Makropoulis Case*, 1922). Finnish author Runar Schildt's *Galgamannen: En midvintersaga* (*The Gallows Man: A Midwinter's Tale*, 1937) examined power and compassion via the device of a cursed talisman. Jean Cocteau's *Les chevaliers de la table ronde* (*Knights of the Round Table*, 1937) recast familiar stories as a conflict between illusion and reality.

Jean Giraudoux's retelling of *Ondine* (1939) used the Romantic motif of conflicting worlds to contrast inhuman perfection and human imperfection (see **Undine**). The theme of love rendering an inhuman being human occurred in other plays; for instance, Howard Richardson and William Berney's *Dark of the Moon* (1945) used the device satirically to contrast evil **witch**es with worse mortals. In a different approach to the interaction of worlds, Mary Chase's comedy *Harvey* (1944) humorously suggests that close association with the fairy realm may resemble insanity.

Inspired partially by literary **magical realism**, Argentine Conrado Nalé Roxlo dramatized legends and other traditional stories, while Mexican author Octavio Paz adapted *La hija de Rappaccini* (*Rappaccini's Daughter*, 1956) from Nathaniel **Hawthorne**'s short story. Numerous Latin American playwrights dramatize traditional stories but generally have focused on mythology rather than fairy tales.

Many late twentieth-century plays examine realistic psychology in a fairy-tale setting. Louise Page explored women's roles in ***Beauty and the Beast*** (1986, based on Gabrielle-Suzanne de **Villeneuve**'s version). Stephen Sondheim and James Lapine's ***Into the Woods*** (1986) portrays familiar fairy-tale characters discovering the consequences of their actions. The first act presents the familiar tales; the second shows the unexpected aftermath.

Fairy tales continue to inspire playwrights in the twenty-first century. Australian Marilyn Campbell has attracted critical attention with her adaptations of fairy stories. Leonid Filatov adapted a Russian folktale as a satire, *Pro Fedota-strel'tsa, udalogo molodtsa: Skazka dlya teatra* (*The Tale of Soldier Fedot, the Daring Fellow: A Fairy Tale for Stage Performance*). Irish playwright Martin McDonagh in *The Pillowman* (2003) depicts a police investigation set in an unnamed Eastern European dictatorship where brutal murders seem to be inspired by fairy tales. In New Zealand, Polynesian legends and folktales inspired *Maui—One Man Against the Gods* (2005), by Tanemahuta Gray, Janine Gainsford, Jamie Ogilvie, and Andre Anderson. *Maui* combines traditional Maori storytelling and dance with modern acting. On the other hand, the tradition of escapist extravaganzas continues, for instance with the **Walt Disney Company**'s stage versions of its animated movies.

Children's Theater

A product of the late nineteenth century, children's theater originated as an educational tool to dramatize proper behavior. Earlier, plays were not written or performed specifically for children. Works based on fairy tales, folktales, or myths were created for adults; parents would take children to plays that they judged appropriate. Many plays that became children's favorites, such as *Peter Pan*, L. Frank **Baum**'s Broadway version of *The Wizard of Oz* (1901), and Victor Herbert's *Babes in Toyland* (1903), were created for adults as much as for children.

Fairy-tale plays specifically for children finally came into their own in the early twentieth century. In 1909, Jacinto **Benavente** established a children's theater in Madrid, writing comic and satirical pieces for it that are still popular in Spanish-speaking countries. In the English-speaking world, A. A. Milne's *Toad of Toad Hall* (1929), adapted from Kenneth Grahame's *Wind in the Willows* (1908), and Madge Miller's *The Land of the Dragon* (1946) sought to engage children's imaginations. Charlotte Chorpenning adapted multiple fairy tales to theater through the mid-twentieth century, finding them to have a broad appeal. Belgian Arthur Fauquez adapted medieval tales for his *Le roman de Renart* (***Reynard the Fox***, 1958 in English), with an endearing but unethical hero. Mary Melwood's *The Tingalary Bird* (1964) depicts a mysterious bird that interacts with a psychologically believable elderly couple.

During the 1970s, Moses Goldberg created "participation plays" to draw children into the theatrical experience, such as his *Aladdin* (1973). David Wood began writing children's fairy-tale plays in the 1970s, also relying upon audience involvement. American Suzan Zeder wrote an adaptation of Baum's *Ozma of Oz* (1978), which, like Zeder's other plays, is marked by believable portrayals of emotion. Aurand Harris, the most-produced American

children's playwright, did not focus primarily upon fairy tales, but wrote *Robin Goodfellow* (1977, based on Shakespeare's *A Midsummer Night's Dream*) and *The Magician's Nephew* (1984, adapted from on the novel by C. S. **Lewis**). Doreen B. Heard adapted *The Love for Three Oranges* (2001), creating gags modern audiences would understand, but preserving the original plot.

Globally, children's theater has grown in significance. In Veliky Novgorod, Russia, the biennial King-Fairy Tale International Theatre Festival brings together international participants to learn from each other and to perform for both children and adults. In India, Ayeesha Menon's *Punch-a-Tantra* suggests **fable**s still have value for chaotic modern life. In Mexico, the theater troupe el Teatro para Niños en Yucatán adapts familiar tales as children's plays; writers such as Patricio Guzmán in Chile, José Antonio Rial in Venezuela, and Andrès Básalo in Argentina do likewise for local theater groups. Although early children's favorites were composed for adults, more recent children's plays display an understanding of **childhood** thought and perception, yet often intrigue adult audiences with their sophistication. ***See also*** Cross-Dressing;   Dance;   Film and Video;   Music.

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Paul James Buczkowski

Theia Lena. *See* Metaxa-Krontera, Antigone

Therapy. *See* Trauma and Therapy

Thief, Thieves

A thief or robber is by definition someone who steals or furtively takes away someone else's property. Always an outlaw, this character has assumed an important role in folktales and fairy tales throughout the ages. Thieves and outlaws proliferate in medieval **folklore** and abound in the literature of sixteenth- and seventeenth-century Europe, as the well-known "rogue pamphlets," dealing with the lives of vagrants or vagabonds, testify in England.

Medieval Period

In medieval folklore, there are three distinguishable classes of thieves, which in British stories of outlaws can be best exemplified by the following characters: (1) Gamelyn (fourteenth century), known to be the head of an outlaw band, protector of thieves; (2) the Anglo-Saxon earl Hereward the Wake (eleventh century) and the legendary yeoman Robin Hood (fourteenth century or earlier), both heroic gentleman thieves, the first the son of a **princess** and a man of immense strength, the latter born of a princess and a woodsman; and

(3) Eustace the Monk and Fulk Fitzwarin (both c. thirteenth century), whose stories are framed by a magic environment, abounding in references to **witch**es, **devil**s, and monsters.

The tales about these thieves all arose in the midst of domestic unrest. The outlaw represents those alienated and threatened by the dominant power structure. Thus, Gamelyn fights the injustices perpetuated by his brother, the **king**, and his law. Hereward goes against William the Conqueror, who represents Norman occupation and the values of French-speaking rulers. Robin Hood fights the Sheriff of Nottingham, uniting yeoman and dispossessed nobles against church leaders and corrupt members of the upper aristocracy. Only Eustace and Fitzwarin seem to be more ruthless and single-minded thieves. However, both prey on one man—King John (1199–1216)—by robbing his merchants and civil servants.

In the end, almost all of these outlaw heroes seem to achieve their goals, abandon thievery in most cases, and are rewarded. Gamelyn recovers his lands, Hereward escapes his enemies and flees, Robin Hood restores justice, and Fulk Fitzwarin is reconcilled with King John. As far as Eustace the Monk is concerned, the **legend** is ambiguous. While he preys only on his father's murderer, he steals for purely personal gain and protects no one. He is said to have been beheaded in August 24, 1217.

These tales have been collected differently. Gamelyn's story survives in an anonymous English romance entitled *The Tale of Gamelyn* (c. 1350). The deeds of Hereward, also known as Hereward the Outlaw or Hereward the Exile, are recorded in the twelfth-century *Gesta Herewardi* (*Deeds of Hereward*), and some of his legends were incorporated into later legends of Robin Hood. Robin Hood's legend survives in different **ballad**s, plays, and games of the **Middle Ages**, but the first appearance of this outlaw in a surviving manuscript is in William Langland's *Piers Plowman* (1377). The story of Fulk Fitzwarin has also been noted for its parallels to the Robin Hood legend, surviving in a miscellany of works in Latin, French, and English, dating from approximately 1325–40, which are based on a lost late-thirteenth-century verse romance. The French story of Eustace the Monk, a mercenary and a pirate, is compiled in a thirteenth-century vernacular romance entitled *Li Romans de Witasse le Moine* (translated into modern English by Glyn Burgess in *Two Medieval Outlaws: Eustace the Monk and Fouke Fitz Waryn*, 1997).

But there were other medieval literary forms that would celebrate the life of lower-stratum outlaws, associating them with a culture of humor. Such is the case of comic elements in church drama and in animal **epic**s, **fabliaux**, and *Schwänke* (humorous tales, **jest**s). These genres, particularly the fabliaux and the *Schwänke*, will influence the development of the jestbooks, whose protagonist, the jester, is always a merry antihero. A good example is the legendary figure of late medieval-early Renaissance Europe, **Till Eulenspiegel**; another is Unibos, from as early as the end of the tenth century (cf. *Unibos* [*One Ox*], a medieval Latin poem written by a cleric from France, Lorraine, or the Netherlands).

Modernity

At the beginning of modernity, the proliferation of the poor in the growing cities allowed thieves of a different kind to acquire a central role in the stories of the time, which then circulated orally and through pamphlets. In England, the rogue pamphlets, a mixture of fact and fiction, by Gilbert Walker, John Awdeley, Thomas Harman, Robert Greene, and Thomas Dekker, for example, are famous for celebrating the life of criminals. The underground world of London was portrayed in these pamphlets. Some, the "cony-catching

pamphlets," dealt more specifically with thieves versed in the art of "cony-catching" or deceiving the public, for example, card and dice players and prostitutes.

The antiheroes of such stories inspired folk songs and ballads and generally contributed to the development of literature, becoming living legends to the present day. Such is the example in English literature of *Moll Flanders* (1722) by Daniel Defoe, inspired by the legendary figure Mary Godson or Mary King, the famous cutpurse (pickpocket); or *Jonathan Wild* (1743) by Henry Fielding, based on the historical character of the same name, who terrorized London in the eighteenth century.

Thieves and Folktale

In the category Realistic Tales, Hans-Jörg Uther's *Types of the International Folktale* (2004) devotes an entire section to "Robbers and Murderers" (ATU types 950–969), which attests to the central role that these outlaws often play as characters in folktales. The thieves, robbers, and highwaymen who populate European folktale collections can reflect both the fear and fascination associated with outlaws. Demonized instead of romanticized, thieves and robbers embody a source of genuine danger. The robbers in **tale type**s such as The Robber Bridegroom (ATU 955) and The Woman among Robbers (ATU 956B) reveal themselves ultimately to be murderers and cannibals whose criminal behavior must be publicly identified and punished. On the other hand, the thief in Jacob and Wilhelm **Grimm**'s "Der Meisterdieb" ("The Master Thief," 1843)—which belongs to the tale type known as Tasks for a Thief (ATU 1525A)—exploits the notion of the thief as popular antihero. In Grimms' tale, a master thief who has overcome his **peasant** origins and made himself wealthy by stealing only from the rich uses his skills to outwit the lord of the castle, his **soldier**s, and the **clergy**. While his audacious success leads to his expulsion from lord's country, there is no doubt that this master thief's trickery, which makes a fool of the powers that be, earns him a heroic status.

Thief and Trickster

In Native American tales, the **trickster** figure (either **Coyote**, Raven, Mink, Bluejay, or Hare) is often portrayed as a thief and a cheat. Although he might steal daylight, fire, water, and the like, he does it for the benefit of humanity. Coyote, for example, usually steals for the sheer pleasure of the trick itself, yet ultimately he is acting on behalf of the human race. Indeed, the theft of fire is the earliest and most typical kind of trickster-hero **myth**. The legend becomes the pattern for a series of tales of theft: of the sun, water, fish, game animals, acorns, and even cereal grains. To steal these vital substances from superior forces hostile to humanity, the trickster has to use his own strength and cunning.

Often **Uncle Remus** tales also depict the famous hero Br'er Rabbit as a thief, usually to convey a **moral**. These tales are very similar not only to stories found in Africa and Brazil but also to European medieval animal epics and **fable**s. Br'er Rabbit and Br'er Tarrypin compete with the jackal or the hare in India, the jackal, the fox, or the tortoise in Africa, the cotia (a species of tortoise) in Brazil, and the fox in European medieval folklore. They use their cunning skills on victims as varied as the lion, the tiger, the **wolf**, the hyena, and the jaguar. Br'er Rabbit and Br'er Tarrypin frequently victimize Br'er Fox, Br'er Wolf, Br'er Bear, or Br'er Possum. *See also* Punishment and Reward; Thief of Bagdad Films.

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Ana Raquel Fernandes

Thief of Bagdad Films

The Thief of Bagdad films comprise, besides various minor representatives, the original *Thief of Bagdad* (1924) starring Douglas Fairbanks Sr., its 1940 remake by Alexander Korda, and the animated cartoon feature **Aladdin** (1992) produced by the **Walt Disney Company.**

With his *Thief of Bagdad*, the famous actor Fairbanks created a film classic of truly monumental scope, for which he acted as producer, script writer, and main character. The plot of the 140-minute silent film is a vague **adaptation** of ATU 653A, The Rarest Thing in the World, a tale that is first attested as the tale of "**Prince** Ahmed and the **Fairy** Peri Banu" in the **Arabian Nights**. While the film is labeled an "Arabian Nights Fantasy," it takes place in a fairy-tale Bagdad of huge dimensions, with buildings reminiscent of early skyscrapers and an interior decor dwarfing its characters.

In the lengthy exposition, the main character is introduced as a cunning **thief** who selfishly demonstrates his lack of social morality as a successful way to make a living. When intruding into the palace to steal the royal treasure, he falls mortally in love with the **princess**. To win her, he masks as Prince Ahmed; but his disguise is uncovered, and he is flogged and left to the mercy of a wild ape. Saved by the princess, who has secretly discovered that he is her fated bridegroom, he reforms and sets out to "earn his happiness." As Ahmed experiences various adventures, three other suitors return with the rarest things they have found. The Indian

Douglas Fairbanks and Julianne Johnston in the 1924 film *The Thief of Bagdad*. [United Artists/Photofest]

prince has acquired a magic crystal informing the suitors about a serious (induced) illness that has befallen the princess; with the magic flying carpet of the Persian prince, they quickly return to the palace, and the magic healing apple of the Mongol prince cures the princess. When the princess, however, decides not to marry either of them, the Mongol prince has his troops conquer the city. Meanwhile, Ahmed learns about the events, returns on his flying horse, and, with a magic powder, produces a huge army that vanquishes and punishes the evil Mongols. He is happily united with the princess. In the film's spectacular final scene, both fly above the streets of the city toward eternal happiness.

Fairbanks's *Thief of Bagdad* is a typical story of "the American dream," demonstrating that even the poorest and most undeserving character can achieve personal happiness through individual effort and dedication. The film's Oriental ambience is but a fairy-tale cliché. In a similar vein, it is interesting to note that the tale supplying the film's basic plot does not belong to the original *Arabian Nights*. It was introduced into the collection by Antoine **Galland** from the oral **performance** of a gifted Syrian storyteller, and in its present form presumably mirrors Western (and Christian) values and norms.

The second *Thief of Bagdad*, directed by Hungarian Alexander Korda, introduces a number of changes. Korda separates the roles of thief and suitor, and instead of the evil Mongol prince, Korda introduces the stereotypical evil vizier Jafar as the protagonist's opponent. The film begins with a blind beggar telling his tale. He is Prince Ahmad, the justice-loving but thoroughly naïve young grandson of **Harun al-Rashid**, who left the affairs of state to his vizier, realizing only too late that Jafar aimed to usurp his place. The thief character Abu is the "lowest of the lowest," who—according to an old storyteller's wisdom—shall one day bring justice to the oppressed people. Having escaped from prison, Ahmad and Abu reach Basra, where Ahmad falls in love with the princess. When Jafar officially woos the princess, he first secures her **father**'s consent by presenting the toy-loving **king** with a mechanical flying horse. Jafar then magically blinds Ahmad and transforms Abu into a dog, and finally has the king killed by a mechanical statue. Jafar then relocates the princess (who had escaped in men's clothes) and convinces her to break the magic spell binding Ahmad and his friend by letting him embrace her. By conjuring a storm, he separates the friends, and Abu lives through various adventures, some of which are reminiscent of those in the first film adaptation. In the final scene, Abu arrives in Bagdad on a flying carpet just in time to save Ahmad from being beheaded and shoots Jafar as he tries to escape on his mechanical flying horse.

Korda's film profits from the natural beauty of Sabu, a former Indian "elephant boy" who acted his most famous role in Korda's 1942 adaptation of Rudyard Kipling's *Jungle Book* (1894). While Korda's *Thief of Bagdad* consciously acknowledges its predecessor, it is labeled an "Arabian fantasy," and its ethical message has dramatically changed from Fairbanks's movie. Korda's film is a parable of justice, and the thief character is a kind of Robin Hood who unselfishly supports the righteous but feeble ruler against the tyrannical usurper.

Even though overtly an animated cartoon version of the tale "Aladdin and the Wonderful Lamp" from the *Arabian Nights,* Disney's *Aladdin* draws heavily from both earlier versions of the *Thief of Bagdad*. As in the first version, Aladdin is a good-for-nothing boy, and the princess a self-conscious young woman who claims the right to choose her husband herself. While the characters of suitor and thief have again been combined in Aladdin, Abu makes his appearance as Aladdin's pet monkey. The toy-loving king and his vizier, the evil

magician Jafar, owe their introduction to the second film version, as does princess Jasmin's pet tiger Rajah. The message of the Disney cartoon is again similar to that of Fairbanks's version, in that a sympathetic underdog in prototypical fulfillment of the "American dream" actively shapes his future and rises from the lowest imaginable position to that of highest power. ***See also*** Animation; Film and Video; *Popeye the Sailor*; Silent Films and Fairy Tales.

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Ulrich Marzolph

Thomas, Jean. *See* Ungerer, Tomi

Thompson, Stith (1885–1976)

In American **folktale** scholarship, few individuals were as influential as Stith Thompson. Thompson received his doctorate in English literature from Harvard and went on to teach English and **folklore** at Indiana University, where he helped set up the summer folklore institutes that would become the Department of Folklore. During his career, he made several pivotal contributions to the study of the folktale.

His first contribution, *The Types of the Folktale*—a translation and revision of Antti **Aarne**'s *Verzeichnis der Marchentypen* (1910)—was first published in 1928 and appeared again in 1961 with further revisions. It would become known as the Aarne-Thompson taletype index. Thompson's collection *Tales of the North American Indians*, a survey of tales from throughout North America, was published in 1929.

Thompson's most original contribution to the study of folk literature was his *Motif-Index of Folk-Literature*, first published between 1932 and 1936, in which he presented a broad cross-cultural index of **motif**s. In 1946, Thompson published *The Folktale*, a scholarly volume detailing not only different cultural approaches to folklore but also examining various approaches to folktale scholarship.

A proponent of the **historic-geographic method**, Thompson published one of the best-known studies of this type, *The Star Husband Tale* (1953). In this study, Thompson examined the distribution of a Native American folktale and examined the variations between versions collected from different tribes. ***See also*** Native American Tales; Tale Type.

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B. Grantham Aldred

The Thousand and One Nights. See Arabian Nights; Arabian Nights Films

Thumbling, Tom Thumb

Thumbling, or Tom Thumb, is the main character of the international tale type classified as ATU 700. This well-known hero who is no bigger than a thumb has a long history, and in a number of English versions, there exist links to the Arthurian **legend** of the Knights of the Round Table, in which Merlin plays a part in Tom's **birth**. What made him so popular in **folklore** and **chapbook** literature is his ability to fare well despite his miniature size, as in *The History of Tom Thumbe the Little* by Richard Johnson (1621).

Tales that depict this tiny hero typically fall into two categories. The first involves the remarkable activities and **epic**-like adventures of the tiny character, a child who is typically the size of a thumb but can even be as tiny as a millet seed or a grain of rice. Apparently incapable of growing any larger physically, Thumbling nonetheless embarks on what can only be called heroic adventures. His physical stature determines his actions: he can travel in the ear of a horse or on the back of a mouse; he may be born in a cabbage or swallowed by a cow or a fish. Because of his tiny nature, Thumbling is often gobbled up by a creature larger than he, and various episodes of this kind recall the biblical story of Jonah and the whale (see **Bible, Bible Story**). His adventurous spirit and wit see him through these adventures.

The second Thumbling category deals with child abandonment and abuse and therefore has a strikingly modern resonance for the contemporary reader. Tom Thumb and his siblings are abandoned in a forest by their parents. It may be famine and starvation that prompt such a desperate gesture, or the jealousy of a stepmother who wants to get rid of children from a previous **marriage**. In this tale, the little character must protect his **brothers** against the cruelty and cannibalistic instincts of an **ogre** or a **witch** by using his wit and resourcefulness (ATU 327, The Children and the Ogre). His diminutive stature enables him to outsmart evil schemes, and, like David defeating Goliath, Little Thumb can trick mean ogres and witches, save his siblings, and return home. One of the most famous tales using this theme is Charles **Perrault**'s "Le petit poucet" ("Little Thumbling"; ATU 327B, The Brothers and the Ogre). In Perrault's tale, however, the character's miniature size, indicated by his name and in the title, does not play a significant role in the plot. The emphasis in Perrault's version and in this group of tales is not on the size of the character, but on the basic vulnerability of the child in relationship to the ogre or witch. Other well-known stories in this cycle of tales include Giambattista **Basile**'s "Ninnillo e Nennella"; *The History of Little Tom Thumbe*, a chapbook from 1840; and Jacob and Wilhelm **Grimm**'s "**Hansel and Gretel**" (ATU 327A), to name just a few. The story of Tom Thumb and other small heroes and heroines remains an illustration of the triumph of wit over brute force. ***See also*** Cannibalism.

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Claire L. Malarte-Feldman

Thurber, James (1894–1961)

Ohio-born James Thurber produced the bulk of his writing for the *New Yorker* from 1927 until the 1950s, in humorous essays and short stories notable for their despairing, melancholy

wit; however, he also wrote **fable**s and fairy tales that display a high degree of self-conscious narrative and linguistic play. He is famous for his minimalist, unlikely **cartoons**, which show a similar interest in the breakdown of accepted form into comic chaos. For Thurber, **fantasy** is a form of escape from unpleasant reality, seen most strikingly in his famous tale "The Secret Life of Walter Mitty" (1941). Escape is usually flawed and impossible in reality; interestingly, however, the trademark ironic cynicism of Thurber's essays and realist writing is muted by the expectations of fairy tale, so that his tales exist in tension with the main body of his work. This contrast centers particularly on his view of **women**, which, while bitingly negative in much of his writing, becomes idealized and conciliatory in the tales.

Thurber's two collections of fables, *Fables for Our Time* (1940) and *Further Fables for Our Time* (1956), are wry, ironic revisions of both fairy tales and fables in the **Aesop** mold, mostly with animal protagonists. They feature revisions such as a revolver-wielding **Little Red Riding Hood** and tend to offer an encapsulated cynicism that relies on a sustained **parody** of Aesop's traditional **moral** or of proverbial wisdom. In these mini-narratives, the magical is too often revealed as a trick or self-deception, rather than being celebrated as it is in Thurber's fairy tales; realism collides with the marvelous, which breaks down under the stress.

Conversely, Thurber's fairy tales are more **utopia**n in thrust. While they are ostensibly aimed at children, their parodic investigation of form and meaning is highly sophisticated. The word games and linguistic play that run through Thurber's writing find a new expression in his tales, most notably in *The White Deer* (1945) and *The Wonderful O* (1957). *The White Deer* and *The Thirteen Clocks* (1950) are his most sustained play with fairy-tale forms, offering variations on the **prince** who is set impossible tasks to win the hand of a **princess**. The familiar narrative patterns of fairy tale in these works suffer the same breakdown and slippage as does language in his other writing, but ultimately confusion and the failure of meaning are safely contained within a metanarrative revealed at the end of the story, one which offers utopian closure and reconciliation.

Thurber's shorter fairy-tale works are more suitable for young readers, particularly the sumptuously illustrated *Many Moons* (1943), which affirms and celebrates the wisdom of the child protagonist against the absurd logic of the adults. "The Great Quillow" (1944) is more complex, its focus once again linguistic; the marauding giant Hunder is ultimately defeated by cunning play with narrative and meaning by the tale's craftsman hero, a true inheritor of the **archetype** of the clever **tailor**. ***See also*** North American Tales.

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Jessica Tiffin

Tieck, Ludwig (1773–1853)

Ludwig Tieck was one of the first German Romantics to write plays and stories based on traditional **folktale**s, or **märchen**, and to invent tales and poems of his own that he also called märchen. His experiments with the genre became important in the Romantic movement in Germany and in the development of the supernatural tale and **literary fairy tale**.

Tieck, the son of a prosperous rope-maker in Berlin, studied philology and literature, but decided early to become a professional writer and later a theater director. Though he wrote in many different forms and styles, his varied work with fairy tales is perhaps the most

significant. In 1797, under the pseudonym Peter Leberecht, he published a volume misleadingly called *Volksmärchen* (*Folktales*), which contained some of his strangest and most individual tales, particularly "Der blonde Eckbert" ("Eckbert the Blond"). An often repeated and varied song in the tale, "Waldeinsamkeit" ("Forest Solitude"), emphasizes Eckbert's growing disassociation and confusion. As he lies dying, he discovers that his wife was his half-sister, and that his two shadowy friends Walther and Hugo, both ultimately his victims, were mysterious emanations of the old woman his wife had betrayed.

In his collection *Romantische Dichtungen* (*Romantic Tales*, 1799), Tieck published "Der getreue Eckart" ("The Faithful Eckart"), based on old German **legend**s and **ballad**s. As in "Eckbert the Blond," the hero of the second part, Tannenhäuser, becomes less and less able to distinguish the borderline between a supernatural world and reality. His doubts lead him to live in the mountains in increasing solitude, where he trusts no one; when he returns to the real world, he murders the beloved woman he believed dead. Other tales like "Der Runenberg" ("Rune Mountain," 1804) and "Die Elfen" ("The **Elves**," 1812) also stress the central character's disintegration in a deeply ambiguous and constantly darkening world.

Tieck's fairy-tale plays, however, often make the tension between real and dramatic space the occasion for lively and amusing **theater**. In plays like *Der gestiefelte Kater* (***Puss in Boots***, 1797), based on Charles **Perrault**'s tale, and *Die verkehrte Welt* (*The Upside-Down World*, 1799; translated as *The Land of Upside Down*, 1978), he constantly alternates simple fairy-tale scenes with critical commentary, sometimes from a represented audience. His playful, ironic destruction of dramatic illusion tests the distinction between fiction and reality, but without the dark overtones of the explorations in his tales.

In 1812–16, Tieck incorporated many of his literary fairy tales and fairy-tale plays into a collection called *Phantasus*. Imitating earlier fictions by Giovanni **Boccaccio** and Pedro Calderón de la Barca, and perhaps by earlier fairy-tale writers such as Giambattista **Basile** and Marie-Catherine d'**Aulnoy**, Tieck has the characters in the outer tale (that is, the **frame narrative**) read and discuss the earlier material. He continued to write literary fairy tales throughout his long career, including the tale "Die Vogelscheuche" ("The Scarecrow," 1835). In 1827–31, Thomas Carlyle translated many of his tales, bringing them to the attention of English-speaking readers. ***See also*** German Tales.

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Elizabeth Wanning Harries

Till Eulenspiegel

Till Eulenspiegel is a legendary figure of late medieval and early Renaissance Europe. The earliest-known complete version of the book bearing his name is a printed quarto published by Johannes Grüninger in Strassburg in 1515, followed by an edition in 1519, a slightly rewritten improvement by the same author of the first edition. The author of Eulenspiegel's adventures is thought to be Hermann Bote. In the foreword to the tales, however, the initial "N." appears for the surname of the announced author, who states that he is writing in the year 1500 and that, although he is unfamiliar with written Latin and does not possess adequate expertise for the job, he has been asked to compile a number of tales—witty, well-known stories already in existence—to provide the reader with pleasant entertainment.

Till Eulenspiegel is presented in the book as a famous jester who lives during the fourteenth century and dies in 1350. His name in modern German means "owl glass," "owl **mirror**," "wise mirror," or, metaphorically, "wise reflection." For the audience at the time, the name must have suggested a certain sort of mischievous behavior. The readers, seeing their stupidity and evil reflected in Eulenspiegel's tricks, were to be led—at least such is the implication—to better behavior. At the same time, in Low German the name Eulenspiegel (Ulenspegel) seems also to convey the suggestion to "wipe one's behind."

Eulenspiegel is more than an entertaining **trickster**; he is a mischief-maker, an actor, **thief**, liar, and prankster. He is a vagabond and an adventurer of sorts, well known for his exploits in Germany, Flanders, and Holland. There are also tales set in Rome, Prague, Denmark, and Poland. But most of the protagonist's adventures take place in and around the Hanseatic city of Braunschweig, which is also Eulenspiegel's birthplace according to the editions of 1515 and 1519. This fictional character belongs to the category of the mythical buffoon and rascal, both humorous and vicious, charming and repulsive.

The witticisms found in the adventures of Till Eulenspiegel suggests that the author was familiar with medieval folktales, collections of **fabliaux**, jestbooks, or *Schwankbücher* (see **Jest and Joke**). At least thirty-three tales appear to be taken directly from earlier authors, and many contain echoes, phrases, and aphorisms found in previous texts, jests, stories, and **exempla**. The tales abound in wordplays, puns, popular sayings, and maxims. For the Renaissance audience, the pleasure certainly lay in the overt retelling of popular **anecdote**s.

Eulenspiegel's stories are part of a long, humanist satirical tradition (Martin Luther, Niccolò Machiavelli, Benvenuto Cellini, François Rabelais, and Erasmus). They reveal the author's intention to mock and satirize the pretentiousness of humanity in general. The stories' style combines vulgarity and sensitivity, elegance and poor taste, violence and sympathy, and eloquence and scatology. The book is a critique of religious hypocrisy and other social ills, dishonest **clergy**, officals, and nobles, scholars, tradesmen, farmers, citizens, and politicians, and may be compared with medieval German drama, Geoffrey Chaucer's *Canterbury Tales*, and the tales of Hans Sachs.

Despite having been written in a pre-national Germany, *Till Eulenspiegel* has occupied an important position in German literature. Its protagonist is as famous as King Arthur in England and Roland of *La chanson de Roland* in France. The book, which has been translated worldwide, has had an enormous influence that endures to this day. It goes beyond literature, belonging to the world of **art**, **music**, philosophy, and **dance**. The most famous influence in modern times is Richard Strauss's tone poem *Till Eulenspiegels lustige Streiche* (*Till Eulenspiegel's Merry Pranks*, 1895). *Eulenspiegel*'s impact is also evident in works such as Wilhelm Busch's *Max und Moritz* (1865), adapted for children, and, as some have suggested, in Friedrich Nietzsche's *Also sprach Zarathustra* (*Thus Spoke Zarathustra*, 1883–85). And in addition to Renaissance artists, such as Hans Baldung Grien, Eulenspiegel has figured in the art of Josef Hegenbarth, Alfred Kubin, Frans Masereel, and A. Paul Weber.

The Till Eulenspiegel Museum is located in Schöppenstedt, and the *Eulenspiegel-Jahrbuch* has been published since 1960. Together with the version of Eulenspiegel's adventures by Charles Theodore Henri de Coster (Brussels, 1867) and Erich Kästner's well-known **adaptation** for children of 1938, *Streiche des Till Eulenspiegel* (*Till Eulenspiegel, the Clown*), there is also a 1975 film, *Till Eulenspiegel*, co-written by Christa and Gerhard Wolf, directed by Rainer Simon, and produced by **DEFA** in the German Democratic Republic. *See also* Simpleton.

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Ana Raquel Fernandes

Time and Place

Telling Time

Like all folk narratives (and most other stories), **märchen** or **wonder tale**s narrate the past. While in their storying they create true chunks of a past that never was, they do so in the present, whereas the future continuously provides new pasts to be expressly narrated. In the act of performing a tale, which happens in what might be called performance time or narration time, both telling time and listening time are of equal length and simultaneous, and narration time can be measured in terms of historical time; on the other hand, the amount of time narrated in the narrative time of a tale—a day, let us say, or several days or even several years—is both ahistoric and usually much longer than it takes to narrate it in historical time, "our" time or narration time. Not all, in fact, sometimes very little narratable time is actually narrated so that the sum of narrated and un-narrated time which we may call "recounted" (that is, re-counted) time is much larger than appears at first glance, as the episodic nature of märchen ignores the interstices between the episodes. For instance, out of a total of sixteen years of recounted time, only nineteen days may be actually narrated.

Rehearsing the Future

Although the narration of the past is often a successful means by which to cope with the present and face the future, folklore protagonists are sometimes still ill-prepared to outmaneuver or even come to grips with the monstrous, demonic, or numinous phenomena with which the designated action requires them to collide. Such confrontations are crucial when chosen protagonists have been entrusted with a special mission, given a dangerous task to perform, or are on a questing journey of great risk. They are consequently at their wits' end and do not know what to do next. One way of dealing with the problem is offered when a helper, whether a **magic helper** or not, gives good advance advice anticipating in a detailed, verbal rehearsal the precise scope and nature of salutary future action (as if the future had already become the past), advice that has to be put into unquestioning practice in complete obedience to the instructions without the slightest variation when the relevant circumstances arise.

