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Vladimir Propp and the Structural Analysis of Folktales: An Application of the Morphology of the Folktale to Fairy Tales from Perrault, the Brothers Grimm and French and German Folklore

University — Université

Alberta

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée

Ph. D.

Year this degree conferred — Année d'obtention de ce grade

1981

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VLADIMIR PROPP AND THE STRUCTURAL ANALYSIS OF FOLKTALES: AN APPLICATION OF THE *MORPHOLOGY OF THE FOLKTALE* TO FAIRY TALES FROM PERRAULT, THE BROTHERS GRIMM AND FRENCH AND GERMAN FOLKLORE

by

© ANN HENDERSON-NICHOL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF COMPARATIVE LITERATURE

EDMONTON, ALBERTA

FALL, 1981

THE UNIVERSITY OF ALBERTA

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DEGREE FOR WHICH THESIS WAS PRESENTED Doctor of Philosophy

YEAR THIS DEGREE GRANTED 1981

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Abstract

Despite the impact of Vladimir Propp's *Morphology of the Folktale* on folklore and literature studies of the past two decades, only rare attempts have been made to apply his theories and findings in their original, unmodified form to other folklore material. The present study seeks to establish the degree of applicability of Propp's techniques and results to the genre of the European fairy-tale. It entails four specific aims: to test the relevance of Propp's procedures and findings for different ethnic material, to explore that material structurally, to air the problems encountered in that exploration and to ascertain some of the limitations of such plot analysis in generic definition and description.

The plot structures of fifty-nine French and German folktales were analysed according to Propp's rubric. The results demonstrated that Propp's analytical procedures could be implemented without adaptation and modification, yielding narrative structural patterns similar to those uncovered by the Russian folklorist in his own material. Having analysed one hundred tales from Afanasiev's collection, Propp formulated four theses concerning the folktale's structure: the stable, fundamental components of a tale are its functions (actions of dramatis personae); functions are limited in number; the sequence of functions is identical for all fairy-tales; and all fairy-tales exhibit typological unity, sharing the same basic structure. In the present study, Propp's first thesis was adopted as given. The second was upheld by the results of

the fifty-nine analyses: no new fundamental components were revealed and all thirty-one functions in Propp's inventory were present in the new material. The third thesis of identical function sequence could not be corroborated: the most that could be claimed was a basic sequence of functions susceptible to generally predictable inversion and transposition. Accordingly, Propp's formula of this basic sequence proves valid for the new material only when flexibility in the ordering of individual terms is permitted. Propp's fourth proposition could not be verified, in the absence in the selected [illegible] the pertinent plot features embodied in that thesis.

The material under analysis consisted of the stylized tales of Perrault, the reworked tales of the Grimms and genuine folktales from French and German folklore collections. The different degrees of folkloricity were selected in order to test whether Propp's method of plot analysis was capable of distinguishing between literature and folk-literature: no such structural distinction could be observed. This incapacity, the exclusion of stylistic elements and the fact that significant details of plot, dramatis personae and narration could not be revealed in the structural schemes of individual tales, are three indications of the limits to the amount of information conveyed by a Proppian structural code in the service of defining and describing the genre.

Theory has dominated folk-narrative structural research. However, the utility of a classificatory and analytical tool such as Propp's *Morphology of the Folktale* and the validity of its propositions may be ascertained only by its practical application to folkloristic texts. The present study is designed to experiment with such an application and to document its procedures.

ACKNOWLEDGEMENT

I owe a debt of gratitude to Professor M. V. Dimić, whose graduate seminars provided the stimulus for the present study and who kindly undertook the supervision of it; to my mother, Mrs. Winifred Henderson-Nichol, the Department of Comparative Literature, The University of Alberta, the Canada Council and the Provincial and Federal Governments, for their generous financial aid, which has enabled me to complete my doctoral programme; and to long-standing friends and mentors, who have supported this undertaking significantly. From among these, it is a pleasure to name L. Arsenault, I. Brown, G. Hoffmann and D. Holdaway. I should like to record here my thorough and enduring appreciation for their unstinting efforts on my behalf, in the hope that when they read this necessarily brief and formal acknowledgement, each will understand it in the light of our shared experiences during my student years.

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List of Symbols*

Preparatory Section

α	initial situation
β^1	absentation (departure) of elders
β^2	death of parents
β^3	absentation (departure) of younger people
γ^1	interdiction
γ^2	order or command
δ^1	interdiction violated
δ^2	order or command carried out
ε^1	reconnaissance by the villain to obtain information about the hero
ε^2	reconnaissance by the hero to obtain information about the villain
ε^3	reconnaissance by other persons
ζ^1	the villain receives information about the hero
ζ^2	the hero receives information about the villain
ζ^3	information received by other means
η^1	deceitful persuasions of the villain
η^2	application of magical agents by the villain
η^3	other forms of deception or coercion
θ^1	the hero reacts to the pursuasions of a villain
θ^2	the hero mechanically falls victim to the influence of a magical agent
θ^3	the hero gives in or reacts mechanically to the deceit of the villain
λ	preliminary misfortune caused by a deceitful agreement

*This list is reproduced from Vladimir Propp, *Morphology of the Folktale*, 2nd rev. ed. (Austin: University of Texas Press, 1968), pp. 149-55. Two additions are indicated in square brackets.

A	Villainy
*A	villainy accompanied by casting into a chasm, etc. (in the second move)
A^1	kidnapping of a person
A^2	seizure of a magical agent or helper
A^{2i}	the forcible seizure of a magical helper
A^3	the ruining of crops
A^4	theft of daylight
A^5	plundering in various forms
A^6	maiming, mutilation
A^7	evocation of disappearance
A^{vii}	the bride is forgotten
A^8	demand for delivery or enticement, abduction
A^9	expulsion
A^{10}	casting into the sea
A^{11}	the casting of a spell; a transformation
A^{12}	false substitution
A^{13}	an order to kill
A^{14}	murder [the threat of murder]
A^{15}	imprisonment, detention
A^{16}	the threat of forced matrimony
A^{xvi}	the threat of forced matrimony between relatives
A^{17}	the threat of cannibalism
A^{xvii}	the threat of cannibalism among relatives
A^{18}	tormenting at night (vampirism)
A^{19}	declaration of war
a	Lack, Insufficiency
a^1	lack of a bride, of an individual
a^2	lack of a helper or magical agent
a^3	lack of wondrous objects
a^4	lack of the egg of death (of love)
a^5	lack of money or the means of existence
a^6	lacks in other forms
B	Mediation, the connective incident
B^1	call for help
B^2	dispatch

B^3	release; departure
B^4	announcement of misfortune in various forms
B^5	transportation of banished hero
B^6	condemned hero released, spared
B^7	lament or plaintive song
C	Consent to counteraction
↑	Departure, dispatch of the hero from home
D	The first function of the donor
D^1	test of the hero
D^2	greeting, interrogation
D^3	request for a favor after death
D^4	entreaty of a prisoner for freedom
$*D^4$	entreaty of a prisoner for freedom, with preliminary imprisonment
D^5	request for mercy
D^6	request for division
d^6	argument without an expressed request for division
D^7	other requests
$*D^7$	other requests, with preliminary helpless situation of the person making the request
d^7	helpless situation of the donor without a stated request; the possibility of rendering service
D^8	attempt to destroy
D^9	combat with a hostile donor
D^{10}	the offer of a magical agent as an exchange
E	Reaction of the hero (positive or negative)
E^1	sustained ordeal
E^2	friendly response
E^3	favor to a dead person
E^4	freeing of a captive
E^5	mercy to a suppliant
E^6	separation of disputants
E^{vi}	deception of disputants
E^7	performance of some other service; fulfillment of a request; pious deeds
E^8	attempt at destruction averted

E^9	victory in combat
E^{10}	deception in an exchange
F	The acquisition, receipt of a magical agent
F^1	the agent is transferred
f^1	the gift is of a material nature
F neg (F-)	the agent is not transferred
F contr. ($F_=$)	hero's negative reaction provokes cruel retribution
F^2	the agent is pointed out
F^3	the agent is prepared
F^4	the agent is sold, purchased
$F_4{}^3$	the agent is made on order
F^5	the agent is found
F^6	the agent appears of its own accord
F^{vi}	the agent appears from out of the earth
$F_9{}^6$	meeting with a helper who offers his services
F^7	the agent is drunk or eaten
F^8	the agent is seized
F^9	the agent offers its services, places itself at someone's disposal
f^9	the agent indicates it will appear of its own accord in some time of need
G	Transference to a designated place; guidance
G^1	the hero flies through the air
G^2	the hero rides, is carried
G^3	the hero is led
G^4	the route is shown to the hero
G^5	the hero makes use of stationary means of communication
G^6	a bloody trail shows the way
H	The hero struggles with the villain
H^1	fight in an open field
H^2	a contest, competition
H^3	a game of cards
H^4	weighing

I	Victory over the villain
I^1	victory in open battle
$*I^1$	victory by one hero while the other(s) hide
I^2	victory or superiority in a contest
I^3	winning at cards
I^4	superiority in weighing
I^5	killing of the villain without a fight
I^6	expulsion of the villain
J	Branding or marking the hero
J^1	application of a mark to the body
J^2	the transference of a ring or towel
K	The liquidation of misfortune or lack
K^1	direct acquisition through the application of force or cunning
K^i	the same, with one person compelling another to accomplish the acquisition in question
K^2	acquisition accomplished by several helpers at once
K^3	acquisition achieved with the help of an enticement or decoys
K^4	liquidation of misfortune as the direct result of previous actions
K^5	misfortune is done away with instantly through the use of a magical agent
K^6	poverty is done away with through the use of a magical agent
K^7	object of search is captured
K^8	breaking of a spell
K^9	resuscitation
K^{ix}	the same, with the preliminary obtaining of the Water of Life
K^{10}	release from captivity
KF	liquidation in form F, that is: KF^1 the object of a search is transferred; KF^2 the object of a search is pointed out, etc.
↓	Return of the hero
Pr	Pursuit of the hero

Pr^1	flight through the air
Pr^2	demand for the guilty person
Pr^3	pursuit, accompanied by a series of transformations into animals
Pr^4	pursuit, with transformations into enticing objects
Pr^5	attempt to devour the hero
Pr^6	attempt to destroy the hero
Pr^7	attempt to gnaw through a tree
Rs	Rescue of the hero
Rs^1	he is carried through the air or runs quickly
Rs^2	he throws comb, etc., in the path of his pursuers
Rs^3	fleeing, with transformation into a church, etc.
Rs^4	fleeing, with concealment of the escapee
Rs^5	concealment of the escapee by blacksmiths
Rs^6	series of transformations into animals, plants and stones
Rs^7	warding off of the temptation of enticing objects
Rs^8	rescue or salvation from being devoured
Rs^9	rescue or salvation from being destroyed
Rs^{10}	leap to another tree
o	Unrecognized arrival
L	Claims of a false hero
M	Difficult task
N	Solution (resolution) of a task
*N	solution before a deadline
Q	Recognition of the hero
Ex	Exposure of the false hero
T	Transfiguration
T^1	new physical appearance
T^2	the building of a palace
T^3	new garments
T^4	humorous and rationalized forms

U	Punishment of the false hero or villain
U neg.	false hero or villain pardoned
W^{*}_{*}	Wedding and accession to the throne
W^{*}	wedding
W_{*}	accession to the throne
w^{*}	rudimentary form of marriage
w^{1}	promised marriage
w^{2}	resumed marriage
w°	monetary reward and other forms of material gain at the dénouement
X	Unclear or alien forms
<	Leave-taking at a road marker
Y	Transmission of a signaling device
Mot.	Motivations
pos. or +	Positive result for a function
neg. or -	Negative result for a function
§	Connectives
:	Connectives trebled [the number of dots indicates the number of repetitions of an element]

