

retelling." Other readers were less tactful. Heinrich Voß described the collection (with the exception of a few tales) as "real junk."

* * * In successive editions of the collection, [Wilhelm Grimm] fleshed out the texts to the point where they were often double their original length, and he so polished the prose that no one could complain of its rough-hewn qualities. He also worked hard to clean up the content of the stories. Both A. L. Grimm and Friedrich Rühs singled out "Rapunzel" as a tale particularly inappropriate to include in a collection of tales that children could get their hands on. "What proper mother or nanny could tell the fairy tale about Rapunzel to an innocent daughter without blushing?" Rühs gasped. Wilhelm Grimm saw to it that the story was rewritten along lines that would meet with both critics' approval. Jacob Grimm may have responded to criticism by asserting that the collection had never been intended for young audiences, but his brother was prepared to delete or revise tales deemed unsuitable for children. He was encouraged in such efforts by his brother Ferdinand, who was all for eliminating anything that might offend the sensibilities (*Feingefühl*) of the reading public.

* * * Consider the following passage from the first edition of the *Nursery and Household Tales* (Rapunzel's daily romps up in the tower with the prince, we learn, have weighty consequences).

At first Rapunzel was frightened, but soon she came to like the young king so much that she agreed to let him visit every day and to pull him up. The two lived joyfully for a time, and the fairy did not catch on at all until Rapunzel told her one day: "Tell me, Godmother, why my clothes are so tight and why they don't fit me any longer." "Wicked child!" cried the fairy.⁵

In the second edition of the *Nursery and Household Tales*, Wilhelm Grimm made the passage less "lewd"—and in the bargain a good deal less colorful. Here, Rapunzel's "wickedness" has a very different cause.

At first Rapunzel was frightened, but soon she came to like the young king so much that she agreed to let him visit every day and to pull him up. The two lived joyfully for a time and loved each other dearly, like man and wife. The enchantress did not catch on at all until Rapunzel told her one day: "Tell me, Godmother, why is it that you are much harder to pull up than the young prince?" "Wicked child," cried the enchantress.

It is easy to leap to the conclusion that Teutonic prudishness or the Grimms' delicate sense of propriety motivated the kinds of changes made in "Rapunzel." That may well be the case. But it is far more

5. *Die Kinder- und Hausmärchen der Brüder Grimm*, ed. Friedrich Panzer, p. 85.

logical to assume that Wilhelm Grimm took to heart the criticisms leveled against his volume and, eager to find a wider audience, set to work making the appropriate changes. His nervous sensitivity about moral objections to the tales in the collection reflects a growing desire to write for children rather than to collect for scholars.

In the years that intervened between the first two editions of the *Nursery and Household Tales*, Wilhelm Grimm charted a new course for the collection. His son was later to claim that children had taken possession of a book that was not theirs to begin with, but Wilhelm clearly helped that process along. He had evidently already done some editing behind Jacob's back but apparently not enough to satisfy his critics. The preface to the second edition emphasized the value of the tales for children, noting—almost as an afterthought—that adults could also enjoy them and even learn something from them. The brothers no longer insisted on literal fidelity to oral traditions but openly admitted that they had taken pains to delete "every phrase unsuitable for children." Furthermore, they expressed the hope that their collection could serve as a "manual of manners" (*Erziehungsbuch*).

* * *

ANTTI AARNE and STITH THOMPSON

From The Types of the Folktale: A Classification and Bibliography†

Listed below are models for some of the tale types included in this volume. Each tale type is assigned a number, preceded by the standard designation AT (Aarne/Thompson). Note that the type is defined by a series of episodes that constitute the full version of a tale. Most variants will not contain a complete elaboration of each episode.

AT311 *Rescue by the Sister*, who deceives the ogre into carrying the girls in a sack (chest) back to their home. * * *

I. *The Forbidden Chamber*. (a) Two sisters, one after the other, fall into an ogre's power, and are taken into a subterranean castle. (b) They are forbidden entrance into one room or (b¹) to see souls in torment or (b²) to eat a human bone. (c) They disobey and an egg or key becomes bloody.

II. *Punishment*. The ogre kills them for disobedience.

† From Antti Aarne, *The Types of Folktale: A Classification and Bibliography*, trans. and enlarged by Stith Thompson (Helsinki: Academia Scientiarum Fennica, 1964). Reprinted by permission.

From: THE CLASSIC FAIRY TALES Ed by MARIA TATAR

III. *Rescue by youngest sister.* (a) The youngest sister finds the bodies and (b) resuscitates them by putting their members together or (c) otherwise, and hides them.