The Past as Time

In spite of its ahistoricity, narrative time is made accessible to the listeners/readers of folktales. It may be removed from the datable, calendar-bound, documentable chronology of history (although there are exceptions) but is structured in its temporality by units familiar to both teller and listener: a base binary division into day and night and a further organization through its fundamentally diurnal character—morning, midday, evening, and night. Its overall beginning and end are signaled by such phrases as "Once upon a time" and "They lived happily ever after," phrases that not only initially ease the story in question out of historical narrative time into ahistorical narrative time but also finally back into historical time again.

These formulaic beginnings and endings are devices that storytellers use to alert their listeners/readers to the fact that what follows or has just been presented is trustworthy only within the expectations normally associated with a wonder tale, for folk-narrative time, in its "otherness," is the time in which apple trees speak, magic is abroad, and the dead return to challenge, help, or warn the living. It is also the time when the frustratingly impenetrable barrier between life and **death** ceases to divide, when the rigidly three-dimensional confined to a personal, individual, and noninterchangeable body finds yearned-for release in spectacular or secret **transformation**, and when the numinous and profane interact with astonishing ease and eagerness.

Suspended Time

In narrative time, time itself can take on a different quality in so far as—under certain circumstances, for instance, within the confines of a hedge of thorns—a beautiful **princess** and her household can be made to sleep for 100 years at the prick of a needle and an old woman's curse. This is not a state of timelessness, however, or disregard of time, as has sometimes been suggested, but rather a case of locally suspended time, while the outside world presumably continues in its accustomed human pattern. In the world of "**Sleeping Beauty**" are glimpses of an extended, extensive present, an irresistible attraction for those who are in no position to stop the "march of time." Similarly, for those humans who deliberately or accidentally enter fairyland, the passage of time may be imperceptibly slowed down, usually in directly relatable proportions to historical time. What seems like ten minutes or hours among the **fairies** may be ten days or ten years in human terms; a single night in fairy time is really 100 years; and a week turns out to have been the passing of seven generations. A night's dance at a wedding in a fairy mound has taken up to 200 years of calendar time; listening to a bird's song has lasted 300 years.

The Past as Place

Introductory, formulaic phrases such as "Once upon a time," "In days of old when wishing still did some good," and the like have conditioned tellers and listeners/readers of folktales to regard the past exclusively in temporal terms, a perspective supported by the linear, episodic nature of the stories' actions. A closer, comparative reading of numerous open formulae and investigations of the story structures reveals very quickly that the past is as much a place as a time. In many instances, one only has to read on to the adverbial phrase that follows immediately on the formulaic "Once upon a time" to become aware of the predominantly spatial dimension of magic tales: "Once upon a time, in a certain part of the wide world"; "Once upon a time, there was an old king, living beyond the beyond"; "A long time ago, in a certain place"; "There was once a wicked king who lived in a large castle which stood on a high hill in a lonely wood"; "There was a famous king in a wild part of the country where strangers seldom came"; and so on. In many examples, the phrase "Beyond the beyond" can be seen as the spatial equivalent of the temporal "Once upon a time," and whereas the latter intimates that narrative time is ahistorical, the former indicates that narrative space is acartographical and therefore unmappable. However, as there is a recounted time with its narrated and unnarrated portions, so there is a recounted space with narrated and unnarrated parts. In fact, there is more narrated, linear space than its temporal equivalent, and the two meet and support

each other in one of the main folktale features, the journey—that is, the movement from space to space in time. It is therefore more than justified that the opening formula be expanded to "Once upon a time and place," and perhaps also the closing phrase to "And they lived happily *there* for ever after," allowing the narration of the true encapsulation of our pre-occupation with definite beginnings and endings.

A more detailed scrutiny of opening adverbial phrases of tales shows that, in quite a few of them, there is no overt reference to time at all: "On the edge of a large forest lived a woodcutter and his wife"; "Beyond the beyond, beyond the seven seas, and beyond this far-thest shores, there lived a poor Gypsy"; "In a certain village there was a very rich family"; "An old woman and her son lived in a lonely wee house on a hillside"; and so forth. Even if one admits that the word "there" in these sentences can be construed as having not only a temporal but also a spatial quality—that it can encompass the meaning of "then" as well—the overwhelming impression remains that it is space that is narrated rather than time, an observation borne out by the examination of the structure of childhood reminiscences.

Just as the temporal aspects of märchen are made transparent for listeners and readers through the use of familiar components of time such as, first and foremost, the day, but also subdivisions like morning, noon, evening, and night, so the story's landscape thrives, in gen-eral, on the inclusion of reference points in its mappable counterparts. The landscaped world of the folktale is therefore not identifiable by what it is but by *where* it is. It is recognizable through the strategic deployment of significant, generic topographic features. This familiar habitat needs no identifying name, or—put somewhat differently—it defies naming because it is not individually pinpointed but is potentially realizable in multiple locations. Even if it has been distanced through forceful horizontal journeys, or, if it is reachable only through vertical descents such as going down a well, through a hidden passage under a bed, or through a hole in the floor, it is not unlike the familiar habitat of home, though it is never-theless a world of otherness, of evil intentions, of receiving rewards for kindnesses shown, and, of course, of magic waiting to be dispensed. If one is fortunate or deserving enough to return, one is often even better, richer, or more favored than before.

Time and Space in Contemporary Legends

In contrast to the märchen, the contemporary **legend** relies for proof of its veracity or, at least, of its believability, on references to named locations and a specific time frame, the former often in the not-too-distant neighborhood, the latter contemporary with or close to the time of the legend's telling. They are the spatial and temporal props of the common opening phrase: "You may not believe this, but it's true." Believable legends are usually performed or created by a credible teller for a credulous audience. Their protagonists tend to be unidentified or even unidentifiable friends of a friend (FOAF), hence their designations as "foaftales." These "contemporary legends"—a better term than "urban myths" (or "**urban legend**s") since they are neither mythical nor confined to an urban environment—address human anxieties, fear, needs, and wishes and, in so far as their protagonists can be envis-aged as a surrogate for the listener, can have therapeutic effects. Thus they are, in that sense, first-person narratives told in the third person. Vague spatial and temporal references and the use of the present tense in their telling ("There is this traveling salesman driving down the road …") diminish their effectiveness and are, therefore, inappropriate. In no other folk-narrative genres are time and space so closely linked.

The Past as Time and Space

Adding the notion of the past as place to the familiar concept of the past as time may not be easy in either perception or practice. Consequently, an opening phrase like "Once upon the time and place" may be considered cumbersome and perhaps even regarded as unnecessary ("Long, long ago and beyond the beyond" may be an acceptable alternative). Be that as it may, the successful performer, whether in the spoken or the written medium, depends to a large extent on an awareness and effective harnessing of these twin characteristics. Their structuring function is an essential feature of any folk narrative, be it a märchen or a contemporary legend. ***See also*** Fantasy; Magical Realism.

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W. F. H. Nicolaisen

Tolkien, J. R. R. (1892–1973)

Although he was born in South Africa, John Ronald Reuel Tolkien grew up in England and is very much a figure of English literature. His identity as an Oxford academic and philologist underpins his highly influential **fantasy** literature, set in the magical world of Middle-earth. In addition to producing critical writing and his famous fantasies *The Hobbit* (1937) and *The Lord of the Rings* (1954–55), Tolkien is the author of numerous works that encompass **poetry**, fantasy, fairy tale, and the mythology and history of Middle-earth. The publication and popularity of *The Lord of the Rings* could be said to have shaped the modern popular genre of fantasy literature.

Tolkien's use of magical narrative is both self-conscious and deeply rooted in the folkloric and literary traditions of western Europe, notably Scandinavian **folklore** and **epic**, Germanic **saga**, and English medieval romance. Other influences include George **MacDonald**, Lord Dunsany, and the fairy-tale collections of Andrew **Lang**. Tolkien's most overt discussion of the operation of fantasy comes in his essay "On Fairy Stories" (an Andrew Lang lecture in 1938, later published in 1947). Despite the title, this does not deal only with fairy tale or folklore, but also with the notion of magical narrative in general and the operation of symbolic storytelling. His discussion is notable for its sense of the **faerie** realm as both beautiful and dangerous and for his particularly acute analysis, and ultimate denial, of the association between children and magical narrative. Another work, "Leaf by Niggle"

(1947), is an allegorical story that explores the nature of the imagination and of artistic creation in terms similar to those of "On Fairy Stories."

Tolkien's first published **novel** was *The Hobbit*, which had its genesis in stories he told to his children; even in written form, the tale retains elements of the oral voice. Although it is clearly **children's literature**, the fantasy world in which it is set is that of Tolkien's elaborately constructed mythology and language, found later in *The Lord of the Rings* and *The Silmarillion* (1977). *The Hobbit* is framed as a classic quest narrative, with a party of heroes and an assisting enchanter in search of a **dragon**'s hoard; elements such as a troll encounter and a **riddle** game are very much those of folklore. It also playfully exaggerates fairy tale's tendency to favor the poor, weak, or downtrodden hero in its construction of Bilbo Baggins, a middle-aged, domestic, and decidedly unheroic figure as its protagonist. The outcome of the quest is subversive of fairy-tale expectation, as the hero's eventual triumph is moral rather than physical, and he does not actually kill the dragon. The ending slides away from a simple adventure quest into a more epic narrative with political and ideological elements, very far removed from the easy resolution of the fairy tale, and foreshadowing its sequel. At the same time, it constitutes an interesting comparison to *Farmer Giles of Ham* (1949), also a dragon-slaying narrative, but one phrased more overtly as a mock medieval romance in which the cheerfully unheroic farmer overcomes the dragon through trickery and common sense.

The sweeping historical, mythological, and linguistic background to Middle-earth emerges more strongly in Tolkien's most famous novel, the three-part *The Lord of the Rings*. Its structure has some similarities to *The Hobbit*, particularly in its focus on an unlikely hobbit hero forced into epic adventure; it is, however, at once a much grander and a much darker picture, the ultimately triumphant renewal of its conclusion undercut by notes of nostalgia and loss. While the story revolves around the discovery and possession of a **magic object**, this is both more powerful and more sinister than those found in fairy tale. Interestingly, Tolkien's novel tends to construct more of a fairy-tale notion of the magical than do many of his successors in the genre. Like the fairy-tale protagonist, his heroes are not themselves inherently magical but are assisted by powerful **magic helper**s and artifacts. Tolkien's **Elves**, particularly, encapsulate many of the folkloric ideas about the faerie realm and its inhuman inhabitants. Ultimately, however, in its interest in history, politics, war, and the hero-**king**, *The Lord of the Rings* owes more to the epic and the romance than it does to the fairy tale.

After Tolkien's death, his son, Christopher Tolkien, edited a large body of fragmentary material, including *The Silmarillion*, Tolkien's epic collection of Middle-earth mythology and history, on which he worked throughout much of his life. This material forms a unique body of synthetic folklore, some of which emerges in *The Lord of the Rings* in the form of songs, poems, and stories, and which lends considerable depth and richness to the world of Middle-earth. The volumes include *Unfinished Tales of Numenor and Middle Earth* (1980) and the ten books known collectively as *The History of Middle-earth* (1983–96). The tone of many of the pieces is mythic rather than folkloric, their elevated language akin to that of the romance. An exception is *The Adventures of Tom Bombadil* (1962), a collection of poetry aimed primarily at children, with singsong rhythms and magical, generally bucolic themes appropriate to their purported genesis among the hobbits.

In addition to the Middle-earth material, Tolkien wrote several shorter works for children, among them *Smith of Wooton Major* (1967), a dreamy, nostalgic tale that deals with interactions between the human world and the distant, enchanted realm of faerie. *Roverandom* (1998) is another in the series of stories told to Tolkien's children, an attractive adventure

tale with a dog turned into a toy. Like the *Father Christmas Letters* (1976), this is a whimsical, gently humorous children's fantasy.

Tolkien's importance for fantasy in the twentieth and twenty-first centuries is enormous and is reflected in the mainstream cinema release of Peter Jackson's film trilogy of ***The Lord of the Rings***, both confirming and expanding Tolkien's cult following. ***See also*** Dwarf, Dwarves; English Tales; Film and Video; Myth.

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Jessica Tiffin

Tolstoy, Lev (1828–1910)

Lev Tolstoy, renowned for his **novel**s, short stories, and philosophical writings, also devoted an important part of his work to educational issues. Having left the social and literary circles of St. Petersburg in 1859, Tolstoy returned to his estate Yasnaya Polyana, where he established two schools for the children of his serfs. He also published twelve issues of *Yasnaya Polyana* (1862–63), a periodical in which he formulated and discussed his pedagogical ideas. Enclosed with the journal, the reader would find folktales and fairy tales, bylinas (folk **epic**s and **ballad**s), **anecdote**s, **fable**s, and **proverbs**. These were later to become the main components of Tolstoy's two primers, *Azbuka* (*The ABC Book*, 1872) and *Novaya Azbuka* (*The New ABC Book*, 1875). They were followed by four volumes of readers based on similar material.

The first book was severely criticized, which led to a thorough revision. For the second version, Tolstoy wrote down more than 100 new fairy tales and stories. These included "Tri medvedya" ("Three Bears"), which was a retelling of "Goldilocks and the Three Bears," and "Nagrada" ("The Reward"), a tale about a smart **peasant** and the wisdom of the tsar originally published in Aleksandr **Afanas'ev**'s collection. "Tsar' i rubashka" ("The Tsar and the Shirt"), a story of Arabian origin, demonstrates that power is no guarantee for happiness and health. In "Mal'chik s pal'chik," Tolstoy retells Charles **Perrault**'s "Le petit poucet" ("Tom Thumb," 1697), although Tolstoy's version also leans heavily on the Russian folktale "Mal'chik s pal'chik i lyudoyed" ("Tom Thumb and the Cannibal"). ***See also*** Pedagogy; Russian Tales.

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Janina Orlov

Tom Thumb. *See* Thumbling, Tom Thumb

Topelius, Zacharias (1818–1898)

Zacharias Topelius was a Finland-Swedish journalist, historian, and author of **children's literature** who played an essential role in establishing Finnish children's literature and exerted a great influence on Nordic children's literature and fairy-tale aesthetics. A professor of Finnish history at the University of Helsinki, Topelius also had great significance for

Finnish culture and literature and is widely regarded as the founder of Finnish historical literature. His classic historical **novel**, *Fältskärns Berättelser* (*The Surgeon's Stories*, 1851–67), today considered as **young adult fiction**, is set in the Thirty Years' War. Under the influence of Hans Christian **Andersen**, Topelius wrote educational fairy tales in the style of Nordic National Romanticism. He published his first leaflet with fairy tales in 1848. It was illustrated by his wife, Emelie, and included in the four-part collection *Sagor* (*Fairy Tales*, 1847–52). Most of Topelius's novels appeared first in newspapers and were later collected into books. His collected poems, songs, fairy tales, and plays for children were published in an eight-part series *Läsning för barn* (*Reading for Children*, 1865–96). A special selection of this classic collection was published in 1903 with illustrations by prominent artists such as Carl Larsson, Albert Edelfeldt, and Ottilia Adelborg.

Topelius's most popular fairy-tale plays for children include reworkings of "Sleeping Beauty" and "Cinderella." Other famous fairy tales are *Hallonmasken* (*Rasberry Worm*, 1854), *Adalminas Pärla* (*The Pearl of Adalmina*, 1893), and *Walters äventyr* (*Walter's Adventures*, 1855). *Björken och stjärnan* (*The Birch and The Star*, 1870) is one of his most beloved fairy tales and is distinguished by lyrical descriptions of nature in a patriotic and romantic tone. His stories also show the influence of biblical **motif**s, **legend**s, and **Finnish tales**. Folk poetry, especially the ***Kalevala***, the Finnish national **epic**, had a very important impact on his works. Many generations of primary schoolchildren read *Boken om vårt land* (*The Book of Our Country*, 1875), an illustrated book depicting Finland's history, geography, and culture. Religious and ethical qualities and Romantic nationalism are also characteristic of Topelius's children's poems and songs. His language is dynamic and detailed, distinguished by playful humor. Oral features are used as textual and stylistic elements in his stories. Topelius regarded fairy tales as a means to develop children's imagination. Although his view of the child is romantic and idealized, his thoughts concerning children's literature are modern and groundbreaking for his time. He disapproved of a moralistic approach to children's literature. Instead, he encouraged artistic expression, playfulness, and fantasy and emphasized the importance of children's self-sufficiency. ***See also*** Finnish Tales; Scandinavian Tales.

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Elina Druker

Tourism

Travel is intrinsically connected to narration: processing new and unfamiliar sights and experiences brings forth a need to communicate them in travel diaries, travelogues, and other verbal and visual types of telling about one's journey. The folktale in turn often narrates the wondrous journey of its protagonists. Through opening formulas such as "Once upon a time, in a land far far away," folktale tellers invite listeners to participate themselves in a mental, fictional journey. In addition to this linkage through movement and narration, the folktale appeals to the tourist industry for other reasons as well: Folktales as mentifacts (mentifacts represent the ideas and beliefs of a culture) are—so far—a mostly free and thus ideal resource for all kinds of economic ventures. Hence, they are deployed in the realm of

tourism as (1) metaphoric resources, (2) theming devices for landscapes, and (3) in reified form as actual destinations such as fairy-tale amusement parks or touristic travel routes.

The tale's generic premise is so deeply rooted in cultural **memory** that it can be drawn on for **advertising** just about any form of travel or vacation. A holiday is intended as a time away from everyday life and has been described in ritual terms as a "time out of time," a pilgrimage, or a liminal period. As the "generic" folktale takes place in an alternate universe and has its main protagonists succeed in fulfilling their hopes and **wish**es, praising travel destinations in fairy-tale allusions is a promising prospect from an advertising point of view as much as from a potential tourist's expectations. Whether it is an entire, to Westerners "exotic," country, a city, or even just a hotel or a bedroom, describing them as places "right out of a fairy tale" or as accommodations where one will "feel like a **princess**" will resonate with many readers of travel

Photo of "Rapunzel mit Kindern"—"Rapunzel with Children"—from the brochure *Auf den Spuren der Brüder Grimm*. [Copyright © ARGE Deutsche Märchenstraße. Used by permission.]

brochures. It is not only the plot of a folktale or its stock figures that serve as a resource for advertising copy. The long history of folktale **illustration** offers powerful visual memories that can be crafted into the language of tourism.

Folk narratives, like many works of literature, are deeply associated with particular regions, cities, or entire landscapes. While **legend**s are marked through their linkage to specific places and times, tales are associated with certain types of landscape that provide a background for a tale's action. In the store of images from the European tale, for instance, forests figure prominently as sites of confusion and wandering, rescue and assistance, as well as hiding places. Terming forests as "fairy-tale forests" is thus a frequent touristic means to utilize images from the folktale and develop activities especially for families to enjoy in such a landscape. The shared cultural knowledge of what a fairy-tale forest stands for provides a background within which guided walks, fairy-tale **performance**s, or participatory activities resonate with more than the trees, moss, forest paths, and broken sunlight. Other such tale imagery found in tourism involves flower-filled, rolling meadows peopled with **fairies**. Open prairies are occasionally themed, though far less strongly, with **tall tale**s, evident in sales of postcard jackalopes and other creatures. Folktales have also achieved connections to particular landscapes through their history of collection and publication. The **Grimm**s' *Kinder- und*

Hausmärchen (*Children's and Household Tales*, 1812–15) are strongly associated with central German landscape. Although the tales themselves are international **tale type**s, the place of the printed collection in the German national consciousness fostered the linkage and opened it for touristic use. Since 1975, the Deutsche Märchenstraße (German Fairy-Tale Route) has been guiding motorists from Hanau to Bremen with opportunities to stop at locales associated with specific tale characters—for example, **Sleeping Beauty**'s castle, the **Frog King**'s fountain, or Rapunzel's tower. Similarly, Hans Christian **Andersen**'s character the little mermaid is part and parcel of Copenhagen's image and is used in the city's tourism marketing. The narrative collections of Japanese folklorist **Yanagita** Kunio are said to have had a strong impact on the nature of early domestic tourism in Japan.

Theme parks devoted to the fairy tale take the practice of theming landscapes a step further. A part of the landscape is set aside and outfitted in more- or less-elaborate form with materialized tale figures and **motif**s. Visitors enjoy seeing the representations and identifying the tale source. In some instances, additional amusements (for example, rides and carousels) are added. The first examples of fairy-tale parks can be dated to early twentieth-century Europe, but the breakthrough for this form of leisure came with the opening of Disneyland in 1955. Walt **Disney**'s animated versions of folktales and fairy tales contribute a fair share of the characters, buildings, and crafted landscapes of this environment. Visitors are meant to enter a land of wonder and amusement and experience encounters with all kinds of narrative plots, mediated through space, movement, and film, as well as costumed enactments of narrative characters. In this venue, folktales are truncated and mixed together with source material from very diverse aspects of cultural knowledge (nature exploration and technology, among others). The Disney formula for economic success further contains the merchandising of its animated films. Fairy-tale characters in their Disney shapes and colorations thus also became souvenirs—key chains, plastic figurines, prints on T-shirts and baseball caps, and so forth.

In 2005, UNESCO selected the Grimms' *Children's and Household Tales* to become part of the "Memory of the World." While the wording of the nomination emphasized the universal dimension of the collection, the German state of Hessia and the city of Kassel, where important manuscripts and rare editions are housed, expressed pride in their "ownership" of such a treasure and the hope that this selection would bring benefit to the area. The impact of such "ennobling" measures on the intertwining of folktales, tourism, and monetary gain can at this point only be guessed. *See also* Walt Disney Company.

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Regina Bendix

Tournier, Michel (1924–)

A major French novelist and essayist, Michel Tournier has often confessed his admiration for the genre of the fairy tale, which inspires both his fiction and his nonfiction. In the essay "Barbe-Bleue ou le secret du conte" ("**Bluebeard** or the Secret of the Tale," 1981), he uses the example of Charles **Perrault**'s famous tale to attempt to show the elusive power of the genre. Fascinated by the figure of the **ogre**, Tournier's second **novel**, *Le Roi des Aulnes*

(*The Ogre*), which won the Prix Goncourt in 1970, presents Abel, a French prisoner of war responsible for kidnapping dozens of young boys for recruitment by the Nazi SS during World War II, as an heir to the ogre in "Le petit poucet" ("Little **Thumbling**").

The **film adaptation**, *The Ogre* (2004), by Volker Schlöndorff, is appropriately presented as a dark fairy tale. In *Gilles et Jeanne* (1983), which tells the story of the notorious Gilles de Rais, the legendary Bluebeard, Tournier establishes a more logical analogy between the child murderer and Perrault's ogre. His subversive use of fairy tales to challenge social conventions is particularly evident in *La fugue du petit Poucet* (*Tom Thumb Runs Away*), first published in 1979, a modern, provocative retelling of Perrault's fairy tale. In this book, Pierre Poucet runs away from his authoritative **father** and is welcomed in the forest by M. Logre, an androgynous, peace-loving, vegetarian hippie, and his seven enchanting daughters. ***See also*** French Tales.

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Sandra L. Beckett

Transformation

The **wonder tale** and **fairy tale** are, in essence, transformative narratives on transformations. On the one hand, both their narrative patterns and metatextual variations convey dynamics of change rather than a static framework; on the other, their themes hinge on processes of **initiation** and metamorphosis. Thus, the form and contents of wonder tales concur in conveying a transformational pattern of thought. Of course, the dynamics of oral transmission have to do with this property. In the absence of fixed texts, individual tellers in oral settings—consciously or otherwise—alter the materials they narrate. But while this is more or less true of all **folklore**, the connection between wonder tales and fairy tales and transformations is the essence of this genre, even beyond **oral tradition**. It is with good reason that Anne **Sexton** named her rewriting of fairy tales *Transformations* (1971).

Vladimir **Propp** highlighted the complex nature of the transformative essence of wonder tales. Propp showed that tales draw on a pool of about 150 components, which tale tellers organize into a framework of thirty-one **function**s enacted by seven character types. Propp's framework was meant to be static, for he assumed that each tale component is clear-cut, each function is discrete, and each character is singular. But in all three levels, Propp did acknowledge what he called "transformation or metamorphosis." Indeed, he realized that characters often merge into each other, and that attributive elements as well as functions are subject to "laws of transformation." Hence, Propp brought to attention the dynamic principle of wonder tales.

Other scholars built on this breakthrough in various ways. For example, Claude Lévi-Strauss proposed that among Propp's thirty-one functions, several are reducible to the same function reappearing at different points of the narrative after undergoing one or a number of transformations. And Eleazar Meletinsky, on noting that almost every personage can perform opposite functions, inferred that functional fields are continuous, and that they form a "cyclic structure." Indeed, wonder tales hinge on cyclic transformation between enchantment and disenchantment, which involve metamorphosis—in other words, reversible transition between contrasted aspects of dramatis personae.

But the point that the transformative essence of wonder tales befits the core theme of metamorphosis is only the first aspect of the proposition that wonder tales are transformative narratives on transformations. There is a second aspect to that proposition, visible in Propp's insistent assimilation between metamorphosis and "transformations of tales." In fact, his observation that wonder-tale themes engender each other through "transformation or metamorphosis" implies that the entire store of fairy tales is to be examined as a chain of **variant**s. And, Propp argues, to unfold the overall "picture of transformations" brings out the core theme of wonder tales.

According to Propp, the one "**archetype**" from which all other themes are derived is actually the kidnapping of a **princess** by a **dragon**. This is significant insofar as Propp, in his *Istoricheskie korni volshebnoi skazki* (*Historical Roots of the Wondertale*, 1946), highlights thematic transformations between fighting a dragon, being swallowed by one, entering the realm of the dead (a transition he considers the wonder-tale's axis), and metamorphosis proper. Hence, Propp brings together thematic transformations and character metamorphoses under the paradigmatic dragon image of cyclic **time** forever rewinding itself through periodic **death** and rebirth—the essence of enchantment/disenchantment transitions in wonder tales.

In sum, wonder tales are a transformative genre dealing with metamorphosis according to protean imagery of cyclic time, which dragonlike figures synthesize. In other words, transformations affect tale characters displaying paradoxical traits (for it is their fate to cycle through contrasted aspects of themselves) as well as themes mutating through chains of variants (for each text supposes, and echoes, other versions).

Moreover, the morphing nature of tales entails that transformations endure as long as tellers abide, that is, even beyond oral tradition. Why is this so? Arguably, one reason tales are inherently transformative is that taletellers nearly always incorporate personal interpretation into the materials they pass on. Moreover, this dynamic process of interpretation happens along chains of listeners, then readers, and then academic specialists.

Granted, there is a sizable difference between folk audiences on the one hand, and academic specialists on the other, responding to a given theme. Whereas taletellers come to terms with tales in terms of more tales (which is how new variants crop up), academics engage tales in analytic terms by means of metanarrative discourses (which is how interpretive models arise). But in a realm of narrative transformations, such distinction is only relative. In a review Claude Lévi-Strauss wrote for *Diogène* in 1954, he mentions the "very dangerous game" the mythologist (or folklorist) plays by placing one's intellectual mechanisms in the service of any given narrative scheme, thus allowing it to live on and to operate that same mysterious "alchemy" that afforded it solidity and endurance throughout continents and millenaries. Lévi-Strauss' point is that academic metadiscourses often exude the very essence of folk narratives they mean to reflect upon. In other words, academic interpretations may unwittingly crystallize into idiosyncratic variants of the folkloric themes they engage. Thus, Lévi-Strauss acknowledges his own work on **myth** can be taken as "the myth of mythology." From this viewpoint, interpretation and generation of variants appear as indissoluble aspects of **storytelling** chains reaching up to our time.

In principle, conflation between the metafolkloric level of academic discourse and the narrative-interpretative way of folklore may show in the guise of theoretical studies haunted by the inner logic of themes they engage as well as in the shape of recreated stories relaying reflexive (post)modern discourse. While Lévi-Strauss's point concerns the first case, the second instance is evident, for instance, in the way the Brothers **Grimm** incorporated their

scholarly knowledge and interpretations of folklore into the tale versions they rewrote, thus producing hybrid variants. In the same trend, but more radically, Angela **Carter** has rewritten a number of folklore themes in light of her own intellectual pursuits. Interestingly, it has been said that **postmodernism** would not make sense without Carter, and that her relationship with the fairy tale lies at the core of her contemporaneity.

In a striking experiment, Carter dealt with the theme of **Little Red Riding Hood** in a group of mutually echoing short stories, one radio script, and one homonymous screenplay (for Neil Jordan's 1984 film ***The Company of Wolves***). By thus retelling one single subject matter in various, mutually reverberating ways, Carter mimicked a live tradition. Since her stories present variations on a common theme, they beg for intertextual readings—like folkloric versions do (see **Intertextuality**). And since Carter's readings of the theme come embedded in multinarrative interplay, rather than being conveyed through analytic discourse, she evades a hard-set interpretation that would close up on itself—as a single text would tend to. In short, Carter's cluster of retellings shows transformation between variants, and it enacts transformation between the oral folklore of yore and contemporary concerns. Moreover, even the briefest examination of the cluster of short stories entitled "The Werewolf," "The Company of Wolves," and "Wolf-Alice"—alongside the radio and the movie scripts called "The Company of Wolves"—brings out thematic transformations concerning **initiation**, **werewolf** metamorphosis, and **blood** symbolism. These themes, of course, hinge on transitions between enchantment and disenchantment, the otherworld and this world. Thus, Carter's transposition of old tales into our time is a good example of multithreaded tale transformations.

Carter's first transformation consists of placing this theme on the seasonal hinge of the year, when the "door" of the winter solstice stands open, notwithstanding the fact that most previous versions situate the story in early summertime. This decision facilitates exploring the underlying werewolf theme. In Carter's terms, wolves may be more than they seem; the worst wolves are hairy on the inside, for their fur is turned inward like a sheepskin jacket. Thus, werewolves are wolves under a human mien. Such dual creatures lack a proper place, and the hinge of the year—when things do not fit together as well as they should—is the proper time for them. Moreover, midwinter is the nighttime of the year, and wolves prowl at night. Indeed, the lupine creatures are like shadows or wraiths. They have passed through the **mirror**, so to speak, and now live on the other side of things. On midwinter, though, they can sink through the open doors of the solstice. In sum, the home of werewolves is nowhere, and on the winter solstice they glide between the two worlds. Therefore, Carter's midwinter setting emphasizes the between-and-betwixt ontology of werewolves in folklore, which she chooses to bring center stage.

The second transformation regards a constant symbol of femininity. References to flower- and berry-picking abound in previous versions. But, of course, midwinter is no season for flowers. Therefore, Carter places a metaphoric flower at center stage. She calls the heroine Rosaleen, and likens her to a "little bud" and a "blossom." Moreover, Carter associates flowers plucked from granny's best rose tree to the bright red shawl granny is knitting for Rosaleen. Thus, by focusing on metaphorical flowers, Carter enhances the traditional link between blooming flowers and a maiden's puberty.

Consider the traditional **color** symbolism she uses. At first, the heroine is like an unbroken egg, a sealed vessel shut tight with a plug of membrane. White is the untainted color of this virginity, while red connotes the upcoming blood crisis. The girl's shawl, made to

match her rosy cheeks, is quite a bloody red. It is said to be as red as the blood the girl must spill; the color of poppies, of sacrifices, and of her menses. Overall, the recurring image of red on white denotes the heroine's budding, magic condition, which is also the hinge of life, neither one thing nor the other, neither child nor woman—some magic, in-between thing, an egg that holds its own future within.

The third transformation concerns highlighting the notion that the hinge setting is appropriate regarding the two main characters. Carter emphasizes the strong affinity between the werewolf and the maiden who meet in bed—for both are in transit, so to speak. Throughout, the author insists on the duality of the werewolf, who is in both worlds without being in either, as well as of the maiden, who is in neither life stage but has a foot in each. Hence, by focusing on a hinge and on passages, Carter emphasizes parallelism between the maiden and the werewolf, and initiation and metamorphosis. This amounts to assimilating the morphing heroine to the shape-shifting werewolf. Hence, the maiden "snarls" while painting her mouth red. Also, she understands the notion that some wolves are hairy on the inside in terms of the image of a coat of sheepskin—and she wears precisely one such coat when leaving home for the forest. And, last but not least, the movie script actually has her turn into a wolf.

Carter sustains this pubertal metamorphosis on unimpeachable folkloric grounds. Clearly, the heroine's metamorphosis into a wolf coincides with her initiation into womanhood; otherwise put, she turns into a wolf as she passes on the side of blood. Having gone into the forest in a sheepskin coat, or else dressed in red (according to the version one considers, just like in oral tradition), the heroine meets a werewolf under the guise of a hunter. The hunter naturally stands for the werewolf because both shed blood. In a sense, all **men** are hunters/werewolves insofar as they shed the blood of **women**, as if the latter were prey. Thus, men have "the beast within." But Rosaleen's mother makes it clear that women have a beast of their own to match men's—which, again, suggests equivalence between women and werewolves. One reason for this is that both enact lunar periodicity. It is the heroine's destiny to externalize internal blood, much as it is the fate of werewolves to externalize inner **hair**. Wolf-Alice illustrates the equivalence between blood and hair when she spends hours examining the "new skin" born of her bleeding. If the full moon is indeed the time for both the bleeding of women and the furry condition of werewolves, then feminine menstruation amounts to a furry condition—and the end of bleeding amounts to a renovation of skin. Hence, after Rosaleen eats a juicy red apple, granny remarks she will not stay a young girl much longer, and a snake uncoils itself—as if to confirm the link between blood, skin change, and the moon.