Introduction

Vladimir Propp, a Leningrad Professor of Folklore who devoted more than forty years to research in his field, published widely on topics as varied as Russian country festivals and the teaching of German, yet his reputation as one of Russia's foremost twentieth-century folklorists--certainly the most influential--rests upon his first book, *Morphology of the Folktale* (1928). Published at a time when Formalist investigations were officially condemned, the work was discredited by consistently negative reviews, with the result that it was academically neglected until international interest was suddenly kindled by the appearance of the American translation of the work, thirty years later.[1] Within fifteen years, the study had been translated into several major European languages, had run to a second revised American edition and had been re-issued in Russia in 1969, a year before the author's death at the age of seventy-five. Official recognition of his international stature as a folklorist was belatedly bestowed upon Propp by the Soviet Academy of Sciences and other learned bodies in 1964 and 1965, marking the occasion of his seventieth birthday with their first public evaluations of his life's work.[2]

By that time, *Morphology of the Folktale* was generating abroad (somewhat later at home) new ideas, theories and methods in disciplines traditionally interested in narrative analysis: in literary theory and criticism and in folklore. For two decades, Propp's *Morphology* has

provided scholars with an analytical and classificatory system for the folktale, with a basis for individual methodological adaptations, with a point of departure, a direction or an approach to the analysis of widely differing materials, or with a sounding board against which to test their own theories and research results. Focusing in the main on Propp-orientated narrative analysis on the one hand and on the folktale on the other, the bulky first chapter of the present study attempts to review the proliferation of these developments during the past twenty years. It also charts the work of scholars preceding Propp who were pursuing structural goals similar to his and for which the 1928 publication of *Morphology of the Folktale* may be said to be the first milestone. There followed three decades of very little activity in the field of structural narrative research, until the appearance in 1955 of the next milestone: Claude Lévi-Strauss's essay, "The Structural Study of Myth," and close upon it, in 1958, Propp's *Morphology* in English, which rapidly became a classic.

The two elements in the title of Propp's work need to be defined as clearly as possible. In his Preface to the second American edition (1968), Louis Wagner was at pains to explain the Russian title and related terms and their English equivalents. The original title was *Morfológija skázki*; since "skázka" means "tale," the exact rendering into English should be "Morphology of the Tale." However, a change in a title which had entrenched itself for a decade with an international readership was considered to be potentially confusing, so the second edition bore the same title as the first, despite its slight inaccuracy. The situation is further complicated by two other factors: Propp used the word "skázka" to mean "fairy-tale" as well as "tale" in

general, so that the exact concept intended by the author must be established by the reader from the context in each instance.[3] Finally, Propp's study relates to the fairy-tale specifically and not to the folktale in general: the tale structure he is describing is that of *Zaubermärchen*, tales of magic, classified by Aarne and Thompson in their *Types of the Folktale* as AT 300-AT 749. Following Propp's practice, all three terms have been used in this study relatively freely, although not always interchangeably. The title, "Vladimir Propp and the Structural Analysis of Folktales," is modelled on Propp's title, whereby the fairy-tale is the species of folktale referred to.

The second element of Propp's title requiring definition is "morphology." Propp explained:

> We are undertaking a comparison of the themes of these tales. For the sake of comparison we shall separate the component parts of fairy tales by special methods; and then, we shall make a comparison of tales according to their components. The result will be a morphology (i.e. a description of the tale according to its component parts and the relationship of these components to each other and to the whole).
>
> (Propp, p. 19)

Propp carried out his analysis at the level of plot, thus the component parts of which he is speaking are plot components. In folk-narratives, plot is the dominant structural feature, so that structural analysis of the fairy-tale means essentially analysis of the actions of characters. In order to establish the basic structure of the fairy-tale, Propp isolated the characters' recurrent actions ("functions" is his specific term for the basic component elements), determined their interrelationships within the system of the genre and described them in sequence as a chain of functions: this internal organization of thirty-one

functions constitutes the morphology of the Russian fairy-tale, as he perceived it.

The term "structural," as it relates to the analytical work in Chapters III and IV of the present study, is restricted in meaning to Propp's model and perspective of structure: that is, plot structure, consisting of functions, which are the core, organic actions of the dramatis personae. In this context, details of narrative technique, for example, are considered to be "non-structural," although it is recognized that other structuralist schools of thought interpret the term "structure" less exclusively. The structural analyses of the fifty-nine French and German tales which are detailed in Chapters III and IV and in the Appendix are, therefore, analyses of plot structure, conducted according to Propp's procedures.

The purposes of such an experiment are several. As will be self-evident after reading Chapter I, the impact of Propp's *Morphology* has been greatest in the field of narrative theory and in the adaptation of his methods and findings for the structural description of other kinds of materials: there has been a singular lack of publications demonstrating the practical application of his results as he presented them. Furthermore, it is difficult to give credence to the frequent claims of theoreticians to having improved upon Propp's concepts and techniques, without evidence of their practical testing. Secondly, Propp himself hints at the probable wider applicability of his structural formula (Propp, p. 100), thereby stimulating interest in conducting experiments such as this. In the Helsinki Congress for Folk Narrative Research in 1974, the American folklorist Alan Dundes even stipulated the need for such a project: "Propp's morphology used

only Russian materials and there is no reason to assume universality without so much as testing a given structural formulation against materials from a large sampling of cultures."[4]

Beyond the question of whether Propp's formula is sufficiently abstract or general to describe other ethnic folktales--the first goal of the present investigation--lies the second, the more intriguing question of whether it is sufficiently refined to differentiate structurally between genuine folk-narratives and literary narratives. These two enquiries dictated the kinds of materials to be analysed by Propp's methods in this study; it remained to select the literary narratives and the folklore materials from the corresponding linguistic areas. The collections of fairy-tales of Charles Perrault and of Jacob and Wilhelm Grimm were a natural choice: despite their historical significance, no structural statements had been made about them in Proppian terms and both were indebted, to varying degrees, to oral traditions. Construction of such structural statements and their attendant preliminary deliberations constitute the third and fourth aims of the present investigation. The Perrault and Grimm texts, together with German and French folktales recorded faithfully as genuine traditional narratives, would represent ascending degrees of folkloricity and should thus prove to be sufficiently diverse as to challenge the finer points of Propp's theories and methods, yet sufficiently similar to justify structural comparison.

Chapter I: A Historical Survey of the Structural Analysis of Folktales in Light of the Work of Vladimir Propp

A detailed history of the structural analysis of the folktale has yet to be written: certainly the proliferation, during the past two decades, of studies focusing on the structure of the folktale merit a book-length commentary. The scope of the present chapter is limited to delineating the main trends of structural research on the genre, beginning with the work of the precursors of Vladimir Propp and attempting to trace the developments in folk-narrative studies which the *Morphology of the Folktale* may be said to have initiated during the last twenty years.

Precursors of Propp

In the opening chapter of his *Morphology*, Propp identified the French mediaevalist Joseph Bédier as the first scholar to conduct enquiries into the relationships between constant and variable elements of popular tales (Propp, p. 13). Bédier's work *Les Fabliaux*, published in 1893, is divided into two major parts, the first devoted to the question of the origins and dissemination of the fabliaux and the second to their literary study. Bédier was writing at a time when European folklorists were concentrating their efforts on charting the historical developments and geographic presences of folkloric items and

when the prevailing theories of Benfey, Cosquin and Paris pinpointed the Orient, specifically India, as the fountainhead for folk-narrative. With a view to close examination of this tenet, Bédier conducted a comparative analysis of 147 fabliaux and it is the development of his method of analysis which prompted Propp to single him out as a first contributor to structural studies. Bédier proceeded by reducing the plots of his tales to what he considered to be their core elements, those elements essential to the basic comprehension of a tale, its vital organic centre: a tale consists essentially of "un ensemble d'organes tel qu'il est impossible de toucher à l'un d'entre eux et à un seul, sans le tuer."[1] He expounded further his idea of a constant core of plot elements:

> On peut réduire une version quelconque d'un conte à une forme irréductible: ce substrat dernier devra nécessairement passer dans toutes les versions existantes, ou même imaginables, du récit; il est hors du pouvoir de l'esprit humain d'en supprimer un iota. On redirait le conte dans mille ans que cette forme essentielle se maintiendrait, immuable.[2]

Bédier's designation for this irreducible group of elements is omega. He fully realized that tales are not transmitted in their précis form, but gather to themselves accessory (variable) details which he represented schematically by Latin letters:

> Le conte ne s'exprimait point par Ω, mais par Ω + a, b, c, d . . ., et chacun de ces traits accessoires, a, b, c, d . . ., est par nature transitoire et mobile. Ils sont les accidents du conte, dont Ω est la substance. Ils sont, par définition, arbitraires et peuvent varier d'un conteur à l'autre.[3]

Once Bédier has distinguished between the essential and subsidiary elements, he proceeds to classify his tales according to the components of omega; moving from classification to establishing affiliation between versions, he shifts his focus from omega to the variable details, since affiliation is founded on at least one common accessory element.[4] However, Bédier found it impossible to establish chronologies and geographic fields for the variable elements of the fabliaux and since the organic form of the tales was deemed universal, he came to reject the prevailing historical-geographic folklore method, together with the Indic theory of folk-narrative.

The contemporary French literary theorist Claude Bremond has devoted a chapter of his book *Logique du récit* to a reassessment of Bédier's work, motivated, as he says, by Propp's brief but significant allusion to the mediaevalist.[5] When Bédier was confronted by what he considered to be the distinct limitations of a diachronic study of his material, Bremond suggests that he might have attempted a synchronic description to advantage.[6] Propp himself indicated that the principal short-coming in Bédier's method was his failure to give an adequate definition of omega (Propp, p. 13) and this criticism is sharpened by Bremond to focus on the insufficient degree of abstraction involved in the Ω concept: "Bédier n'a pas été en mesure de fixer le degré d'abstraction auquel il faut se situer pour dégager la forme organique du récit, ni de se donner des règles de méthode propres à opérer cette abstraction."[7] The results of the lack of abstraction are to be seen, according to Bremond, in Bédier's inaccurate distinctions between universal and local ("ethnic") tales, between invariable and accessory traits and therefore between separate tale types and affiliated

versions.[8] Having voiced these reservations, Bremond summarizes Bédier's real contribution to the structural analysis of narrative as the postulation of an achronic kernel to each tale which is constant and composed of only vitally functional elements.[9]

In his short survey of folk-narrative research, Propp makes no mention of the work of the Danish folklorist Axel Olrik, who was publishing his observations on recurrent formal (structural) features of the *Sage* in the first decades of this century. His essay, "Epische Gesetze der Volksdichtung," which appeared in 1909,[10] provoked sharp criticism from Arnold van Gennep in *La Formation des légendes* in 1900[11] and has continued to maintain the interest of European folklorists for half-a-century, as the works of Max Lüthi, for example, testify, from his first major publication, *Das europäische Volksmärchen* (1947) onwards.[12] However, interest in Olrik's seminal essay was enkindled outside continental Europe by its inclusion, in English translation, in the American collection of folklore texts edited by Alan Dundes in 1965, entitled *The Study of Folklore*,[13] and scholars such as William Hendricks continue to work with his concepts.[14] Olrik's twelve-page essay is a compact exposition of what he considered to be the principal laws governing the composition of folk-narrative in general: his term *Sage* embraced various genres such as myths, heroic sagas, local legends, *Märchen* and songs and his laws were descriptive of all European folklore and to some extent, of non-European material.[15] He explained his choice of the term "laws" for the principles of narrative construction since "they limit the freedom of composition of oral literature in a much different and more rigid way than in our written literature."[16]

The first of his thirteen major laws is that of *Opening and Closing*, whereby he describes the movement of narrative from a calm opening, through an exciting rising action to a climax and terminating on a note of calm. There is neither an abrupt beginning, nor an abrupt end to a folktale. Since folk-narrative does not achieve emphasis by detailed description, it employs repetition: if continuity permits, a striking scene in a tale is repeated. This is an illustration of the emphatic function of his *Law of Repetition*, which fulfils second and third functions of building suspense and filling-out the narrative. Since repetition occurs frequently in three's (three tasks, three wishes), it leads directly to the consideration of the third law, that of *Three*, the number which dominates European folk tradition. However, two is the maximum number of persons simultaneously active in one scene and this principle is labelled by Olrik the *Law of Two to a Scene*, which has as its correlative the *Law of Contrast*, which involves opposites and polarities (rich and poor, man and monster): whatever the characteristics of the protagonist, those of his opponent must be their antithesis. Connected with the composition rules involving two is the *Law of Twins*, by which two characters in the same role are depicted as small and weak, or, if the role is a subordinate one, then as duplicates (two Dioscuri, two Valkyries); should the twins occupy major roles, the *Law of Contrasts* comes into effect, by which they become antagonists.