VI. *Carrying the Sacks.* (a) The girls are put into sacks and the ogre is persuaded to carry the sacks home without looking into them.

V. *Disguise as Bird.* (a) The youngest sister leaves a skull dressed as a bride to deceive the ogre. (b) She smears herself with honey and feathers and escapes as a strange bird.

VI. *Punishment of the Murderer.*

AT312 *The Giant-killer and his Dog (Bluebeard).* The brother rescues his sisters. The youngest sister threatened with death for disobedience asks respite for prayer. Her brother with the aid of animals kills the ogre and rescues his sister.

AT327 *The Children and the Ogre.*

I. *Arrival at Ogre's House.* (a) Children are abandoned by poor parents in a wood (b) but they find their way back by cloth shreds or pebbles that they have dropped; (c) the third time birds eat their bread-crumbs, or grain clue and (d) they wander until they come to a gingerbread house which belongs to a witch; or (e) a very small hero (thumbling) and his brothers stay at night at the ogre's house; or (f) the ogre carries the child home in a sack; (g) the child substitutes a stone in the sack twice but is finally captured.

II. *The Ogre Deceived.* The ogre smells human flesh and has the children imprisoned and fattened. (b) When his finger is to be cut to test his fatness the hero sticks out a bone or piece of wood. (c) The exchange of caps, (d) the ogre's wife or child burned in his own oven, * * * or (e) the hero by singing induces the ogre to free them, or (f) the hero to be hanged feigns ignorance and has ogre show him how, or (g) hero feigns inability to sleep until ogre brings certain objects and escapes while ogre hunts the object.

III. *Escape.* (a) The children are carried across the water by ducks (or angels), or (b) they throw back magic objects which become obstacles in the ogre's path, or (c) they transform themselves, or (d) the ogre (ogress) tries to drink the pond empty and bursts, or (e) the ogre is misdirected and loses them.

327A *Hansel and Gretel.* The parents abandon their children in the wood. The gingerbread house. The boy fattened; the witch thrown into the oven. * * *

327B *The Dwarf and the Giant.* The dwarf and his brother in the giant's house. The nightcaps of the children are exchanged. * * *

327C *The Devil (Witch) Carries the Hero Home in a Sack.* The wife or daughter are to cook him, but are thrown into the oven themselves. * * *

327D *The Kiddelkaddelkar.* The children in the ogre's house are protected by his wife but discovered. They are to be hanged, but the ogre is persuaded to show them how it is done. He is released only when he promises them a "kiddelkadderlkar" and much treasure. They flee. The ogre is misdirected and defeated. * * *

327E *Abandoned Children Escape from Burning Barn.* Return after long time and astonish parents. * * *

327F *The Witch and the Fisher Boy.* Witch has her tongue made thin by a blacksmith so as to change her voice. * * * She thus entices the fisher boy. * * *

327G (formerly 327) *The Boy at the Devil's (Witch's) House.* The daughters are to cook him, but are killed by him. The devil is then killed. With his corpse the robbers are frightened from the tree. * * *

123 *The Wolf and the Kids.* The wolf comes in the absence of the mother and eats up the kids. * * * The old goat cuts the wolf open and rescues them. * * *

Motifs: * * * Disguise by changing voice. * * * Thief disguises voice and is allowed access to goods (children). * * * Wolf puts flour on his paws to disguise himself. * * * Well-trained kid does not open door to wolf. * * * Victims rescued from swallower's belly.

* * *

AT425 *The Search for the Lost Husband.* * * *

I. *The Monster as Husband.* (a) A monster is born because of a hasty wish of the parents. (b) He is a man at night. (c) A girl promises herself as bride to the monster, (c¹) to recover stolen clothes or jewels, (c²) to escape from captivity in spring or well (c³) or a girl seeks out or accidentally discovers a supernatural husband, (d) or her father promises her (d¹) in order to secure a flower (lark) his daughter has asked him to bring from journey, (d²) to pay a gambling debt, or (d³) to escape from danger. (e) The father and daughter try in vain to send another girl as the monster's bride.

II. *Disenchantment of the Monster.* (a) The girl disenchant the monster (dwarf, bear, wolf, ass, snake, hog, hedgehog, frog, bird, or tree) by means of a kiss and tears, or (b) by burning the animal skin or (c) by decapitation, or (d) by other means.

III. *Loss of the Husband.* (a) But she loses him because she has burned the animal's skin too soon, or (b) has revealed his secret to her

sisters, or (c) has broken other prohibitions, (c¹) looking at him, (c²) kissing him, or (c³) staying too long at home.