The traditional theme hinges on the relationship between two women through a skin-shifter (werewolves used to be called *versipelles* in Latin), and Carter builds on this pattern. Since she also identifies granny with the werewolf, both granny and the girl fuse with the skin-shifter. And, given equivalence between werewolves and serpents regarding skin shifting, the werewolf identity of both women hints that a rejuvenating change of skin happens between the waning elder and the waxing maiden. Indeed, it is granny who hands the maiden a shawl the color of the blood she must spill when she joins the wolf in bed, there to adopt a wolf's pelt. The heroine eats the apple in granny's garden (whence the red roses also came) before passing under a snake. And the girl, having been the explicit cause of granny's death, prospers thereafter in her house. In short, both women are assimilated to the skin-shifter because the werewolf's skin swapping—likened to the serpent's rejuvenating sloughing—stands for periodic blood and the renovation of womanhood. Thus, the maiden's initiation into full womanhood entails absorbing the older women's blood, which relegates

the drained woman to ancestor status. Carter's rewriting of the **Cinderella** theme, in "The Burned Child," exactly reenacts this pattern.

In sum, Angela Carter's retelling of wonder tales conveys her well-known feminist outlook even while providing inklings on traditional symbolism, which her narrative interpretations faithfully preserve and enhance. Carter's tales, like werewolves and pubertal maidens, are poised between two worlds. And, like all wonder tales and fairy tales, their business is transformation; hence, they are both postmodern and tottering with age. This is just another way of saying that wonder tales and fairy tales are transformative narratives on transformations, metamorphosing along chains of listeners, readers, and writers. ***See also*** Birth; Hybridity, Hybridization.

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Francisco Vaz da Silva

Transgression

Narratives of transgression are prompted by one of the main catalysts for folktale action: interdiction (whether as prohibition, command, or cultural practice). Following from and developing Vladimir **Propp**'s identification of transgression as a **function** linked with interdiction near the beginning of a folktale, structuralist analysis has attributed a key role to the concept in discussions of folk narrative. Because transgression is commonly followed by processes of **punishment** and rehabilitation, it generally has a normative function in affirming societal rules and practices, but this is not always so: social change is primarily produced by transgression and the subsequent acceptance of a new mode of behavior. Therefore, transgression can be judged to be either positive or negative.

An interdiction is addressed primarily to the protagonist of the story. This may take the form of a prohibition, such as, "Do not leave the path," "Do not open this door/this box," "Do not attempt to look at me"; or it may be a command, such as, "Take good care of your brothers"; or it may be implicit and oblique, as "I fear for you if you do this" or "This action should not be performed." Thus, the unarticulated interdiction in the tale of **Beauty and the Beast** (ATU 425C)—"The roses should not be picked"—exemplifies a particularly oblique form of interdiction, in that a lesser character transgresses a prohibition that has not been stated (although perhaps is implicit in conventions of hospitality). Furthermore, Beauty's request to her **father**, "Bring me a rose," has positioned him to transgress. Finally, Beauty's transgression of her promise to the Beast that her visit to her father will not extend beyond a week is the catalyst for her avowal of love that transforms the Beast back to human shape. Given the thoroughly positive outcome (as in the version by Jeanne-Marie **Leprince de Beaumont**), the teleology of the tale seems to affirm that such unwitting transgressions can be the instrument of providence.

As this example suggests, transgression is not restricted to a structural function of the role of the principal character but is also constituted by the actions of other characters. Where transgression overtly serves as **exemplum**, the relationship of action and punishment is clear. In Charles **Perrault**'s version of the tale of **Little Red Riding Hood** (ATU 333), for example, the protagonist dies as a consequence of her transgression. Jacob and Wilhelm **Grimm**'s disobedient Little Red Riding Hood also faces **death** when she is devoured by her opponent, the **wolf,** although the hunter's intercession ultimately rescues the little girl, now all the wiser, from the wolf's belly. However, the Grimm version also punishes the wolf ("You old sinner," as the hunter call him) for his transgressions. The protagonist in the tale of **Snow White** (ATU 709) three times breaks the interdiction not to speak with anyone or open the door, and repeatedly comes close to losing her life. The mitigating circumstance is that the transgressions of her stepmother, in her repeated attempts to destroy Snow White, are far more reprehensible and hence lead inevitably to her death by torture. A principal character may also be the victim of transgression, as in the numerous father-daughter **incest** stories falling within the **tale type** ATU 510B (Peau d'Asne). The daughter's need to erase her identity and to lead a fugitive and abjected life functions as a correlative of the transgressive abuse that sets events in motion, although the animal skin in which she disguises herself may also figure in the very **sexuality** that had made her an object of desire. Robin **McKinley**'s novelization of the tale type as *Deerskin* (1993) strips away the indirectness to examine how a woman's destiny can be tied to **gender** roles culturally constructed within a framework of power which privileges **men** over **women**.

The general sense of "transgression" is as a violation of, or going beyond the bounds of, a law, rule, command, or the like. Transgression is physical, cultural, and moral. Contemporary distinctions between purposive transgression, which is socially formative, and ludic transgression, which may be more carnivalesque, are inherent in folktale. In modern critical discourses, however, purposive transgression tends to be treated as a positive concept, denoting rejection of the conservative or the repressive in social, political, and personal life. Since a society cannot change without transgression, transgression must run counter to some "official" code(s). Hence, a contrast may be made between transgressive behavior that has *constructive* outcomes for the self or society, and behavior that has *destructive* outcomes, and therefore upholds traditional behavior.

It is perhaps because of the modern interest in constructive transgression that the folk **ballad** of "Tam Lin" has been retold eleven times in **novel** form since 1985. All modern retellings reproduce the central story schema of a mortal who is taken by **fairies**, meets a young woman at a well, and is reclaimed by her before he can be dispatched as the due paid to hell by the fairies every seven years. An interdiction against visiting the well, which the heroine of the ballad transgresses, encapsulates social interdictions against female sexual agency and premarital sexual activity, and the transgression results in pregnancy. The ballad and some of its retellings have the potential to question the social bases of the interdiction, exposing it as an expression of patriarchal attempts to control female sexuality and, at a deeper level, of the ambivalent attraction/repulsion felt toward "wild" sex and embodied in the Fairy Queen. Thus the heroine, at a crucial moment in her life—the onset of adulthood and hence nubility—is confronted by a socially imposed interdiction (do not go here; do not do this) that contains her sexuality. It may seem folly to disobey the interdiction, but well-being, effective individual agency, and even—for Tam Lin—life itself depend on the action. Folktale form and content are used to examine the importance of free will and choice in

human life, while insisting that individuals must take responsibility for the consequences of their actions.

In addition to its function as a significant plot initiator by a principal character, transgression performs other functions within folktale narratives. It characteristically marks a moral boundary separating acceptable from unacceptable behavior, and hence may affirm dominant ideology; but it is also used to disrupt conventional tenets of behavior and the participants' moral responses to those tenets, thereby asserting the inadequacy of the moral schemata used to interpret events. Transgression narratives thus represent attempts to come to terms with or even implement cultural change. *See also* Forbidden Room.

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John Stephens

Translation

Most commonly, translation refers to the process and product of transferring meaning from one language into another, a necessary but secondary activity whereby, for instance, tales from the **Grimm**s' *Kinder- und Häusmärchen* (*Children's and Household Tales*, 1812–15) became available to English-language readers through Edgar **Taylor** as *German Popular Stories* in 1823. This kind of translation is central to everyday social life and has informed portentous cultural shifts, as seen in the history of the **Bible**'s translation into classical, national, and vernacular languages around the globe.

The utility and promise of translation as a tool of human communication are overwhelmingly evident, but its challenges and pitfalls are equally overwhelming, as the meanings we seek to convey mutate in transit from one language to another. When translation is understood in more general terms as the interpretation of meanings across systems that have different rules or conventions, similar problems arise. Although its negotiations often go undetected, this intersemiotic translation has a significant impact on how social groups and their stories are represented in dominant cultures and media.

Translation has been a focus of philosophical inquiry from classical times into the twenty-first century—from Cicero to Walter Benjamin to Gayatri Chakravorty Spivak—eventually evolving into the academic discipline of translation studies in the 1970s. Considering the practice of translation and its study as framed by history, national politics, unequal social and aesthetic relations, **gender**, institutions, and technological shifts, translation studies is proving to be a significant approach to the study of stories circulating across cultures.

Any time we listen to, read, view, recall, tell, or retell a story, the experience is the product of translation processes ranging from the psycholinguistic—how do we neurologically retain certain narratives?—to the performative—what kinds of ideological and aesthetic choices go into the visual **illustration** of the Beast as lion, panther, or extraterrestrial in the classic fairy tale "**Beauty and the Beast**"?—to the social dynamics of reception—which translations are more popular and why? The translation of folktales and fairy tales across

media, languages, genres, and cultures has mattered enormously to the history and reception of these narrative genres.

Linguistic translation has been a driving force in the international reception of folktale and fairy-tale collections. Significant European examples include Italo **Calvino**'s post-World-War-II translations of regional tales from different dialects into Italy's national language; nineteenth-century translations of the Grimms' German tales into other national languages; the 1761 publication in English of Jeanne-Marie **Leprince de Beaumont**'s "La belle et la bête"; and translations of the *Arabian Nights*, starting with Antoine **Galland**'s French rendering in 1704. Scholars have amply shown how these cases illustrate the contributions of translation to the history of folktale and fairy-tale traditions in national contexts, or, in the case of the *Arabian Nights*, to the Western invention of Oriental and Orientalist fairy tales. Such contributions are not always straightforward, however, just as the history of translation often appears to be fortuitous. Translation into a language that functions as a commercial and social lingua franca—as English currently does—can have a wide impact on the international scholarly understanding of any given national tradition, as has occurred with the recent translation of Laura **Gonzenbach**'s nineteenth-century Sicilian tales from German into Italian and then into English. Focusing not only on the faults or merits of individual translations but also on their domesticating or foreignizing strategies of equivalence, studies of fairy-tale classics in translation offer insights into national and gender ideologies as well.

Another form of translation that is motivated by and in turn contributes to the international popularity of folktales and fairy tales is the move from one medium of communication to another as a result of technological advances, cultural shifts, and artistic choices. Examples of such translations across media include how printed collections of fairy tales have resulted from the collection of oral tales, as documented for the Brothers Grimm; from their (presumed) recollection, as with Charles **Perrault**'s *Histoires ou contes du temps passé* (*Stories or Tales of Times Past*, 1697); from their real or imagined **performance**, as in the actual French **salon**s of the late seventeenth century and the fictional world of Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36); and from a combination of all of the above. **Adaptation**s of fairy tales to **film and video** introduce yet another set of dynamics. For example, one clue to the reliance of Walt **Disney**'s *Cinderella* (1950) on Perrault's version is the famous glass slipper. In print, this was possibly the result of a mishearing, the mistranslation of the homonyms *vair* (fur) and *verre* (glass) onto the page. On screen, it translated magic and sparkle most successfully. Understanding the relationship between orality and print as a form of translation has also led some folklorists to advocate "full translation" in the transcription of the oral tales they collect so as to mark on the page nonverbal and performance-centered features of the telling.

Linguistic and cultural translation has also been both a powerful tool and an important effect of what Edward Said called Orientalism and of **colonialism** around the globe. Translations of the *Arabian Nights* into European languages reveal more about the translators' mindset and the concerns of the time than about the Muslim or Eastern manners and customs that they purport to represent, often by moving from a fictional episode to a generalization about the culture in a footnote or introduction. Sadhana Naithani's work has focused on how folktale **collecting** and translating in British India were often literally the product of an administrative colonial enterprise. Paratextual features of folktale collections in print, such as prefaces, notes, and illustrations, also play an important role in the construction of a foreign "culture" where colonized tellers have been translated into nameless informants.

Scholarly work on the translation of fairy-tale classics into non-European languages is another promising area of scholarship.

The translation of a story also involves questions of genre classification and adaptation. Examples of such cultural translation range from sanitized versions of "**Little Red Riding Hood**" in picture books to fairy-tale **jokes**; and cross-culturally, to the ethnocentric translation of **Native American tales** and Oceanian stories as "fairy tales" (see **Pacific Island Tales**). The translation of genre markers such as *conte de fées*, *märchen*, *fiaba*, **fairy tale**, **wonder tale**, or **folktale** is in itself not a simple matter. *See also* Linguistic Approaches.

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Cristina Bacchilega

Trauma and Therapy

The idea that fairy tales have a therapeutic value and the potential to help individuals deal with traumatic events has its modern roots in **psychological approaches** to fairy tales, especially Sigmund **Freud**'s theory of psychoanalysis. This is not to say, however, that therapeutic value of narrative and **storytelling** had not been implicitly recognized before the development of psychoanalytic theory at the end of the nineteenth century. Many important works of literature depict storytelling as a strategy for coping with stressful situations and traumatic events. Perhaps the most famous example—and also the most telling in the context of fairy tales—is the **frame narrative** of the *Arabian Nights*, wherein **Sheherazade** employs storytelling as a means of coping with the traumatic threat of being executed by her husband, Shahriyar. Sheherazade's stories, however, function not simply as a strategy to delay her execution indefinitely but more significantly as a means of bringing about a change in the murderous behavior of Shahriyar, who by the end of 1,001 nights of storytelling has been cured of his madness. The therapeutic value of fairy tales that is implicit in works such as the *Arabian Nights* becomes explicit in the works of Freud, his followers, and other psychologists and writers throughout the twentieth century.

According to Freud, the language of fairy tales, like the language of dreams, works symbolically by giving expression to repressed conflicts, anxieties, wishes, and taboo desires. Interpreted symbolically, fairy tales reveal the workings of the human psyche and identify the inner experiences that influence human behavior. In the context of Freudian psychoanalytic theory, this means that the symbolism of fairy tales can reveal the source of psychological pathologies, both in the culture generally and in the lives of specific individuals. This, in turn, gives the fairy tale a psychotherapeutic value and function. Like the dream, the fairy tale becomes a tool to help the psychoanalyst diagnose the problem and to help the client understand and deal with his or her neuroses.

Starting with this basic premise, psychoanalysts and psychologists have used the fairy tale in various ways. Some of Freud's followers used fairy tales to understand the symbolic language of their patients' dreams, especially to identify and describe the pathology of sexual repression. Freud himself, in the famous case of the **Wolf** Man, pointed out that the symbolism in his patient's dreams, which manifested sexual anxieties that were due to **childhood** trauma, was similar to the symbolism in "**Little Red Riding Hood**" and "The Wolf and the Seven Young Kids." Carl Gustav **Jung**, who had studied with Freud but developed his own branch of analytic psychology, was less inclined to view the symbols of dreams and fairy tales as expressions of individual pathologies. Instead, Jung posited that these symbols were **archetype**s—universal symbolic forms—that are therapeutic because they help individuals find their way to **transformation** and self-realization. Jungian psychoanalyst Hans Dieckmann offered numerous descriptions of his clinical experience with patients, whose therapy was facilitated by a consideration of their favorite childhood fairy tales, which appeared to speak to their own individual needs and issues.

In addition to the clinical use of fairy tales, there has been a flood of self-help books purporting to show how traditional tales can help people solve personal problems and lead happier, more fulfilling lives. Germany and Switzerland in particular have produced numerous books of this sort, including a whole series called *Weisheit im Märchen* (*Wisdom in the Fairy Tale*, 1983–85) and a string of books by Swiss Jungian psychotherapist Verena Kast. For example, in her book *Familienkonflikte im Märchen* (*Family Conflicts in the Fairy Tale*, 1984), Kast focuses on the fairy tale's depiction of familial conflicts and its suggested paths toward resolution and personal growth. It was in the United States, however, that the therapeutic benefit of the fairy tale was first truly popularized. This occurred in the form of Bruno **Bettelheim**'s influential work of 1976—*The Uses of Enchantment: The Meaning and Significance of Fairy Tales*—which made the case to a very wide audience that fairy tales help children deal with the psychological conflicts and existential dilemmas that they experience on an unconscious level. As the German translation of Bettelheim's book states: *Kinder brauchen Märchen*—that is, "children need fairy tales."

The fairy-tale therapies advocated by Bettelheim, the self-help industry, and both Freudian and Jungian psychoanalysis have received a good deal of criticism. Some critics object to the basic premises of psychoanalysis; others fault the advocates' failure to take into account the cultural and political ideologies embedded in fairy tales and the way that societies have used the genre as a tool of socialization—all of which makes its "therapeutic" value suspect.

Whether fairy tales possess a timeless and inherent therapeutic value is debatable. Still, there are autobiographical accounts that demonstrate how individuals have appropriated fairy tales for their own purposes to deal with traumatic events. For example, in *Telling: A Memoir of Rape and Recovery* (1999), Patricia Weaver Francisco uses Hans Christian Andersen's "The

Snow Queen" to structure her memoir and to help tell the story of her journey from trauma to empowerment. In drawing on Andersen's fairy tale to tell her own story, Weaver's *Telling* recalls the research of Elaine J. Lawless on the empowering role of narrative among battered **women**. Author and editor Terri Windling's anthology of tales entitled *The Armless Maiden* (1995) is intended for adult survivors of childhood abuse. In addition, recent research on war and the Holocaust draws on both literary and autobiographical texts to show how children and others traumatized by these events have sometimes turned to fairy tales to cope and work through their traumatic experiences. In these cases, individuals are "interpreting" fairy tales for their own uses—adapting them to their traumatic circumstances and reappropriating them as strategies for coping and emotional survival. ***See also*** Incest; Sex, Sexuality; Violence.

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Donald Haase

Trickster

A trickster is one who engages in trickery, deceives, and violates the moral codes of the community. Oral and written tales associated with this pervasive figure are usually humorous, and the tales generally combine both comical and satirical elements. The entertainment value of trickster tales is predicated on not only the trickster's clever actions per se but also on the subversive nature of his trickery. Members of his society derive satisfaction from witnessing the sociopathic trickster violate social norms, often in fact to the benefit of others, which can give him the status of a folk hero. In this way, trickster tales also convey moral lessons within a society.

Worldwide Trickster

The trickster is a mythic figure, both creator and destroyer, associated with traditional culture throughout the world. In Scandinavian mythology, the god Loki, whose adventures are narrated in *Edda* by the Icelander Snorri Sturluson, is portrayed as an ambiguous character who uses his cunning to either help or deceive other gods. For example, he helps Thrym steal Thor's hammer and then travels with Thor, disguised as Freyja's handmaiden, to recover it. He is a trickster who disrupts the order of gods and then often helps to restore it.

In Celtic mythology, Dagdae, from *dago-dévos* (the good god), often identified in early Irish literature with the sun, uses his divine powers to seduce **women** and deceive their husbands. The adventures of this fertility god are narrated in the tenth-century *Wooing of Étaín*. Other important tricksters are linked with cultures as diverse as the Navajo of the southwestern United States and the Ojibwa of northern Minnesota, who have a very special creation **myth**. The Ojibwa hold that earth was created when Winabijou, a legendary trickster, finds himself at the top of a pine tree surrounded by water. After asking a muskrat to retrieve mud from the bottom, Winabijou makes an island which grows to the size of the earth.

The Yoruba in West Africa also have a well-known trickster god. The name of this African *orisha* (deity or spirit) is Eshu-Elegbara. He is the gatekeeper between the realms of man and gods. Despite being the god of communication and spiritual language, Eshu embodies many trickster elements: deceit, humor, lawlessness, and rampant **sexuality**. This Pan-African trickster, who figures in the mythologies of Yoruba cultures found in Nigeria, Benin, Brazil, Cuba, and Haiti, among others, is also connected with the vernacular African American "Signifying Monkey," as described by Henry Louis Gates. Although two separate trickster figures, they are related, since both allow for a reflection on the use of language and its interpretation. Both tricksters articulate the black tradition's theory of its literature.

Moreover, in **African American tales**, figures such as Br'er Rabbit or the crafty slave John deceive their oppressors, Br'er Fox and Old Marster, who embody the leaders of slave-holding societies. These stories, which can be traced back to trickster figures in Africa, particularly the hare, were made popular in the United States by Joel Chandler **Harris** in his collections of **Uncle Remus** tales in the nineteenth century.

Trickster Coyote and Native American Tales

Native American traditional stories are rich in trickster figures such as Frog, Blue Jay, Bear, and **Coyote**. These figures are believed to have existed prior to humans and to have created the world. They are usually known as the First People. And although they have names we associate with animals, plants, and other natural phenomena, they are different. Among the First People, Coyote stands out. He is found in numerous oral American stories (from British Columbia to Guatemala, and from the Pacific Ocean to the Great Plains). The earliest written mentions of Coyote date from the nineteenth century, and Mark **Twain** is one of the first authors to write about this legendary trickster (*Roughing It*, 1872).

It is in western North America (California, the Great Basin, and the Plateau region) that one is more likely to find the prototypical Old Man Coyote, the mythic trickster. In Navajo narratives in particular, and in the mythology of North American Indians in general, the trickster refers not only to the practical joker but also to the transformer and culture-hero (see the studies of Mac Linscott Ricketts and Paul Radin). Coyote appears in various myths performing different roles: the wanderer, the bricoleur, the outlaw, the **thief**, and the cheat. He is often depicted as a glutton and a lecher, incapable of restraining his most basic desires. Coyote stories are often humorous, as Coyote usually finds himself outwitted. Yet the listener or reader laughs not only at Coyote but also with him.

Today, in Native American cultures, Coyote stories still flourish and are used to teach traditional values. Jarold Ramsey, in *Love in an Earthquake* (1973), is among the contemporary scholars and poets who use this legendary figure. Examples of the postmodern trickster may also be found in the novels of Native American and First Nations' writers such as Louise **Erdrich** and Thomas King.

The Female Trickster

Although the trickster starts as an amorphous being, he gradually discovers his own identity, oscillating between female and male, but eventually preferring his masculinity. This gives him a higher degree of autonomy and mobility in the public sphere, allowing him to mock and subvert the existing political, social, and economic structures.

Nevertheless, there are numerous examples of female tricksters worldwide, usually found in private, domestic spaces: parlors, kitchens, and bedrooms (for example, **Sheherazade**). Frequently, female tricksters transgress the boundaries between **men**'s and women's spheres and enter public space. These figures represent women's struggle for autonomy from men.

In Native American culture, one finds examples of female tricksters in the Keresan Coyote Girl and Kochininako—or Yellow Woman—stories. The Yellow Woman is actually a mythic figure who wanders away from her people and goes off with a mountain spirit, asserting herself as an extremely autonomous character. Leslie Marmon **Silko**'s *Storyteller* (1981) incorporates various versions of the Yellow Woman myth.

The Trickster in Medieval Literature

Human tricksters abound in humorous literature, drama, chronicles, **fabliaux**, and romances of the **Middle Ages**. These medieval tricksters often possess great sensual appetites for **food**, sex, and lower bodily functions, taking great interest in scatology.

The fabliaux, popular narratives of incidents that befall ordinary people who are frequently depicted as foolish or ridiculous, present characters given to practicing deceit and who are also often victims of treachery: the cunning wife, the cuckolded husband, the lover, the prostitute, the priest, the knight, the squire, and the *jongleur*. Often the trickster may be identified with the *jongleur* (the stereotypical figure of the itinerant minstrel). He is presented as being able to satisfy all of his needs and desires (food, sex, etc.).

Indeed, the majority of tricksters in medieval tradition are male. However, female tricksters also have a significant presence in the fabliaux, as is the case with Geoffrey **Chaucer**'s "Miller's Tale" and Guérin's "De Bérangier au lonc cul" ("Berangier of the Long Ass," c. 1200). The first concerns a wife, Alison, who surpasses both her husband and two suitors, Nicholas and Absolon, emerging as the master trickster. The latter is the tale of the daughter of a poor aristocrat who marries a rich usurer's son. She exposes his cowardice by disguising herself as a knight and challenging him to fight her or kiss her ass. Eventually he chooses the latter option without finding out her trick.

One notable example of a trickster is **Till Eulenspiegel**, a well-known fictional character belonging to the category of the mythical buffoon and rascal, both humorous and vicious, presented as a famous jester living during the fourteenth century. The multifaceted Eulenspiegel is not simply a humorous jokester, but also a troublemaker, thief, liar, and prankster who figuratively holds up a mirror to his audience, ridiculing them and, ostensibly, prompting them to improve their conduct.

The trickster is thus well represented in lower-class figures. Besides Eulenspiegel, other characters of particular interest in medieval times are: Unibos, from as early as the end of the tenth century (in *Unibos* [*One Ox*], a medieval Latin poem written by a cleric from France, Lorraine, or the Netherlands); Marcolf (in *Dialogus Salomonis et Marcolfi*, c. 1190, a comic dialogue between the trickster Marcolf and the wise King Solomon); and Parson Amis (in *Pfaffe Amis* by Der Stricker in the thirteenth century). *Unibos*, in particular, seems to have been very popular in **oral tradition**, as the well-known folktale "The Rich and the Poor **Peasant**" suggests. Briefly, it is the story of a poor man who deceives a rich one by playing upon his gullibility, either for revenge or fun or both. Here again, the subversive function of the trickster is evident in his turning the tables on the powers that be. ***See also*** Jest and Joke; Moral; Wú Chéng'ēn; Yep, Laurence.

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Ana Raquel Fernandes

Trnka, Jiří (1912–1969)

Jiří Trnka, Czech illustrator and animated filmmaker, was a youthful protégé of famed puppeteer Josef Skupa. He went on to the Prague School of Arts and Crafts, and in the years following graduation, operated a **puppet theater** for one season, designed for the Czech National Theatre, and illustrated many children's books, including volumes of Czech and Slovak folktales, **literary fairy tale**s, and an edition of **Grimm**'s *Fairy Tales* (1942; English edition, 1961). After World War II, he joined the Czech Film Institute and soon set up a studio for puppet **animation**. His first full-length **film**, *Špalíček* (*The Czech Year*, 1947), included folktale elements, and his second, *Císařův slavík* (*The Emperor's Nightingale*, 1949), still one of his most famous, dramatized the tale by Hans Christian **Andersen**.

His continuous experiments with puppets and film included *Staré pověsti české* (*Old Czech Legends*, 1953) and *Dobrý voják Švejk* (*The Good* **Soldier** *Schweik*, 1955). In the mid-1950s, he also returned to **illustration**. His more mature illustration style appears in Andersen's *Fairy Tales* (1955; English edition, 1959), and *The* **Arabian Nights** (1957; English edition, 1960). In 1959, he released his puppet film masterpiece, *Sen noci svatojánské* (*A Midsummer Night's Dream*). In his films, the puppets seldom speak, the story being conveyed through action enhanced by **music** rather than dialogue. They therefore in some ways carry forward the aesthetic of **silent films**. Though his studio was state-supported, his movies are free of Marxist ideology. Indeed, his last film, *Ruka* (*The Hand*, 1965), is an allegorical attack upon that ideology. The animation studio he established, which today bears his name, continues to make puppet films. ***See also*** DEFA Fairy-Tale Films; Illustration; Soviet Fairy-Tale Films.

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William Bernard McCarthy

Trueba, Antonio de (1819–1889)

The author of historical novels, short fiction, and poems, Antonio de Trueba played an important role in the preservation of folktales and fairy tales in Spain. Appointed archivist

and historian of Biscay in 1862, he spent the greater part of ten years in Bilbao, a seaport on the Bay of Biscay. Like his friend Cecilia **Böhl de Faber**, he became interested in the **oral tradition** and gathered documents pertinent to the history and **folklore** of the entire region. In the preface of *Nuevos cuentos populares* (*More Popular Tales*, 1880), Trueba noted that he and Böhl de Faber "almost simultaneously began to collect and publish tales gleaned from the oral tradition." Like the Brothers **Grimm** and Böhl de Faber, Trueba never intended to transcribe rigorously what he heard and recorded. He wished to preserve traditional tales, but only by giving them an acceptable literary form. So Trueba reshaped the tales he collected to conform to his notion of what constituted good literary judgment, taste, and style.

A number of Trueba's fairy tales are variations of the Grimms' stories, but he attests to their oral provenance, as in the case of "Las aventuras de un sastre" ("The Adventures of a **Tailor**"), which appeard in *Cuentos de varios colores* (*Tales of Several Colors*, 1866). In the preface of that collection, he writes that "The story with the title 'The Adventures of a Tailor' was told to me two years ago by a Biscayan girl, and she said that it had been told to her by her grandmother. When I asked the latter where she came across this tale, she replied that she had heard it as a child." While there are similarities between Trueba's and the Grimms' versions of this tale, there are also notable differences, especially the beginnings and endings. Nonetheless, both the Spanish and the German versions of this tale express basic human truths about honesty and integrity.

Trueba repeatedly stated that his inspiration was the Spanish oral tradition, a point that is emphasized by the subtitle of his 1866 collection *Cuentos de vivos y muertos: Contados por el pueblo y recontados por . . .—Tales of the Living and the Dead: Told by the People and Retold by. . . .* A representative tale from this collection is "El yerno del rey" ("The King's Son-in-Law"). In its details, "El yerno del rey" is a near clone of another Grimm tale, "The **Devil** with the Three Golden Hairs": the **king** puts the baby boy in a box and throws it in a river; the boy is found and brought up by a miller and his wife; robbers open the boy's letter to the queen and substitute another; the king requires the boy to fetch three of the devil's **hair**s; and, on his way to hell, the boy is asked three times to solve a conundrum, begging off each time. There are minor differences: Trueba's boy is fifteen, whereas the Grimms' boy is fourteen; Trueba begins with the avariciousness of the king, but the Grimms do not; and, in the devil's abode, Trueba's boy is assisted by the evil one's lady, whereas the Grimms' is assisted by his grandmother. Perhaps the biggest difference is the ending, when Trueba's boy showers gold on both his biological and adoptive parents. Thus, like many fairy tales, the bad (in the person of the king) receive their comeuppance, and the good (in the person of the king's son-in-law) receive their reward, for the king will forever wander in search of gold while his son-in-law, owing to the monarch's absence, will receive his crown.

Trueba contributed a version of the **tale type** Godfather **Death** (ATU 332) with "Tragaldabas" (literally, a voracious eater or glutton), which he published in *Narraciones populares* (*Popular Stories*, 1874). Together with Böhl de Faber's "Juan Holgado y la Muerte" ("Juan Holgado and Death") and Pedro Antonio de Alarcón's "El amigo de la muerte" ("Death's Friend"), "Tragaldabas" forms part of a nineteenth-century Spanish trilogy of pieces that have Death making his supplicants into doctors. Once again, Trueba insists that his muse is the people. In his introduction to the story, he asserts, "I have taken this tale from the mouth of the people, and they, not I, are the author." The story of a

gluttonous shepherd named Lesmes, the tale abounds in satire and fun that are good-humored and good-natured. ***See also*** Collecting, Collectors; Spanish Tales.

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Robert M. Fedorchek

Tsushima Shūji. *See* Dazai Osamu

Tutuola, Amos (1920–1997)

Amos Tutuola was a Nigerian writer who authored stories or "ghost novels," "episodic romances made out of tales" and "naive quest romances" (Collins) that were adapted from Yoruban folktale tradition and blended with modern **motif**s. Feeling underutilized as an office servant in Lagos, he started writing in the late 1940s. He later earned his living from shopkeeping and running a bakery and chicken farm. The first of Tutuola's nine titles was *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town* (1952), which tells of the search of a hedonistic palm-wine boozer for his palm-wine tapster, who fell dead from a tree. The journey to the world of the dead leads the boozer through the wilderness, where he is confronted with weird spirits and curious creatures who subject him to tests that he passes with the help of magic and his wife, whom he married on the way. In the end, this lover of palm wine is told that the tapster's return to the living is impossible. Instead, the boozer is enlightened about life and death and presented a wonderful egg, which he later uses to reconcile heaven and earth, thus saving the world from a devastating drought.

Especially innovative motifs appear in *My Life in the Bush of Ghosts* (1954), which includes ghosts with radio voices and a "Television-Handed Ghostess." Using Stith Thompson's *Motif-Index of Folk-Literature*, Bernth Lindfors has conducted a motif analysis of the **novel** and confirmed that Tutuola employs a high percentage of genuinely new motifs. Tutuola's writing is characteritzed by an apparently ungrammatical Yoruba-English idiom and stylistic naïveté, which caused him to be at first severely criticized in Nigeria and highly lauded by Dylan Thomas and other Western critics. Later, however, he was rehabilitated at home by writers such as Chinua Achebe and Wole Soyinka.

Tutuola's later books follow the sequential and initiatory patterns of his early books, which were best sellers and translated into several European languages. Tutuola was influenced by the Yoruban **novella**s of Daniel Orowole **Fagunwa**'s, and he himself has had an impact on other Nigerian writers and artists (with his feedback into oral **storytelling** still unrecorded). Harold Collins rightly states that "surely one day Amos Tutuola will be recognized as West Africa's first classic in world literature" (Collins, 128). ***See also*** African Tales.

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Thomas Geider
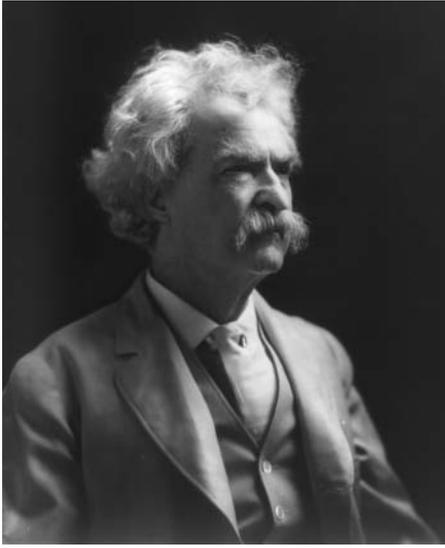
Mark Twain. [Library of Congress]

Twain, Mark (1835–1910)

Mark Twain was a humorist, satirist, author, and reporter who contributed several important, widely acclaimed literary works that portray American folklife. Born in 1835 as Samuel Langhorne Clemens, Twain grew up on the banks of the Mississippi River in Hannibal, Missouri, a locale that would later serve as a source of great inspiration for his writings. Twain's ability to extrapolate the culture, dialect, and **folklore** of the areas that he visited is evident in his writings, which provide a rich sampling of American and European folklife. Twain's works express the contemporary folklife of his time, an era characterized by several major shifts in American culture, including the Civil War, Reconstruction, industrialization, and emancipation.