Still concerning plurality is the *Law of the Importance of the Initial and Final Positions*: in a series of events, the principal one (particularly in a religious context) will occupy the initial position, designated graphically The Weight of the Bow (*das Toppgewicht*); however, folk-narratives often follow with sympathy the adventures of the

youngest of three brothers, the last quest or the last competitor, whereby the weight of the narrative lies with the important final position, the Weight of the Stern (*das Achtergewicht*). Olrik sees the combination of the *Law of Three* with the *Law of the Importance of the Final Position* as the principal structural characteristic of folk-narrative.

Other architectonic features of folk-literature concern its single-strandedness (*Einsträngigkeit*): only one story is recounted at a time; its rigid patterning of situations and characters (*Schematisierung*), by which the superfluous is suppressed and the essential put into stark relief; its predilection for sculptural, plastic imagery, described by Olrik as *Tableaux Scenes*, such as Samson among the columns in the hall of the Philistines or Perseus holding the head of Medusa. The narrative effect of such plasticity of major scenes is their ability to impress themselves upon the memories of the listeners. Concerning the logic and plausibility of traditional tales, Olrik states a fundamental, long-recognized narrative principle, namely that both must be observed in terms of the internal validity of the plot, not according to terms of external reality. The *Law of Unity of Plot*, particularly strong in the *Märchen*, describes the mechanism whereby each narrative element works to create an event. Olrik's thirteenth and final *Law of Concentration on a Leading Character* is termed "the greatest law of folk tradition."[17] Generally, protagonist and plot belong together, but when the narrative has two heroes, such as an avenging king's son (the formal protagonist) and a forgotten fiancée, the narrative is able to concentrate just as much on the latter, who gains the listeners' sympathies, as on the former.

Axel Olrik attempted to isolate the dominant compositional principles controlling European folk-literature without reference to the external details of conditioning historical, geographical or cultural factors and by de-emphasizing generic differences. His approach set him methodologically apart from folklorists of his era who were pursuing motif studies with a view to discovering the life-histories of individual tale types, in the tradition established by the Finnish School. His concentration on the narrative itself and its stable inner workings allied him more closely to East European scholars, particularly to the Russian Formalists.

Despite the sustained interest of Western scholars in the theories of the Russian Formalists and their successors, much of their work remains inaccessible to those unfamiliar with their languages of origin. Series such as Tzvetan Todorov's *Théorie de la littérature* (1965), Lemon's and Reis's *Russian Formalist Criticism* (1965), Striedter's *Texte der russischen Formalisten* (1969), Matejka's and Pomorska's *Readings in Russian Poetics* (1971) and Oinas's and Soudakoff's *Study of Russian Folklore* (1975) have made a sampling of major Slavic writings available in translation, but a detailed rediscovering of the works which preceded the publication of Propp's *Morphology of the Folktale* (1928) and of current ideas pertinent to the development of his theories is hampered by the paucity of texts in translation. The Israeli scholar, Heda Jason, therefore, has rendered a particular service to students in the field with her extended article "Precursors of Propp: Formalist Theories of Narrative in Early Russian Ethnopoetics."[18] The first forerunner mentioned by Jason is P. N. Rybnikov, a Russian civil servant who, between the years 1861 and

1867, made a spectacular collection of the *byliny* flourishing in his area (Olonec).[19] Alert to the close connection between the narrators and their artistic recreations or improvisations of texts not simply transmitted in fixed form from memory, Rybnikov stressed that "telling a tale means putting it together."[20] His folkloristic interest centred on the devices of story-telling, the art of improvisation.

The second precursor described by Jason is A. N. Veselovskij, to whom Propp frequently alludes in his opening chapter on the history of folktale theories and from whom he quotes extensively in his concluding paragraph (Propp, pp. 115-16). It was particularly his last unfinished work, *Poetics of Plots* (1897-1906), which stimulated the interest of later Russian theorists and folklorists, who were focusing on plot analysis and the compositional aspects of narrative.[21] Veselovskij distinguished between the primary nature of the basic narrative unit of the motif and its ability to combine variously with other motifs to form the secondary unit of the plot; also between the theme of a tale and the plot, viewed as its artistic composition.[22] As both Propp and Jason indicate, Veselovskij's distinctions were signposts for later theorists, but his definition of the primary narrative component, the motif, as "the simplest narrative unit" proved inadequate, insofar as it embraced too many elements and contrary to his view, was capable of further logical reduction.[23]

The third contributor to tale construction studies as presented by Heda Jason was E. Eleonskaja, whose 1912 article "Some Remarks Concerning the Structure of the Fairy-Tale" clearly foreshadows some of Propp's major contentions as they appeared in his *Morphology*.[24] Eleonskaja's study focuses on the formulaic expressions

frequently encountered in fairy-tales, but she situates her main topic amid general remarks concerning the form and structure of the fairy-tale. Episodes, composed of actions performed by character roles, combine according to a general scheme, defined as "a series of abstract units in a fixed combination."[25] The stock of content elements from which the fairy-tale draws is classifiable and a variety of content elements are capable of fulfilling the functions of the individual abstract units without effecting radical changes in the general scheme. From these précised observations and from the examples of narrative units quoted by Jason from Eleonskaja's article, it is clear that the Russian folklorist anticipated Propp's published theory of significant measure by some sixteen years. However, Propp himself makes no mention of Elena Eleonskaja's work in his brief survey of previous contributions to the field. Jason points out that the short article did not offer a full description of the form and structure of the folktale[26] and a glance at the author's publications, cited in Jason's bibliography, reveals that she was interested in many aspects of folklore other than the composition of the folktale.[27]

Viktor Šklovskij wrote extensively on narrative structure and the composition of plots, drawing, for the purposes of analysis and illustration, on material from folk traditions as well as from *Hochliteratur*. From his *Theory of Prose*, published in 1925, Jason selects five aspects of his work on which to comment and which are relevant to later ideas pursued by Propp in his morphological studies on the folktale. The first concerns the phenomenon of repetition, which is described under the heading *Parallelism* and is observable on three levels, that of text, in which words, groups of words and lines

are repeated; that of character; and that of action, in which single actions and whole episodes are repeated.[28] Parallelism functions as a device for narrative retardation and by way of illustration Šklovskij cites the repetitious dialogues between Perrault's Barbe-Bleue and his intended victim and between her and her sister Anne. He represents the concatenation of repetitions schematically: a + (a+a) + [a + (a+a)] + . . . and then goes on to demonstrate how whole folktales are constructed upon the tautological principle, namely a + (a+a) + ([a + (a+a)] + a2).[29] This feature of parallelism naturally overlaps with Jason's second point of focus, namely Šklovskij's *Level of Narrative Structure*.[30] Jason perceives two levels of structure, the first described as that of complication and solution and the second (undesignated) "a more detailed level of units" which appears to reveal kinship with Propp's notion of "function," involving an action and its performer.[31] From Šklovskij's abstract description of the major narrative blocks of the mystery novel and the detective story, there emerges the basic form of the genre, which does not offer the kind of refined classification of units which Propp was later to offer for the folktale, but nevertheless, like Eleonskaja before him, he was able to outline the general, skeletal plan of the narratives. Fundamental to such a plan was the third area pertinent to Heda Jason's theme of tracing Propp's forerunners, namely the delineation of the dramatis personae of the genre ("narrative role" in her terminology), although it is included in her presentation of Šklovskij's concepts of narrative structure. The nine major blocks of narrative action (as outlined in Note 31) are distributed among four dramatis personae: the true detective, the uninformed person, the client and the false detective.[32]

Šklovskij's *Compositional Patterns* constitute the fourth area of his work to be surveyed briefly, indicating the Russian's interest in pursuing the development of narrative from the simpler forms of folk traditions, combining into more complex units, as may be observed in *The Decameron* or *The Arabian Nights* and identifiable as predecessors of the nineteenth-century novel.[33] (Propp's own investigations concentrated on the manner in which episodes combined within individual folktales.) The last area to be described by Jason is Šklovskij's *Analysis of the Formula Tale*, for the structural description of which he devised the concatenation scheme already cited above under parallelism. The letters a + (a+a) etc. refer to repetitions of episodes, each designated "a," rather than to individual actions, and in the case of formula tales, the structural divisions into episodes coincide with the textual divisions.[34] Such tales illustrate clearly not only Šklovskij's concept of the organic connection between the devices of plot construction and general stylistic devices--a concept which furnished him with the title of one of his major articles in 1919 (see Note 29)--but also the artistic laws of composition operative within the narratives he analysed. From the wealth of Šklovskij's theoretical writings devoted to narrative patterning, one quotation will exemplify two such compositional laws, those of "staircase structure" and retardation, and will also reveal a fundamental attitude to the general question of the process of narrative art:

> Das praktische Denken geht auf Verallgemeinerung aus, auf die Schaffung von möglichst weiten, allumfassenden Formeln. Die Kunst dagegen . . . beruht auf Gestuftheit und Aufsplitterung sogar dessen, was als Verallgemeinerung und Einheit gegeben ist. Zum gestuften Bau gehört die

> Wiederholung mit ihrem Spezialfall, dem Reim . . ., die Tautologie, der tautologische Parallelismus, der psychologische Parallelismus, die Verzögerung, die epischen Wiederholungen, die Märchenriten, Peripetien und viele andere Sujetverfahren.[35]

While Viktor Šklovskij concentrated on narrative composition and patterning, he did not produce a comprehensive, classificatory description of any one genre. The next three Formalists whose work is surveyed by Jason arrived at specific generic descriptions, but their observations were not systematized into full accounts comparable to Propp's. Aleksandr Skaftymov devoted a book-length study to the *Poetics and Genesis of the Byliny* (1924), attempting to uncover the structure of the genre by an analysis of the variety of heroic elements encountered in *byliny*. In the introductory pages of his work, he makes it clear that each artistically competent performance of the traditional narrative is a work of art in its own right, the unity of which may be discovered and described; that even if "there should be a complete rejection of the view which maintains that unity in the *bylina* is based on the existence of a single plot in different variants,"[36] nevertheless his comparative analysis "has shown that *bylina* variants indeed reveal a central guiding spirit, a single bond and a uniform functional meaning in all their parts."[37] Furthermore, "there is uniformity of compositional structure in each *bylina* and its variants (barring rare individual exceptions) . . . [and] similarity in the basic organizational and formal aspects of all *byliny* dealing with heroic themes."[38]