IV. *Search for Husband*. (a) She undergoes a sorrowful wandering in iron shoes, (b) gets magic objects from an old woman or from her own child, (c) asks her directions from the wind and stars, (d) climbs a steep glass mountain, (e) takes service as maid with witch who gives her impossible or dangerous tasks to perform, or (f) deceives importunate suitors.

V. *Recovery of Husband*. (a) She buys with three jewels three nights by the side of her lost husband, and wins him back, or (b) disenchant him by affectionate treatment. (c) Sometimes she must go on a journey * * * and be compassionate to people and objects.

AT425A *The Monster (Animal) as Bridegroom* (Cupid and Psyche). The maiden on quest for her vanished bridegroom. Various introductions: Present from journey, father promises daughter or daughter promises self. Jephthah's vow. Attempt to evade promise. Sometimes: louse fattened. Sometimes the husband is a vivified image. Tabu: looking, skin burning, gossip. Long wearisome search. Buying three nights to sleep with husband. Formula: old and new key.

AT425B *The Disenchanted Husband: the Witch's Tasks*. Present from journey or other promise to supernatural husband, marriage. Tabu broken. Search for vanished husband leads to house of witch who has enchanted him. Heroine as servant, given difficult or impossible tasks. Sometimes visits to second witch where objects or beings are to be treated with kindness. Box not to be opened. Disenchantment by kiss or affectionate treatment.

AT425C *Beauty and the Beast*. Father stays overnight in mysterious palace and takes rose. Must promise daughter to animal (or she goes voluntarily). Tabu: overstaying at home. She finds the husband almost dead. Disenchants him by embrace. (No search, no tasks.)

AT510 *Cinderella and Cap o' Rushes*

AT510A *Cinderella*. The two stepsisters. The stepdaughter at the grave of her own mother, who helps her (milks the cow, shakes the apple-tree, helps the old man * * * *). Three-fold visit to church (dance). Slipper test.

AT510B *The Dress of Gold, of Silver, and of Stars* (Cap o' Rushes). Present of the father who wants to marry his own daughter. The maiden as servant of the prince, who throws various objects at her. The three-fold visit to the church and the forgotten shoe. Marriage.

AT511 *One-Eye, Two-Eyes, Three-Eyes*. Two-Eyes (or a stepdaughter) is abused by her mother. She has to act as goatherd and she becomes hungry. A wise old woman provides the maiden with a magic table and food. The sisters spy upon her. Gold-producing tree from animal's entrails. The wonderful tree whose fruit Two-Eyes alone can pluck. She becomes the wife of a lord.

AT511A *The Little Red Ox*. A stepbrother of One-Eye, Two-Eyes and Three-Eyes is cruelly treated by his stepmother and stepsisters. He is assisted by a magic ox which furnishes him food from his removable horn. The stepsisters try to spy on him, but he puts them to sleep except for a single eye. The stepmother feigns illness and demands the meat of the ox. The ox carries the boy on his horns through woods of copper, silver, and gold, where they pick twigs and must fight successive animal guardians. The ox is eventually killed. The boy takes the ox's horn, which furnishes him with property and leads to success.

AT709 *Snow-White*. The wicked stepmother seeks to kill the maiden. At the dwarfs' (robbers') house, where the prince finds the maiden and marries her.

I. *Snow-White and her Stepmother*. (a) Snow-White has skin like snow, and lips like blood. (b) A magic mirror tells her stepmother that Snow-White is more beautiful than she.

II. *Snow-White's Rescue*. (a) The stepmother orders a hunter to kill her, but he substitutes an animal's heart and saves her, or (b) she sends Snow-White to the house of the dwarfs (or robbers) expecting her to be killed. The dwarfs adopt her as sister.

III. *The Poisoning*. (a) The stepmother now seeks to kill her by means of poisoned lace, (b) a poisoned comb and (c) a poisoned apple.

IV. *Help of the Dwarfs*. (a) The dwarfs succeed in reviving her from the first two poisonings but fail with the third. (b) They lay the maiden in a glass coffin.

V. *Her Revival*. A prince sees her and resuscitates her. The stepmother is made to dance herself to death in red hot shoes.

AT720 *My Mother Slew Me; My Father Ate Me. The Juniper Tree*. The boy's bones transformed into a bird. The bird lets the millstone fall on the mother. Becomes a boy again.

I. *The Murder*. (a) The little boy is slain by his cruel stepmother, who closes the lid of a chest on him. (b) She cooks him and serves him to his father who eats him unwittingly.