Twain utilized numerous folktale and fairy-tale themes throughout his career. For example, "The Celebrated Jumping Frog of Calaveras County" is a reinterpretation of a **tall tale** he overheard in a California saloon. In this manner, Twain manipulated traditional folktale formats to suit his personal style. He also published several short stories that were derived from European fairy-tale conventions, such as "Two Little Tales" (1901) and "The Belated Russian Passport" (1902). Many of Twain's writings pay homage to fairy-tale conventions, and he borrowed themes found in the fairy tales of Jacob and Wilhelm **Grimm** and the *Arabian Nights*.

Twain's major fictional works are considered by many to be American literary classics. These include novels such as *The Adventures of Tom Sawyer* (1876), *The Prince and the Pauper* (1882), *The Adventures of Huckleberry Finn* (1884), and *A Connecticut Yankee in King Arthur's Court* (1889). In addition to his contributions as a fiction writer, Twain also penned several nonfiction accounts detailing his experiences traveling across America, such as *Roughing It* (1872) and *Old Times on the Mississippi* (1876), in which he carefully documented his encounters with Native Americans and other common **folk** by observing their customs, **clothing**, stories, and work.

Critics have questioned Twain's status as a folklorist by alleging that he merely incorporated folkloric traditions to enhance the realism of his fiction rather than collect tales in a regimented fashion. For example, in *Huckleberry Finn*, Twain incorporates religious folk beliefs; superstitions and rituals; and symbolism as found in omens, animal signs, ghosts, and **witch**es to accentuate the motivations behind the characters' actions.

Despite these criticisms, Twain's career as a journalist and observer nurtured his skills in transforming his experiences into prose. His childhood along the Mississippi River served as the inspiration for many of his memorable characters and his incorporation of the stories, beliefs, rituals, and customs of the people whom he encountered serve as a reminder of Twain's ability to synthesize folktale and fairy-tale traditions into popular literature. *See also* North American Tales.

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Trevor J. Blank

Twins

Most cultures deem multiple **birth**s as special events, although they are not always celebrated as positive occasions. Scriptures and **myth**s present a mixed view of twins. The biblical Jacob and Esau as well as Romulus and Remus from Roman mythology are remembered more as opponents than as brotherly supporters. The Yuma myth "The Good Twin and the Evil Twin," as recorded in *American Indian Myths and Legends* (1984) by Richard Erdoes and Alfonso Ortiz, describes the world's creator Kokomaht as a good twin and an evil twin combined in one entity. On the positive side, the divine twins Castor and Polydeuces (Pollux) of classical mythology are celebrated for their cooperation and complementary skills, as are their Vedic counterparts the Ashvins, divine twin horsemen in the Hindu sacred book *Rigveda*.

Legends from many cultures suggest that in ancient times children of multiple births were threatened with infanticide because such births were believed by some to result from the **mother**s' infidelity. "The Twin Brothers," as recorded by M. I. Ogumefu in *Yoruba Legends* (1929), offers an example from West Africa. This story unfolds at a time when "it was the universal custom to destroy twins immediately at birth, and the mother with them."

Another example comes from the Netherlands in the story "As Many Children as There Are Days in the Year" (ATU 762, Woman with Three Hundred and Sixty-Five Children), recorded by Jacob and Wilhelm **Grimm** in their *Deutsche Sagen* (*German Legends*, 1816–18). A countess claims that a woman with twins has had two lovers, to which the accused woman replies, "Then may you bring to the world as many children as there are days in the year." Shortly afterward, the countess becomes pregnant and does indeed give birth to 365 children.

Tales of type ATU 303, The Twins or Blood-Brothers, end more happily. A Spanish version, "The Castle of No Return," recorded in Stith **Thompson**'s *One Hundred Favorite Folktales* (1968), is exemplary. A woman miraculously gives birth to twin boys. Years later, the older brother leaves home and wins the hand of a **princess** by killing a serpent. Soon afterward, he seeks out a forbidden castle, where he is placed under a spell by a **witch**. His younger brother learns of his danger, finds the castle, and rescues him. Thus, the complementary (even opposite) qualities represented by these two **brothers** result in a happy ending for all.

A female counterpart to this tale is "Lurvehette" ("Tatterhood"; ATU 711, The Beautiful and the Ugly Twin Sisters) from *Norske Folkeeventyr* (*Norwegian Folktales*, 1841–44) by Peter Christen **Asbjørnsen** and Jørgen **Moe**. In this story, twin **sisters** are born under magical circumstances. The firstborn is ugly and aggressive; the younger twin is beautiful and shy. Contrary to fairy-tale expectations, the ugly sister is the real heroine, and through her daring initiatives she overcomes numerous problems and arranges a royal **marriage** for herself and her twin. On her wedding day, the ugly sister miraculously becomes beautiful; thus, the tale has a truly happy ending. ***See also*** Family; Infertility.

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D. L. Ashliman

U

Ubbelohde, Otto (1867–1922)

Best known for illustrating Jacob and Wilhelm **Grimm**'s fairy tales, German artist and illustrator Otto Ubbelohde was raised in Marburg, the son of a university teacher, before receiving training as a portrait and landscape artist in Weimar and Munich. Though his real passion was for painting, his conservative style and failure to fully embrace the art nouveau movement left much of his work in obscurity. Ubbelohde derived his income largely from **illustration** and popular commercial productions, such as postcards, calendars, plates, and picture-carpets. His fairy-tale illustrations are particularly significant for their reference to the Hessian natural landscape and local architecture. A proponent of the *Lebensreform* (life reform) movement, which rejected the excesses of modern industrial capitalism in favor of a return to a simpler, healthier rural lifestyle, he drew inspiration from nature: **Mother Holle** can be seeing shaking her featherbeds over the Rimberg mountain, and the tower in "Rapunzel" is modeled on a house in Amönau, near the artist's longtime home in Goßfelden. Ubbelohde's illustrations have been lauded for their fine sense of movement and animation, an effect he achieved through detailed realism and stark black-and-white lines with minimal shading.

Otto Ubbelohde's illustration of Grimms' "Fitcher's Bird" in *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm* (Leipzig: Turm-Verlag, 1907–9).

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Kristiana Willsey

Uncle Remus

The fictional central character in the **frame narrative**s of Joel Chandler **Harris**'s collections of African American folktales, Uncle Remus is one of the most popular literary creations of the nineteenth century. He is the star of more than a half dozen of Harris's works, including *Uncle Remus: His Songs and Sayings; The Folklore of the Old Plantation* (1880), *Nights with Uncle Remus: Myths and Legends of the Old Plantation* (1883), and *Uncle Remus and His Friends: Old Plantation Stories, Songs, and Ballads, with Sketches of Negro Character* (1892). In each of these, he plays the role of the benevolent black grandfather figure—a friendly former slave who, in thick dialect, conveys story after story to the young children of his Anglo betters. In a style that sometimes resembles that of a minstrel show caricature, he talks, sings, or jokes, presenting an unthreatening face to white readers in a time when African Americans were most definitely perceived as a threat.

At the same time, Uncle Remus also serves as a mouthpiece for Harris's **collecting** activities. Harris spent the better part of his adult life acquiring African American folk narratives and songs from a variety of different, mostly Anglo-American sources and rendering them as accurately as possible in eye dialect (that is, in a written form based on spellings reflecting a nonstandard pronunciation). The publishers of books featuring Uncle Remus tended to categorize them as humor or **children's literature**, but for Harris, they represented first and foremost a scholarly endeavor. *See also* African American Tales; Race and Ethnicity.

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Adam Zolkover

Undine

Undine (from *unda*, Latin for "wave") is a German water sprite or nymph. She has many analogues or cousins, from the sirens of Greek mythology and the **mermaid**s common in European songs and tales to Mélusine of French **legend** and the Lorelei of the Rhine River. Some believe these figures were modeled on the genus *sirenae*, large aquatic mammals with fishlike tails (like manatees). Typically they are portrayed as dangerously seductive and untrustworthy. Like the sirens of the *Odyssey*, they lure **men** to their **death**s.

In the first extended literary version of the tale, however, Friedrich de la Motte **Fouqué**'s "Undine" (1811), Undine is sent to the human world to gain a soul. In contrast, Paracelsus—Fouqué's acknowledged source—presented "water women" in his *Liber de Nymphis* (*Book of Nymphs*) simply as seductresses, emphasizing the difficulties of **marriage** between human and immortal. Fouqué introduces Undine as the foster child of an old fisherman and his wife, living on a spit of land between the sea and a mysterious forest; she seems to be simply an extraordinarily beautiful and capricious girl when she meets the knight Huldebrand. Only after

their marriage does he learn that she comes from under the sea and will lose the soul she has just gained through marriage and return to the sea if he is ever unfaithful. When she and her husband take his former friend Berthalda to live with them in his castle Ringstetten, her rivalry with the mortal woman, as well as the continual threats of her uncle, the water nix Kühleborn, eventually lead to her disappearance in the river Danube. She returns only after the marriage of Huldbrand and Berthalda, first causing Huldbrand's death, then becoming a spring that runs eternally around his grave.

Fouqué's emphasis on the oppositions of human and supernatural, dry land and water, and socialized male and elemental female became the source for many versions of the story. E. T. A. **Hoffmann** wrote an **opera** *Undine: Zauberoper in drei Akten* (*Undine: A Magic Opera in Three Acts*, 1816) with Fouqué's assistance. Other operas based in part on his story include Albert Lortzing's *Undine* (1845) and Antonín **Dvořák**'s *Rusalka* (1901). Hans Christian **Andersen** emphasized the Romantic search for a soul in his tale "Den lille havfrue" ("The Little Mermaid," 1837). Several ballets came from Fouqué's story, from *Ondine* (1843) by Jules Perrot and Cesare Pugni to Hans Werner Henze's *Undine* (1957). Maurice Ravel used water **motif**s in "Ondine," a movement of his piano piece *Gaspard de la Nuit* (1909). Jean Giradoux's play *Ondine* (1939) was also based on the story. Both Ingeborg Bachmann, in her short story "Undine geht" ("Undine Leaves," 1961), and Jane **Yolen,** in her poem "Undine" (1997), made Undine the narrator of her own tale, questioning the patriarchal paradigms that structure traditional versions. Undine has even become an important character in video games, often as an elemental water spirit. ***See also*** Swan Maiden.

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Elizabeth Wanning Harries

Unfinished Tale

The Types of International Folktales identifies "Unfinished Tales" as a specific **tale type**—ATU 2250—in which the narrator "tells about someone who has found something, but stops just as the tale gets interesting." More generally, however, the term "unfinished tale" encompasses a variety of tale types whose narratives remain intentionally incomplete.

Storytellers everywhere employ trick tales as jokelike ploys to announce that story time is over. These *mock stories* remain unfinished by design and are often rhymed, giving them an affinity to **Mother-Goose** rhymes. An example from England is the nonstory of Jack-a-Nory (ATU 2271, Mock Stories for Children): "I'll tell you a story about Jack-a-Nory, and now my story's begun. I'll tell you another about Jack and his brother, and now my story is done!" This Jack's name was given wide exposure in the popular BBC **television** series *Jackanory* (1965–96) featuring celebrities reading children's tales.

Ironically, one type of unfinished story repeats endlessly (ATU 2300, Endless Tale). One example from many **variant**s told around the world is "An Endless Story" from **Seki** Keigo's *Folktales of Japan* (1963). Innumerable rats aboard a ship decide to drown themselves, and each one is described individually as it cries out "*chu chu*" and jumps overboard.

An unfinished tale with more substance, but still no resolution, is "The Golden Key" (ATU 2260, The Golden Key), the last numbered story in Jacob and Wilhelm **Grimm**'s ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15). Here, a boy finds a golden key and an iron chest, which he proceeds to open. "But," concludes the storyteller,

"we must wait until he has finished unlocking it. Then we shall find out what kind of wonderful things there were in the little chest." By closing their collection with this enigmatic tale without an end, the Grimms may be saying that folktales, too, are endless. There is no final word. *See also* Nonsense Tale.

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D. L. Ashliman

Ungerer, Tomi (1931–)

Tomi Ungerer (the pseudonym of Jean Thomas) is a prolific writer, illustrator, cartoonist, and graphic artist who has lived on several continents, written in different languages, and presents the dark vision of a satirist for adults and young people alike. From an Alsatian family, he was born in Strasbourg, where his family produced astronomical timepieces. His father died when Ungerer was a boy, and his memoir *Tomi: A Childhood under the Nazis* (1998) describes his childhood experiences as a French-speaking child living under German rule during World War II. This period produced some of his first drawings, and he was later attracted to the sketches in the *New Yorker* and especially Saul Steinberg. Comprising **cartoons**, posters protesting racism and the Vietnam War, and erotica for adults, as well as almost 100 books for children, Ungerer's work is marked by a sardonic twist, turning expectations around and challenging ordinary **storytelling**. In this vein, if he recasts traditional tales such as "**Little Red Riding Hood**" in *A Storybook from Tomi Ungerer* (1974) or writes original fairy tales such as *Zeralda's **Ogre*** (1967) or *The Three Robbers* (1962), the theme is always upset. The villain frequently is transformed into a hero, such as Red Riding Hood's **wolf**, or the traditional hero becomes the villain. *The Three Robbers*, which begins "Once upon a time," describes a trio of miscreants who begin gathering up orphans, Pied-Piper-like, until the orphans convert them to serving as good parents.

After studying art in France, Ungerer moved to the United States in 1956 and published his first book, *The Mellops Go Flying*, the following year. This turned into a series of five volumes. Soon thereafter, he illustrated the first of Jeff Brown's popular series of Flat Stanley (1964) books. He is known for frequently employing animals as characters and for using simple outlined drawings filled in with dark colors that fill the page, reflecting developments in **advertising** and graphic arts in the 1950s and 1960s. In 1974, Ungerer published *Allumete: A **Fable**, with Due Respect to Hans Christian **Andersen**, the **Grimm** Brothers, and the Honorable Ambroise Bierce*, and in 1990 illustrated *Tomi Ungerer's Heidi* (written by Johanna Spyri). He won the 1998 Hans Christian Andersen Award for Illustration, and since the 1970s has lived with his family in Europe. *See also* Illustration.

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George Bodmer

Urban Legend

A subtype of **legend** that deals with modern situations and contemporary events, the urban legend is currently one of the most widespread folk-narrative forms, whether transmitted by word of mouth, mass media, or the **Internet**. Scholars coined the term "urban

legend" in the 1970s to show that stories based on folk beliefs also exist in cities as well as in more rural areas, part of an expansion of the academic concept of **folklore** in both Europe and the United States at that time. Urban legend is also related to rumor, the passing on of unverified or unsecured information in statement form. Some scholars see rumor as incipient legend and legend as elaborated rumor, and so interpret these contemporary communication patterns in similar ways, regardless of whether or not their information is later verified, or whether or not they are believed by the people transmitting them.

Specific urban legends are often about bizarre, unusual, horrific, or humorous events that point to an array of anxiety-producing social and technological issues under discussion in modern times. Stories shared by young adults, like those popularized in horror films such as Jamie Blanks's 1998 *Urban Legend*, deal with initiation from **childhood** to adult status, changing **gender** roles, and questions about moral and ethical choices in a late-capitalist world. "The Roommate's Death," for example, a legend in which a college coed doesn't open her dorm-room door when she hears someone pounding on it and so contributes to her roommate's **death** by not letting her in, raises questions about students' security and responsibilities when the university acting in the place of the parent (in loco parentis) no longer operates as it once did.

Narrative variations of the "foreign objects in **food**" **motif**, whether about rat parts or genetically modified ingredients in Kentucky Fried Chicken or about mice, human fingers, or urine in factory-bottled soft drinks, suggest widespread and often justifiable concern with the current mass production and distribution of "fast food." Yet fast-food legends may also mark social conflict symbolically as well. They may indicate concern about **women** entering the workforce in greater numbers after World War II, no longer cooking meals at home, and therefore leaving **family** members vulnerable to possible contamination in mass-produced food products. Legends about ethnic restaurants serving dogs, cats, or rats in their dishes may also indirectly register fears about recent immigration.

Legends about a Ku Klux Klan-supported secret ingredient in the chicken batter at Church's Chicken and Popeyes Chicken & Biscuits franchises that sterilizes black men may seem plausible to some African Americans, given the history of racial discrimination. Likewise, legends about Ray Kroc, the founder of McDonald's Hamburgers, funding the Church of Satan may seem plausible to some Christian fundamentalists as they consider the dangers of secularism from their perspective. Themes of conspiracy interweave with themes of contamination, highlighting specific "cultural logics" of different groups responding to crises that may be contested by others. The generic opening of many urban legends, "I heard it from a friend of a friend" (FOAF), indicates both the transmission patterns as well as the polemic nature of legend telling, as credible sources are lined up by those arguing to prove their respective points.

Some worldwide urban legends, such as those containing the "organ theft" motif or those about the origin and spread of the AIDS virus, trace international debate on social issues. Travelers from Europe and the United States have been warned about literally "watching their backs" in the urban legend about a business traveler in a foreign country waking up in a hotel room with one kidney missing after picking up a woman at a bar ("The Kidney Heist"). Villagers in Central and South America have feared adoption rings taking their children for use in medical research and organ transplants in the United States as expressed in "Baby Parts" stories about such traffic. The 2002 feature film *Dirty, Pretty Things*, directed by Stephen Frears, brings "first world" and "third world" conflicts together in a London hotel, where immigrant workers sell their kidneys for false passports.

Some scholars have recently questioned the usefulness of the term "urban legend," finding the alternative term "contemporary legend" more accurate, because not all current legends are exclusively urban, as the "organ theft" examples above indicate. *Contemporary Legend*, the journal of the International Society for Contemporary Legend Research (ISCLR), exemplifies this trend. Other scholars note that "urban" or "contemporary" legends may be modern variants of much older legends, so the basic term "legend" suffices. The history of the "The Castrated Child" legend is a case in point. Stories about a young boy castrated by gang members of another ethnic group in a shopping-mall restroom surfaced in the United States, initially in connection with the 1967 Detroit race riots, the race of victim and perpetrators dependent on the ethnicity of the tellers. Researchers have identified comparable stories of atrocities to children mirroring ethnic and religious conflicts throughout history, including those of the medieval "Blood Libel," in which Christians accused Jews of using Christian babies as human sacrifices, and those of second-century CE Rome, in which the same libel was used by patrician Romans against the emerging Christian community. Urban legends, however labeled, will continue to circulate across media and to frame questions for their times. ***See also*** Anti-Semitism; Race and Ethnicity; Time and Place.

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Janet L. Langlois

Urform

An urform is the archetypal form of the text or its original from (*Urform* in German). The term has been used mainly by the followers of the **historic-geographic method**, who assumed that it is possible to reconstruct the original form of an oral tale by comparing its available **variant**s across time and space. They presumed that each tale has its single origin at a specific historic time and in a specific geographic area (**monogenesis**), and that the tale begins spreading from there. The goal of the method was to locate the time and place of the tale's origin. To reconstruct the urform, one first had to find all of the existing variants and then derive the kernel of the tale on the basis of these variants.

The urform is an abstract construction, just like any **tale type**. The idea of finding the original form of the text can be seen in the **mythological approaches** of the nineteenth century, but the direct predecessor of this philological approach was the research of Julius Krohn, who concentrated on finding the original form of the songs in the ***Kalevala***. This method was developed by his son Kaarle Krohn, who used the term "urform" in his doctoral thesis when analyzing **animal tale**s and found that originally the animal tale classified under ATU 1 (The Theft of Fish) used to feature a bear and a fox (instead of a **wolf** and a fox)

and that the tale is actually an **etiologic tale**. Krohn came up with the idea of wavelike **diffusion** of tales and added it to the existing concept that tales spread in a chainlike fashion.

Among the better-known folklorists who tried to find the urform (or the urtext) were Antti **Aarne**, Walter **Anderson**, Kurt **Ranke**, Jan-Öjvind Swahn, and Warren E. Roberts. Albert Wesselski and Carl Wilhelm von Sydow argued against the idea that there was a single urform. Von Sydow stated that each tale has multiple original forms. He did not accept the idea that the original form of a folktale is necessarily the best, most complete, and most logical one, and that once the original form has been located, it should also indicate the tale's home. More recent folktale research (most notably that of Thomas A. Burns) has also found the idea of establishing a single urform questionable since **motif**s and motif clusters are very fluid between different tale types. ***See also*** Polygenesis.

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Risto Järv

Utopia

Folktales and fairy tales often present an alternative view of the world, a vision of a better life. That is their utopian element. Sir Thomas More's *Utopia* (1551), a critique of sixteenth-century social and political life, depicts a place where everything will be different and better. The utopian element in folktales critiques people's everyday lives, building on their sense that "something's missing." Some tales bring back an imagined earlier era of solidarity and social harmony; others point to what is missing in the present, such as **food** or money. Stories of the land of Cockaigne, where food and wine are superabundant (painted by Brueghel), point to undernourishment (ATU 1930, Schlaraffenland). In antiquity, Herodotus told of a **fantasy**land where no one had to work for food, "a meadow in the skirts of their city full of the boiled flesh of all manner of beasts, which the magistrates are careful to store with meat every night, and where whoever likes may come and eat during the day. The people of the land say that the earth itself brings forth the food" (*Histories* 3.17–18). The tale of **Aladdin** is about deprivation and poverty. Stories in which the powerless have power, like The Clever Farmgirl (ATU 875), in which a woman performs seemingly impossible tasks, point to what is missing in the social order. The reversal of **women**'s experienced reality is utopian; **performance** of such a tale may be a moment for imagining the future. Anticipation of the future transpires when the **wonder tale** invites us into an alternative world: there, a youth overcomes a **dragon**, a plant or tree signals that someone at a distance is in mortal danger, **magic object**s and **magic helper**s aid the hero, and people transform into animals and back again.

When tales reassert the existing social order, and the clever woman becomes a faithful wife, they abandon utopia for ideology and justify things as they are. Many **animal tale**s end in hopeless enmity, even when the animals begin as friends. When **Cat** invites Rat to ride on his back across the water and then dumps him (see ATU 58, The Crocodile Carries the Jackal), ideology tells us that the outcome is predictable. **Aesop**'s **fable**s often convey the message that some of us will always be enemies, as when animals of different species invite each other to dine, and the guest cannot eat the food (ATU 60, Fox and Crane Invite Each Other).

Psychologically, utopia begins in fantasy. Giovanni **Boccaccio**'s story about a man duped into thinking that he is invisible plays on fulfilling a **wish** every child has had (*Decameron* 8.3; Motif J2337). **Trickster** tales, being attacks on social rules or property, are obviously fantasies of escape, but they also point out witty ways of coping with authorities who are bigger than the protagonist. The trickster, by breaking society's rules, speaks in favor of those very values, which would survive in the utopian future. The greater the contrast between the world or behavior depicted in a tale and the world in which it is told, the greater its potential for inciting in the listener or reader a moment of utopian vision. ***See also*** Politics.

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Lee Haring

V

Valenzuela, Luisa (1938–)

The work of Argentinean novelist, short-story writer, and essayist Luisa Valenzuela is consistently characterized by its subversive and provocative attitude toward patriarchy and censorship. Valenzuela as a feminist is particularly suspicious of discourse that appears to subjugate **women**, such as traditional versions of fairy tales. Using wit and humor, Valenzuela rewrites classical European fairy tales, giving them new life through irony, sociopolitical commentary, and postmodern play.

The collection of short stories *Simetrías* (*Symmetries*, 1998) includes a section with six rewritings of fairy tales whose collective title clearly signals their subversive nature: "Cuentos de Hades" (literally, "Tales from Hades"), puns on "hadas" (**fairies**) and "hades" (Hades). Margaret Jull Costa's skillful **translation** gives the English reader "Firytales." In these rewritings, as Valenzuela explains in her short essay "Ventana de Hadas" ("Fairies' Window"), the author sees herself reincarnating the voices of old women storytellers, who she imagines used to tell these tales before Charles **Perrault** and his successors appropriated them and rendered them cautionary and morally restrictive. The tales rewritten include "**Little Red Riding Hood**," "The **Frog King**," "The Princess on the Pea," "**Sleeping Beauty**," "**Cinderella**," and "**Snow White**." Each of Valenzuela's rewritings operates by pointing out and challenging underlying sexist ideologies or stereotyping and by exposing them to ridicule. This feminist aspect is balanced with a great deal of wit and humor, which is generated by the process of simultaneous recognition and defamiliarization. In Valenzuela's fairy tales, woman is writing her own story in full ironic consciousness of the weight of preexisting versions, a fact highlighted by one of the **prince**s, in whose kingdom all the courtiers play at "Post-Modernism." Valenzuela also incorporates a degree of sociopolitical commentary; in her version of "**Bluebeard**," entitled "La llave" ("The Key"), female curiosity is explicitly linked—via the final dedication—to the calls of the Mothers of the Plaza de Mayo for information on "disappeared" relatives in Argentina's Dirty War of 1976–83, and curiosity is rewarded rather than punished (see **Punishment and Reward**). Conversely, in "Cuarta versión" ("Fourth Version") from the collection *Cambio de armas* (*Other Weapons*, 1985), "**Hansel and Gretel**," "Sleeping Beauty," and "**Beauty and the Beast**" are all referenced as part of the text's complicity in shrinking from the truth of political repression and disappearances into the false reassurance of a world of fairy tales.

"No se detiene el progreso" ("You Can't Stop Progress") wittily reevaluates the figure of the bad fairy at Sleeping Beauty's christening. In Spanish, she is recast as a "Brhada," punning on "bruja" (**witch**) and "hada" (fairy), and in the English translation becomes a "Wairy." Valenzuela's version makes her sensible and sanguine about her age and ugliness. Her supposedly malicious gift to the young **princess** is reinterpreted as intensely practical; not wishing to waste her powers on the girl's external appearance, the Wairy's gesture is one of radical action to ensure that dangerous bobbins are banned and new, improved **spinning** wheels are introduced.

The Sleeping Beauty section is similarly invested with new significance. The implications of her having been oblivious to the world for 100 years are first ironically then surreally developed. Sleeping Beauty is out of touch with the news and has old-fashioned ideas, but—with heavy sarcasm—the narrator suggests that worldly knowledge is not required by a young lady. The bland and docile female figure then awakes—both literally and sexually—to become something sinister, unfamiliar, and threatening by undergoing a vegetal metamorphosis. This unexpected outcome either plays on supposed male subliminal fears of the engulfing female or provides a hyperbolic satire of the view of woman as closer to nature.

"4 Príncipes 4" ("4 Princes 4") consists of a series of sketches in which the princes are given distinctive characters. Príncipe I (Prince I) is revealed as a vain character who destroyed the woman who kissed him, since she witnessed his demeaning metamorphosis from frog back into man. His subsequent regret that there is no one left who can tell his story allows for a new angle on reading this tale. Whereas traditionally both characters were painted as bland stereotypes who predictably marry, here he is disagreeably arrogant and she no longer passive. The woman now has serious textual significance, which the man has erased to protect his own vain image, but paradoxically at irretrievable loss to himself.

The theme of the woman's awakening as something sinister—as seen in "You Can't Stop Progress"—continues in the second sketch, wherein Prince II endlessly practices beneficent waking-kisses on princesses. To his irritation, the young women wake up too much and start expressing their desires. Here, the stereotypical fairy-tale princess as passive and recumbent, there to be beautiful and docilely bedded and wedded, is made ludicrously explicit through the prince's attitude and is simultaneously shattered by the active, liberated women he encounters. Little Red Riding Hood is similarly eroticized and active; her journey through the woods symbolizes gathering experience, which is made explicitly sexual since the narrator links men with ripe fruits; the final scene is one of mutual devouring, where child-woman, grandmother, and **wolf** become one. In Valenzuela's latest contribution to the fairy-tale genre, she invents a new but similarly feisty heroine based on the **myth** of Ariadne, who is called "Otrariana"—which is a wordplay on "another Ariadne" and "otramente," or "otherwise." Set in a castle-state with a dark forest at the margins, the tale invokes many classic mythemes, only to subvert them. The happy ending is that Ariana loses her "vulnerability" and remains friends forever with the forester. ***See also*** Feminism; Feminist Tales; Postmodernism; Sex, Sexuality.

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Fiona J. Mackintosh

Valera, Juan (1824–1905)

One of nineteenth-century Spain's most respected authors, Juan Valera wrote **novel**s, short stories, **poetry**, essays, and literary criticism. A career in the diplomatic service took him far and wide, and, conversant in six languages, he early on developed a broad interest in folktales and fairy tales. Knowledgeable about popular genres as cultivated in western Europe and South America, he hoped to publish a collection of **Spanish tales**, modeled on Jacob and Wilhelm **Grimm**'s German collection, that would have dated back to the fourteenth century and Juan Manuel's *Libro del Conde Lucanor* (*The Book of Count Lucanor*, c. 1335). However, the project never came to fruition.

Valera read widely, and came across English translations of folktales told by Japanese nursemaids. In his book titled *De varios colores* (*In Several Colors*, 1898), he writes: "I am so taken with these stories that I cannot resist the temptation of translating a few of them into Spanish." Two of the more celebrated of these tales are "El pescadorcito Urashima" ("Urashima the Fisherman," 1887), about a youth who leaves the Palace of the Dragon and cannot return because he opens a secret box; and "El espejo de Matsuyama" ("Matsuyama's Mirror," 1887), about a **mirror** that transmits a **mother** and daughter's mutual love.

Valera also wrote a number of amusing tales such as "La muñequita" ("The Little Doll") and "La reina madre" ("The **Queen** Mother"), but his fame as an author of fairy tales rests principally on two stories that are gems of nineteenth-century Spanish short fiction: "El pájaro verde" ("The Green Bird," 1860) and "El hechicero" ("The Wizard," 1894). In his dedication of the collection *Cuentos y diálogos* (*Stories and Dialogues*, 1882), Valera states that he heard "The Green Bird" from the mother of the Duke of Rivas, the famous Spanish Romantic playwright and poet. Like the story of the same title by Luis **Coloma**, Valera's fairy tale, which has an Oriental setting, involves a **prince** who transforms into a green bird. Valera's tale also parallels Coloma's story when the young woman who falls in love with it/him must go in search of her prince for their love to be consummated in **marriage**.

"The Wizard" also stems from the Spanish **oral tradition** that Valera sought to preserve. This tale abounds in mysterious settings and events as it relates how a free-spirited girl falls in love with an enigmatic and little-seen poet who dwells in a castle. After the poet disappears, the girl blossoms into a beautiful young woman and later makes a trek, like the **princess** of "The Green Bird," through a forbidding forest and a scary cavern to be reunited with him and seal their love. *See also* Spanish Tales.

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Robert M. Fedorchek

Variant

Folklore knows no original or canonic texts, for it thrives in multiple versions of any given item. In the realm of **folktale**s, "variant" designates one of two or more narratives exhibiting usually slight differences. Since each folktale comprises many variants, no particular narrative represents it fully. Neither should it be seen as a single closed text, for variants suppose and reflect one another. Therefore, the task of reconstituting the life history of

a folktale (as advocated by the **historic-geographic method**) involves considering many variants. And scholars with an interpretive disposition tend to engage in intertextual readings (see **Intertextuality**).

Beyond **oral tradition**, variation persists in **literary fairy tale**s. Consider two extreme examples: Jacob and Wilhelm **Grimm** conflated variants in composite texts, thus embedding an intertextual approach into newly defined master tales that reentered tradition and have spanned multiple exegeses. Contrariwise, Angela **Carter** chose to recreate mutually echoing variants of folkloric themes, so that her stories prompt intertextual resonances. In both cases, variation and the authors' interpretations go hand in hand and elicit fresh readings. And on the **Internet** and in contemporary cyberspace, intertextual shortcuts (hyperlinks) promote new uses of narrative variation and interpretation. Overall, variation did not die out with oral tradition; rather, new media create ever-fresh variants, as well as new challenges for comprehension. *See also* Tale Type.

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Francisco Vaz da Silva

Verdaguer, Jacint (1845–1902)

Jacint Verdaguer was a writer, clergyman, and Catalan folklorist. Son of a farming family, he studied at a seminary and was ordained into the priesthood in 1870. Between 1877 and 1893, he wrote and published his most important literary works: *Idil·lis i cants místics* (*Idylls and Mystical Songs*, 1879), *Montserrat* (1880), *Cançons de Nadal* (*Christmas Carols*, 1881), *Pàtria* (*Homeland*, 1888), and his two great epic poems *L'Atlàntida* (*Atlantis*, 1877), and *Canigó* (1886). Influenced by the Romantic writers and folklorists Manuel Milà i Fontanals and Marià Aguiló, he collected numerous folkloric materials during his life and used them as a source of inspiration for his poetry.

Two of his folkloric books were published posthumously: *Rondalles* (*Folktales*) in 1905 and *Folk-lore* in 1907. *Rondalles* contains forty-eight narratives, including seventeen folktales, fifteen **legend**s, six **joke**s, three **anecdote**s, four moral examples, two autobiographical tales, and a hagiographic text about Saint John the Baptist. Verdaguer collected some of these narratives during his travels in the Catalan Pyrenees in the summers between 1877 and 1884, while others he collected throughout his life in towns all over Catalonia. In 1992, Andreu Bosch published a critical edition of *Rondalles* that contained eight additional texts, all previously unpublished, which are mainly folktales, legends, and traditions. Among these texts, the Pyrenean legend "Lo ram de Sant Joan" ("Saint John's Flowers"), which Verdaguer included in verse form in song 1 of the poem *Canigó*, is of particular interest. The book *Folk-lore* contains animal mimologisms, traditions, **etiologic tale**s, and **proverbs**. The section on animal mimologisms was published separately in book form in 1933 under the title of *Què diuen els ocells?* (*What Do Birds Say?*).