The "uniform functional meaning" of the constituents of the *bylina* is aesthetic in aim: "to surprise and astonish the listener with

the unheard-of feat of its hero."[39] To this end the *byliny* are so structured as to maximize the heroics of the *bogatyr*, beginning with the appearance of an unlikely hero and building up to the surprise climax of his victory over the powerful enemy. Skaftymov specifies ten stages in the heroic cycle, although not all of them are mandatory and they are best described as episodes, as they include both actions and states: 1) Exposition, in which the future hero is underestimated or defamed; 2) Description of the all-powerful enemy; 3) Dispatch of an arrogant emissary to the beleaguered city; 4) Despair of its inhabitants; 5) Hero's appearance and mode of revealing his presence; 6) Prophecies of doom; 7) Battle and astonishingly easy victory for the hero on account of his incredible strength; 8) Rapid conclusion of the narrative: the final blows in the confrontation or the ruler's rewarding gesture; 9) Return of the vanquished met with disbelief; 10) Final recognition of the hero's feat.[40] Involved in these ten spheres of activity are three dramatis personae: the hero, the enemy and others who occupy the background roles, such as the rulers, the people, the hero's family. In opposition to the *byliny* interpretations of the historical school, whose representatives looked for vestiges of historical facts in these heroic songs, Skaftymov concentrated on the abstract unit of the narrative role played by the hero, the enemy and the besieged, establishing the same behaviour patterns for Mixajlo Danilovič, Ermak, Dobrynja and Saur, or for Vladimir of Kiev and Ivan of Moscow, which are behaviour patterns demanded by the structure of the *byliny*, not embellished accounts of the deeds of historical figures. Jason describes the character of Vladimir, for example, as a content element which fills in the abstract slot of the

distraught ruler.[41]

Skaftymov's analyses of *byliny* and their variants allowed him to isolate a basic narrative pattern and to recognize that the unifying factor of the constituents of the pattern was the glorification of the hero. However, the structural connections between the episodes were not established. Propp did not include the work of Skaftymov in his review of the analysis of folk-narrative, but he gave a critical appraisal of a work published in the same year, namely *The Folktale: Investigations on the Plot Composition of the Folktale*, by Roman Volkov.[42] The work was never completed, but his opening pages provided Propp with sufficient evidence of his methodology in the classification of his material according to theme as to condemn Volkov's approach as futile: the consistent principle required for accurate classification of tale types was missing and the divisions of his material were therefore invalidated.[43] Furthermore, Volkov's analyses of tales proceeded by an initial dissection of a tale into its constituent motifs, which revealed themselves as an enormous variety of disparate elements (e.g. the characteristics of the heroes, or their numbers, or their deeds, or the commands issued to them).[44] Each motif was designated by a letter and number (a convention which Propp himself later adopted) and Propp estimated about 250 such designations (his own totalled approximately 190). Volkov did not expound upon his procedures for selecting motifs, but having isolated them, he transcribed his folktales into the schematic representations of the motifs and then compared the schemes. Propp's brief critique ends disparagingly: "The only 'conclusion' that can be drawn from this transcription is that similar tales resemble each

other--a conclusion which is completely noncommittal and leads nowhere."[45]

Heda Jason, however, devotes more space to an assessment of Volkov's views and findings on the folktale than to any of the other six scholars whose work she surveys in her extended article. While acknowledging the validity of much of the criticism levelled at Volkov's theories and methods, she attempts to redress the evaluative balance a little more in Volkov's favour, for the latter provided fertile ground for Propp's later study, which neglected any positive reference or expression of indebtedness to the earlier publication.

Like Skaftymov, Volkov viewed folk-narrative texts or performances as compositions, the components of which possess a unity and which may be divided into the invariable elements which yield an abstract pattern or structure and the variable elements, selected by each raconteur, to furnish the concrete content of the tale.[46] The invariable elements consist of narrative roles and motifs. Volkov describes six narrative roles: 1) the hero; 2) the heroine (the persecuted maiden); 3) the hero's marvellous helper; 4) the sought-for person (the princess); 5) the dispatcher; 6) the villain. Jason points out that "all that is missing here is Propp's 'false hero.'"[47] However, the completed section of Volkov's projected study concentrates on the fairy-tales about a persecuted heroine, such as Snow White and Cinderella, so that he ascribes separate narrative roles to the hero and to the heroine, whereas Propp has only one category (which he further subdivides into hero-seekers and hero-victims), since he analysed mainly epic fairy-tales, in which the hero sets out on a

quest.[48] Volkov observed that the concrete characters who fill the abstract roles show constancy in the tales of the persecuted heroine, with the possible exception of the helper (human or animal or object) and that one character may combine roles, notably those of helper and sought-for person.[49] The combining of spheres of activity is an important feature of Propp's later theory of narrative roles.

The second analytical tool in Volkov's system is a good deal more complicated and more open to criticism than his concept of narrative roles, namely the motif.[50] Adopting Veselovskij's definition of the motif as the smallest narrative unit,[51] he applied it sometimes to abstract units, sometimes to the concrete units of content which fill the abstract units of the plot and sometimes to the variants of the content units. He perceived that motifs as abstract units make up the constant elements of a fairy-tale plot and as such, their order is fixed, with each element generated by the preceding one.[52] This principle reappears as one of Propp's four major theses concerning the structure of the folktale. However, too slack a definition of his primary narrative unit, the motif, led Volkov to a confusion of structural items proposed as his basic elements of the epic fairy-tale and the female fairy-tale respectively, so that although Volkov's and Propp's structural descriptions of folktales have features in common, they differ significantly.

Apparently, Volkov devised two schemes to describe the basic elements of the fairy-tale plot, the first expressive of the epic tale and the second of the persecuted heroine tale. As will be readily observed, the homogeneity of the elements in the former is not matched in the latter.[53]

Epic Fairy Tale

1 An interdiction is addressed to the hero.

2 The hero violates the interdiction.

3 The hero sets out on a quest.

4 The hero is put to the test.

5 The hero stands the test.

6 The hero receives a marvellous helper.

7 The hero, as suitor, is set a task.

8 The hero accomplishes the task.

9 The hero is branded or marked.

10 The hero is recognized (by the brand or mark).

11 The villain is punished.

12 The marriage and enthronement of the hero.

Female Fairy Tale

a Opening situation of the tale.

b Closing situation of the tale.

c Narrative complication.

d Narrative solution.

A Persecution of the innocent heroine.

B Actions of envious villains.

C 1) The triumph of the persecuted heroine.

2) The failure of the false heroine.

M Transformations.

O Spying on someone.

R Superhuman tasks.

For the female fairy-tale, Volkov uses lower-case letters to designate the major divisions of the narrative and the capitals to represent plot elements which may constitute c and d. In the first chart, in which the elements are arranged in chronological order, nothing corresponds to these lower-case divisions. In the first list, the description of the constant motifs excludes all action involving a villain until his punishment: the two elements which would be expected in an epic fairy-tale, that is to say, an act of villainy (or its equivalent) to motivate the quest and the confrontation with the villain are not featured in the table. Jason explains this omission by Volkov's concentration on the tale of the persecuted heroine in which there is no struggle with the enemy; however, she (or Volkov) understands the first table to be descriptive of the epic tale, as opposed to the components relating to the female tale in the second table and stresses that Volkov did not attempt to co-ordinate the lists, nor could he have done so. From this it may be justifiably concluded that Volkov's twelve-episode description of the basic plot of the epic fairy-tale is incomplete, but it is interesting to note that all twelve motifs are to be found in Propp's more-inclusive list of thirty-one. Volkov arrived at fifteen separate schemes to describe what he considered to be the fifteen basic types of fairy-tales, but his classification foundered on an ill-defined basic unit and an insufficiently abstract and rigorous principle of selection.

Before turning to Aleksandr Nikiforov, the last of the Russian Formalists proposed by Jason as forerunners to Propp, mention should be made of Boris Tomaševskij's *Theory of Literature*, which also appeared in 1925. Neither Nikiforov, nor Propp, nor Jason makes reference to this work, yet his essay on "Thematics," particularly the section

devoted to story and plot, takes up questions of theme and motif, with illustrations from folk-narrative as well as from *Hochliteratur*, in quest for knowledge of the internal relationships of the constituent elements in a narrative work.[54] Tomaševskij underlined the different uses of the concept "motif" when applied to literary works of art and to what he termed "historical poetics," which would include folk-literature (his example is the *skaz*). The literary motif is the smallest irreducible particle of thematic material, while in the comparative study of migratory plots, for instance, it is a thematic unit which may be transferred in its totality from one tale to another: his example of the former is "Raskolnikov kills the old woman;" of the latter, "the abduction of the bride."[55] The first stage in determining the significance of individual motifs for the plot and their subsequent classification requires the reduction of the plot to those elements critical to the coherence of the story: these are labelled *bound* motifs; incidental motifs are *free*. The former persist and endure in literary tradition, while the latter are frequently a matter of prevailing tastes. Two more classes of motifs are detailed: the *dynamic*, which thrust the story on from situation to situation and the *static*, usually comprising free motifs, typically, descriptive narrative elements.[56]

Tomaševskij speaks of the three major divisions of a tale: the *exposition*, in which the initial situation is introduced, that is to say, the circumstances and interrelationships of the dramatis personae; the *intrigue*, which constitutes the process of the conflict of interests among the dramatis personae, a conflict which is either eliminated or which generates new conflicts; and the *ending*, in which

harmony is frequently re-established. A narrative may open with a static motif-cluster indicative of a harmonious situation which is suddenly disturbed by the introduction of a dynamic motif which sets the action in motion and is termed the *exciting force*. The change from the one situation to the other is the *peripety*, which culminates in the climax and falls away to the ending; such a skeletal structure is described in the basic dialectical terms of thesis (exciting force), antithesis (climax) and synthesis (ending). Just as Šklovskij had done before him, so Tomaševskij emphasized that the narrative laws of composition create from within what they require in the plot: thus, "The protagonist . . . is the result of the formation of the story material into a plot. On the one hand, he is a means of stringing motifs together; and on the other, he embodies the motivation which connects the motifs."[57] Furthermore, the story is linked to the fate of one dramatis persona at a time.[58] Tomaševskij's observations on narrative plot structure as précised here have much in common with many of the theoretical principles which inform Propp's notions of function (the bound, dynamic motif), move (the dialectic movement of the exciting force, through to the climax and on to the ending) and dramatis personae, as required by the plot.

Aleksandr Nikiforov had planned to publish a book-length study of the compositional laws of the folktale, but all that is available of the project is a brief, five-page exposition of his ideas, which was written in 1926 and published two years later.[59] The first of his three main sections describes his concept of the three major laws of folktale structure, one of which recalls Tomaševskij's dialectic movement of the action: his *categorical or grammatical organization of*

action. A folk-narrative contains at least one cycle of actions which may be separated into three divisions: using the analogy of word-formation, there is a root or nuclear action, preceded by prefixal actions and succeeded by suffixal actions. While prefix actions show wide variety, suffix actions show little.[60] Under his law of *repetition*, Nikiforov describes how a chain of actions linked to one hero or goal may be repeated, linked to a different hero or goal; and then the whole cycle may be repeated in a spiralling course of action. The overall function of repetition is that of complication and retardation, a narrative feature which had already drawn much comment from other literary theoreticians.[61] Nikiforov's third major law concerns the *pivotal position* occupied by the folktale's hero or heroes: there is always at least one hero, sometimes two of equal stature; or, as hero and helper, of unequal stature; or two heroes who appear as antagonists.[62]

From these three general laws of structure, Nikiforov describes the second stage in a morphological study of the folktale, namely the dissection of the tale into its constituent elements which may be represented schematically. Here Nikiforov achieved what his predecessors had failed to do: he decomposed the folktale's basic narrative building blocks (Skaftymov's "episode" and Volkov's "motif") into the "functions" of the dramatis personae as the constant elements in the folktale. He understood a function to be the dynamic action of a dramatis persona, independent of the character who actually performs the action: he gives the example of Baba Jaga who may be in one tale the hero's adversary and in another, his helper. "Evidently, only functions, such as friendship, enmity and causing death, are constant,

rather than the characters who perform them."[63] Not only is the term "function" and its interpretation to reappear in Propp's theories, but also the level of abstraction indicated in Nikiforov's examples.