II. *The Transformation*. (a) His little stepsister gathers up his bones and puts them under the juniper tree. (b) From the grave a bird comes forth.

III. *The Revenge*. (a) The bird sings of his murder. (b) He brings presents to his father and sister and the millstone for the mother.
IV. *The Second Transformation*. At her death he becomes a boy.

VLADIMIR PROPP

Folklore and Literature†

* * *

Folklore is the product of a special form of verbal art. Literature is also a verbal art, and for this reason the closest connection exists between folklore and literature, between the science of folklore and literary criticism. Literature and folklore overlap partially in their poetic genres. There are genres specific to literature (for example, the novel) and to folklore (for example, the charm), but both folklore and literature can be classified by genres, and this is a fact of poetics. Hence there is a certain similarity in some of their tasks and methods.

One of the literary tasks of folklore is to single out and study the category of genre and each particular genre. Especially important and difficult is to study the inner structure of verbal products, their composition and makeup. The laws pertaining to the structure of the folk-tale, epic poetry, riddles, songs, charms, etc., are little known. In epic genres consider, for example, the opening of the poem, the plot, and the conclusion. It has been shown that works of folklore and literature have different morphologies and that folklore has specific structures. This difference cannot be *explained*, but it can be *discovered* by means of literary analysis. Stylistic and poetical devices belong here too. Again we will see that folklore has devices specific to it (parallelisms, repetition, etc.) and that the usual devices of poetical language (similes, metaphors, epithets) have a different content in folklore and literature. This too can be determined by literary analysis.

In brief, folklore possesses a most distinctive *poetics*, peculiar to it and different from the poetics of literary works. Study of this poetics will reveal the incomparable artistic beauty of folklore.

Thus, not only is there a close tie between folklore and literature, but folklore is a literary phenomenon. Like literature, it is a verbal art.

In its descriptive elements the study of folklore is the study of literature. The connection between these disciplines is so close that folklore and literature are often equated; methods of literature are extended to folklore, and here the matter is allowed to rest. However, as just pointed out, literary analysis can only *discover* the phenomenon and the law of

† From Vladimir Propp, *Theory and History of Folklore*, trans. Ariadna Y. Martin and Richard P. Martin, ed. Anatoly Liberman (Minneapolis: U of Minnesota P, 1984) 5-9. Copyright © 1984. Reprinted by permission of University of Minnesota Press.

folklore poetics, but it is unable to *explain* them. To avoid the error of equating folklore with literature, we must ascertain not only *how literature and folklore are alike*, related, and to a certain extent identical in nature, but also *how they differ*. Indeed, folklore possesses a number of features so sharply differentiating it from literature that methods of literary research are insufficient for solving all its problems.

One of the most important differences is that literary works invariably have an author. Folklore works, on the contrary, never have an author, and this is one of their specific features. The situation is quite clear: either we acknowledge the presence of *folk art* as a phenomenon in the social and cultural history of peoples or we do not acknowledge it and claim that it is a poetical or scientific fiction and that only individuals and groups can create poetry.

We believe that folk art is not a fiction, that it really exists and that the study of it is the basic objective of scientific folklore. * * * What older scholarship felt instinctively and expressed naively, awkwardly, and not so much scientifically as emotionally must now be purged of romantic errors and elevated to the height of modern scholarship, with its consistent methods and exact techniques.

Brought up in the traditions of literature, we are often unable to conceive that a poetical work can have arisen not as a literary work arises when created by an individual. It always seems to us that someone must have been the first to compose it. Yet it is possible for poetical works to arise in completely different ways, and the study of those ways is one of the most fundamental and complex problems of folklore. I cannot go into this problem here and will only mention that in its origin folklore should be likened not to literature but to language, which is invented by no one and which has neither an author nor authors. It arises everywhere and changes in a regular way, independently of people's will, once there are appropriate conditions for it in the historical development of peoples. Universal similarity does not present a problem. It is rather its absence that we would have found inexplicable. Similarity indicates a regular process; the similarity of works of folklore is a particular case of the historical law by which identical forms of production in material culture give rise to identical or similar social institutions, to similar tools, and, in ideology, to the similarity of forms and categories of thought, religion, rituals, languages, and folklore. All of these live, influence one another, change, grow, and die.

With regard to the problem of conceiving *empirically* the origin of folklore, it will suffice to note that in its beginnings folklore can be an integral part of ritual. With the degeneration or decline of a ritual, folklore becomes detached from it and continues to live an independent life. * * *

The distinction discussed here is so important that it compels us to