Over the course of his lifetime, Verdaguer collected 250 songs, many of which Manuel Milà i Fontanals included in *Romancerillo Catalán: Canciones tradicionales* (*Collection of Catalan Ballads: Traditional Songs*, 1882). To mark the centennial of Verdaguer's death, in

2002 the Folklore Research Group of Osona and Salvador Rebés selected seventy-two unpublished songs collected by Verdaguer that are preserved in manuscript form and published them in *Cançons tradicionals catalanes recollides per Jacint Verdaguer* (*Traditional Catalan Songs Collected by Jacint Verdaguer*). Most of these songs are ballads, although some of them are nonnarrative and others satirical. There are also five children's songs.

Verdaguer was the most important poet of the Romantic period in Catalonia. He is considered to be the creator of the modern Catalan literary language, which grew out of a highly balanced use of cultured poetic and linguistic models, and popular ones. Held in high esteem by the intellectuals of his time, Verdaguer was also so widely read among the popular classes that some of his poems have become part of the **oral tradition**. Important composers such as Enric Morera and Manuel de Falla have set many of Verdaguer's poems to **music**, and many have been translated into several languages. In 1943, Verdaguer's *Obres completes* (*Complete Works*) was published, and in 1995, work began on a critical edition, of which five volumes have been published to date. ***See also*** Collecting, Collectors.

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Carme Oriol

Vess, Charles (1951–)

Charles Vess is an American illustrator who is well known for his comic-book **adaptation**s of topics from **folklore**, fairy lore, and fairy tales. Over the years, he has collaborated with the notable fairy-tale adaptors Neil **Gaiman** and Charles **de Lint**, in addition to producing independent illustrations for several works inspired by folklore.

Vess's graphic adaptations of fairy tales began in 1977 with *The Horns of Elfland*. In this volume, Vess presents three folktale-style narratives, two involving villages cursed by **witch**es and one involving a mortal who is kidnapped by fairies. Vess followed this up in 1988 with his ***Little Red Riding Hood***, an illustrated adaptation of the popular folktale.

Vess contributed to Neil Gaiman's popular Sandman comic series with adaptations of William **Shakespeare**'s *A Midsummer Night's Dream* and *The Tempest* in 1990 and 1996, respectively. This led to a further collaboration between Gaiman and Vess, first on *Books of Magic* (1993) and then on *Stardust* (1997). In both cases, Vess's artwork drew on traditional fairy beliefs to portray a world of "**faerie**."

In 1995, Vess began his most folkloric project, *The Book of Ballads*. Initially published in semiannual volumes, this work took traditional **ballad**s, many from Francis James Child's collection, and adapted them to a comic-book format. This series included adaptations of "Barbara Allen," "Tam Lin," and "Thomas the Rhymer," among others.

Vess's most recent work in adapting subject matter from folklore and fairy tales are his illustrations for a 2003 reprint of Sir James Matthew **Barrie**'s *Peter Pan* and his increasing collaboration with Charles de Lint on children's stories, beginning in 2003 with *A Circle of Cat*s. ***See also*** Graphic Novel; Illustration.

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B. Grantham Aldred

Video. *See* Film and Video

Villeneuve, Gabrielle-Suzanne Barbot de (c. 1695–1755)

Gabrielle-Suzanne Barbot de Villeneuve was the author of *La Belle et la Bête* (1740), the first literary version of **Beauty and the Beast**. Villeneuve's lengthy and complex **novel**, however, was radically transformed just sixteen years later, when Jeanne-Marie **Leprince de Beaumont** excised its most unusual parts and produced the short, didactic children's story that has become the classical tale known today.

Born in Paris as Gabrielle-Suzanne Barbot, she was the child of an aristocratic family from La Rochelle. Married in 1706 to Lieutenant Colonel Jean-Baptiste Gallon de Villeneuve, she soon discovered that her husband was squandering her dowry at the gaming tables; when he died in 1711, her financial situation was precarious. After struggling for more than a decade in the provinces, Villeneuve moved to Paris, where she began her literary career to support herself. She became the companion of the dramatist and royal censor, Prosper Jolyot de Crébillon, with whom she lived until her death.

Villeneuve's first work, a **novella**, appeared in 1734. A series of fairy tales (about a third of her output), published under the titles *La jeune amériquaine, ou Les contes marins* (*The Young American Girl, or the Marine Tales*, 1740–41) and *Les belles solitaires* (*The Beautiful Solitary Women*, 1745) soon followed. Villeneuve's greatest accomplishment is considered to be her novel *La jardinière de Vincennes* (*The Female Gardener of Vincennes*, 1753).

Villeneuve's *La Belle et la Bête* (*Beauty and the Beast*) appeared as the first tale in her collection, *The Young American Girl*; it was later reprinted in the twenty-sixth volume of the forty-one-volume fairy-tale anthology, *Le cabinet des fées* (*The Fairies' Cabinet*, 1785–89). The novel is a mixture of extraordinary descriptions, fairy-tale conventions, innovative dream sequences, and rational argument. The main narrative of the couple's enchanted courtship and **marriage** is followed by the history of the Beast's original **transformation** and the lengthy revelation of Belle's genealogy, which tend to dispel the sense of the marvelous.

In the original edition, the story is told within a **frame narrative**, which is usually removed when the fairy tale is anthologized. Within the frame, the audience of *Beauty and the Beast* is a group of young adults, including a young woman who is about to be married. This accounts for the story's frank references to **sex**, such as the Beast's repeated inquiry to Beauty: "Do you want to sleep with me?" This brutal question suggests Villeneuve's understanding that **women** face the constant threat of rape, even in their marriages. Beauty's ability to defer the event offers a rare example for the time of a woman exercising power in her own behalf. Nonetheless, it is debatable whether the novel, with its overriding emphasis on self-sacrifice, is a truly feminist tale. *See also* Feminist Tales; French Tales.

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Virginia E. Swain

Violence

Popular and folk fictions of all times and places, including fairy tales, have always included violence. The fairy tale is, of course, related to heroic tales, **legend**s, **saga**s, and

myth—all genres that lend themselves more obviously to violent themes. If fairy tales are a means for preliterate societies to pass the time, spread news, and give an artistic formulation to lived experience, it can be no wonder that violence, too, plays a part in them, for violence is very much a part of life. It was only as fairy tales began to be written down in Europe and European-influenced cultures from the seventeenth century onward that they were increasingly perceived to be suitable material for children but not for adults. The proper role of violence then became a topic of debate, as the pedagogic potential of the fairy tale became ever more important. Many writers and recorders of tales felt that violence could no longer be random or unmotivated but rather should fulfill the function of teaching a **moral** to young readers and listeners.

The fairy tale was beginning to be perceived as **children's literature** by the late sixteenth and early seventeenth centuries, when the French writer Charles **Perrault** played his part in producing and popularizing tales of magic and the marvelous based on traditional stories and **motif**s. Perrault's tales, all of which end with one or more morals, engaged a civilizing and moralizing discourse that implied an audience of children. As in contemporary religious writings directed at children or addressed to adults about how to raise children, the common childhood "vices" in fairy tales were curiosity and stubbornness, and these were punished harshly in a growing body of literature that instilled a strong sense of moral duty and respect for authority. However, Perrault's tales still retain the sexual innuendo, sly wit, and levels of violence that define their role as adult entertainment, too.

A watershed was reached with Jacob and Wilhelm **Grimm**'s publication of their ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15). The eventual popularity of this collection changed forever the way the fairy tale was received in the Western world. Believing fairy tales to be the pure products of the common people's wisdom, the Grimms eliminated from their versions anything they felt did not adequately portray this putative purity. This tendency became even more pronounced as Wilhelm Grimm's interest shifted from creating a scholarly collection of ancient folklore for a learned readership to creating a body of tales for the instruction and entertainment of children. References to **sex** and bodily functions were eliminated. While violence was sometimes softened or eliminated, it was retained when it had a didactic or cautionary purpose. Thus, violence tended to occur in Grimms' tales as a fitting (if extremely exaggerated) **punishment** for a crime.

The nineteenth century saw a boom in the production of literature explicitly for children, and almost all of it contained a strong element of moralizing, often by means of very violent imagery. In Heinrich Hoffmann's *Der Struwwelpeter* (*Slovenly Peter*, 1845), a child playing with matches might burn down an entire house, killing himself and other people, or a thumb sucker might have his thumb chopped off. There is a strange contradiction in the attitudes toward children displayed in this tendency. Although children are held to be innocents who should be protected from terrifying stories of unmotivated violence and aggression, there nonetheless persists alongside this romantic idea of childhood innocence the Christian notion of the child as born into sin and requiring strict control if he or she is to become a moral being. Furthermore, although the Grimms and others wished to relate violence to a crime to instill in children a sense that the world is a just place, by relating every violent act to a crime, they paradoxically made the world a very frightening place, indeed, where even peccadilloes are visited by severe and harsh judgment.

The function of violence in literature is a matter of ongoing debate. Maria Tatar noted in her book *Off with Their Heads!*, even in cases where an author clearly intends to frighten

children into good behavior, real children often read entirely against the grain, gleefully enjoying the violence for its own sake and identifying not with the punished child in the tale but with the characters who survive unharmed. Children often have a strong sense of poetic justice, wishing to see an evil stepmother punished, for example; but this desire does not always extend to seeing themselves as worthy of such treatment. **Psychological approaches** to fairy tales often see the genre as offering lessons in how to survive, or more accurately, as lessons that one *will* survive, regardless of the hardships one faces. Thus, the nineteenth-century attempt to rationalize violence was misguided: the folk wisdom knew better how to depict the success story of the child or underdog survivor in a harsh world. Violence occurs in fairy tales not to teach a moral, then, but simply because it corresponds to lived reality. The poetic justice brought about when the villain gets his comeuppance in so many fairy tales is frequently more about the success of the hero than about cautioning the reader or audience against the bad behavior that leads to the punishment.

The Grimms have been criticized because of the precise way they bowdlerized their tales, namely that while **witch**es and evil stepmothers very much remain, **father**s who threaten **incest** are notably less evident (Ruth B. Bottigheimer). Jokes at the expense of figures of authority rarely occur. Thus, it is not only the presence of violence but also the contexts in which it is lacking in the Grimms' tales that become problematic. Studies of folktales from other areas show a tradition of subversion in them: lower classes against upper classes, the underdog against the authority figure—in short, the opposite of the kind of tale that purports to teach obedience and docility (Jack **Zipes**; Robert Darnton).

In fact, the folk tradition used violence in a variety of ways, depending on who was telling the tale, and to what audience and in what social context. Like humor, with which violence is often aligned, anyone can be the target. Marginalized groups such as old **women** or Jews are often the butt of the joke or of the violence, but in many **French tales**, for example, so is the powerful figure of the parish priest. It would be impossible to simplify the use of violence in fairy tales to say that it is always subversive or conversely always upholding the status quo. One tale may scapegoat a weak victim; another one may topple a patriarchal figure.

The twentieth and twenty-first centuries have seen contradictory attitudes toward the role of violence in fairy tales. Much ink continues to be spilled on the topic of violence in literature as well as on **television** and in **film**, as parents and educators worry about the effect on young minds. Some psychologists (in particular Bruno **Bettelheim**) have seen in the violence of the fairy tale the opportunity for the child to work out his or her own aggression against his or her parents, whereas Tatar finds in the violence the adults' attempt to control the child. On the one hand, the very vicious punishments still to be found in the Grimms' stories have long been left out of English versions of the tales (for example, the stepsisters of Grimms' **Cinderella** mutilate their own feet to try to make the **shoe** fit, and a dove pecks out their eyes to punish their vanity and selfishness—episodes that are usually missing in English-language versions for children). On the other hand, writers such as Roald **Dahl** and Angela **Carter** have reclaimed violence as suitable material for their fairy-tale revisions. In Dahl's case, one sees the child's somewhat gruesome glee in anything disgusting, and in Carter's work, the psychological veracity of reappropriating the dark side of the psyche. ***See also*** Anti-Semitism; Cautionary Tale; Childhood and Children; Clergy; Didactic Tale; Mother; Pedagogy; Sisters; Transgression; Trauma and Therapy.

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Laura Martin

Virgin of Guadalupe

Our Lady of Guadalupe, to use her official title, is a manifestation of the Virgin, or mother of Christ, said to have appeared in Mexico in 1531, ten years after the Spanish Conquest. The basilica at Tepeyac, where the miracle is believed to have occurred, has a history traceable to a shrine built in 1555–56. After the War of Independence (1810–21), when troops carried her image into battle, "Guadalupe" became a symbol of Mexican national unity. Today, the basilica, which is three miles north of downtown Mexico City, attracts pilgrims from all parts of Mexico and beyond.

Traditional image of Our Lady of Guadalupe as reproduced on devotional items and souvenir cards.

According to **legend**, a poor Indian named Juan Diego was passing the hill of Tepeyac in December of 1531, when the Virgin, appearing before him, told him to go to the bishop and ask that a church be built in her honor. He was refused, the Virgin sent him again, and he was turned away once more. At this point, Juan Diego's mission was interrupted, as he learned that his uncle was deathly ill and needed him to look for a priest to administer last rites. The Virgin, however, advised Juan Diego not to worry about his uncle. Finally, she allowed him to find fresh roses, which could not have bloomed naturally in the month of December. When he showed these to the bishop—and the Virgin's image suddenly appeared on the poor man's tunic—the bishop was overwhelmed and ordered that the church be built. The uncle, meanwhile, had been miraculously cured.

The legend can be securely dated no earlier than the 1640s. The version that is usually cited was published in 1649 in Nahuatl, the language of the Aztecs, written by the vicar of the shrine at Tepeyac, Luis Laso de la Vega, as he himself states in his introduction; it is evidently an adaptation of the Spanish–language text brought out a year earlier by the Mexican priest Miguel

Sánchez. Since Juan Diego was canonized in the year 2002, the full account, merely summarized here, may now be regarded as a **saint's legend**.

Modern folktale collections reveal that the story of Juan Diego and the Virgin has entered **oral tradition**, though sparingly. A variant in the Tzotzil Maya language of the Chiapas state has been published in Robert Laughlin's *Of Cabbages and Kings: Tales from Zinacantán* (1977). Another is in Stanley Robe's *Mexican Tales and Legends from Veracruz* (1971). Among the general population, faith is tempered with a strain of doubt, well attested in the little book *El mito guadalupano* (1981; *The Myth of the Virgin of Guadalupe*, 1987) by the irreverent cartoonist Rius (Eduardo del Rio); this book was constantly reprinted toward the end of the twentieth century and sold in grocery stores throughout Mexico. ***See also*** Latin American Tales.

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John Bierhorst

Volkov, Aleksandr (1891–1977)

Although he wrote several historical novels, Aleksandr Melent'evich Volkov, a mathematician and professor of metallurgy, is mostly remembered for his **adaptation** into Russian, in 1939, of L. Frank **Baum**'s *The Wonderful Wizard of Oz.* The Russian version—*Volshebnik izumrudnogo goroda* (*The Wizard of the Emerald City*)—met with great success and was reprinted three times before 1941. By 1981, more than 2.5 million copies had been printed in Russian. Volkov's version of Baum's story is a loose **translation**. Chapters have been added or omitted, and the names of characters have been changed. The Tin Woodman, for example, has been upgraded to "Iron." The context and the situations in the Russian version also differ from the American original, especially when it comes to the ideological atmosphere.

Unlike Baum, Volkov confronts his characters with ethical and political questions. They are actually called upon to defend Oz against feudalistic or aristocratic governments and to free the populace. Just like Baum in his own time, Volkov was soon urged by his enthusiastic readers to continue the story. Consequently, he wrote five detached sequels: *Urfin Dzhyuz i ego derevyannye soldaty* (*Urfin Jus and His Wooden Soldiers*, 1963), *Sem' podzemnykh korolei* (*The Seven Underground Kings*, 1964), *Ognenny bog Marranov* (*The Fiery God of the Marrans*, 1968), *Zholty tuman* (*The Yellow Fog*, 1970), and the posthumously published *Taina zabroshennogo zamka* (*The Secret of the Abandoned Castle*), which was released in 1982. The sequels demonstrate Volkov's ability to create captivating adventure stories on his own. ***See also*** Russian Tales.

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Janina Orlov

W

Walker, Alice (1944–)

American writer and activist Alice (Tallulah-Kate) Walker weaves together patches of southern African American folklife in her **novel**s, short stories, and poems. She writes as a storyteller in the tradition founded during the Harlem Renaissance of the 1920s by African American writer and poet Jean Toomer and by Walker's proclaimed literary ancestor Zora Neale **Hurston**. One of Walker's main themes is the strength of black southern **women** as they managed to retain their spiritual health despite a life of hard work and suffering, and created a universe according to their personal concepts of beauty and aesthetics. In this context, **storytelling** in particular served as a means to pass those ideas on to later generations.

Alice Walker attends the opening performance of *The Color Purple* at the Broadway Theatre in New York City, 2005. [Getty Images]

Walker's characters are ordinary people, the "**folk**," who are rich in love, kindness, and creativity. Their cultural and religious beliefs are skillfully integrated into her stories. In particular, she sheds light on the words of her people, which are usually considered inferior in quality and not given credence as an oral art form. To Walker, Black Vernacular English reflects the experience of African Americans and the preservation of Africanisms. By transferring a primarily oral culture to paper, Walker deconstructs Western standards and legitimizes "folk" language.

Strongly influenced by the traditional slave narrative and works by Sojourner Truth, Harriet Ann Jacobs, and Frederick Douglass, Walker employs folk themes, **oral tradition**s, cultural perceptions, and cultural articulation in her works as social commentary on the racial situation in the United States and the attitudes of her black characters toward themselves.

Besides numerous books of **poetry**, Walker's most notable works include the novels *The Third Life of Grange Copeland* (1970), *Meridian* (1976), *The Color Purple* (1982), *The Temple of My Familiar* (1989), *Possessing*

the Secret of Joy (1992), and the essay collections *In Search of Our Mother's Gardens: Womanist Prose* (1983) and *The Same River Twice: Honoring the Difficult* (1996). *The Color Purple* won the 1983 Pulitzer Prize for Fiction and the National Book Award, and was adapted into a successful **film** (1985) and a hit Broadway musical (2005). ***See also*** African American Tales.

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Juliana Wilth

Walker, Barbara G. (1930–)

Barbara G. Walker is an American scholar and author of feminist literature. Her nonfiction work, including *Woman's Encyclopedia of Myths and Secrets* (1983) and *The Woman's Dictionary of Symbols and Sacred Objects* (1988), has been widely read in New Age circles but criticized for inaccuracy and ideological bias. In *Feminist Fairy Tales* (1996), Walker combines fairy-tale **adaptation**s with rewritten **myth**s and newly invented stories. In the introductions to each of the twenty-eight stories in *Feminist Fairy Tales*, Walker explains her views on the pretext, which are often inspired by feminist and progressive debates or pagan and matriarchal rituals. She reinterprets "**Cinderella**" as a religious allegory about the reemergence of a goddess cult and the defeat of Christianity. In "Barbidol," Walker addresses the capitalist values and aggression promoted by toys such as GI Joe. Yet, some of her own adaptations are quite violent: in "Little White Riding Hood," a tale that promotes ecological values, a girl is almost raped by two hunters—a crime her grandmother avenges by splitting the skull of one of them with a hatchet and feeding his body to **wolves**.

Many of Walker's fairy tales are driven explicitly by ideology and have been criticized for their overt didacticism and lack of humor. Her strategies for rewriting the tales are simple and clear but not unproblematic. Most notably, her positive portrayal of empowered female characters is often at the cost of their male counterparts. ***See also*** Feminism; Feminist Tales.

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Vanessa Joosen

Walt Disney Company

If any one media expression defined the nature of fairy tale in the late twentieth century, it was the Walt Disney Company. The association between the company and animated fairy-tale **adaptation** began with classics such as ***Snow White** and the Seven Dwarfs* (1937) and ***Sleeping Beauty*** (1959) under the leadership of Walt **Disney** himself, but it reached its apotheosis in the extreme commercial success of Disney's animated fairy-tale adaptations in the late 1980s and 1990s—*The Little **Mermaid*** (1989), ***Beauty and the Beast*** (1991), ***Aladdin*** (1992), and the beast-**fable** *The Lion King* (1994). These films demonstrate Disney's stranglehold on popular fairy-tale **film** at its strongest point, not only in their technological supremacy but also their canny grasp of consumer desires. In both of these aspects of their production, some notion of the folkloric plays a central part. The fairy-tale and **folklore**

forms represent some of Disney's most successful animated films and allow the company to exploit its association with familiar, nostalgic, and culturally desirable material. This carries through into related merchandising, notably in the fairy-tale aspects of Disney's theme parks, which rely on a sense of enchantment, the marvelous, and the otherworldly to promote the notion of losing the everyday self in the unreal. At the same time, fairy-tale elements of the magical and unrealistic encourage the free play of animation technology. Even mainstay Disney characters such as Mickey Mouse and Donald Duck could be seen as contemporized, somewhat debased forms of the wise, talking animal companions of folklore.

The power and importance of Disney as a cultural monolith increased throughout the twentieth century. Apart from its conceptual domination of fairy tale itself, Disney has been synonymous in the contemporary imagination with **animation** in general, as well as with the kind of feel-good family values that carry over into its live-action and distribution arms (among them Touchstone Pictures, Miramax Films, and Buena Vista Motion Pictures Group) and the theme parks and the Disney Channel. Much of the character of the company has its roots in the personality and ideals of Walt Disney himself, which has indelibly stamped the company to an extent that continues powerfully, even long after his death. Despite its notable commercial success and often astute play on consumer desire, the Disney Company in the twenty-first century is in some ways a reactionary presence, adhering to a somewhat outmoded notion of innocence and "family values" and dogged by an inability to change with sufficient speed to meet the demands of contemporary culture. The increasing sexualization of young people and the **violence** and cynicism of much media material render the idealized Disney morality and stereotyping increasingly irrelevant. Disney-animated cinema has thus been overtaken in some senses by more agile cultural producers such as DreamWorks Animation and Pixar Animation Studios, companies more in tune with the contemporary zeitgeist and the ironic stance of much popular culture in a postmodern age (see **Postmodernism**). None of the recent Disney-animated features has approached the success of **Shrek** (2001) or *Finding Nemo* (2003).

By the time Walt Disney died in 1966, the company had already produced some of its most classic fairy-tale and folkloric films, including the groundbreaking *Snow White and the Seven Dwarfs*, **Cinderella** (1950), and *Sleeping Beauty*. The strong imprint of Disney's personality can be seen in the cleanness of image, **family**, and work ethics, and the assumption of a moral high ground that characterize these early works. Their ideological underpinnings conform to a somewhat conservative middle-class morality that strongly reinforces the more reactionary aspects of fairy tale to make problematical assumptions about **gender**, **sexuality**, and culture. Disney fairy tales invariably present a heterosexual ideal in which the white, middle-class nuclear family is celebrated, particularly in the ongoing notion of **marriage** as the only desirable outcome for **women**. In addition, the films are invariably built on fairy tale's utopian dreams of success, the elevation of the underdog to status and wealth after a simplified demonstration of moral worth. Similarly, the fairy-tale encoding of many Disney productions labels the films as safe for children through the nostalgic sense of cultural ownership associated with folkloric forms. This is extended through Disney's characteristic use of children's literary classics as another basis for films, resulting in successful adaptations of such fantasy works as Margery Sharpe's *The Rescuers* (novel, 1959; film, 1977) or Lloyd **Alexander**'s *The Black Cauldron* (novel, 1965; film, 1985).

While identification with familiar forms is central to Disney's animation strategy, it is interesting to trace the gradual foregrounding of consumerist issues, particularly those

related to marketing and merchandising, in the company's increasingly sophisticated film-making during the late twentieth century. The fairy-tale trope of the poor protagonist who becomes rich and successful is frequently related to Walt Disney's own life, with an endorsement of a puritan work ethic that reflects his own efforts in establishing the company. Gradually, however, in films from *The Little Mermaid* onward, the notion of hard work rewarded is replaced by an ideology of entitlement to ownership that is firmly rooted in consumerism. Disney characters are frequently established as the rightful owners of cultural artifacts, such as Ariel's collection of above-sea objects, or rightful inheritors, as in Simba's promise from his **father** that some day the land will belong to him; or their identities are caught up with the desire for wealth, as in *Aladdin*. The films thus both advertise and reinforce the notion of Disney merchandise, a significant proportion of the Disney Company's revenue, which operate both as tangible reminders of the fairy-tale universe and as a form of identification with the ultimately privileged heroes of many Disney works. Fairy tale becomes the ideal vehicle for Disney storytelling, not only because of its tendency toward well-defined, simple narratives, but in its ideological embedding of potentially consumerist notions.

Earlier Disney films based on fairy tales offer relatively straightforward adaptations, with the essential story line remaining in place despite embellishment, elaboration, and occasional twisting to fit the Disney formula. The company's appropriation of folklore in *Robin Hood* (1973), on the other hand, makes full use of the somewhat free-form nature of the mythology surrounding this figure to create a central story that is essentially original: its anthropomorphized animal characters both reinforce folkloric stereotypes and allow for witty scripting. A similar principle is followed in *Hercules* (1997), a hodgepodge of semirecognizable ancient Greek mythology. The looser adaptation principle behind this kind of film, while allowing Disney freer rein with plot, also loses the structural simplicity and familiarity that so strengthens the classic fairy-tale narratives; and certainly *Robin Hood* and *Hercules* were not as successful as the more specifically fairy-tale films.

The Little Mermaid signaled a return to the more explicit fairy-tale narratives that made successful early Disney works such as *Snow White* and *Sleeping Beauty*. However, Hans Christian **Andersen**'s tale is more honored in name than in actual execution, and Ariel's story ultimately bears little resemblance to Andersen's tragic fable beyond the central **motif** of a mermaid who wishes to be human. Nonetheless, it sparked the brief renaissance of the full-length fairy-tale feature in Disney animation. *Beauty and the Beast* was even more successful, gaining an Oscar nomination for Best Picture. Its European setting and slightly gothic feel cement notions of folkloric authenticity in their evocation of both French fairy tale and the Brothers **Grimm**, while also tying neatly into the concurrent construction of Euro Disney near Paris. Here, too, the characterization of Belle made a token gesture toward feminist awareness, recouping some of the problematical aspects of Ariel's vapid voicelessness in *The Little Mermaid* and suggesting that Disney is beginning to recognize the dangers of overly reactionary ideologies (see **Feminism**). Ultimately, however, Belle's fate is marriage to a wealthy man.

While *Beauty and the Beast* updates its fairy-tale structures with some contemporary references, even these are somewhat dated: the French and British stereotypes of the animated furniture are early twentieth-century, as are the visual references to Busby Berkeley musicals. *Aladdin* presents the most radical departure from this slightly old-fashioned texture, notably in the character of the Genie, which, as voiced by Robin Williams, exploits the

high-speed and extremely current cultural commentary of the stand-up comic. This is an obvious document in Disney's scramble to contemporize its films and most notably exploits the growing tendency for high-profile actors to voice the more important animated characters, providing an occasionally jolting bridge between the idealized realm of fairy tale and the realities of contemporary Hollywood culture. *Aladdin*'s feel is fast, clean, and modern, in contrast to *Beauty and the Beast*'s denser and more nostalgic textures. Its framing is comic, lacking the potentially tragic gothic undertones of *Beauty and the Beast*. *Aladdin*'s narrative employs the familiar motifs of the **Arabian Nights** fairy tale, which has been an accepted part of the Western fairy-tale corpus for several centuries, although Disney's version codes it as attractively exotic in the use of Arabian artistic motifs and Eastern stereotyping in the background characters. The motif of wealth is particularly well developed in this film, with ostentatious display of commodities in such fertile areas as the Cave of Wonders and Aladdin's triumphal entry into the city. Both films retain the traditional Disney **moral**, however: success is about righteous self-discovery and the demonstration of inner worth, a self-conscious development and exaggeration of the moral quest inherent in many fairy tales.

The success of *Beauty and the Beast* and *Aladdin* was followed by that of *The Lion King*, which remains one of the highest-grossing animated films of all time. Like both *Beauty and the Beast* and *Aladdin*, it is constructed around an exoticized non-American culture, here an idealized African savannah teeming with wildlife. The beast-fable format permits the complete elision of actual human inhabitants of the African continent, presenting a *Hamlet*-esque usurpation plot to the essentially tourist gaze of the audience, and lays claim to a simplified notion of African landscape and folklore. *Mulan* (1998) likewise exploits Chinese folklore for its fantasy tale of a **woman warrior**, but the film inevitably returns its apparently empowered heroine to home and marriage despite her success as a hero. Again, stereotype and cultural sampling is rife throughout the film, which produces its "Chinese" flavor largely through highly recognizable Orientalist clichés such as **dragon**s, ancestor veneration, and the Great Wall. The particularly strong cultural character of much folklore and fairy tale thus provides Disney with fertile ground for its characteristic cultural insensitivity, its appropriation of other cultures in a piecemeal and highly exploitative fashion for the purposes of exotic settings and colorful appeal.

From *The Lion King* onward, Disney seems to have moved away from strictly fairy-tale animated films into works that exploit a more generalized notion of the folkloric. For example, animal **transformation** for purposes of moral lessons, a familiar motif from **French tales**, features in *The Emperor's New Groove* (2000) and *Brother Bear* (2003). Both films also enshrine a notion of cultural otherness, respectively that of South America and of Native American shamanism. A more interesting tendency, however, is in films such as *Atlantis: The Lost Empire* (2001) and *Lilo and Stitch* (2002), which explore versions of contemporary rather than historical folklore, the former in the **legend**s of the lost civilization of Atlantis, and the latter in the rather entertaining play with the **urban legend**s of mad scientists, alien intervention, and government cover-ups. This is an edgier, more knowing use of the folkloric than are the more faithful fairy-tale films and resonates better with the Disney flavor of broad comedy. The success, particularly, of *Lilo and Stitch* suggests that this New Age folkloric framing certainly has appeals to modern audiences. A similar awareness can be found in recent Disney offerings such as *Chicken Little* (2005) and in ongoing projects and future releases that deny the idyllic feel of earlier films by combining the classic fairy tale with contemporary life, as in *Enchanted* (2007) and *Rapunzel Unbraided* (working title, 2009).

The most important development in Disney animation over the last few years has been the change from 2-D hand-drawn animation to 3-D computer animation. Hand-drawn craftedness and a rich, painterly feel is synonymous with the Disney studio, which has somewhat resisted the change to the mood and tone of 3-D animation as much as the technology. Disney's profitable distribution deal with Pixar from 1991 has produced animated films that offer an escape from the excessive cleanliness of the Disney image. Pixar offerings are not strictly folkloric, although they are very much fantasy films, mostly focusing on the secret, unsuspected life of objects, or creatures taken for granted by human society: toys, insects, fish, the monster in the cupboard, and even the superhero existence of an insurance officer. The success of Pixar demonstrates the extent to which 2-D animation has lost its hold, precipitating Disney's outright acquisition of the Pixar studio in 1996. Disney's last traditionally hand-animated film was the critically and financially disastrous *Home on the Range* (2004), a beast-fable Western. *Chicken Little* represents the first all-Disney foray into 3-D computer animation. This film demonstrates the extent to which Pixar's success has nudged Disney to move toward the more complex textures and comic speed of the contemporary rather than the nostalgic idyll of the fairy tale that *Brother Bear* tried unsuccessfully to recapture. While *Chicken Little*'s title recalls the classic child's fairy tale, its narrative sets out at a tangent to the familiar story, providing an energetically anthropomorphized animal suburbia that is often wryly satirical. It also utilizes the slightly offbeat urban folklore around alien invasion that was so successful in *Lilo and Stitch*. However, ultimately the potentially subversive or parodic edge to *Chicken Little* is subordinated to the classic Disney emphasis on family, leaving the film's ending somewhat anticlimactic.

While the Disney studios stand for both fairy tale and animated film in the popular imagination, of course the studio and its subsidiaries have a prolific live-action output, again with the emphasis on family viewing. The animated features are most strongly associated with fairy tale, but a thread of the folkloric runs through the output of the live-action studios, most notably in Miramax's fairy tale *Ella Enchanted* (2004). Titles such as *The Princess Diaries* (2001) and *Ice Princess* (2005) also nod to Disney's fairy-tale monopoly. The use of familiar, recognizable symbols in live-action movies echoes that of the fairy-tale films, most successfully in the blockbuster franchise of *Pirates of the Caribbean* (2003, 2006, 2007), which develops the Disney theme-park ride in its play with fantasized pirate romance. Other folkloric output centers on Christmas movies such as *The Santa Clause* (1994) or on animal transformations or talking animals, or, as in *Herbie Fully Loaded* (2005), anthropomorphized cars. In addition, Disney's recent involvement in *The Chronicles of Narnia* (2005, 2008) underlines its long-term association with magical narrative.

The importance of fairy tale as a franchise in the Disney business cannot be overestimated. Canny merchandising has led to the theatrical and DVD rerelease of the early fairy tales, with improved quality, serving to cement in audience minds the irrevocable association between Disney and classic fairy tales. Other successful attempts to cash in on the success of the flagship animated fairy tales include Broadway musicals based on works such as *Beauty and the Beast* and *The Lion King*, both of which have been extremely successful. Disney also exploits fairy-tale output in its ongoing development of DVD or video sequels to its theatrical blockbusters, which, while being cheaply made films of lower technical and script quality, lucratively make use of an established fan base, particularly among children. Thus, while the company's output is prolific and diverse, its core identity depends on the fairy tale for commercial as well as artistic purposes. ***See also*** Children's Literature; Theater; Tourism.