The performers of the functions are divided into two types: the pivotally-placed hero as the primary type and all the other narrative roles, such as his opponents and helpers, as secondary types. The functions of both types are limited in number; Nikiforov does not offer an exhaustive list for either, but enumerates typical functions for both. For the primary character, there is 1) miraculous birth; 2) rapid growth; 3) test of strength; 4) procurement (of weapons, helpers, etc.); 5) choice of goal; 6) a journey; 7) battles; 8) solution of difficult tasks; 9) procurement of something; 10) happiness, etc. Secondary characters engage in 1) helping or 2) hindering the hero; and in 3) functioning as the goal of the hero's quest. Nikiforov emphasizes the limitations of narrative freedom within the folktale: "*It is the grouping of the individual functions of the main and secondary characters into a certain number of freely (but not absolutely freely) formed combinations which constitutes the mainspring for the plot structure of the tale.*"[64] Mindful of the fact that the number of function combinations is comparatively limited, nevertheless Nikiforov draws a conclusion quite different from Propp's: he cautions against deducing from that fact an overall stability of folktale plots,[65] whereas Propp was later to argue for total stability, on the evidence of his research. Nikiforov's final observations on the classification of folktale themes again derives from the role of the hero: the masculine tale has a distinct pattern, as exemplified in the procurement tales, or the difficult task tales; the feminine tale reveals a

different procurement pattern, or the persecuted heroine pattern; and all other structural patterns (exemplary tales, tales of origin, ethical tales) are labelled neuter.[66]

In her commentary on Nikiforov's theories, Heda Jason usefully summarizes the four levels of organization within a tale which the Russian delineated: 1) the level of function, consisting of narrative roles and a narrative action; 2) the level of episode, being a stable chain of certain functions;[67] 3) the level of circle (= move), being a closed narrative unit with one complication and resolution; 4) the level of the whole tale, consisting of one or more circles.[68] Levels 3 and 4 certainly correspond to Propp's concept of move (featured by Nikiforov under the rubric of folktale repetition and spiralling action) and Levels 1 and 2 are also to be found in the later work, in which Level 1 constitutes Propp's primary analytical tool. It is not known exactly who designed the fundamental notion of function, since both Nikiforov and Propp published simultaneously; certainly, Nikiforov's article was in some measure known to Propp, who makes reference to it in a note (Propp, p. 17, Note 19), but whose term and definition predated whose is a moot point.[69]

Although Vladimir Propp did not utilize all the basic concepts outlined in this survey of Russian folk-narrative theory and research, his *Morphology of the Folktale* did embody many cross-currents of contemporary literary and folkloristic theories. At this juncture, it is perhaps useful to summarize the ideas introduced by Propp's forerunners, before turning to the next major stage in the history of the study of the structure of the folktale.

The narrative investigations of the Russian scholars whose ideas have been traced in part had at least two basic features in common: folk-literature was regarded as artistic creation exhibiting unity and integrity of composition, in common with literary works of art; secondly, interest was focused on the devices employed in oral and literary composition in order to discover how a work is made, rather than on its genealogy or its cultural interpretation. Analysis of folk-narrative isolated the phenomenon of repetition of elements both within the individual works and within genres to establish recurrent patterns, which the investigators tried to describe. Attempts were made to devise schemes of general applicability to all the material under analysis and there emerged two components of such schemes, one reflecting a more or less abstract (constant) structure and the other providing for the variable elements of content. The crucial analytical tool, the basic units into which to decompose the narratives, frequently eluded effective definition, but by the time Propp came to publish his *Morphology*, the two constituents of the basic unit, namely the actions (or states) of the characters and the narrative roles assigned to them, had been distilled sufficiently to allow him to proceed with devising a model by which to classify and describe the Russian fairy-tale.

Propp's Theories

Details of Propp's theories will be set forth in the next chapter, but in order to follow developments in the field of the formal analysis of folktales, it is necessary to outline here his major methods, propositions and findings. Propp selected one hundred tales

from Afanasiev's classic collection of Russian folktales; they were tales of magic, that is to say, tales falling between the tale type numbers 300 and 749, as classified by Aarne's international handbook, the *Verzeichnis der Märchentypen* (1910). The goal of his analysis of the tales was to decompose them into their basic constituent units in order to isolate the underlying forms of the fairy-tales and to describe the relationships of the basic constituents to each other and to the tales as a whole. Understanding the basic narrative unit in the same manner as Nikiforov, namely as a dynamic action or a state, identifiable by its functional significance for the rest of the plot, Propp labelled his functions as abstract verbal-nouns, e.g. Departure or Rescue, and designed a sign to represent each function (in these cases, ↑ and Rs).

His material yielded a total of thirty-one constant formal elements (functions), which were seen to be distributed among seven dramatis personae, which he understood as narrative roles, which could be filled by a great variety of characters. Propp then converted his sequences of functions for each tale into strings of symbols and compared the strings in chart form. His painstaking comparisons led him to conclude that although no tales exhibited all thirty-one functions, nevertheless all his tales exhibited the same basic compositional form which could be simply stated, both symbolically and in logical definition:

$$A\ B\ C\ \uparrow\ D\ E\ F\ G \frac{H\ J\ I\ K\ \downarrow\ Pr\ Rs\ o\ L}{o\ L\ M\ J\ N\ K\ \downarrow\ Pr\ Rs} Q\ Ex\ T\ U\ W^*$$

The symbolical statement is to be read as a process from A to W*, following either the H I sequence and excluding its alternative sequence, M N; or following the bottom line without the top elements; or when both are present within the same tale, the H I sequence precedes the M N. The symbols are translated into the following morphological definition of the folktale: "any development proceeding from villainy (A) or a lack (a), through intermediary functions to marriage (W*), or to other functions employed as a dénouement" (Propp, p. 92). Although Propp's unit of narrative significance centred on the act of a character, he nevertheless offered an alternative definition of the fairy-tale based on the performers of the actions: it is a tale "subordinated to a seven-personage scheme," by which he meant 1) the villain; 2) the dispatcher; 3) the hero; 4) the donor; 5) the helper; 6) the princess or sought-for person and her father; and 7) the false hero (Propp, pp. 79-80).

Propp stressed the totally unexpected aspect of his discovery of one general abstract scheme by which to measure and classify the seemingly vast variety of fairy-tales; or, expressed from a different point of view, the disclosure of a uniform, constant, fundamental structure in the folktale. Propp then formulated his findings into four general theses, deduced from his comparative research:

1) *Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.*
2) *The number of functions known to the fairy tale is limited.*

3) *The sequence of functions is always identical.*

4) *All fairy tales are of one type in regard to their structure.*

(Propp, pp. 21-23)

Propp's slim volume *Morphology of the Folktale* was a condensation of an enormous amount of research which proved too bulky to publish (Propp, p. xxv), but which included extensive analytical material, an amplification of the attributes of the fairy-tale's dramatis personae and details concerning the narrative metamorphoses undergone by individual elements within folktales. Propp's *Morphology* established the first stage in a thorough-going investigation of a folklore genre, namely the means first for the classification of the folktale and then for its description. But it is clear that such a procedure was for Propp, as for other contemporary folklore theorists trained in the philological method (Volkov, for example), an essential starting-point for a historic-genetic examination; it was not merely an end in itself. One of the sections of Propp's original project already alluded to, namely a delineation of the varieties of historical changes sustained by folktale elements over long periods and across vast areas, was published in the same year in which his *Morphology* appeared, bearing the title "Fairy Tale Transformations."[70]

In this article Propp departs from the folktale's environment, establishing as primary forms those folktales linked with archaic religions and as secondary, those (weakly) derived from everyday reality.[71] Propp underscores the inadmissability of drawing conclusions about daily life from the fairy-tale, although he goes on to demonstrate how older folktale elements are continuously being

replaced by new material, without, however, destroying the overall structure of the fairy-tale.[72] Using as an example the folktale motif of Baba Jaga's hut, Propp lists twenty different kinds of transformation which this image may undergo; they may be summarized as follows:

1 Reduction (truncated form)

2 Expansion (extra detail)

3 Contamination (influenced by other forms)

4 Inversion (details involving opposites)

5 Intensification (condensation or concentration)

6 Attenuation (details are enervated)

7 Substitution (one form suppresses another) via:

- a internal motivation
- b external motivation
- c confessional motivation
- d superstition
- e archaism
- f literature
- g modification (imaginative, with no ethnographic or historical explanation)
- h elements of unknown origin

8 Assimilation (merging of elements) via the same channels as 7a to 7f.

Propp does not infer that all transformed elements may be traced through derived forms back to a basic form, but his scheme of transformations offers a classificatory aid for studying the folktale in its process of development. In some respects, this aspect of Propp's

research could be ignored in a survey of the structural analysis of the folktale; however, it does demonstrate that Propp's concerns with questions of folktale morphology were preparatory to his enquiry into the history and origins of the genre. Taken in isolation, his famous *Morphology of the Folktale* seems to be a complete study in the Formalist mode (perhaps the only complete study of a prose genre to survive the era); nevertheless, viewed alongside his essay on "Fairy Tale Transformations" and as a prelude to his 1939 dissertation devoted to *The Historical Roots of the Fairy Tale* (published in 1946), it is clear that, notwithstanding contemporary (political) critics and those of much more recent times, his taxonomic systems were devised as ancilliary prerequisites to an eventual study of the history of myth.

Structural Theories and Studies: 1928-1958

However, just as the historical-geographical, cosmopolitan approach to folklore studies which preceded Formalist goals and methods and persisted after them met with official attack, so too, Formalism, which was branded as "narrow and impractical academism,"[73] so that by the beginning of the 1930's, "a shift took place in folklore study toward a stricter concentration on social problems and ideology."[74] However, two essays written jointly in 1929 by Petr Bogatyrev and Roman Jakobson and covering common ground struck a rather different note and indicated a direction which folkloristic studies were to follow (outside Russia) for several decades. The different note was the utilization of linguistic concepts in the analysis of folklore material with regard to the inception and development of an item and to its construction. The titles of the essays already indicate the authors'

basic stance, namely, that the literary work of art and the traditional folk-narrative must be differentiated in their modes of existence: "Die Folklore als eine besondere Form des Schaffens" and "On the Boundary between Studies of Folklore and Literature." Bogatyrev and Jakobson could subscribe to the Romantic theory of the collective nature of the creation of oral poetry and its useful comparison to linguistic creativity, although they abandoned other aspects of the Romantic interpretation of the genesis of folklore and its process of decadence. In order for an item to exist as folklore, it must first of all be immediately accessible to the community, then be completely accepted by its members and adopted by them, in a process similar to that by which innovation in the speech of individuals becomes absorbed into the language by becoming common currency.[75] The authors liken the body of traditional narrative to the totality of established conventions in a given language (Saussure's *langue*): just as an individual speaker makes individual and personal use of the norms of the *langue* at his disposal, thus creating an individual performance (*parole*), so the folk-narrator selects from the *langue* of existing traditions the ingredients he requires and forges them in his own style in a process of recreation, not merely reproduction. The potential of folklore (*langue*) is actualized in the individual performance (*parole*).[76] Bogatyrev and Jakobson stress that the question of the sources of folk-traditions should be put aside and that the questions of the functions of the materials they select to borrow and transform and make their own be pursued instead.[77]

The analogy of folklore to language as a limited repository and of individual traditional performances to individual speech acts

leads the authors to two observations on the content and composition of folk-narrative: forms dependent upon a collectivity for survival (language, folklore) are subject to strict laws of composition, discernible in recurrent patterns of structure and of plot; limitations on the material and the means of recreating it safeguard folk-traditions, while the enduring media of art permit diversity of creativity in both form and content to the individual artist.[78] In summary, the collective element, crucial to the circumstances of the birth, survival, content and structure of an item of folklore, is the focal point of differentiation between folk-literature and *Hochliteratur*.