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<div align="right">*Jessica Tiffin*</div>

Warner, Marina (1946–)

A prolific novelist, critic, and cultural historian, Marina Warner engages extensively with folktale and fairy tale. Warner's writing works through an accumulation of richly detailed layers of historical and cultural evidence, offering a kaleidoscopic perspective on central figures and themes. Her watershed year was 1994, involving as it did the publication of three key works: *From the Beast to the Blonde: On Fairy Tales and Their Tellers*, an extraordinarily wide-ranging account of the fairy tale as a genre rooted in female **storytelling**; *Managing Monsters: Six Myths of Our Time*, the text of Warner's BBC Reith Lectures; and *Wonder Tales*, an edition of original **translation**s of six late seventeenth-century French fairy tales.

More recently, folktales and fairy tales have figured in her study of representations of fear, especially as embodied in masculine form, in *No Go the Bogeyman: Scaring, Lulling, and Making Mock* (1998), and in her 2001 Clarendon Lectures on ideas of identity and metamorphosis, published as *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (2002). Some of Warner's many and varied essays have been collected as *Signs & Wonders: Essays on Literature and Culture* (2003), which includes themed sections devoted to "**Fairies**, **Myth**s, and Magic" and "Reworking the Tale." Fairy-tale influenced fiction includes the **novel** *Indigo* (1992), in part a reworking of William **Shakespeare**'s *The Tempest*, and the story collection, *The **Mermaids** in the Basement* (1993. ***See also*** English Tales.

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<div align="right">*Stephen Benson*</div>

Welty, Eudora (1909–2001)

Mississippi writer Eudora Welty often included fairy-tale, folktale, and mythological elements in her fictional works, set in the rural American south. Welty's cycle of short stories, *The Golden Apples* (1949), relies on components of classical **myth**, while her **novel**, *The Robber Bridegroom* (1942), reworks a Brothers **Grimm** tale of the same name.

Set in New Orleans and along the Natchez Trace during the final days of the American frontier, *The Robber Bridegroom* borrows many elements of the Grimms' story (mysterious bridegroom, talking raven). But its characters and settings possess opposing qualities, including the capacity for both compassion and harm. The robber bridegroom himself is both gentleman and outlaw, and he finds happiness only when he accepts and integrates his two identities—ironically, as a merchant. Other fairy-tale and mythological allusions include a wicked stepmother, a speaking locket that echoes the words of the horse head in "The Goose Girl," and a variation on the **Cupid and Psyche** story.

References to folktale in *The Robber Bridegroom*, meanwhile, emphasize the need for a different kind of personal evolution, a transition from wild to civilized culture reflecting that of young America itself. The outrageous **legend**s and **tall tale**s surrounding characters such as Mike Fink merely underscore a dying way of life. Welty expands these traditional tales into a chronicle of self-awareness and adaptation in a changing time. ***See also*** North American Tales.

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Elizabeth Wanning Harries

Werewolf, Wolf, Wolves

References to werewolves, or men-wolves, are as old as written records and come up to the present time. Homer (*Iliad* 10) presents a certain Dolon, "the Crafty," who dons a lupine pelt to (as Euripides explicates in *Rhesus*) become a nocturnal stalking killer. Pliny (*Natural History* 8.34) mentions the ancient Arcadian tradition that one who hangs his **clothing** on an oak tree turns into a wolf and then recovers the same clothes to resume human shape. Both techniques of skin swapping—donning the beast's pelt and stripping human clothes—remain staples of metamorphosis in modern **folklore**.

Werewolfishness was not always stigmatized. For example, Herodotus (*Histories* 4) echoes the rumor that all members of a certain Thracian tribe became wolves once a year; in ancient Rome, youngsters bearing the wolfish name of Luperci had ancient if obscure links to kingship, and they performed end-of-year rites of purification and fertility; Russian Prince Vseslav, the eleventh-century great-grandson of St. Vladimir, is depicted in **epic** tradition as a bloodthirsty werewolf with, however, redeeming resonances; and a seventeenth-century Livonian villager, interrogated by inquisitors, firmly maintained that werewolves fight otherworldly battles for agricultural fertility (Ginzburg, 153).

Nonetheless, the ancient equation between wolves and outlaws prevails. Werewolves are deemed out-of-bounds. Having been born at liminal times (such as solstices) to an impossible position (such as scion of a Catholic priest), or displaying dual features (for example, wrapped in an extra "skin"), werewolves lack a proper position in the human realm. Trapped betwixt and between, werewolves sway between this world and the otherworld without fitting into either. Such a death-in-life condition amounts to the idea that werewolves are persons under a curse—an enchantment, in the parlance of the **wonder tale**. This is not a masculine prerogative, either. Sympathy between werewolves and enchantment shows in ATU 409, The Girl as Wolf, as well as in **legend**s describing how a cursed daughter becomes a wolf for seven years.

That a period lived under the spectral beast's skin should amount to enchantment is noteworthy on two grounds. First, wolves as a species are a staple of metamorphoses because of their constant association with the otherworld. They run in wintertime, as well as in nighttime, supposedly along with roaming specters. Indeed, they present funereal overtones. As British writer Angela **Carter** put it in her radio-play version of "The Company of Wolves," wolves are "like wraiths, like shadows, grey members of a congregation of the damned ... the beasts of blood and darkness" (Carter, 63). Moreover, in wonder tales (chiefly in ATU 425, The Search for the Lost Husband), supernatural bridegrooms under enchantment appear as white wolves, whereas in seasonal rites, green

wolves (such as the famous French *loup vert de Jumièges*) represent returning springtime bounty.

Second, the notion that donning the skin of an animal will convert you into that animal's shape is both of the essence of werewolf beliefs and of wonder-tale mechanics. On the one hand, Latin authors called werewolves *versipelles*, "skin-shifters." On the other, to cast or wear a garb toggles tale characters between enchantment and disenchantment. Overall, both werewolf spells and wonder-tale enchantments connote an otherworldly sojourn under a skin, which is tantamount to being inside the beast—thus, among the dead.

Homology between werewolves and tale characters highlights the cyclic fate of both. The latter hide their radiance under a dark cloak and then again display their beauty; likewise, werewolves internalize their human mien under a pelt and then again externalize it. Angela Carter expresses such dynamics of reversal by noting that werewolves are "hairy on the inside" (Carter, 64) and then able to "let their insides come outside" (Carter, 71). That is, internal skin becomes external (and vice versa). Their inner aspect is forever ready to replace the aging envelope, which suggests an analogy between lupine skin-shifters and sloughing snakes. Indeed, the Russian werewolf **prince** mentioned above is the son of a serpent, born in a caul (an extra "skin") and endowed with a power to change skins.

Similarity with serpents fits the notion that bloodthirsty werewolves are both hunters and prey—hunters into prey, as the fate of Homer's Dolon illustrates. Insofar as a change of skin causes renewal, it involves **death**; but, again, this is the sort of death-in-life that wonder tales express as enchantment. In other words, the funereal connotation of werewolves entails renovation because their metamorphoses follow the death-and-rebirth logic of lunar phases. Thus, twelfth-century Gervasium of Tilbury (*Otia imperialia* 3.120) states that lupine metamorphoses accompany moon turnings. And, of course, the lunar dimension remains conspicuous in popular culture.

In sum, as werewolves inherit from wolves a reputation for voraciousness—in both the alimentary and sexual senses—they are accursed figures of death. But, insofar as skin-shifters are lunar figures, they display powers of renovation. Paradoxical to the core, werewolves are accursed epitomes of reinvigoration. Symbolic operators, they embody universal **dragon** imagery in the provincial guise of an elusive, if all-too-familiar, animal.

Although not widely known, "**Little Red Riding Hood**" in **oral tradition** is a werewolf tale. Here, the spectral connotation, voracious reputation, bloodlust, and moon/skins symbolism of werewolves all come into play. This **folktale** successively assimilates old granny in bed, as well as her cannibal granddaughter, to the werewolf. As the tale unfolds in oral tradition, the **blood** and flesh of wolflike granny passes on to the maiden; and the wolfish girl, who incorporates granny and then meets the wolf in bed, ends up figuratively reborn. This scenario of feminine **initiation**, complete with sexual debut, unfolds in terms of **cannibalism** and skin changes. Appropriately, this werewolf tale narrates self-rejuvenation of wolf/granny into wolf/maid through shed blood and garments.

The theme of werewolves has passed into modern life in **film and video**—for example in *Teen Wolf* (directed by Rod Daniel, 1985) and its sequel *Teen Wolf Too* (directed by Christopher Leitch, 1987), the popularity of which demonstrates ongoing fascination with the notion of moon-driven metamorphosis. Undoubtedly, the most sophisticated example is Neil Jordan's film ***The Company of Wolves*** (1982), a fairy-tale-like coming-of-age story based on Angela Carter's werewolf tales. *See also* Animal Bride, Animal Groom; Avery, Frederick "Tex"; *Freeway* and *Freeway II*; Sex, Sexuality; Transformation.

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Francisco Vaz da Silva

Wieland, Christoph Martin (1733–1813)

Christoph Martin Wieland was a German poet, novelist, and essayist. Though considered the leading writer of the German Enlightenment, Wieland often worked with **literary fairy tale**s. His first **novel**, *Der Sieg der Natur über die Schwarmerey, oder Die Abenteuer des Don Sylvio von Rosalva* (*The Victory of Nature over Enthusiasm, or The Adventures of Don Sylvio of Rosalva*, 1764), is based on Miguel de Cervantes Saavedra's *Don Quixote* (1605–15). Like Don Quixote, the hero interprets everything he sees in terms of what he has read—French fairy tales of the 1690s, particularly those by Marie-Catherine d'**Aulnoy**, rather than chivalric romances—leading to a series of ridiculous mistakes and comic encounters. Just as *Don Quixote* includes various versions of the romance, Wieland's hero even tells a fairy tale, "Die Geschichte des Prinzen Biribinker" ("The Story of Prince Biribinker") that both imitates and parodies the **French tales**. *Don Sylvio* is not only a critique of the fairy-tale vogue in late eighteenth-century Germany but also what Jorge Luis **Borges**, speaking of *Don Quixote*, called "a secret, nostalgic farewell."

Wieland also wrote several playful verse narratives that were based in part on fairy-tale material, among them *Idris und Zenide* (1768), *Musarion* (1768), and "Pervonte oder die Wünsche" ("Pervonte or the **Wish**es," 1778–79), a version of a story by Giambattista **Basile**. His collection of Orientalizing prose tales, *Dchinnistan* (1786–87), includes three original ones, as well as several taken from *Le cabinet des fées*, edited by Charles-Joseph, Chevalier de **Mayer** (1785–89). Throughout his long career, Wieland often made casual references to tales by French writers, indicating the popularity of those tales in late eighteenth-century Germany. ***See also*** German Tales.

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Elizabeth Wanning Harries

Wilde, Oscar (1854–1900)

The Irish playwright, novelist, poet, and writer of fairy tales, Oscar Fingal O'Flahertie Wills Wilde was born in Dublin and from an early age was surrounded by the **Celtic tales** that his parents collected and retold. His father, William Wilde, had published *Irish Popular Superstitions* in 1852, and his mother, Jane Wilde, who wrote Irish nationalist poetry under the pen name of Speranza, produced *Ancient Legends, Mystic Charms, and Superstitions of Ireland* (1887) at around the time Wilde himself turned to writing fairy tales. Educated at Trinity College, Dublin, and at Oxford University, Wilde settled in London in 1879, where

Oscar Wilde. [Library of Congress]

he achieved fame as an aesthete, dandy, and literary personality. His literary career included the creation of a modern **myth** about ageless beauty in his novel *The Picture of Dorian Gray* (1891) and plays of scintillating wit such as *Lady Windermere's Fan* (1892) and *The Importance of Being Earnest* (1895). Wilde's fame became equaled by his notoriety when his final years were engulfed in scandal generated by his trial and two-year imprisonment for homosexual offenses, and he died in obscurity in Paris. It is a poignant irony, often noted, that the hauntingly tragic qualities of Wilde's fairy tales were to foreshadow many of the experiences of his own life.

Published at the start of several very productive years of writing and before he had fully established his literary fame, Wilde's first collection of fairy tales, *The Happy **Prince** and Other Tales*, appeared in 1888, illustrated by Walter **Crane** and George Percy Jacomb Hood. A popular and critical success, the volume contained two of his most enduring and highly regarded tales, "The Happy Prince" and "The Selfish Giant," in addition to three others: "The Nightingale and the Rose," "The Devoted Friend," and "The Remarkable Rocket."

Wilde's second collection, *A House of Pomegranates*, appeared in 1891, illustrated by Charles Ricketts and Charles Shannon. This volume contained four tales: "The Young **King**," "The Birthday of the Infanta," "The Fisherman and His Soul," and "The Star-Child." This second volume is often regarded as a darker collection, which displays a particular concern with socialism and with the role of the artist who does not conform to society's expectations.

Elegant, poetic, **literary fairy tale**s, which were not exclusively intended for children, Wilde's stories showcase his concerns with love, sacrifice, beauty, social inequities, and the role of the artist. Often revealing a sense of sad irony linked to episodes of casual or unthinking cruelty, they contain **moral** messages against selfishness, greed, pomposity, and self-centeredness, and question social hypocrisy and double standards.

Influenced by Hans Christian **Andersen**'s tales, Wilde also was probably inspired toward writing in the genre by stories he told his two sons, his mother's interests in Celtic **folklore**, his wife Constance Lloyd's publishing of fantasies for children, the contemporary wave of interest in fairy tales, and his reading and reviewing of *Fairy and Folk Tales of the Irish Peasantry* (1888), edited and selected by W. B. **Yeats**.

Although less sentimental than Andersen's, Wilde's fairy tales are similarly known for the thread of sadness that runs through them and for their moral content. Most include suffering and self-sacrificial **death** for noble purposes such as the sake of a friend or for love or art, but often this self-sacrifice goes unrewarded, unnoticed, or teaches surviving characters no lessons. In his best-known tales, "The Happy Prince" and "The Selfish Giant," good

is rewarded when the protagonists enter paradise, but this is achieved only after death. Some tales appear to subvert Andersen's. "The Nightingale and the Rose" for example, draws on but alters Andersen's "The Nightingale," and "The Star Child" inverts "The Ugly Duckling" by emphasizing the importance of spiritual rather than physical beauty, while "The Fisherman and His Soul" echoes but reverses Andersen's "The Little Mermaid" by showing a man giving up his soul to live in love with a **mermaid**. His soul tempts him back to land and evil deeds, but the fisherman and the mermaid ultimately lie together again in death.

The spiritual and the sensual often merge in Wilde's tales, and many of them have a quality akin to the **parable**. "The Selfish Giant," for example, has an overtly Christian message, and several tales contain Christlike martyr figures, but these are martyrs who suffer but ultimately cannot offer redemption. "The Happy Prince" can be read as a tale of love between **men** and as a story about the sacrificial role of the artist who inevitably suffers while trying to make the world better or nobler. None of the tales has a traditionally "happily ever after" ending and most end with death. Wilde's concerns about inequity between rich and poor weave through many of the tales as does an emphasis on suffering.

The tales have been read as mirroring social divisions in Victorian society but also have been widely seen as biographical, reflecting Wilde's self-expression in distanced form of some of the romantic torments and homosexual relationships in his life. Several have been read as revealing homoerotic bonds between male characters and awareness of Victorian oppression of homosexuality.

Several **adaptation**s of Wilde's tales have been produced, including animated **film** versions of "The Selfish Giant" in 1971, "The Happy Prince" in 1974, and "The Remarkable Rocket" in 1975. "The Happy Prince" also was adapted as a short **opera** using animated models in 1996, and P. Craig Russell has been adapting Wilde's fairy tales into comic book form in several volumes since 1992. *See also* English Tales; Gay and Lesbian Tales.

Further Readings: Edwards, Owen Dudley. "Wilde, Oscar Fingal O'Flahertie Wills (1854–1900)." *Oxford Dictionary of National Biography*. Edited by H. C. G. Matthew and Brian Harrison. Oxford: Oxford University Press, 2004; Ellman, Richard. *Oscar Wilde*. London: Hamish Hamilton, 1988; Goodenough, Elizabeth. "Oscar Wilde, Victorian Fairy Tales, and the Meanings of Atonement." *Lion and the Unicorn* 23 (1999): 336–54; Zipes, Jack. Afterword. *Complete Fairy Tales of Oscar Wilde*. Signet Classic. New York: Penguin, 1990. 205–13; ———. *Fairy Tales and the Art of Subversion: The Classical Genre and the Process of Civilization*. New York: Routledge, 1983.

Adrienne E. Gavin

Willow (1988)

The American **film** *Willow*, directed by Ron Howard and produced by George Lucas, who also conceptualized the story, has a certain affinity with Lucas's *Star Wars* films, with which it shares the format of a basic action-adventure plot that resonates with **myth** and fairy tale. As a **fantasy** film, *Willow* is more directly a genre narrative in the mode of J. R. R. **Tolkien**'s *Lord of the Rings*, although it has a far more ironic stance in its treatment of heroic fantasy. Visually, in its combination of the magical with a gritty realism, it foreshadows some of the treatment Peter Jackson gave *Lord of the Rings* a decade later, not least in its use of New Zealand landscapes.

The world of *Willow* conforms to the standard medieval feudalism of fantasy romance, although there is a satisfyingly fairy-tale ring in the evil Queen Bavmorda and the good **sorceress** Raziel, together with the baby **Princess** Elora Danan, who is fated to destroy the

evil **queen**. The film is also concerned on several levels with magical **transformation**; its morphing animals were groundbreaking visual effects for the time. Willow Ufgood, the film's eponymous protagonist, conforms to the classic fairy-tale pattern of the small, unimportant hero whose quest will inevitably succeed, although his progress toward self-knowledge and confidence in wielding magic is more that of the fantasy romance. Likewise, the film's tiny **fairies** and brownies are more Victorian than folkloric, and the hobbit-like nelwyns are very much in the post-Tolkien tradition. ***See also*** Faerie and Fairy Lore.
Further Reading: *Willow*. Directed by Ron Howard. 1988. DVD. Twentieth Century Fox, 2001.

Jessica Tiffin

Windling, Terri (1958–)

Terri Windling is an American author, artist, and editor of works inspired by fairy tales. Both her edited works and her own fiction have won World Fantasy Awards, demonstrating her importance and competence in shaping fantastic fairy-tale fiction. Windling's work with fairy tales is sensitive and intelligent. Her introductions to edited volumes establish her familiarity with folkloristic scholarship, while her selection of topics reveals a concern for the power structures inherent to fairy tales.

Much of Windling's editorial work has been in partnership with Ellen Datlow. Together they produced *The Year's Best Fantasy and Horror* anthologies (1988–2003), which sometimes included fairy-tale fiction. Most notably, Datlow and Windling coedited a six-volume series of fairy-tale inspired short stories for adults that included *Snow White, Blood Red* (1993), *Black Thorn, White Rose* (1994), *Ruby Slippers, Golden Tears* (1995), *Black Swan, White Raven* (1997), *Silver Birch, Blood Moon* (1999), and *Black Heart, Ivory Bones* (2000). Each volume contains an introduction by Datlow and Windling that celebrates the complexity, sensuality, and **violence** of oral tales that moralistic writers and editors of fairy tales intended for children inevitably tried to suppress. However, Datlow and Windling also have edited collections of retold fairy tales for children ages eight to twelve titled *A* **Wolf** *at the Door* (2000) and *Swan Sister* (2003). The editors' introductions to these anthologies make the point that older fairy tales were darker but also brighter, filled with more danger but also with more interesting and more resourceful protagonists.

Windling's solo **editing** work has also been influential in the fairy-tale fiction genre. Her series of **novel**-length fairy tale retellings, The Fairy Tale Series, started in 1986 and contains eight volumes to date. Notable authors who appear in this series include Pamela **Dean**, Charles **de Lint**, Gregory **Frost**, Tanith **Lee**, and Jane **Yolen**. The settings of these novels range from utterly fantastic worlds to familiar urban locations.

Two projects representing Windling's commitment to fairy tales are the Endicott Studio for Mythic Arts and a collection entitled *The Armless Maiden and Other Tales for Childhood's Survivors* (1995). The Endicott Studio, which Windling founded in 1987, was originally a physical studio in Boston and currently survives on the **Internet**. It is an association devoted to the mythic arts, both traditional and contemporary, with roots in **folklore** in general, **myth**, and fairy tale. *The Armless Maiden and Other Tales for Childhood's Survivors* collects fairy-tale prose and **poetry** dealing with child abuse and neglect. In her introduction, afterword, and poetry included in the anthology, Windling connects the dark content of fairy tales to violence against children. Her prose-poem rendition of **tale type** ATU 510B, Peau d'Asne, is notable for its literal interpretation of what is only a hint of **incest** in most

folk and literary versions of the tale. Windling also is open to diverse and even divergent readings of fairy tales, especially those that cross genres. Her openness to new readings and her informed opinions on fairy tales reinforce her importance in fairy-tale publishing. ***See also*** Trauma and Therapy.

Further Readings: Datolow, Ellen, and Terri Windling, eds. *Snow White, Blood Red*. New York: Avon Books, 1993; Windling, Terri, ed. *The Armless Maiden and Other Tales for Childhood's Survivors*. New York: Tor, 1995.

Jeana Jorgensen

Wish

Fairy tales often have a magical being granting characters a wish or a set of three wishes. Usually, those who receive them make foolish choices (Motif J2071, Three wishes misused), so they are curses rather than blessings. In one version known since classical times, a mortal, granted a favor by a deity, wishes to have everything he touches turn to gold. The wish turns unlucky when he finds that even the **food** he tries to swallow also turns to metal, and he prays to have the wish removed (ATU 775, Midas' Short-Sighted Wish).

Another early example comes from the Indian ***Panchatantra*** (first century BCE–sixth century CE), wherein a tree spirit offers a wish to a weaver who threatens to chop it down. After rejecting his friend's advice to be a **king** and rule wisely, the weaver takes his wife's advice and asks for an extra head and pair of arms, so he can work two looms and earn twice the money. As a result, the horrified villagers kill him as a monster.

An internationally distributed tale (ATU 555) collected by Jacob and Wilhelm **Grimm** as "The **Fisherman and His Wife**" has a similar import. In these versions, ambitious humans are allowed to improve their lot. In the Grimms' version, a couple grows richer and more powerful until the wife oversteps herself by wishing to become like God, whereupon they return to their original poor status. A Chinese tale tells of a mason who wishes to become more powerful than anything. He becomes in turn a sun, a cloud, a wind, and finally a rock, wishing to return to normal only when a fellow mason comes to cut him into building stones.

The now-canonical "three wishes" are first documented in a **bawdy tale** recorded in the ***Arabian Nights***. Advised by his wife, a man dissatisfied with his male organ first wishes it too big, then to be rid of it, and finally to bring it back to normal. Many bowdlerized versions (AT 750A, The Three Wishes) circulate: in most, the first wish is for a sausage; angrily, the spouse wishes it on the end of the partner's nose; and the third wish cancels the second.

A modern Indian fairy tale combines this **motif** with the Midas touch story: a couple rescues a holy man and receives three wishes. The husband wishes that whatever he touches turns into a pile of money, while the wife asks that what she touches grow a yard long. When their child walks in, the mother makes his nose grotesquely long while the father causes him to crumble into coins. The third wish cancels the first two and brings the child back to life (Ramanujan).

Ironically, the wish motif most often points out the dangers of being dissatisfied with one's humble lifestyle and suggests that the best wish is to ask that things be exactly as they are. ***See also*** Utopia.

Further Reading: Ramanujan, A. K. *A Flowering Tree and Other Oral Tales from India*. Edited by Stuart Blackburn and Alan Dundes. Berkeley: University of California Press, 1997.

Bill Ellis

The witch in a scene from Engelbert Humperdinck's opera *Königskinder*. Illustration from photograph in Anna Alice Chapin, *Königskinder: A Fairy Tale Founded on the Fairy Opera* (New York: Harper & Brothers Publishers, 1911).

Witch

The term "witch" refers to a person who practices witchcraft. In ordinary usage, "witch" may refer to either **women** or **men**, but in folktales and fairy tales, witches are almost always female. Witches appear in both oral and literary tales, as well as in legends. Many witches are evil or hostile figures, functioning as the key obstacle that a male or female protagonist must overcome before the tale's resolution. Witches generally occupy the role of villain in folktales and fairy tales, though they may also function as donor figures or helpers. When a tale features a supernatural male villain, he is usually identified as a **devil** or **ogre** rather than as a witch. In fact, Stith **Thompson**'s *Motif-Index of Folk-Literature* lists witches (Motif G200, Witch) as a type of ogre.

In folktales and fairy tales, the figure of the witch is closely related to many other powerful, villainous female characters, including the **mother** or stepmother of the male or female protagonist, or the troll or ogre's mother (**ogress**). These strong but hostile female characters may be explicitly identified as a witch (Motif G205, Witch stepmother; Motif P272.1, Witch foster mother). Folktale witches engage in a range of evil and villainous acts, including cursing or enchanting male and female protagonists, cooking and eating children (ATU 327A, **Hansel and Gretel**), and turning the hero into stone (ATU 303, The **Twins** or Blood-**Brothers**). Some encounters with witches in folktales and fairy tales are sexually charged, suggesting the connection between female **sexuality** and female power. Other witches from popular folktale and fairy-tale traditions include the witch who locks Rapunzel in the tower (ATU 310, The Maiden in the Tower) and **Snow White**'s stepmother (ATU 709), who uses a magic **mirror**. Many of Walt **Disney**'s animated fairy-tale **film**s feature witches or **sorceresses** as villains, including Ursula in *The Little Mermaid* (1989), the jealous stepmother in *Snow White and the Seven Dwarfs* (1937), and evil Maleficent of *Sleeping Beauty* (1959).

The fairy-tale witch serves a dual role as villain and as (sometimes hostile) donor figure or helper. For example, the donor figure in the tale of **The Kind and the Unkind Girls** (ATU 480) is typically an old woman who is sometimes explicitly identified as a witch. In the introductory sections of many tales, a childless **queen** magically conceives with the assistance of a witch. As discussed by Andreas Johns in *Baba Yaga: The Ambiguous Mother and Witch of the Russian Folktale* (2004), **Baba Yaga** is frequently presented as an

ambiguous figure because she alternately fills multiple roles as villain and (sometimes hostile) donor.

Good witches or women with magical powers may function both as donor or helper and as the female protagonist, as in the tale of The Magic Flight (ATU 313). Often the daughter of a demon or a witch, the female protagonist uses a combination of talking objects and **transformation**s to escape with the male protagonist. Although she uses magic, the female protagonist/helper in these tales is usually not explicitly referred to as a witch.

The modern visual image of the "**folklore**" witch, made popular by the film representation of the Wicked Witch of the West in ***The Wizard of Oz*** (1939), is an old hag with a hooked nose and a mole, wearing a pointed hat and flowing robes, and flying on a broomstick. Visual depictions of witches today have evolved considerably from early modern ones; in twentieth-century images, witches are generally clothed with long, flowing **hair** constrained only by a tall, pointed hat. Early modern representations showed witches as naked women with free-flowing, uncovered hair cavorting with demons. Despite their rather fixed visual representations today, witches in folktales and fairy tales may take many forms (Motif G215.1, Seven-headed witch; Motif G219.2, Witch with beard), even animal (Motif G211, Witch in animal form). In traditional prose narratives, there are many similarities between witches and **fairies**.

In 1965, Ruth Manning-Sanders published *A Book of Witches*, a collection of twelve folktales and fairy tales featuring witches. Sometimes miscategorized as folktales, many traditional narratives that focus on witches properly belong to the **legend** genre. Within traditional European witchcraft legends, the initiation process for becoming a witch involves a woman signing her name in the devil's book and exchanging her soul for witchcraft knowledge. (By contrast, in ATU 361, Bear-Skin, a man exchanges his soul for wealth, but ultimately fulfills his bargain and regains his soul.) This definition of a witch comes from Christian demonological thought and was introduced and popularized primarily through the classic witch-hunter's guide, *Malleus Maleficarum* (*The Witch's Hammer*), by Kramer and Sprenger, first published in the late fifteenth century. Witches in legends may be older, unmarried, lower-status women or newly married, high-status women, such as a clergyman's wife. In 1958, in *The Migratory Legends*, Reidar Th. Christiansen identified eleven migratory legend types featuring witches (ML 3030 to ML 3080). These legend types included ML 3035, The Daughter of the Witch, in which the daughter steals milk from a neighbor's cow; ML 3040, The Witch Making Butter, in which the witch steals cream from neighboring parishes to make butter; and ML 3050, At the Witches' Sabbath, which frequently involves the manipulation of a household item into a form of transportation to the Sabbath. These witchcraft legends typically depict a negative view of women. The witch of legend is devious and poses a direct threat to valuable community resources by stealing milk, butter, or children, or by persuading new brides to sell their souls to the devil in exchange for witchcraft knowledge. ***See also*** Cat; Incantation.

Further Readings: Clark, Stuart. *Thinking with Demons: The Idea of Witchcraft in Early Modern Europe*. New York: Clarendon Press, 1997; Johns, Andreas. *Baba Yaga: The Ambiguous Mother and Witch of the Russian Folktale*. New York: Peter Lang, 2004; Manning-Sanders, Ruth. *A Book of Witches*. London: Methuen, 1965; Newall, Venetia, ed. *The Witch Figure: Folklore Essays by a Group of Scholars in England Honouring the 75th Birthday of Katharine M. Briggs*. London: Routledge, 2004; Pócs, Éva. *Fairies and Witches at the Boundary of South-Eastern and Central Europe*. Helsinki: Academia Scientiarum Fennica, 1989; Scherf, Walter. "Die Hexe im Zaubermärchen." *Hexenwelten: Magie und*

Imagination vom 16.–20. Jahrhundert. Edited by Richard van Dülmen. Frankfurt a.M.: Main: Fischer, 1987. 219–52.

Linda J. Lee

The Wizard of Oz (1939)

The Wizard of Oz, an American movie musical produced and directed by Victor Fleming in 1939, is a highly altered and very sentimental **adaptation** of L. Frank **Baum**'s children's **novel**, *The Wonderful Wizard of Oz*. One feature that most critics remark upon is the transition from monochromatic to full color when Dorothy opens the door of her house and sees Oz for the first time. (The reverse occurs when she awakens from her dream at the end of the film.) The monochromatic portions were originally developed using sepia tones, reminiscent of old photographs, and served to make Dorothy's waking life in Kansas appear less vivid than her dream adventures in Oz. This change was even more striking in 1939, when most audiences had seen little color in motion pictures.

The use of color itself brought several changes to the story. For instance, in the novel, Dorothy wears a blue dress, which the Munchkins take as a sign of respect since blue is their national color, and everything they own or wear is blue. In the movie, Judy Garland, who plays Dorothy, is indeed dressed in blue and white, but there seems to be no particular point since the Munchkins instead wear a circuslike array of bright colors. Another change is in the material of the **witch**'s **shoe**s that Dorothy wears. In the novel, they are silver, and Dorothy dons them to save her own shoes from undue wear. In the movie, the "silver shoes" become the more colorful "ruby slippers," and Dorothy is told they will help protect her.

In general, the visual elements were designed primarily to be striking and colorful rather than to reflect Baum's novel, although the costumes of the main characters, especially the Tin Woodsman, attempted to reproduce the appearance of the characters in William Wallace Denslow's original **illustration**s. Terry, the Cairn terrier who portrayed Toto, was selected partially for her resemblance to the dog in Denslow's drawings. Otherwise, the scenic and costume designers were allowed considerable freedom, and created an art deco Emerald City that really is green (in the book it only appears green because everyone wears green goggles) and a countryside where realistic North American elements like split-rail fences and cornfields merge with the fanciful, such as giant hollyhocks and toucans sitting in apple trees.

The musical was not the first adaptation of Baum's novel. Baum himself had helped adapt it as a Broadway play in 1902, and afterward produced a series of silent movies based on *The Wonderful Wizard of Oz* and other novels from his Oz series. The Broadway play introduced one alteration that appeared in the movie—the magical snowfall that saves Dorothy, Toto, and the Lion from the enchanted poppies. Baum's novel has an army of mice rescue them to repay a debt owed to the Lion, which would have been too difficult to enact on stage. Prior to shooting, the motion picture company, Metro-Goldwyn-Mayer (MGM), contacted Baum's widow Maud to seek her approval for their **adaptation**. She understood that motion pictures made many alterations in adapted stories and gave the writers and director considerable leeway.

The writers revised the script many times before creating the movie as it was filmed. The finished **film** presents a very streamlined version of the story. For instance, the Wizard appears several times in a different frightening form on each occasion. Also, Glinda in the

novel is the Witch of the South rather than of the North, while the Witch of the North is a jolly grandmother figure who welcomes Dorothy among the Munchkins. Glinda does not appear in Baum's novel until after the Wizard has departed, and then only after Dorothy and her friends embark on yet another long journey to reach her castle.

Director Fleming sought to avoid having his motion picture seem dated. For example, although he kept the writers' gag of the Wicked Witch of the West skywriting on her broom, he cut a scene in which the characters were dancing a jitterbug in the Haunted Forest. Fleming judged the jitterbug to be a fad but skywriting as a new technology likely to endure. (The jitterbug itself was part of an elaborate pun. As the movie was filmed originally, the Wicked Witch sends an insect to bite the characters and give them the "jitters," making them too nervous to resist the attack of the Flying Monkeys.)

The movie has had both its supporters and detractors since the beginning. Devotees of Baum's novels expressed disappointment at the changes made in the film, in particular that the **fairy** domain of Oz became part of a dream. Some were disappointed that the American "**tall tale**" ethos of Baum's story was replaced with greater sentimentality. Others complained that Garland, then sixteen, looked too mature to portray Dorothy (whose age was changed from six to twelve for the motion picture). One MGM official objected to the scene in which Garland sings "Over the Rainbow" because he felt setting the song in a barnyard was in bad taste.

On the other hand, many critics felt the movie's sense of yearning for home gave it more dramatic appeal than a stricter interpretation of Baum's story might have. The novel has some dark moments that might have proven too intense for the audience (as it was, children screamed as the Wicked Witch's green face filled the screen). At times, for example, the novel features **violence**, chases by wild beasts, and the dangerous crossing of a river. Critics also praised the boldness of the set and costume designs, the inventive camera techniques, and the lavish musical score, including a passage from Modest Mussorgsky's *Night on Bald Mountain* when the characters are trying to escape the Wicked Witch's castle. ***See also*** North American Tales.

Further Reading: Harmetz, Aljean. *The Making of The Wizard of Oz: Movie Magic and Studio Power in the Prime of MGM—and the Miracle of Production*. Introduced by Margaret Hamilton. New York: Knopf, 1977.

Paul James Buczkowski

Wolf. *See* Werewolf, Wolf, Wolves

Woman Warrior

Literary fantasies that accrue around the figure of the woman warrior reveal much about the tensions underlying **gender** roles and representations in the society that produced them. Saxo Grammaticus (c. 1150–1220) epitomizes the assumption that a woman warrior is socially incongruous: "They put toughness before allure, aimed at conflicts instead of kisses, tasted blood, not lips, sought the clash of arms rather than the arm's embrace, fitted to weapons hands that should have been weaving . . . and those they could have appeased with looks they attacked with lances" (Saxo Grammaticus, 212). Wherever the woman warrior has appeared in history or **legend**, she has challenged assumptions about both what it means to be a woman and the idea of the heroic. However, for most of history, she has been perceived as a threat to male

"Brunhilde in full armor" by Charles Keeping in *The Treasure of Siegfried* by E. M. Almedingen (J. B. Lippincott Company, 1964). [Copyright © The Bodley Head Ltd./Random House. Used by permission.]

domination, and legends therefore tend to represent her as an anomaly to be tamed or eradicated. Fantasies about warrior women point to an underlying concern with the boundaries between the sexes, emotionally and socially. Because warfare is commonly perceived as a male activity, antithetical to the reproductive and nurturing roles associated with females, many historical women pursued military careers by crossing gender boundaries and adopting male disguises. **Cross-dressing** in disguise is also attributed to legendary figures, such as the Chinese Hua Mulan, and persists widely in modern **fantasy** literature.

While ancient warrior figures such as the Egyptian Hatshesut and Assyrian Semiramis passed into legend, the most famous women warriors are the Amazons, generally depicted in classical literature as a militant, matriarchal tribe dwelling in Asia Minor. A battle between Greeks and Amazons was a common theme in Greek art. Fascination with the horror and beauty of Amazonian otherness was later encapsulated by the Latin poet Virgil in book 1 of the *Aeneid*, wherein the Amazon Penthesilea is depicted as unnatural: she is insane (*furens*), bare-breasted, and "a girl daring to engage men in battle."

Such ambivalence also characterizes depictions in Celtic legend of **Queen** Medb of Connacht. Medb was an extraordinary warrior who, in the *Táin Bó Cúailnge* (*The Tain*, 8th century), is depicted as blinding enemies by her appearance, running faster than horses, being promiscuous with her favors, and acting ruthless in attaining her desires. Stories of more recent female heroes, such as the title character of American **television**'s *Xena: Warrior Princess* (1995–2001), still draw upon such representations.

Modern tales are also inspired by fantasy versions of the Old Norse Valkyries, originally minor deities who did not engage in battle, but in nineteenth-century art became depicted as beautiful blonde warriors on horseback. The concept underlies the appearance and behavior of the warrior maiden Éowyn in J. R. R. **Tolkien**'s *The Return of the King* (1955): wounded when bravely facing and defeating the Witch-**king** of Angmar at the Battle of Pelennor Fields, her eventual recuperation depends on falling in love, and hence she has similarities with the Valkyrie Brynhildr, a main character in the *Völsunga Saga* (13th century).

Modern popular culture has produced comic book and television heroines such as Wonder Woman. As with earlier legendary figures, Wonder Woman mingled strength and autonomy with physical beauty and susceptibility to the lures of femininity, traits more recently exemplified by the heroine of television's *Buffy the Vampire Slayer* (1997–2003). Likewise, in changing an ancient tale about Confucian filial piety into an affirmation of Western

girl-next-door femininity, the **Walt Disney Company**'s animated film *Mulan* (1998) illustrates how stories about women warriors continue to be shaped by cultural ideology. ***See also*** Clothing; *Pear ta ma 'on maf.*

Further Readings: Brocklebank, Lisa. "Disney's *Mulan*—the 'True' Deconstructed Heroine?" *Marvels & Tales* 14 (2000): 268–83; Saxo Grammaticus. *The History of the Danes.* Translated by Peter Fisher. Edited by Hilda Ellis Davidson. Volume 1. Cambridge: Boydell and Brewer, 1979; Velay-Vallantin, Catherine. *La fille en garçon.* Carcassonne: GARAE/Hésiode, 1992.

John Stephens

Women

Traditional **folklore** scholarship emphasized the role of women as gatekeepers: healers, midwives, matchmakers, and lament singers, implying generic hierarchies based on **gender**. Although folklorists paid lip service to the images and roles traditionally ascribed to women, research on these topics remained limited until the 1970s, when **feminism** gave rise to folklore research that focused new attention on women. Feminist scholars of folklore argued that genre systems are not neutral but are part of a politics of interpretation that give meaning and authority to the categories associated with women, and thus appear to legitimize the way in which women are represented and valued in specific cultures. In the study of folktales and fairy tales, scholars began to reconsider commonly held notions about women and their relationship to these genres, at first focusing critically on the image of women in folktales and fairy tales but ultimately using gender-based perspectives to explore a wider range of important issues.

Representations of Women

As feminist critics pointed out, representations of women in folktales and fairy tales have been based on extreme polarizations and served to perpetuate sexist stereotypes. While heroines who are passive and beautiful have typically belonged to the realm of the good, female characters who are active and strong have usually signaled evil. Ruth B. Bottigheimer's study of "Grimms' bad girls," for instance, has shown how even an activity such as speaking can characterize a female figure as "bad," in contrast to the "good girl," who is silent (or silenced). The oft-studied subgenre of the Innocent Persecuted Heroine—exemplified by fairy tales such as "Rapunzel," "**Sleeping Beauty**," "**Cinderella**," and "The Maiden without Hands"—is a particularly pertinent group of narratives for exploring the image of women. These tales represent the ideal of the passive beauty who silently suffers for her goodness and often ends up entering into **marriage** with a noble man.

The polarization of women as either good or evil is also evident in powerful female agents who have become classic fairy-tale stereotypes. This duality is codified in Stith **Thompson**'s *Motif-Index of Folk-Literature*, where the figure of the "Cruel stepmother" (Motif S31) stands in contrast to the figure of the beneficent "**fairy** godmother" (Motif F311.1), who is described as the "attendant good fairy." These stereotypical female figures sometimes define the poles of persecution and rescue in Cinderella tales, where the innocent young woman is abused by one female and outfitted for the prince's ball by the other.

The **witch** has also defined how the role of women in fairy tales has been understood. Sometimes the role of witch merges with that of cruel stepmother (Motif G205, Witch

stepmother; Motif P272.1, Witch foster **mother**). In popular imagination, which has been influenced in particular by fairy-tale **illustration**s and **animation**, the witch has an ugly physical appearance, aligning her in the iconography of the classical fairy tale with the realm of evil. Her affinity for **cannibalism**, as in the case of "**Hansel and Gretel**," also confirms her malevolent nature. The **Baba Yaga** of **Russian tales** and East Slavic lore is another well-known witch with cannibalistic cravings, which appears to underline the identification of female power with evil. However, like witch figures in general, Baba Yaga is actually a highly ambiguous character who can act not only as an adversary but also as a helper—a role that is often overlooked. In fact, identifying stereotypes and generalizing their presence in all folktales and fairy tales threatened to obscure the ambiguity, complexity, and diversity of women characters as much as the biases of traditional folktale scholarship had done.

Scholarship on Women in Folktales and Fairy Tales

Before the introduction of feminist scholarship in the 1970s, scholarly accounts of female representation in folktales showed a demonstrable bias against women. For example, the work of important scholars such as Stith Thompson and Max **Lüthi** dealt in large measure with male protagonists. Even in 1976—in the very midst of the debate about fairy tales inspired by feminism—Bruno **Betteheim**'s popular and influential study, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, ignored serious questions about **gender** and insisted that the gender of the protagonist is insignificant for the young readers of fairy tales. The early feminist critique, however, was based on the premise that the biased portrayal of women in folktales and fairy tales was complicit in the socialization process, offering children skewed models of gender norms and behavior that advantaged boys and disadvantaged girls. Folktale scholarship seemed also to be implicated in perpetuating the bias, since it had given inadequate attention to women and questions of gender, and because its tools and methods institutionalized the bias.

One major example of the built-in scholarly bias against women was the system for classifying folktales developed by Antti **Aarne** and Stith Thompson. Feminist folklorists perceived the gendered language used in the Aarne-Thompson index as sexist. The names of tale types referring explicitly to **men** or to women seem to stress the significance of the male's role and diminish the nature of female roles. For instance, whereas AT 400 is labeled The Man on a Quest for His Lost Wife, its counterpart, AT 425, is not called The Woman on a Quest for Her Lost Husband. Instead, it carries the less descriptive, less heroic label: The Search for the Lost Husband—from which the presence of the female has been erased entirely. The assumption implicit in this—that is, that male heroes are the main actors and are therefore more important—has arguably affected the way tales have been assessed and selected for publication. For example, in her *Folktales of Hungary* (1965), Linda **Dégh** explains that she did not generally include **märchen** with female protagonists because these tales were less representative than those featuring male heroes.

The role of **collectors** and **editors** in shaping our understanding of the relationship between women and fairy tales cannot be underestimated. Jacob and Wilhelm **Grimm**, for example, edited and revised the fairy tales collected in their ***Kinder- und Hausmärchen*** (*Children's and Household Tales*, 1812–15), often creating and reinforcing the very images of female characters that came under fire from feminist scholarship. Similarly, the degree to

which women-centered tales or stories collected from women storytellers find a place in editions and anthologies depends on the choices made by individual collectors and editors. Research since the 1970s has demonstrated that many of the classic tales that have shaped our view of women in fairy tales were published in collections (frequently from the nineteenth century) that were selected and edited by men, with the consequence that stories about strong girls and women or those told from a female perspective were obscured. In light of these findings, scholars went in quest of woman-centered tales and shifted their focus from women as passive recipients of fairy tales with passive heroines to women as active creators of their own fairy-tale tradition.

Women As Storytellers and Authors

The interest in women as storytellers that emerged from feminist folklore scholarship was important but not pioneering. Russian and Eastern European scholars had already considered the relationship between gender and traditional **storytelling**, most notably in the work of Mark Azadovskii, who examined the psychology and **performance** of a female narrator as early as 1928 in his book *Eine sibirische Märchenerzählerin* (translated in 1974 as *A Siberian Tale Teller*). In the United States, Zora Neale **Hurston** used her ethnographic training to document African American folklore and described the speech styles and verbal skills of African American women in *Mules and Men* (1935). And in *Folktales and Society* (1969), Linda Dégh focused on the narratives of a Hungarian folk community and astutely showed her main informant Zsuzsanna Palko's performance and repertoire, crossing over the boundaries of passive and active bearers of tradition. One of the most important studies in the period after 1970 was Margaret A. Mills's *Rhetorics and Politics in Afghan Traditional Storytelling* (1989). Attuned to the relationship of gender and storytelling, Mills offered the significant finding that men tend to tell stories about men while women tell stories about women and men.

In the past, the paucity of material collected from women was not due solely to the bias of male collectors and editors. Also at work was the fieldworker's limited awareness of spatial organization and gender. Male folklorists typically found their informants in public places. However, because women's spatial experience was confined to domestic space, women were not targeted as the core group of informants. The recent awareness in feminist ethnography, situated around the assumption that the fieldworkers themselves are both a part of the field data and that they even form the data, made scholars reconsider their approaches to and methodologies in their **fieldwork**. In earlier examples of fieldwork, a collector consulted women only when no male informant was available, and this created a secondary role for the female informants. Early fieldworkers did not recognize that in most societies, narrating fairy tales and folktales is a performance by women for women and children. Performances such as these in traditional societies lend themselves especially to the study of socialization, where questions of gender and storytelling intersect in a significant way. Today, many children learn fairy tales through their mothers, grandmothers, and female kin as well as from kindergarten and grade-school teachers.

Collectors, editors, and translators have attempted to correct the neglect of women storytellers and women-centered tales. Numerous editions and anthologies have highlighted tales about women. These include works such as *Schneewittchen hat viele Schwestern: Frauengestalten in europäischen Märchen* (*Snow White Has Many Sisters: Female Characters in*

European Fairy Tales, 1988) by Ines Köhler-Zülch and Christine Shojaei Kawan; *Europäische Frauenmärchen* (*European Tales about Women*, 1996) by Sigrid Früh; and *Fearless Girls, Wise Women, and Beloved Sisters: Heroines in Folktales from around the World* (1998) by Kathleen Ragan—to name just a few. One explicit purpose of these collections is to present fairy-tale heroines who disprove the stereotype of passive women, presenting a richer and more complex alternative to the one-dimensional view of women in fairy tales. Other works have highlighted tales told by women. Hasan El-Shamy, for example, published an important collection of titled *Tales Arab Women Tell and the Behavioral Patterns They Portray* (1999).

The female voice in storytelling has also been rediscovered by literary scholars. Marina **Warner**, in *From the Beast to the Blonde: On Fairy Tales and Their Tellers* (1994), explores the idea of the female voice in storytelling and the neglected tradition of women's fairy tales. In this, she joins scholars such as Lewis C. Seifert, whose work rekindled interest in the important **literary fairy tale**s by French women in the seventeenth and eighteenth centuries, and Jeannine Blackwell and Shawn C. Jarvis, who have helped to recover fairy tales by German women of the eighteenth and nineteenth centuries. Obscured by the canonical tales of Charles **Perrault** and the Brothers Grimm, the female fairy-tale tradition in European literature shows that women have been not only prolific in their production of fairy tales but also engaged very early on with questions of gender and female representation. These tales constitute a vital resource for investigating women's production of fairy tales and rethinking the history of the literary fairy tale.

The same feminist impulses that stimulated scholarly interest in women's tales have also given rise to a host of **feminist tales**. Women writers such as Margaret **Atwood** (Canada), Angela **Carter** (UK), Anne **Sexton** (United States), Carmen **Martín Gaite** (Spain), Ana María **Matute** (Spain), Luisa **Valenzuela** (Argentina), and Suniti **Namjoshi** (India/UK) have variously challenged, questioned, and subverted the classical fairy-tale tradition and the stereotypes associated with it—especially the traditional fairy-tale heroine and her submission to patriarchal expectations. The role of women in fairy tales has also been reevaluated in the realm of popular culture, where the animated **film**s of Walt **Disney** and the **Walt Disney Company** have been so influential. Long the purveyor of the passive-beauty stereotype, Disney made several stabs at projecting a "feminist" heroine in the late twentieth-century—particularly in *Mulan* (1998). In introducing Mulan, the legendary Chinese **woman warrior**, Disney's effort to replace the usual saccharine fairy-tale heroine with a strong, independent, and brave girl is evident. Nonetheless, Disney's animated fairy-tale **adaptation**s—including the classics ***Snow White*** *and the Seven Dwarfs* (1937), *Cinderella* (1950), and *Sleeping Beauty* (1959)—remain immensely popular on a global scale and perpetuate what many folklorists and critics consider to be problematic female stereotypes. ***See also*** The Kind and the Unkind Girls; Mother Goose; Mother Holle; Princess; Queen; Salon; Sisters.

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Hande Birkalan-Gedik

Wonder Tale

"Wonder tale" is often used interchangeably with the terms "**folktale**," "**fairy tale**," and "**märchen**." Although all four (sub)genres include many of the same **tale type**s, the term "wonder tale" derives from a particular set of historical circumstances and cannot be said to be synonymous with any of these. At its most basic, the wonder tale can be seen as comprising the tale types represented by ATU numbers 300–749 in Hans-Jörg Uther's *The Types of International Folktales* (2004)—that is, the category of folktales referred to as "Tales of Magic." But implicit in the use of the term "wonder tale," like the use of the more inclusive "märchen," is the fundamental imperative of orality—the hallmark of folkloristics and the marker of **authenticity**. Thematically, the fairy tales, or ***contes de fées***, of the primarily female writers of the seventeenth- and eighteenth-century French nobility were concerned with aspects of the marvelous—**transformation**s and wonder. However, this was the precise time at which wonders were losing ground in the court. In fact, tales of wonder had shifted from being constitutive of the elite classes in Europe to being seen as that which defined the "**folk**" and were relegated to the margins. Fallen from favor in the courts, however, the marvelous became a marker of authenticity to those folklorists engaged in cobbling together not only a new discipline but new nations. According to this view, the uncontaminated folk, the purveyors of these tales of wonder, were, in their vulgar fascination with the marvelous, the bearers of authenticity. The logic of this conceptualization of the vulgar still underscores much of **folklore** scholarship today and is certainly critical to it historically: into the vulgar were dumped a host of characters—**women**, the old, **peasant**s, illiterates, and children—the stock characters in the folklore about folklore; and these constituted the ideal **informant**s.

Jacob and Wilhelm **Grimm** disparaged the eighteenth-century ***Cabinet des fées*** (*The Fairies' Cabinet*, 1785–89), the forty-one-volume collection of French fairy tales in which **fairies** are prominent as initiators and arbiters on issues of **gender**, reproduction, and social relations, and gave them scant attention. In comparison to the career of the fairy tale, seen as a literary genre of overworked, affected renditions of more authentic oral versions, the wonder tale was and continues to be privileged among folklorists.

Vladimir **Propp**'s work on the wonder tale (*volshebnaya skazka*) attempted to disassociate the generic requirements from plot and typological constraints, and locate them in structure, history, and ritual. A specifically oral genre defined by an invariable structure, the wonder tale, as defined by Propp, "begins with some harm or villany ... and develops through the hero's departure from home and encounters with the donor, who provides him with a magic agent that helps the hero find the object of the search. Further along, the tale includes combat with an adversary ... a return, and a pursuit" (Propp, 102). Propp's insistence that wonder

tales be treated not in isolation but in relation to one another, and that they, in fact, constitute a specific genre, is a break from the typological method. However, Propp's database, limited to the 100 **literary fairy tale**s of Aleksandr **Afanas'ev**'s collection, which was itself highly influenced by the organizational methods and ideological premises established by the Grimms, tends to compromise the specific structural paradigm. The structuralist approach to the wonder tale, however, again subsumes the notion of wonder to a rationalizing enterprise.

Tzvetan Todorov, in his examination of the literary genre he calls "the fantastic," attempts to dislodge the marvelous from its rationalist moorings and suggests that the marvelous (the realm of wonder) operates according to different rules, giving it a separate ontological logic. Todorov's approach, which reopens the discussion of the wonder tale in terms of wonders not explained according to the known laws of nature, exposes both the typological and structuralist approaches to the wonder tale as different articulations of a modern, rationalizing enterprise.

Although much of current fairy-tale scholarship in folklore still maintains a mandatory rupture between the oral and the literary and still relies on Richard M. **Dorson**'s fifty-year-old model of folk narrative, which relegates the folktale in general and thus the wonder tale to the realm of pure fiction, there are some scholars, particularly those working in an interdisciplinary mode, who are seeking to expand the notion of the fairy tale and the wonder tale to reincorporate the affective aspect of wonder. In *Why Fairy Tales Stick: The Evolution and Relevance of a Genre*, Jack **Zipes** combines typological and structuralist approaches to the wonder tale and suggests that all contribute "to induce *wonder* and *hope* for change" (Zipes, 50). Differentiating between the literary fairy tale and the oral wonder tale, Zipes asserts, "It is this earthy, sensual, and secular sense of wonder and hope that distinguished the wonder tales from other oral tales such as the **legend**, the fable, the **anecdote**, and the **myth**. . . . In the oral wonder tale, we are to marvel about the workings of the universe where anything can happen at anytime, and these *fortunate* and *unfortunate* events are never really explained" (Zipes, 50–51).

The term "wonder tale," thus, is extremely protean. It can serve to identify an affect or mood, a structure, or a genre; or it can be used to distinguish oral versions of tales from literary. There is overlap with other designations. When referring to the wonder tale, then, the context of its use is mandatory. ***See also*** Blood; Childhood and Children; Fantasy; Magical Realism; Oral Tradition; Structuralism.

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JoAnn Conrad

Woolf, Virginia (1882–1941)

Readers of English author Virginia Woolf's modernist fictions are often surprised by her investment in fairy tales. Yet she was brought up on the **animal tale**s written by her mother, Julia Duckworth Stephens, and on her "aunt" Anne Thackeray **Ritchie**'s realistic updating of traditional fairy tales. Woolf's personal library included an inscribed copy of Ritchie's *Five Old Friends and a Young **Prince*** (1868), a vindication of five old fairy-tale "friends" that Anne had modernized and given to Julia.

In her **novel** *To the Lighthouse* (1927), fairy tales are associated with the matriarch drawn from Woolf's memories of her **mother**. Drained by her husband's demands, Mrs. Ramsay has "only strength enough to move her finger, in exquisite abandonment to exhaustion, across the page of [the] **Grimm** fairy story" she reads to her son James ("The Window"). Her choice of "the story of the **Fisherman and his Wife**" underscores the infectious paralysis induced by her husband: " 'The man's heart grew heavy,' she reads aloud, 'and he would not go.' " Mrs. Ramsay later assures her daughter Cam that "the **fairies** would love" a "horrid" boar's skull she has covered with her shawl in an attempt to create a soothing dreamscape with "bells ringing and birds singing and little goats and antelopes" ("The Window"). This transformative fantasy is cruelly undercut in the novel's last section ("Time Passes"). But it is sustained in "Nurse Lugton's Curtain," a 1924 tale Woolf wrote for a niece. There, antelopes, zebras, giraffes, and other "lovely beasts" float off a blue cloth held by the sleeper who briefly becomes "the great **ogress** . . . called Lugton." *See also* English Tales.

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U. C. Knoepflmacher

Wossidlo, Richard (1859–1939)

A grammar-school teacher and folklorist, Richard Wossidlo is recognized as one of the fathers and most significant field researchers of German-speaking **folklore** studies. Influenced by the collection of Karl Bartsch—*Sagen, Märchen und Gebräuche aus Meklenburg* (*Legends, Fairy Tales and Customs from Mecklenburg*, 1879–80)—Wossidlo documented the folk culture and folklife of Mecklenburg in northeastern Germany, in particular its oral-narrative and linguistic traditions. Familiar with the Low German language and the life of his fellow countrymen, Wossidlo did not confine himself to editing the material gathered by correspondents but also did his own **fieldwork**. In this way, he overcame the gap between armchair scholars and unschooled **collectors**, such as elementary-school teachers, who collected on behalf of academic **editors**. For decades, folklorists were guided by Wossidlo's method of fieldwork, which he wrote about in his essay of 1906, "Über die Technik des Sammelns volkstümlicher Überlieferungen" ("On the Technique of Collecting Folk Traditions."

Wossidlo worked as a grammar-school teacher of Latin and Greek in Waren/Lake Müritz. Between 1885 and 1939, he traveled to almost every village in Mecklenburg and had more than 5,000 **informant**s tell about their local traditions. Wossidlo's network of correspondents included hundreds of helpers. With the rise of the *Heimatbewegung* (regional movement), he was supported by Low German organizations, and even today in the eyes of Mecklenburgians, Wossidlo stands alongside the writer Fritz Reuter for his role in preserving the region's cultural heritage.

Wossidlo's collection contained approximately one million notes on small pieces of paper, which he categorized into functional groups and **motif**s. His achievement documented folktales, folk songs, proverbs and sayings, regional customs, folk beliefs, folk medicine, and the lives of children, peasants, wage workers, fishermen, craftsmen, and much more.

Wossidlo also aimed to compile a comprehensive dictionary of the eastern Low German dialect and collected material folk culture, thus laying the foundation for the folklore museums of Mecklenburg. When compared to the research of other regions, Wossidlo's collection stands apart because of its unusual breadth, depth, and long period of data collection. The collection's value lies in its having become the central registry of the oral repertoire of Mecklenburg. Even today, it is deemed "authentic" because it is based upon native language and a broad range of socially differentiated informants. In a European context, Wossidlo's corpus may be compared with the collection of the Dane Evald **Tang Kristensen** and the Estonian priest Jakob Hurt.

In 1906, Wossidlo was awarded an honorary doctorate for his multivolume work on the folk traditions of Mecklenburg, *Mecklenburgische Volksüberlieferungen* (4 volumes; *Folk Traditions of Mecklenburg*, 1897–31). The first volume about **riddle**s is regarded as the deepest regional collection of the genre; the second volume represents folklore about animals; and the third and fourth deal with the folklore addressed to (or practiced by) children. From 1900 onward, Wossidlo focused on collecting **legend**s. His plan for an edition of legends envisioned eight volumes, but he could finish only two of them. Although characterized as a *Volksbuch* (a book for the folk) and written in Low German, his legend project is more scholarly than enjoyable because of his morphological method of editing. Instead of reproducing singular, written narratives, Wossidlo presented his material by filling up the structural elements of a **tale type** with multiple **variant**s.

During World War II, Wossidlo edited a collection dealing with the folklore of sailors. In 1952, his estate was brought to Rostock, where it served as basis for the Wossidlo-Forschungsstelle (Wossidlo Research Center), which became, under Wolfgang Steinitz, an Annex of the Institut für deutsche Volkskunde (Institute for German Folklore Studies) of the German Academy of Sciences in Berlin. In the former German Democratic Republic, the socially critical legends of the Wossidlo corpus were selectively published by Gisela Schneidewind as *Herr und Knecht: Antifeudale Sagen aus Mecklenburg* (*Lord and Servant: Antifeudal Legends from Mecklenburg*, 1960). In the Federal Republic of Germany, Gottfried Henßen, the founder of the Zentralarchiv der deutschen Volkserzählung (Central Archives for German Folk Narrative) in Marburg, edited Wossidlo's fairy tales and humorous tales and **anecdote**s, which he had copied in 1937. These were published in 1957 as *Mecklenburger erzählen: Märchen, Schwänke und Schnurren aus der Sammlung Richard Wossidlos* (*Mecklenburg Storytelling: Fairy Tales, Jests, and Humorous Tales from the Collection of Richard Wossidlo*). Siegfried Neumann, a member of the Wossidlo-Forschungsstelle since 1957, published rich source material from Wossidlo's correspondents in *Mecklenburgische Volksmärchen* (*Mecklenburg Folktales*, 1971) and *Volksschwänke aus Mecklenburg* (*Humorous Folktales from Mecklenburg*, 1963). After German unification, Wossidlo's estate became part of the University of Rostock. *See also* Archives; German Tales.

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Christoph Schmitt

Wú Chéng'ēn (c. 1500–1582)

Wú Chéng'ēn was a celebrated Chinese novelist and poet who lived during the Ming dynasty (1368–1644). Born into a poor scholar-merchant family in Jingsu province, Wú showed a deep lifelong interest in marvels and stories of anomalies. He failed the civil service examinations but produced literary works throughout his life, including prose, poetry, and novels.

His most influential work is the 100-chapter **novel** *Xī Yóu Jì* (or *Hsi Yu Chi*, *Journey to the West*, originally published in 1592), which is based on the popularly circulated oral and written vernacular narratives of an actual seventh-century pilgrimage to India by the Buddhist monk Xuán Zàng (or Tripitaka, 596–664). Reflecting and enriching these folk narratives, Wú recounts the fantastic and mythical journey of Xuán Zàng and his four guardians, namely, Monkey, Pigsy, Sha Monk, and the Dragon Horse. The pilgrims fight demons and experience eighty-one calamities before they reach India and acquire Mahayana Buddhist scriptures.

The journey presents a realm of demons, celestial deities, and religious immortals, arranged hierarchically by using syncretistic Taoist and Buddhist parameters and Confucian moral qualities, such as the degree of self-cultivation toward immorality, karma, and merits possessed by individuals, and the level of insight into truth and enlightenment. Many of the supernatural beings and related stories reflect Chinese mythology, the Taoist pantheon, folk beliefs, and folktales still known today.

The most significant and beloved character created by Wú is the heaven-born Stone Monkey or Sūn Wùkōng (Aware of Vacuity). Subject to no one, Monkey challenges heaven and demands the title "Great Sage, Equal to Heaven." Following the havoc he creates in the celestial palace, Monkey is subdued and trapped under a magic mountain by Buddha and later serves as Xuán Zàng's guardian to accomplish the journey. Scholarly research has focused on tracing the origin of Monkey and related monkey lore in **oral tradition** and historical-religious records. Scholars have also commented on Monkey's **trickster** nature, which is evident in his comical, mischievous, rebellious, and ambivalent behavior. Born outside of the celestial hierarchy, Monkey is confronted by the established power of the central structure but possesses the potentially subversive ability to destabilize the celestial system. When he is subjugated and serves the merit-cultivating journey, Monkey becomes a mediator capable of moving between the realms of the demonic and the divine. His disruptive power becomes an important and constructive force in support of the central structure. Situated in a religious and mythological context, the image of Monkey bears comparison to other trickster tales. ***See also*** Chinese Tales.

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Jing Li

Y

Yanagita Kunio (1875–1962)

Born in Hyōgo Prefecture and the sixth son of a physician and scholar, Yanagita Kunio is often described as the founder of **folklore** studies in Japan. After graduating from Tokyo Imperial University in 1900, Yanagita spent almost twenty years working as a bureaucrat in the Ministry of Agriculture and Commerce. He subsequently pursued a career as a journalist until deciding, in the early 1930s, to dedicate himself exclusively to folklore research. In 1934, he gave a series of lectures, published the same year as *Minkandenshōron* (*Theories on Popular Oral Tradition*), in which he introduced British and other European research and outlined a framework for the systematic collection and classification of **folktale**s in Japan. In 1935, Yanagita founded the journal *Minkandenshō* (*Oral Tradition*), which was instrumental in establishing folklore studies as a nationwide discipline in Japan.

Yanagita's engagement with folktales began in 1910 with the publication of *Tōno Monogatari* (*The Legends of Tōno*). In retelling the tales of Tōno, Yanagita wanted to preserve something of Japan's rapidly disappearing premodern culture and **oral tradition**s. He did not do this, however, without feeling compelled to "improve" the stories of his interlocutor, Sasaki Kizen (also known as Sasaki Kyōseki). Reworking and radically altering the tales as he prepared them for publication, Yanagita produced what is now regarded as both a literary masterpiece and a folklore classic.

During his long and distinguished career, Yanagita published a vast number of articles and books including, in 1948, *Nihon mukashibanashi meii* (*An Index of Japanese Folk Tales*).
See also Collecting, Collectors; Japanese Tales; Seki Keigo.
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Marc Sebastian-Jones

Yeats, William Butler (1865–1939)

Best known for his Nobel Prize-winning **poetry**, William Butler Yeats had a lifetime association with, and affinity for, the **folklore** of his native Ireland. As a young man, he gained some notoriety for his second collection of poetry, *The Wanderings of Oisin and*

Other Poems (1889), the title composition of which utilized legendary figures of Ireland's pagan past and specifically of the Fenian cycle to examine the burgeoning identity of the modern Irish people. At the same time, in concord with figures like Lady Isabella Augusta Persse **Gregory** and the noted playwright John Millington Synge, Yeats began **collecting** and compiling Irish folktales. He produced a number of works along these lines, including *Fairy and Folktales of the Irish Peasantry* (1888) and his lauded exploration of the repertoire of storyteller Paddy Flynn, *The Celtic Twilight: Men and Women, Ghouls and Faeries* (1893).

His interest in folklore is usually associated with his younger, Romantic period, whereas later in life, he is more strongly linked with modernist figures such as Ezra Pound and T. S. Eliot. Although Yeats published less specifically on the topic of folklore in the second half of his life, he upheld his interest, participating in nationalist activities and maintaining a connection to folklorist Douglas Hyde, founder of the Gaelic League and the first president of Ireland. *See also* Celtic Tales; Nationalism.

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Adam Zolkover

Yep, Laurence (1948–)

Laurence Yep, a Chinese American writer of books for young adults and children, has used folktales and Chinese **myth**s to describe the immigrant experience in America. Born and raised in San Francisco, he earned a PhD in English from the State University of New York at Buffalo and is married to the writer Joanne Ryder. Yep has written in a variety of genres, including science fiction, historical fiction, and **fantasy**. The themes and locations of many of his stories are informed by his childhood Chinatown, and he has produced collections of Chinese American immigrants' folk stories, including *The Rainbow People* (1989) and *Tongues of Jade* (1991).

Yep explores the Asian American's use of **folklore** not only to keep rooted in the old country but also to comprehend the new cultural experiences that are encountered; he does this with humor and is especially associated with the **trickster** figure. His books address not only the Asian American reader but all who learn of the difficulties of immigration and the benefits of strong imagination, fantasy, and mythology from their past. Yep often writes in series, such as the nine novels that make up the Golden Mountain Chronicles, which follow a century and a half of American history and seven generations of Chinese Americans. The Dragon series, including *Dragon of the Lost Sea* (1982), *Dragon Steel* (1985), and *Dragon Cauldron* (1991), relates a fantasy of a **princess** seeking her home. **Dragon**s in Yep's writing characterize the imaginative challenge of encountering the new with the magic of the past. *See also* Race and Ethnicity; Young Adult Fiction.

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George Bodmer

Yolen, Jane (1939–)

Jane Yolen is an American poet, author, and editor renowned for her innovative work with folktales, fairy tales, and **fantasy**. While many of her stories and **novel**s are marketed

as **children's literature** and **young adult fiction**, her fiction and her **poetry** appeal to readers across age groups and in other categories. She has been called the Hans Christian **Andersen** of America, and she has written nearly 300 books, ranging from illustrated children's stories to adult science-fiction novels. Her handling of folktales, fairy tales, and folkloric materials is complex, dynamic, and sensitive.