After the 1920's, folklorists in Russia turned their attention away from formal studies and began to concentrate on sociological interpretations and the collecting of new, current folk material. In England, however, Lord Raglan presented a lecture in 1934 entitled "The Hero of Tradition," which was published two years later as *The Hero: A Study in Tradition, Myth, and Drama*.[79] Raglan isolated twenty-two incidents frequently encountered in heroic narratives and characterizing the life of the individual hero.[80] His material was taken from the classical and non-classical worlds and from different eras and genres. He stressed the fact that the list of elements was not unalterable, but like Hahn, Nutt and Rank before him and Campbell and de Vries after him, he tried to delineate the major features of the pattern of the traditional hero's life and to offer some explanation for the recurrent elements.[81] Raglan discerned three major groups among his twenty-two elements, which, in his view, corresponded to the rites of passage at birth, initiation and death; and he concluded that even if history had merged with myth in isolated cases

among his heroes, the biographical pattern was composed of transposed ritualistic incidents. Raglan's field of interest, like those of the other scholars just mentioned, extended far beyond the folktale and he evinced little interest for the laws of narrative composition; his list of twenty-two incidents did not aim at a common degree of abstraction and constant elements were intermingled with variables. Nevertheless, his narrative research yielded a basic methodological tool, similar in concept to Propp's: a basic scheme of the traditional hero's life-history by which to measure all the variations of the same theme which he encountered in his material.

At the time when Lord Raglan was investigating patterns in folk-narrative, Stith Thompson's multi-volume *Motif-Index* was being published simultaneously in Helsinki and Bloomington (1932-1936), a testimony to the health of the atomistic approach to folktale analysis, by which method tales were decomposed into their constituent motifs, which were in turn reconstituted in motif sequence-patterns to give the tale type and its variants. Aarne's type index, twice revised by Stith Thompson, is constructed on [illegible] inciple and despite well-documented criticism, is still in international use for the classification of folktales. However, in 1939, the Hungarian folklorist Hans Honti made a reasoned plea for a more effective means of classifying traditional narratives which would go beyond extracting individual motifs and linking them together as tale types. Tales should be decomposed into their basic morphological element, which Honti termed their *Grundmotiv*; tale types would then be grouped according to their *Grundmotiv* and a system of folktale classification offering greater synthesis would be established.[82] Folklorists have not yet

produced a means of ordering their material according to structural features.

It was not until the mid-1950's that the structural study of folklore began to make an impact on North American and West European scholars, although the previous decade had seen the publication of two works which attested to at least latent interest in the area. A selection of tales from Afanasiev's nineteenth-century collection was published in English under the title *Russian Fairy Tales*, first in 1945 in the United States and a year later in England. The translation was accompanied by an essay "On Russian Fairy Tales" by Roman Jakobson, in which he described their characteristic features and the manner in which they had been collected and studied. On the topic of collective creativity in folklore as in language--a concept which he had already expounded in the 1929 essays--Jakobson writes:

> According to the experience of modern linguistics, language patterns exhibit a consistent regularity. The languages of the whole world manifest a paucity and relative simplicity of structural types; and at the base of all these types lie universal laws. This schematic and recurrent character of linguistic patterns finds its explanation first of all in the fact that language is a typical collective property. Similar phenomena of schematism and recurrence in the structure of folktales throughout the world have long astonished and challenged investigators.[83]

Jakobson goes on to cite Propp's study of the folktale which revealed a very limited number of focal actions in fairy-tale plots and highly restrictive laws of composition for threading these actions together.[84] Jakobson restates his interpretation of such limitations: "The folk tale is a typically collective ownership. The socialized sections of the mental culture, as for instance language or folk tale, are subject

to much stricter and more uniform laws than fields in which individual creation prevails."[85] On the question of the originality of Russian fairy-tale themes, Jakobson asserts that very few are peculiar to Russia; most may be found in Western tales. Furthermore, when the Russian scholar Andreev compiled a catalogue of Russian tale types according to the 1928 revised system of Aarne and Thompson and added it to the European index, it was seen that about one-third of all folk-narrative themes (in animal and formula tales, religious tales and anecdotes, as well as in fairy-tales) were common to Europe and Russia, one-third peculiar to Russia and one-third indigenous to the West.[86] Since Russian and European fairy-tales share thematically common ground, it is to be anticipated that Vladimir Propp's morphological description of Russian fairy-tales would bear relevance to European material.

In 1945, the Danish folklorist Adolf Stender-Petersen contributed a short structuralist article to Arthur Christensen's Festschrift, *Øst og Vest*, and although his theories should have become accessible to a wider audience when they appeared in English in his later collection of essays, *Varangica* (Aarhus, 1953), they failed to elicit attention from American folklorists until the next decade, when Alan Dundes, in his study on North American Indian tales, commented on Stender-Petersen's work and its lack of impact on contemporary folklore scholarship.[87] In Western Europe, interest was similarly lacking, despite the inclusion of his article and an assessment of his historical theoretical position in Will-Erich Peuckert's *Volkskunde*, a 1951 survey of European folklore sources and research from 1930 onwards.[88]

Stender-Petersen investigated the components of plots in legends and folktales of a particular theme, with a view to giving some account of their congruent and incongruent features. His examination of the actions of the tale variants led him to make a fundamental distinction between two constituent elements: the abstract, invariable elements, present in all versions and which he termed dynamic, and the concrete variable elements, which he termed labile. As the term suggests, the dynamic elements thrust the action forward; they are functionally (logically-causally) related to each other and no dynamic element may be omitted from the description of a particular theme, without altering it essentially or destroying it altogether.[89] Stender-Petersen conveyed the description of the dynamic elements of any one theme in formula, starting from the initial situation A, moving through the medial elements B : C : D : to the dénouement X. These basic plot units determine each other, mediating A and X and functioning as a series analogous to a geometric progression. Labile elements, on the other hand, are the historical and local colourings which accrue to the abstract, formal motif-complex in its migrations; these are the features which are investigated in historical-comparative studies and which furnish material for theories about laws of narrative transformations.[90] Since their interrelationship is founded on coherence and not on mutual determination, they may be said to be in free variation with locality and era.[91] Their concrete variability militates against the formal stability of the basic structure of a theme-group; transformations occur in the latter when labile elements assume dynamic functions to the degree of encroaching upon the dynamic nucleus and thereby changing it.[92] Classification of theme-groups has

to be carried out at the level of labile motifs, however, since a dynamic formula represents the maximum of abstraction and the minimum of specificity. The labile units, which are by nature incremental, may be said to be in arithmetic progression; every element in the dynamic string may be characterized by the sum of its labile elements, so that A is characterized by $a^1 + a^2 + a^3 \ldots$.

Stender-Petersen's article is actually historical in intent: he investigates the labile elements of legends concerning an animal as the cause of the hero's death, narrowing his interest to the horse as the bringer of death and eventually establishing Michael III as the Byzantine prototype to the Varangian legends which had first prompted his search. If, then, A were to represent the prophecy of the hero's death, $a^1 + a^2 + a^3 \ldots$ would be the manner in which the hero learns of the prophecy and the details of it (the example is mine). When Alan Dundes suggests that Stender-Petersen would have improved his formula had he written his labile units as a^1 or a^2 or $a^3 \ldots$, he has misinterpreted Stender-Petersen in the light of his own theories (where a^1, a^2, a^3 would be allomotifs of the motifeme A; in this hypothetical case, a^1 may be prophecy via a friend or relative, a^2 via a hostile person or the villain, a^3 via portents).[93] Dundes estimates the focal weakness of Stender-Petersen's scheme to lie in his theories of labile elements and their ill-defined relationship to the dynamic elements, whereas the practical application of Stender-Petersen's method of analysis may well reveal the focal difficulty to be the exact designation of the invariable dynamic elements for a given theme-group. Anticipation of such a problem is based partly on the fact that neither of his short articles, "The Byzantine Prototype to the Varangian Story of the Hero's Death through his Horse" and "A Varangian

Stratagem," offers formulaic descriptions of the narrative variants he surveys, so that the exact nature of the dynamic units cannot be derived from a comparison of the labile elements. Furthermore, beyond the formal definition of a dynamic element in his theoretical exposition, Stender-Petersen does not disclose his analytical mechanism for moving from the text to the dynamic formula, a process which would have thrown light on the critical invariable constituents and their degree of abstraction.

Adolf Stender-Petersen does not position himself historically, but his analytical tools and methods clearly place him in the tradition of Joseph Bédier, whose concepts of omega as the invariable core of plot elements (the "substance" of a tale) and of the variable accessory traits which are the distinguishing features of variants (the "accidents") have their parallels in Stender-Petersen's dynamic and labile units. In theory and terminology, he stands in close affiliation, too, with Boris Tomaševskij, who labelled his bound (essential) motifs "dynamic" and his free motifs "static" (an alternative term for "labile," which Stender-Petersen also employed). In a rare and brief (footnote) reference to the theories of the Danish folklorist, the Russian theoretician Eleazar Meletinskij singles out for unelaborated criticism Stender-Petersen's thesis that dynamic elements are the sum of their labile constituents.[94] The noticeable lack of contemporary scholarly interest in Stender-Petersen's theories may have been rooted in the prevailing ideas of his day, but Meletinskij's summary dismissal of his structuralist endeavours in the narrative field and the continuing lack of interest in his work are more perplexing.

In 1955, the French anthropologist Claude Lévi-Strauss

published an article in the *Journal of American Folklore*, which was to become a classic in morphological studies: "The Structural Study of Myth." The article generated sharp criticism from anthropologists, folklorists, linguists and literary theoreticians, but nevertheless, it represented a break-through in the method and interpretation of myth analysis and provided a distinct impetus to the structural study of traditional narrative. Lévi-Strauss's starting-point would have been equally pertinent were he to have chosen the folktale as his subject-matter, since his study attempts some solution to the question of how myths from widely-different geographical areas exhibit so many similarities.