A graduate of Smith College in 1960, Yolen worked first as an editor before becoming a professional fiction writer in the early 1960s. Though her fiction has won many awards, ranging from the Caldecott Medal and Mythopoeic Fantasy Awards to the World Fantasy Award and Nebula Awards, Yolen is also known for her nonfiction. Among her historical and biographical writing, a fitting example is *The Perfect Wizard* (2004), a biography of Hans Christian Andersen. Another relevant example is *Touch Magic: Fantasy, **Faerie**, and Folklore in the Literature of Childhood* (1981), a book of essays exploring the richness and relevance of **folklore** and **storytelling**.

Yolen's numerous interactions with folk narrative can be classified in several ways: oral tales, redacted tales, and **literary fairy tale**s. An example of the first is her edited collection, *Favorite Folktales from Around the World* (1986). The majority of her tales, however, depart substantially from their orally told originals; the next level of distinction depends upon whether an initial tale is still visible underneath the additions. Much of Yolen's fairy-tale-related work—including nonfiction prose, poetry, and tales—is available in the anthology *Once upon a Time She Said* (2005).

The redacted tales Yolen writes often challenge normative assumptions through subtle changes in traditional stories. "Allerleirauh" (1995), for instance, is a revision of ATU 510B (Peau d'Asne) with a pessimistic ending, asserting that this is not a fairy tale—father-daughter **incest** sometimes *does* happen. The critique is implicit within the text rather than presented through the usual happy ending. "Snow in Summer" (2000), a retelling of "**Snow White**" set in the American South, features a protagonist who not only recognizes her disguised stepmother but has the courage to kill her and remain with her seven miner friends rather than marrying. A retelling of an **animal bride** tale, "The White Seal Maid" (1977), gives the captured seal woman agency in that she chooses to remain with her mortal husband for a time to reproduce and repopulate the sea with her offspring. Because Yolen is familiar with folklore scholarship, she sometimes cites the source she is working with or drawing upon for inspiration. For instance, in the essay "The Brothers **Grimm** and Sister Jane" (1993), she explains how three of Grimms' tales have influenced her writing.

Yolen's literary fairy tales, which have the feel of folktales without adhering to any known **tale type**, likewise present new visions and new metaphors of the world, sometimes criticizing oppressive social and power structures. The hunter in "The Hundredth Dove" (1977) is loosely based upon the faithful servant of ATU 440 (**The Frog King** or Iron Henry), yet the hunter's loyalty to a cruel **king** forces the hunter to assess the disastrous consequences of his own actions. Written during the Watergate scandal, this tale is political at its core. A more humorous tale, "Happy Dens or a Day in the Old Wolves' Home" (1984), instead raises the importance of perspective as three (now old) big bad **wolves** recount their misunderstood intentions. *Dream Weaver* (1979) serves as a **frame narrative** for seven other tales, all pastiches that deal with love and loss, healing and despair. Indeed, the frame tale with its blind Dream Weaver begging from a city population deals as much with human nature as the interwoven stories do.

Similar themes occur in Yolen's fairy-tale poetry, which is reflective and multivalent. Some poems, like "Frog **Prince**" (1987) and "Swan/**Princess**" (1995), delve into the layered meanings of a single tale. Other poems, like "Fat Is Not a Fairy Tale" (2000), comically criticize the entire genre (or in this case, the tendency to visualize only skinny fairy-tale heroines). Yolen seems very aware of her place within the grand history of fairy-tale transmission; "Once upon a Time, She Said" (1987), "Ridinghood" (2004), and "**Märchen**" (1994) all locate Yolen within a tradition of tropes, editors, and writers.

Poetry and prose appear congruently in some of Yolen's novels. In the series comprised of *Sister Light, Sister Dark* (1988), *White Jenna* (1989), and *The One-Armed **Queen*** (1998), Yolen tells of an ancient past with matriarchal undertones. She narrates the characters' lives under the heading of "the story" yet also generates folklore and scholarship from the perspectives of the distant future. Hence, **ballad**s, **legend**s, **parable**s, and children's rhymes accompany scholarly articles and letters regarding the little-understood "**gender** wars" and their ramifications for history. Yolen's skill in creating not only a compelling narrative but also the accompanying folklore and scholarship testifies to her deep understanding of narrative folklore.

Another of Yolen's novels deserves mention for its explicit fairy-tale ties. *Briar Rose* (1992) is a dual narrative, retelling "**Sleeping Beauty**" as a Holocaust survivor's experience and relating the survivor's granddaughter's quest to uncover the mystery of her family's past. Yolen's use of the fairy tale as both content and transitional material is fascinating and effective. Interestingly, the book was banned in some areas due to the homosexual character Josef Potoski, who functions as a fairy godmother/father figure in the story.

Yolen's intricate dealings with folktales and fairy tales are at once original and rooted in tradition. Her creative contributions to various literary genres have shaped the face of modern fairy-tale writing. ***See also*** North American Tales.

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Jeana Jorgensen

Young Adult Fiction

Loosely overlapping with **children's literature**, young adult fiction is a major area for the dissemination and reinterpretation of folktales and fairy tales. Young adult fiction is a flexible category, often intended for readers from the ages of twelve to eighteen years, or more generally the teenage years. It is also a recent category, and often books are repackaged for young adult readers after being marketed in other genres (adult fiction or **fantasy**, for instance). Young adult fiction tends to interact with folktales and fairy tales in significant ways: by retelling individual tales in short story or **novel** form, by combining tale elements and departing in the direction of fantasy, and by expanding on themes that are relevant to adolescent readers.

Direct retellings of folktales and fairy tales for young adults are common, though many of these retellings feature plot twists and attention to **gender** roles and power relations that

may seem neglected in earlier versions. Additionally, these retellings tend to focus on teen-age protagonists and the changes in their lives, using folktales and fairy tales as tropes to provide parallels for development. Robin **McKinley**'s collection *Door in the Hedge* (1981) and Francesca Lia **Block**'s *The Rose and the Beast: Fairy Tales Retold* (2000) both exem-plify the inventive **literary fairy tale**s that modern authors are capable of reimagining. Jane **Yolen**, too, is known for her numerous short stories that rework folktales and fairy tales sen-sitively and creatively.

There are numerous novel-length retellings of folktales and fairy tales as well. Donna Jo **Napoli** has retold "**Hansel and Gretel**" in *The Magic Circle* (1993); "Rapunzel" in *Zel* (1996); "Rumpelstiltskin" in *Spinners* (1999, coauthored with Richard Tchen); and "**Beauty and the Beast**" in *Beast* (2000). Napoli's retellings are richly descriptive and invoke un-usual perspectives. McKinley's novel *Beauty: A Retelling of the Story of Beauty and the Beast* (1978) is another example of a fleshed-out version of a fairy tale. Interestingly, McKinley returned to retell "Beauty and the Beast" twenty years later with her novel *Rose Daughter* (1997). Yolen's *Briar Rose* (1992) is a powerful retelling of "**Sleeping Beauty**" framed by the Holocaust.

Some young adult fiction verges on fantasy yet clearly draws on elements from folktales and fairy tales. Patricia C. Wrede's *Dealing with Dragons* (1990), the first book in the Enchanted Forest Chronicles, is an excellent example of fantasy that uses fairy tales as a point of departure. This book and its sequels, which verge on **parody**, follow the adventures of Cimorene, a willful **princess** who decides to leave royal life to live with the **dragon** Kazul as her librarian and chef. A few steps removed from folktales and fairy tales yet still clearly influenced by them is Brian Jacques's Redwall series (1986–2004), which takes place in fantastic lands inhabited mostly by anthropomorphic small mammals. The plots include quests and **initiation**s, and good and evil are typically clearly delineated as in fairy tales. Patricia A. **McKillip**'s novels incorporate folktale **motif**s; *In the Forests of Serre* (2003) has the feel of Russian folktales, with a **witch** who resembles **Baba Yaga** and a fire-bird as characters, while *Winter Rose* (1996) mixes fairy lore with fairy-tale elements, spe-cifically "Tam Lin." Lloyd **Alexander**'s work, notably his five-book Chronicles of Prydain series (1964–68) draws on Welsh mythology in addition to folktale motifs regarding quests and magical help. Tamora Pierce's Alanna novels (1983–88), set in fantastic fairy-tale inspired lands, feature a girl who dresses as a boy to become a knight—the kind of **cross-dressing** found in a variety of folktales and fairy tales.

It is possible that folktales and fairy tales are currently seen as an ideal medium for the young adult audience because the tales so often deal with **transformation**s, magical and otherwise, and adolescents are also undergoing changes—physically, socially, and emotion-ally. Adolescence is often constructed as a liminal category, suspended between **childhood** and adulthood, so it is fitting that issues relevant to teenagers can be worked out in the limi-nal spaces between fairy tales and fantasy. Also, as Gail de Vos and Anna Altmann point out in *New Tales for Old: Folktales as Literary Fictions for Young Adults* (1999), folktales have a "spongelike hospitality and resilience," along with a simple style that "easily accom-modates embellishment" (De Vos and Altmann, 15). In other words, folktales are flexible enough in structure to allow a variety of manipulations, and adolescent concerns are already close enough to be grafted on without major problems.

Domestic abuse figures prominently in many retellings, with responses ranging from the realistic to the fantastic. Terri **Windling**'s writing and editing especially contribute to the

literature exploring the overlap between the darker side of fairy tales and adolescent experiences. Windling's edited collection *The Armless Maiden and Other Tales for Childhood's Survivors* (1995) is representative of this endeavor, and it contains her prose poem "Donkeyskin," which literally explores the **incest** motif only hinted at in the folktale. McKinley's novel *Deerskin* (1993), also a retelling of ATU 510B (Peau d'Asne), allows the daughter to escape her **father**'s dark desires *after* they are violently consummated, yet a benevolent magical force enables the daughter not only to heal emotionally but also to develop into a strong person in her own right. Block's *The Rose and the Beast* in particular contains stories that deal with issues of concern to adolescents, such as **sex**, drug use, and **violence**. Block's heroines escape from **Bluebeard** unaided, run away from home and kill the abusive stepfather/**wolf**, and recover from the prick of a (drug-laden) needle with the help of female companionship.

The marketing of folktales, fairy tales, and related fiction under the label of young adult fiction is also interesting because young adult fiction is often stereotyped into genres such as problem-specific stories. Yet, since folktales and fairy tales can be adapted in myriad ways and contain issues that can be emphasized or deemphasized depending on context, they remain formulaically fluid and relevant to old and young audiences alike. ***See also*** Faerie and Fairy Lore.

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Jeana Jorgensen

Z

Zaubermärchen. See Wonder Tale

Zelinsky, Paul O. (1953–)

Paul O. Zelinsky is a contemporary American picture book artist, and an illustrator and reteller of the **Grimm**s' fairy tales. Born in Illinois to a medical illustrator mother, he was educated at the Tyler School of Art. In addition, when he took a class at Yale from American picture book artist Maurice **Sendak**, Zelinsky was encouraged to produce books of his own for young people. His style has ranged from simple line drawings and colorful cartoon-like pictures (in *The Wheels on the Bus* [1990], for instance) to lush **illustration**s based on his extensive research of European painting for his fairy tales. He has often illustrated the works of other writers such as Avi, Beverly Cleary, and Lore Segal.

Some of Zelinsky's works based upon nursery rhymes include *The Wheels on the Bus* and *Knick-Knack Paddywhack!* (2002, a *New York Times* Best Illustrated Books Award). His notable versions of fairy tales include *Hansel and Gretel*, written by Rika Lesser (1984, a Caldecott Honor Book), and his own adaptations of *Rumpelstiltskin* (1986, a Caldecott Honor Book) and *Rapunzel* (1997), which won the 1998 Caldecott Medal. For these, he painted pictures using Dutch genre painters and Renaissance artists as models. His pictures feature details appropriate to the historical origins of the stories, and his books include short essays concerning his style and the sources of the tales. The results are a detailed, formal, and visually splendid view of these stories. *See also* Art.

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George Bodmer

Zipes, Jack (1937–)

Jack Zipes is an American scholar whose sociohistorical approach to fairy tales and **children's literature** has had a significant impact on the course of fairy-tale studies since the late 1970s. His impact has occurred not only through his critical studies of fairy tales but also

via his work as an editor and translator. Zipes is the editor of important reference works and anthologies such as *The Oxford Companion to Fairy Tales* (2000), *The Great Fairy Tale Tradition* (2001), and *The Oxford Encyclopedia of Children's Literature* (2006). He is also a prolific translator of fairy tales from the French, German, and Italian traditions. In 1987, he published his acclaimed translation of *The Complete Fairy Tales of the Brothers Grimm*, which includes not only Jacob and Wilhelm **Grimm**'s standard stories but also lesser-known tales from previous editions and from the brothers' annotations and manuscripts. *Beauties, Beasts, and Enchantment* (1989) contains Zipes translations of classic French fairy tales, and *Beautiful Angiola* (2006) makes available the Sicilian folktales and fairy tales collected by Laura **Gonzenbach**. Several of his edited works, such as *The Trials and Tribulations of **Little Red Riding Hood*** (1983) and *Don't Bet on the Prince* (1986), combine fairy-tale criticism with primary texts. As a professor of German studies, Zipes has also published on the Frankfurt School, German theater, twentieth-century German literature, and topics related to Jewish studies.

Especially with his early scholarly works, such as *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (1979) and *Fairy Tales and the Art of Subversion* (1983), Zipes played a crucial role in the development of international fairy-tale criticism, particularly by making recent German theories accessible to an English-reading audience. Zipes's sociohistorical approach to the fairy tale focuses on the relationship between the folktale and the **literary fairy tale**, the Grimm brothers' ideological editing and **contamination** of the fairy tale, and the construction of **gender** and class values in Western culture's most popular tales (see **Feminism**). Much of his research is fueled by his sympathy for socially oppressed groups: Zipes sees the fairy tale as a genre that can provide hope and subversive power to marginalized communities. Because oral tales were partially robbed of their emancipatory, **utopia**n potential when they were appropriated by bourgeois authors and commercial concerns such as the **Walt Disney Company**, Zipes aims to bring about a critical reevaluation of the classical tales and their use in social and cultural contexts. Important sources of inspiration for Zipes's scholarship are the German philosophers Walter Benjamin, Ernst Bloch, and Theodor Adorno.

Since the late 1970s, Zipes has covered a great variety of topics in his fairy-tale research, ranging from works on specific authors (such as Hermann **Hesse**, George **McDonald,** Oscar **Wilde**, and Hans Christian **Andersen**), geographical areas (such as Sicilian tales or the production and reception of fairy tales in the United States), and historical periods (for instance, the Weimar and Victorian eras) to reflections on postmodern fairy-tale rewritings and fantasy literature (by J. R. R. **Tolkien**, J. K. **Rowling**, and others) (see **Postmodernism**). In *Why Fairy Tales Stick: The Evolution and Relevance of a Genre* (2006), Zipes draws on relevance theory and scientific studies of genetics, memetics, linguistics, and evolution to advance a new theory of why certain fairy tales have become so permanently established.

Throughout his career, Zipes has also been involved in children's **theater** and **storytelling** as a way for children in particular to take control of conventional tales instead of being controlled by them. This work has resulted in the acclaimed storytelling program, Neighborhood Bridges, which Zipes directs in collaboration with the Children's Theatre Company of Minneapolis. Zipes's theory and practice of storytelling are documented in his books *Creative Storytelling: Building Community, Changing Lives* (1995) and *Speaking Out: Storytelling and Creative Drama for Children* (2004).

Critics of Zipes's work have addressed the weaknesses in his Marxist approach. Anne Wilson deplored his lack of attention to the humorous and psychological aspects of fairy tales, and points at the speculative nature of some of his theories, for instance when Zipes situates the origin of some feminist aspects of the oral tale in matriarchy. Likewise, coming from a psychoanalytical angle, Paul Nonnekes refuted Zipes's attack on Walt **Disney**. In spite of these critical voices, Zipes remains one of the most influential scholars in fairy-tale studies. His scholarship has been honored with several prizes, including the International Brothers Grimm Award in 1999. *See also* Sociohistorical Approaches.

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Vanessa Joosen

Zur Mühlen, Hermynia (1883–1951)

A prolific and versatile author of **novel**s, short stories, radio plays, detective thrillers, and journalistic articles, Hermynia zur Mühlen gained notoriety in the 1920s for her popular socialist **fable**s and fairy tales. Works such as "Die rote Fahne" ("The Red Flag," 1930), "Der Zaun" ("The Fence," 1924), and "Das Schloß der Wahrheit" ("The Castle of Truth," 1924) sought both to model Communist values through allegory and **fantasy**, and to foster a revolutionary spirit within their readership of working-class children. Zur Mühlen also is known as a translator of more than 100 works from French, English, and Russian into German, particularly the novels and plays of Upton Sinclair.

In her popular children's story *Was Peterchen's Freude erzählen* (*What Little Peter's Friends Tell*, 1921), everyday objects speak and reveal the suffering of the laboring class that manufactured them. Zur Mühlen's fables adhere to a relatively consistent model, in which the protagonists overcome a capitalistic regime of economic exploitation through personal initiative and cooperative action. Her other significant works include *Märchen* (*Fairy Tales*, 1922), *Ali, der Teppichweber* (*Ali, the Carpet Weaver*, 1923), and *Es war einmal . . . und es wird sein* (*Once There Was . . . and There Will Be*, 1930). In 1925, the Daily Worker Publishing Company in Chicago published four of Zur Mühlen's tales, translated into English, in *Fairy Tales for Workers' Children*.

Born in Vienna as Hermine Isabella Maria Folliot de Crenneville-Poutet, Zur Mühlen rejected the Austro-Hungarian nobility to dedicate her life to the socialist cause. Though Zur Mühlen valued the education, cultural awareness, and appreciation of beauty afforded by her aristocratic upbringing, she sought a more meaningful life than that of a privileged countess. In her youth, she traveled widely in Asia and Africa and received an unusually liberal education that refined her sense of social justice.

Her short, unhappy marriage to Baron Victor Zur Mühlen, a German Baltic landowner, ended due to a combination of a lack of intellectual and cultural stimulus and disputes over his treatment of the native farm laborers. After their separation, she spent some time in Switzerland, where she became involved in the Bolshevik movement and joined the German Communist Party in 1919.

Zur Mühlen's Communist politics made her work the target of government scrutiny and censorship: she narrowly escaped charges of literary treason for her 1924 novel *Schupomann*

Karl Müller (*Policeman Karl Müller*) and remained under official police surveillance. Eventually, she and her second husband, Stefan Klein, were forced into exile in Austria, Czechoslovakia, and finally England, where she died. While in Austria, Zur Mühlen published the incisive *Unsere Töchter, die Nazinen* (*Our Daughters, the Nazis*, 1935), immediately banned in Germany for its uncompromising antifascism. After her 1934 split from the KPD (the Communist Party of Germany) over Stalinism's extremes, she found herself unpopular in many arenas.

Despite the success and sociopolitical significance of Zur Mühlen's writings, a general disregard for the interwar period left her largely in obscurity. Her work is only recently being rediscovered through the research of feminist critics, exile scholars, and a renewed interest in the literature of Weimar-era Germany. ***See also*** Feminism; German Tales.

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Kristiana Willsey

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Aesopica: Aesop's Fables in English, Latin & Greek. Laura Gibbs. (http://www.mythfolklore.net/aesopica/). Extensive resource for online versions of Aesop's fables. Includes an index of all fables and a word-search feature for the entire electronic corpus.

The American Folklife Center at the Library of Congress. (http://www.loc.gov/folklife/). Rich and authoritative site of the American Folklife Center at the U.S. Library of Congress. Information on the Archive of Folk Culture, online finding aids, and online access to selected digitized collections and presentations.

American Folklore Society. (http://afsnet.org/). Web site of the American Folklore Society includes information on annual conferences, publications, and diverse information about the nature, study, and practice of folklore.

Andrew Lang's Fairy Books. (http://www.mythfolklore.net/andrewlang/). Electronic versions of Andrew Lang's influential series of colored fairy-tale books.

L'association canadienne d'ethnologie et de folklore (ACEF)/Folklore Studies Association of Canada (FSAC). (http://www.celat.ulaval.ca/acef/). The Web site of this professional organization of folklorists includes information about annual meetings and publications, announcements of events and calls for papers, and links to archives of folklore and ethnology.

Center for Studies in Oral Tradition. University of Missouri, Columbia. (http://www.oraltradition.

org). Site of the Center for Studies in Oral Tradition, directed by John Miles Foley. Includes news and articles, an extensive searchable bibliography on oral-formulaic theory, information about the journal *Oral Tradition*, and eCompanions to *Oral Tradition*.

Centro de Estudos Ataíde Oliveira. University of the Algarve. (http://www.fchs.ualg.pt/ceao/ingles/inc/who%20are%20we.html). Information about the resources, research, publications, and archives of Portuguese folktales at the Centre of Studies Ataíde Oliveira, founded by Isabel Cardigos and J. J. Dias Marques. In English at http://www.fchs.ualg.pt/ceao/ingles/inc/folkes.htm.

Charles Perrault's Mother Goose Tales. D. L. Ashliman. University of Pittsburgh. (http://www.pitt.edu/~dash/perrault.html). Electronic versions in English of Charles Perrault's prose tales and in English and French of his verse tales. Links to related sites.

Children's Literature Association. (http://chla.wikispaces.com/). The Web site of this professional organization has information about activities, publications, awards, calls for papers, grants, graduate programs in children's literature studies, and an index to the contents of its annual publication, *Children's Literature*.

The Cinderella Bibliography. Russel Peck. University of Rochester. (http://www.lib.rochester.edu/camelot/cinder/cinintr.htm). A rich and useful listing of materials related to "Cinderella" and "Beauty and the Beast." Includes not only references to literary texts and scholarship but also to a wide variety of other materials, including illustrations and art, music and dance, television and film, games, dolls, and other forms of material culture. The database is effectively organized by categories.

The Cinderella Project. University of Southern Mississippi. (http://www.usm.edu/english/fairy-tales/cinderella/cinderella.html). A text and image archives of one dozen English versions of "Cinderella" from the eighteenth to the twentieth centuries. The texts are from the de Grummond Children's Literature Research Collection at the University of Southern Mississippi.

Cotsen Children's Library. Princeton University. (http://ccl.princeton.edu/). The Web site of the Cotsen Children's Library at Princeton University, which has extensive holdings related to the fairy tale and sponsors academic conferences on related topics, such as the history of the literary

fairy tale and the stories of Hans Christian Andersen. In addition to offering information about the Cotsen's holdings, activities, and possibilities for research, the Web site also provides access to some conference proceedings and publications and its Virtual Children's Book Exhibits.

Davenport Films & From the Brothers Grimm. Davenport Films. (http://www.davenportfilms. com). The Web site of Davenport Films includes information about From the Brothers Grimm, its live-action series of classic folktales and fairy tales, as well as resources for teachers.

Decameron Web. Michael Papio, Michael and Massimo Riva. Brown University. (http://www. brown.edu/Departments/Italian_Studies/dweb/ dweb.shtml). "A growing hypermedia archive of materials dedicated to Boccaccio's masterpiece," encompassing texts, background materials and information, a bibliography, discussion of themes and motifs, and resources for teachers, and a site and text search feature.

DEFA Film Library. University of Massachusetts Amherst. (http://www.umass.edu/defa/). Information about the DEFA Film Library at the University of Massachusetts in Amherst, including the numerous fairy-tale films produced by the DEFA film studio in the German Democratic Republic.

Department of European Ethnology/Wossidlo Archive. University of Rostock. (http://www.phf. uni-rostock.de/ivk/). The Web site of the Wossidlo Archive of folklore at the University of Rostock. English version of site available.

Deutsche Gesellschaft für Volkskunde. (http://www. kultur.uni-hamburg.de/dgv/). The Web site of the Deutsche Gesellschaft für Volkskunde (German Folklore Society). Information regarding conferences, calls for papers, publications, and other announcements.

The Endicott Studio: An Interdisciplinary Organization Dedicated to the Creation and Support of Mythic Art. Terri Windling et al. (http:// www.endicott-studio.com/). This Web site offers perspectives on the fairy tale as a mythic art by various artists, creative writers, and scholars. Access to the organization's online *Journal of Mythic Arts.*

Enzyklopädie des Märchens. (http://wwwuser.gwdg.de/~enzmaer/). The Web site of the German-language *Enzyklopädie des Märchens,* the most comprehensive reference work on folk-narrative research. Includes information about the history and scope of the project, as well as sample articles, list of tale types, and index search feature. English version of the site available.

Estonian Folklore. Estonian Literary Museum. (http://en.folklore.ee/). Information about the study of folkore in Estonia, including useful links to institutions, publications, activities, and the the Estonian Folklore Archives of the Estonian Literary Museum. Access to searchable digitized databases in English, German, and Estonian. English version of the site available.

Europäische Märchengesellschaft. (http://www. maerchen-emg.de/). Web site of the European Fairy-Tale Society, an organization of storytellers and scholars that promotes storytelling and appreciation of the folktale and fairy tale. Site includes information about the organization's activities, annual conference, and publications.

Fairy Tales. A. Waller Hastings. Northern State University. (http://www.northern.edu/hastingw/ fairytale.htm). Related to a course taught at Northern State University, this Web site provides information about concepts and terms, individual collectors and authors, and specific tales. Also includes for students a useful (albeit dated) annotated bibliography of fairy-tale collections, rewritings, and criticism.

Finnish Literature Society. (http://www.finlit.fi/ index.php?lang=eng). Web site of the Finnish Literature Society, an academic and cultural organization promoting research on Finnish oral tradition and Finnish language and literature. Site includes information about the society's folklore archives, awards, grants, activities, and publications. English version of the site available.

Folklinks: Folk and Fairy Tale Sites. D. L. Ashliman. University of Pittsburgh. (http://www.pitt.edu/ ~dash/folklinks.html). Impressive, international list of links to Web sites relevant to the study of folktales and fairy tales.

Folklore and Mythology: Electronic Texts. D. L. Ashliman. University of Pittsburgh. (http://www.pitt. edu/~dash/folktexts.html). Excellent, clearly organized, and reliable source of electronic texts (in English) for the study of folklore and mythology.

Folklore Fellows. Finnish Academy of Science and Letters, University of Helsinki. (http://www. folklorefellows.fi). Web site of the Folklore Fellows, including a catalogue of publications from the series Folklore Fellows Communications

(FFC), information concerning the FF Summer School, and online access to *FF Network*.

The Folklore Society. (http://www.folklore-society. com/). Web site of the Folklore Society of London, with information about conferences, calls for papers, publications, and awards, and access for members to the journal *Folklore*.

Frobenius-Institute. Johann Wolfgang Goethe University. (http://www.frobenius-institut.de/index_ en.htm.). Web site of the Frobenius-Institute, originally founded to focus ethnological, historic, and prehistoric research on Africa, but now having a broader, more global agenda. The site offers information about the institute's archives—including its archives of African myths and fairy tales—collections, library, and its journal, *Paideuma: Mitteilungen zur Kultur-kunde*. English version of the site available.

The Geoffrey Chaucer Web site Homepage. L. D. Benson. Harvard University. (http://www. courses.fas.harvard.edu/~chaucer/). Excellent site for accessing reliable information, bibliographies, and texts and translations for the study of Geoffrey Chaucer and *The Canterbury Tales*.

Grimm Brothers' Home Page. D. L. Ashliman. University of Pittsburgh. (http://www.pitt.edu/ ~dash/grimm.html). Authoritative site for information about Jacob and Wilhelm Grimm and their work.

H. C. Andersen. Det Koneglige Bibliotek. (http:// www2.kb.dk/elib/lit/dan/andersen/). Access to electronic versions of Hans Christian's Andersen's works in Danish through the Royal Library of Denmark.

Hans Christian Andersen. Odense City Museums. (http://www.museum.odense.dk/h_c_andersen.aspx). Online access to digitized collections of portraits of Andersen and his artwork (drawings, papercuts, and picture books) and manuscripts, in addition to other interesting artifacts and information. English version of the site available.

The Hans Christian Andersen Center. Institute of Literature, Media, and Cultural Studies, University of Southern Denmark. (http://www.andersen. sdu.dk). Authoritative Web site for the study of Hans Christian Andersen. Includes texts by and about Andersen, a gallery of illustrations, a timeline of his life and works, a bibliography, a complete and searchable online index of Anderson's literary works, and other features. English version of the site available.

The Hayao Miyazaki Web. Team Ghiblink. (http:// www.nausicaa.net). A fan Web site with extensive coverage of the animated films of Miyazaki Hayao.

Il était une fois ... Les contes de fées. Bibliothèque nationale de France. (http://expositions.bnf. fr/contes/). Originally based on an exhibition at the Bibliothèque nationale de France, this site is illustrated with images and offers diverse information about the history of the fairy tale, fairy-tale authors, editors, illustrators, and approaches to the fairy tale.

International Research Society for Children's Literature. (http://www.irscl.ac.uk/). Web site of the International Research Society for Children's Literature maintains information about conferences and calls for papers, grants, and the organization's archives. Includes an extensive list of journals in the field of children's literature, with links to the journals' Web sites.

International Society for Folk Narrative Research. (http://www.ut.ee/isfnr/). The Web site of this international organization includes information about its congresses and online access to its substantive newsletter.

The Jack and the Beanstalk and Jack the Giant-Killer Project. University of Southern Mississippi. (http://www.usm.edu/english/fairytales/ jack/jackhome.html). A text and image archives of English versions of "Jack and the Beanstalk" and "Jack and the Giant-Killer" from the eighteenth to the twentieth centuries. The texts are from the de Grummond Children's Literature Research Collection at the University of Southern Mississippi.

The Lewis Carroll Home Page. Lewis Carroll Society of North America. (http://www.lewiscarroll. org/carroll.html). A wide-ranging site devoted to works by and about Lewis Carroll, with links to texts, photographs, teaching aids, etc.

The Little Red Riding Hood Project. University of Southern Mississippi. (http://www.usm.edu/ english/fairytales/lrrh/lrrhhome.htm). A text and image archives of sixteen English-language versions of "Little Red Riding Hood" from the eighteenth to the twentieth centuries. The texts are from the de Grummond Children's Literature Research Collection at the University of Southern Mississippi.

Märchen-Stiftung Walter Kahn. (http://www. maerchen-stiftung.de/). The Web site of the Märchen-Stiftung Walter Kahn—the Walter

Kahn Fairy-Tale Foundation—an organization committed to the promotion of storytelling and fairy-tale studies. Site includes information about the organization's activities, publications, awards, and its journal, *Märchenspiegel: Zeitschrift für internationale Märchenforschung und Märchenpflege*.

Museum of the Brothers Grimm. Brüder Grimm-Gesellschaft. (http://www.grimms.de/). The Web site of the Museum of the Brothers Grimm and its archives, located in Kassel, Germany. Site includes authoritative information about the Grimms and their multifaceted work in addition to news about the museum's exhibitions and publications of the Brüder Grimm-Gesellschaft (Brothers Grimm Society).

Neighborhood Bridges at the Children's Theatre Company [Minneapolis, MN]. (http://www.neighborhoodbridges.org/). Web site devoted to Neighborhood Bridges, the creative storytelling and drama project based on the book *Creative Storytelling* (1999) by fairy-tale scholar Jack Zipes and developed in cooperation Peter Brosius at the Children's Theatre Company of Minneapolis, MN.

Norske folkeeventyr. Part of *Projekt Runeberg*. Linköping University. (http://runeberg.org/folkeven/). Electronic texts of the Norwegian folktales from the collection of Peter Christen Asbjørnsen and Jørgen Moe.

The Peter & Iona Opie Collection of Folklore and Related Topics. Lilly Library, Indiana University. (http://www.indiana.edu/~liblilly/shorttitle/opie.html). A catalogue of the folklore collection (including folktales and fairy tales) housed in the Peter & Iona Opie Collection at Indiana University.

Ray and Orville Hicks, Storytellers of North Carolina. Part of *Applit: Resources for Readers and Teachers of Appalachian Literature for Children and Young Adults*. Tina L. Hanlon. Ferrum College. (http://www.ferrum.edu/applit/bibs/hicks.htm). Extensive information about audio, video, print, and online resources pertinent to the storytelling of Ray and Orville Hicks (see **Beech Mountain Jack Tales**) and to Appalachian folktales in general.

Sagen.at: Datenbank zur europäischen Ethnologie. Wolfgang Morscher. (http://www.sagen.at/). Electronic collections of folk narratives (legends, fairy tales, etc.). International in scope. Also includes full electronic texts of selected books and articles and other resources and documentation.

Snow White. Kay E. Vandergrift. Rutgers University. (http://www.scils.rutgers.edu/~kvander/snowwhite.html). Web site devoted to "Snow White," encompassing texts, illustrations, teaching ideas, media adaptations, criticism, bibliography, and links to other resources.

Société d'ethnologie française. (http://www.culture.gouv.fr/sef/). Homepage of the Society of French Ethnology.

Society for Storytelling. (http://www.sfs.org.uk/). Web site of a broadly based organization for contemporary storytellers.

SurLaLune Fairy Tales. Heidi Anne Heiner. (http://www.surlalunefairytales.com/). Well-conceived site offering a variety of useful features, especially for students: extensive selections of annotated texts, illustrations, essays, and links. Generous selections of full-text books in the public domain, such as Marian Roalfe Cox's *Cinderella: Three Hundred and Forty-Five Variants* (1893) and Margaret Hunt's 1884 translation of the Grimms' tales (including annotations).

Uysal-Walker Archive of Turkish Oral Narrative. Southwest Collection/Special Collections Library, Texas Tech University. (http://aton.ttu.edu/). An important online archives of Turkish oral narratives. English translations of texts and some audio versions available.

Western States Folklore Society. (http://www.westernfolklore.org/index.htm). Homepage of the Western States Folklore Society, which publishes the journal *Western Folklore*.

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