Before describing his material and method of analysis, Lévi-Strauss expounded upon the theoretical corner-stone of his study, his concept of myth as a phenomenon of language. By examining the time referents involved in *langue*, *parole* and myth, he concluded that myth was simultaneously *langue* and *parole*: myth deals with events of the ancient past, which nevertheless serve, among the people who narrate them in living tradition, particular functions in the present and for the future. Accordingly, myth is historical and ahistorical, irreversible and reversible, diachronic and synchronic.[95] The substance of myth is its story, which survives translation from language to language and just as the significant relationship between sound and meaning in a language is seen to reside in the combinations of sounds (rather than in the individual sounds themselves), so, in myth: the manner in which the elements of the plot combine yields their meaning, not the elements themselves in isolation. These units of significance, termed "gross constituent units or mythemes," are sought on the level

of the sentence and are seen to consist of "bundles of relations."[96] The bundles are achieved by a three-way process: the story, written down on numbered cards in the shortest possible sentences and reduced to subject and predicate, is then arranged in numerical order to establish the horizontal, chronological sequence of the myth episodes; from these are gathered together elements pertaining to the same bundle of meaning and a vertical, synchronic order is achieved. To "read" the myth in numerical form, the chronological numbers for each variant are put down on a chart, to be read from left to right; to understand the myth, each column of numbers is read from top to bottom. Lévi-Strauss's chart is here reproduced.[97]

1	2		4			7	8
	2	3	4		6		8
1'			4	5'		7	8
1	2			5		7	
		3	4	5	6		8

The third and final stage in the process is to construct a two-dimensional chart for each variant (and Lévi-Strauss includes among variants all that is generated by a particular mythic impulse, so that Freud's reading of the Oedipus myth would be included among the Oedipus variants); the variant charts are then arranged in "slated" order (one behind the other) to give a reading of the myth from front to back, as it were. The three dimensions of a myth thus establish the structural law of myth, as Lévi-Strauss interprets it.[98]

Lévi-Strauss then discusses at some length North American myths, the narrative events of which have been rearranged according to his three-dimensional method to arrive at the result of his analytical

research, namely at his famous formula which is to convey his structural description and interpretation of the function of myth:[99]

$$F_x\ (a)\ :\ F_y\ (b)\ \simeq\ F_x\ (b)\ :\ F_{a-1}\ (y)$$

The formula is a contracted, dense representation of the mythic process, which is difficult to elucidate without the prior benefit of all the illustrative material which the author provides for his readers. The formula expresses the function of myth as an amelioration of contradictions, that is to say, the contradictions may not be resolved, but may be replaced by oppositions which are closer together than the original polarities of the initial situation. The character *a* has the negative function *x*, while the character *b* has the positive function *y*; but *b* may assume the negative function *x*, thus mediating between *x* and *y*. The result is an effacement of *a* and the establishment of the positive value of *y*: F_{a-1} (y), which, as the final outcome of the situation, reveals not only an alleviation of the conflict of the first two elements, but a change, a gain. Two folklorists, Köngäs and Maranda, have devoted in their monograph of structural models in folklore over six pages to their explication of the Lévi-Strauss formula and another five to their interpretation of the formula. One of their simpler paraphrases of the formula perhaps throws more light on the complex mythical process:

> . . . if a given actor (a) is specified by a negative function F_x (and thus becomes a villain), and another one (b) by a positive function F_y (and thus becomes a hero), (b) is capable of assuming in turn also the negative function [i.e. cancels out the action of the first term], which process leads to a 'victory' so much more complete that it proceeds from the 'ruin' of the

> term (a) and thus definitely establishes the positive value (y) of the outcome. This time as a term, (y) is specified by a function which is the inverse of the first term. . . . The two first members of the formula refer to the setting up of the conflict, the third to the turning point in the plot, while the last member refers to the final situation.[100]

In summing up his conclusions on the structural study of myth, Lévi-Strauss returns to the question with which all the students of oral literature mentioned thus far in the present survey contended: what is the function of manifold repetition in traditional narrative? The French anthropologist is convinced that it serves to uncover the structure of the narrative, which, to recapitulate, is seen to be diachronic in the telling or the reading of the myth; synchronic in the understanding of it and multi-layered in all the modes of its existence. The layers (or "slates" as the author terms them) multiply until the myth exhausts itself, each one participating in the essential mythical function of providing "a logical model capable of overcoming a contradiction."[101]

Lévi-Strauss did not have specific recourse again to his formula until the publication of the second volume of his monumental project *Mythologiques* (1966); he did not quote it in the third volume (1968). However, far from disavowing it, he spoke of its guiding principle in 1966 and gave a diagrammatic representation of it in 1969.[102] As the Soviet folklorist Eleazar Meletinskij has pointed out in his assessment of Lévi-Strauss's concepts as they appear in this formula, the mediation process and the double twist contained in the final element had been captured

> . . . by Propp in more concrete terms: the hero not only liquidates the lack (for that purpose he or his supernatural helpers have to confront the villain negatively, which corresponds to the ambiguous and equivocal character of term (b) in Lévi-Strauss' formula); he also creates a new situation and in addition acquires miraculous qualities.[103]

The comparison and contrast between Propp's propositions and those of Lévi-Strauss will be examined in some detail when the latter's critique of Propp's *Morphology* is surveyed later in this chapter.

At this point, it may be useful to recall that only two decades before Lévi-Strauss's essay, the reading of Oedipus and other heroic myths had stimulated Lord Raglan to draw up a list of elements recurrent in the life-stories of traditional heroes and to speculate on their ritualistic origins. In 1949, Joseph Campbell was publishing his *Hero with a Thousand Faces*, which postulated a basic mythic pattern, affected by historical and cultural changes and originating in religion and human psychology. In 1955, however, Lévi-Strauss was approaching the question of how the mythic structure engages the human mind: a sequential reading of a myth from beginning to end does not ensure the deeper understanding or the covert significance of the patterns which he and other commentators before him so readily observed; yet the structure of myth contains the means of its appreciation by native tellers and listeners, even if it is far from explicit. The constant repetition in myth renders it timeless and the non-linear rearrangement of its narrative elements (as outlined above) and their interpretation reveal the underlying significance of its content: myth concerns itself with contradictions inherent in the human experience and during the narrative process offers, not a resolution, but a substitution of

polarities which seems progressive and mitigating and therefore satisfying to its audience.

This early essay of Claude Lévi-Strauss has been described in some detail since it represents a milestone in folklore pattern studies, even though (from the point of view of the present study) the author was concerned with myth rather than folktale. By proceeding deductively and working with universals, he was able to offer a potential means to obviate from myth analysis two of its hindrances to field-workers and theoreticians: their individually limited knowledge of the languages and cultures of their narratives and the overwhelming bulk of their materials. On the other hand, even a first reading of "The Structural Study of Myth" makes it clear that the practitioner of these methods must be ingenious indeed in their application and that the methods themselves allow such comprehensiveness that, in the spirit of Edmund Leach and the terminology of Philip Pettit, Lévi-Strauss's hypothesis is difficult to falsify.[104]

For his later large-scale myth studies, Lévi-Strauss moved on from the method outlined in this essay; scholars following in his footsteps, such as the Marandas, adapted his procedures to suit their needs.[105] Despite the predictable advent of modifications, "The Structural Study of Myth" has been described as having "the character of a scientific manifesto."[106] The success of structural studies in linguistics and anthropology in the United States had already prepared the way for a favourable reception for such studies in folk-narrative. In fact, by 1953, the body of folklore research utilizing structural approaches already merited a survey of the field by Thomas Sebeok, himself engaged in the linguistic and structural analysis of folkloric

materials.[107] In 1955, J. L. Fischer was presenting his dissertation on "Language and Folktale in Truk and Ponape," which yielded material for a brief article five years later, entitled "Sequence and Structure in Folktales."[108] This article attests to the fact that at the time of writing, the structure of folktales was being investigated independently of the specific methods and findings of Lévi-Strauss and Propp, although Fischer's interest in delineating the differing folktale structures of the two cultures lay in evaluating "the socio-psychological meaning of these differences."[109] The focus of his analysis, therefore, was not strictly upon the rules of narrative composition, although his later article in 1963 examined contemporary theories of the structures of traditional narrative much more extensively.[110]

Translation and Critiques of Propp's *Morphology*

Laurence Scott's English translation of Vladimir Propp's *Morphology of the Folktale* appeared in 1958 as an article in the *International Journal of American Linguistics* and in book form under the auspices of The American Folklore Society and the Indiana University Research Center for the Language Sciences. A small sampling of reviews of this first edition of the work, all from 1959, indicates some of the degrees of reservation which its publication generated in the scholarly climate of twenty years ago. MacCana was less than enthusiastic about the application of an analytical method so unfamiliar to him and his wariness might well have stemmed from an inadequate understanding of Propp's procedures. The essential differences between a structural analysis and a motif analysis seemed to have escaped him, since he wrote:

"To some extent this is the approach represented by the comprehensive motif-indexes that have come into being since Propp's work was written."[111] Melville Jacobs likened Propp's identification of a minimal unit and its possible combinations in folktale structure to the establishing of phonemics in the discipline of linguistics: a significant initial stage. His basic position was that Propp's procedures would have been useful to the study of folklore had his work become known in the West at the time of the Russian publication; however, from the vantage point of 1959, with thirty years of progress in fields such as the behavioural sciences, Propp's usefulness was deemed limited, remaining descriptive, not moving towards devising a system of theory.[112] Contrasted with Jacob's disparagement of Propp's general utility is Archer Taylor's opening sentence: "This very interesting and important book . . . will deserve much study."[113] He reported favourably on the methods and findings of the *Morphology*, but his critical eye fell upon those aspects of the first edition which were revised and improved in the second edition ten years later, particularly problems of translation and of the *apparatus criticus*.[114] Finally, J. Russell Reaver found that "Propp's analytical methods are brilliant, but his opinions are doubtful."[115] The opinions to which he took exception were Propp's confidence in his own set of functions, on which all correct classification hinged; his postulation of one source for all fairy-tales and his speculation on the genealogical connection between folktale and myth.

The first weighty assessment of Propp's ideas was offered by Claude Lévi-Strauss in 1960 in two slightly different publications, "L'Analyse morphologique des contes populaires russes" and "La Structure

et la forme."[116] The latter title indicates the theoretical basis of his critique of the *Morphology*, namely the distinction between a structuralist approach to literature and a formalist, and posited in the opening paragraph of the article:

> Contrary to formalism, structuralism refuses to set the concrete against the abstract and to recognize a privileged value in the latter. *Form* is defined by opposition to material other than itself. But *structure* has no distinct content; it is content itself, apprehended in a logical organization conceived as property of the real.[117]

Lévi-Strauss's insistence on the inseparability of narrative form and content and the denial of the corresponding categories abstract and concrete (and therewith, a differentiated mode of analysis) leads him to demonstrate how some of Propp's own difficulties in the analysis and classification of his materials are rooted in the limitations of a formalist approach.[118] In the main chapter of his work, devoted to the description of his basic narrative units, the functions, Propp classifies his first major function under the generic term Villainy; subordinated to Villainy are twenty-two species and varieties and Lévi-Strauss gives examples such as, "the villain 'abducts a person,' 'steals a magical agent,' . . . 'steals the daylight.'"[119] Lévi-Strauss sees that Propp reintroduces under his general formal terms concrete content items, specifying some while generalizing others. Such compromises are forced upon the formalist, the Frenchman maintains, otherwise he is left with a description of such a degree of abstraction that it signifies nothing. Propp's postulation of one fundamental folktale form may throw into relief elements which folktales have in common, but it eliminates individual distinguishing features: "One has

passed from concrete to abstract, but can no longer come down from the abstract to the concrete."[120] In view of Lévi-Strauss's own formula for the description of mythical narrative and of the schemes devised by Propp's antecedents and his successors of the past quarter-century, the student of folk-narrative theory would not be unfamiliar with one-way analytical procedures and resulting models.

Lévi-Strauss's next complex of observations on Propp's findings centres on potential relationships among the folktale's functions, although his observations do not amount to a systematic classification of such relationships: that task was taken up later by the French structuralist A. J. Greimas. However, Lévi-Strauss sees the possibility of reducing the two variants of Propp's folktale model to one by interpreting the elements of the second variant as transformations of the first:[121]

e.g. Struggle with the villain (H) ⟶ Assigning of a difficult task (M)
Villain ⟶ False hero
Victory over the villain (I) ⟶ Successful completion of task (N)
Branding (J) ⟶ Transfiguration (T)

He goes on to cite examples of negative transformations (e.g. Prohibition as the negative transformation of Injunction) or reverse transformations (Violation as the reverse of Prohibition) and to propose a matrix of two or three dimensions to replace Propp's sequential scheme.[122] Lévi-Strauss sees that an atemporal matrix would better accommodate Propp's somewhat troublesome principle of the identical order of functions in the sequence of a folktale (for Propp had discussed openly some of the more frequent positional changes and inversions in his tales). As Lévi-Strauss himself acknowledges, some function connections

and transformations had already been observed and formulated by Propp, but he suggests that Propp perhaps underanalysed his material, as seemed to be the case with the dramatis personae of the folktale.[123] He effectively demonstrates with material from North and South American Indian tales, in opposition to Propp's notion of functions independent of the dramatis personae, that the symbolic meaning of a tale may be borne by a dramatis persona and that it is [illegible]s highly significant for the interpretation of the tale which character performs the action.[124]

Towards the end of his extensive commentary, Lévi-Strauss returns to his basic quarrel with formalism in folklore studies: that descriptions of narrative sequential organization are specious; in his analogy with language, he insists that vocabulary cannot be deduced from syntax, nor may grammatical study precede lexical. The folklore morphologist has need of the ethnographer.[125]

Propp was given the opportunity to reply to Lévi-Strauss's critique when the Italian translation of his *Morphology* was published, together with this critique, in 1966. One aspect of his response serves as a point of focus for the discussion of methods and terms in folkloristic structural analysis which was largely initiated by Lévi-Strauss and which has continued to the present time. Against Lévi-Strauss's charge of the vacuity of formalist research, Propp insisted on a scientific description of data before their contextual interpretation; in other words, the *Morphology of the Folktale* (1928) was for him an essential preliminary to his *Historical Roots of the Fairy Tale* (1946). Propp's analysis of plot structure has been termed syntagmatic analysis; his resulting descriptions are, for the most part, linear or

horizontal. Lévi-Strauss's analysis requires a logical rearranging of the plot elements, based on oppositions, in vertical columns (which incorporate horizontal reading) and is termed paradigmatic. But Lévi-Strauss acknowledged that the oppositions and transformations which he had uncovered in myths occurred in a much weaker form in folktales, which he termed "miniature myths," not "residual myths," and he conceded that this lack of salience generated problems for the folktale analyst.[126] Propp, on the other hand, did subscribe to the theory of the folktale as derivative from myth and postulated "mythical tales" as an improvement on the term "fairy tale" (Propp, p. 100); his linear method of analysing the plot of the folktale was directed towards the goal of describing what is specific to the genre of the folktale and of defining the uniformity of its structure.[127]

Perhaps the trend of describing Propp's mode of analysis as syntagmatic and Lévi-Strauss's as paradigmatic became firmly entrenched with the publication of Alan Dundes's *Morphology of North American Indian Folktales* (1964); nevertheless, William Hendricks, almost a decade later, argued cogently against the manner in which the Saussurean terms were being applied to two supposedly diametrically-opposed techniques.[128] He postulated that narrative is structured in two ways: syntagmatic structure is basically plot structure and paradigmatic structure, thematic, borne by the dramatis personae, including their attributes and actions; the two levels of analysis are seen to be complementary. Furthermore, he demonstrated that Lévi-Strauss utilized sequence in his definition of the mythical process of mediation between polarities and that Propp foresaw the potential significance, not only of both logical and transformational connections among functions, but

also of the element of narrative roles. Each scholar worked at his preferred structural level, but not to the total exclusion of the other. Finally, Hendricks proposed the terms functional analysis and qualifying analysis to obviate the confusion and cited the use of comparable terms by Greimas in his *Sémantique structurale* (1966).[129]

Structural Studies in the United States: 1960's

Interest in folkloristic structural studies quickened perceptibly in the United States in the 1960's. Among the foremost contributors to the field was Alan Dundes: a recent anthology of a selection of his work, *Analytic Essays in Folklore* (1975), lists a total of twenty-four publications for the decade, fourteen of which preceded the study for which he is perhaps best known, *The Morphology of North American Indian Folktales* (1964).[130] One of his earliest essays was devoted to the vexed question of defining a basic structural unit for use in the comparative investigation of the folktale; he understood such a minimal unit to be "the smallest unit useful for a given analysis with the implicit understanding that although a minimal unit could be subdivided, it would serve no useful purpose to do so."[131] Considering, as Propp had done before him, the form of the folktale to be constant and its content to be variable, Dundes discarded "motif" and "tale type" as variable units of content, useful for classification but unsuited to description of the stable structural elements of the folktale. He turned instead to concepts and terms developed by the linguist Kenneth Pike and adapted them to his folkloristic needs. Pike's "emic" units were elements of relationships and patterning within a system, structural

elements; whereas his "etic" units were classificatory in function, non-structural. Parallels were then drawn by Dundes between Propp's "function" and Pike's feature mode, his "emic motif," which furnished Dundes with the major term in his analytical vocabulary, the "motifeme." Working on the analogy of the relationships between phonemes and allophones or morphemes and allomorphs, Dundes then used "allomotifs" to describe the species and varieties of motifs (the variable, etic units of content) capable of fulfilling the individual motifemes. His analytical procedures were adopted from Propp.[132] Dundes concluded his article by stressing the primary investigation of the etic units, motifs, in folktale analysis and therewith the usefulness of such indexes as the Thompson motif index and the Aarne-Thompson tale type catalogue; there should then follow the functional classification of motifs into motifemes and allomotifs for individual folktales, extended to the degree necessary to establish folktale typologies based on morphological principles; finally, a folktale index based on structural features, cross-referenced with the Aarne-Thompson catalogue to show which tale types are structurally related, could be a practical goal of future structural studies of the folktale and a more accurate tool in comparative folk-narrative research.[133]

With his terminology clarified and his analytical method established in the main by his Russian forerunner, Propp, Dundes set himself the task of uncovering the structures of North American Indian folktales. His findings were first presented in an article entitled "Structural Typology in North American Indian Folktales" (1963) and then a year later in expanded book form, in *The Morphology of North American Indian Folktales*. Dundes did not state precisely how many

tales he had analysed, nor whether all his collected material constituted his corpus. The only criteria of selection he described required that the tales be widespread and "independent" (that is, not restricted to particular types).[134] Furthermore, it is not entirely clear how many structural patterns were established from his motifemic analyses, since he presented in his monograph only those patterns which he considered to be "the more widespread."[135] However, the aim of Dundes's research was to establish unequivocally that North American folktales are "highly structured," rather than to draw up an exhaustive catalogue of the recurrent patterns which he had encountered.[136]

Consequently, he discussed only three basic schemes: a two-motifeme sequence, a four-motifeme sequence (three varieties) and a six-motifeme combination of the others, utilized to produce tales of greater plot complexity. The first of these patterns is termed the "nuclear" sequence, since two motifemes constitute the structural definition of the minimal tale, most frequently occurring in the form of something lacking and the subsequent liquidation of that lack. Like Propp, Dundes represents his motifemes by letters: in this case, Lack (L) and Lack Liquidated (L L).[137] In more general, abstract terms, this is a variety of the folktale's movement from disequilibrium (which may be surplus or dearth) to equilibrium. In contrast to European folktales, especially to classical fairy-tales, there exist, among the narratives of the North American Indians, folktales which consist of these two motifemes only. Dundes quotes a sample text: "A people on the Columbia had no eyes or mouths (L). They ate by smelling the sturgeon. Coyote opened their eyes and mouths (L L)."[138] This text,

together with Dundes's second example, will serve to demonstrate at least three points of dissimilarity between Dundes's motifemes L / L L and Propp's corresponding functions (a / K). In a Malecite version of "The Release of Impounded Water," a monster keeps back all the water in the world (L); a hero slays the monster, which act releases water (L L).[139] Dundes does not distinguish between an insufficiency which is realized in the internal narrative action, as in the first text, and one generated in the external, as in the second. Propp, on the other hand, fully appreciated the morphological equivalence of the two, but differentiated them qualitatively as a lack (a) and an act of villainy (A), respectively. Dundes's Lack and Lack Liquidated are generalized to the degree of total divorce from the spheres of activity of the dramatis personae: the presence of a villain in the second text, as distinct from the first, is not reflected in the two-motifeme description. Dundes mentions later in his study that the dualism between good and evil, hero and villain, which is a familiar feature in Indo-European folk-narrative, is not indigenous to North American Indian folktales, whose protagonists are "a curious mixture of both."[140] However, that is apparently not the case with the Malecite tale. Furthermore, Lack Liquidated collapses two significantly separate aspects of Propp's morphological definition of a folktale into one; it combines the process of mediation with the result of it: the hero's action of the slaying of the monster in the Malecite tale is not differentiated from the beneficial outcome of his action, namely the release of the water.

What has been said of this nuclear pair of motifemes may be generally, but not necessarily, applied to Dundes's models of four and six motifemic sequences. The first of his three varieties of tales with

four motifemes is given only brief mention, since it occurs in Indian folktales noticeably less frequently than the other two, namely Task (T) and Task Accomplished (T A); its typical position is medial, between Lack and Lack Liquidated, yielding the string L / T / T A / L L. In the example quoted by Dundes, the accomplishing of the task (bringing up earth from beneath flood waters) has the separate result that the earth is created (L L).[141] The other two pairs of motifemes which combine typically, but not necessarily, with L / L L are Interdiction (Int) and Violation (Viol) and Deceit (Dct) and Deception (Dcpn). Dundes describes the latter pair as a common means of the trickster-protagonist's obviating a lack, as in "The Release of Hoarded Fish": women dam the river to hoard salmon (L); Coyote transforms himself into a child (Dct) to gain access to their home and to become adopted by them (Dcpn). He destroys the dam, releasing the salmon to the benefit of his hitherto deprived people (L L).[142] Again, no distinction is made between the dramatis personae as villains and hero respectively, nor between the hero's decisive act of the destruction of the dam and the resultant supply of fish.

The motifemic pair Interdiction / Violation is a common structural feature of Indian folktales, occurring frequently in combination with two other motifemes, Consequence (Conseq) and Attempted Escape from the Consequence (A E), although the Interdiction may not always be explicit and Attempted Escape is seen to be optional. These four motifemes or a selection of them are found in a variety of other patterns, such as L / Int / Viol / L L, or in expanded form to produce tales of six or more motifemes, consisting of combinations of the eight motifemes thus far discussed: for example, L / L L / Int / Viol /

Conseq / A E or L / T / T A / L L / Int / Viol / Conseq / A E.[143]

Visible in these sample strings is another structural feature of North American Indian folktales, termed by Dundes a lack of "motifemic depth": the number of motifemes intervening between pairs (such as Task and Task Accomplished, or Interdiction and Violation, or Lack and Lack Liquidated) is distinctly limited, so that both terms of a pair occur fairly close together in a narrative. The cumulative tales known to European folklore are, therefore, not to be found among the North American Indians.[144]

Three fundamental aspects of Dundes's analytical method may be emphasized in fine. The first concerns his basic unit the motifeme, which is seen in practice and by example to be broadly encompassing. From the foregoing summary of his findings in his monograph, the key narrative role adopted by the nuclear motifemic pair Lack / Lack Liquidated will have become apparent. The breadth of the investigator's interpretation of these two units is evidenced in the brief tale, "The Theft of Darkness."

> Some man had a little sack in which darkness was tied up. He gave it to Coyote and told him, "Don't open this sack, for if you do it is going to be dark."
> Coyote kept it for a little while without opening it. Then he opened the sack just a little, but the darkness got out and he could hardly see. Then it was dark all over.[145]

Dundes interprets the tale in this manner: "There is no darkness (L) because it is all in a sack entrusted to Coyote. Coyote is warned not to open the sack (Int) but when he does (Viol), the darkness is released (L L)."[146] To interpret the initial absence of darkness as a Lack and the release of total darkness as a Liquidation of Lack instead

of punishment for curiosity and disobedience is not necessarily an obvious or a persuasive interpretation of the narrative's meaning.

The second aspect of Dundes's approach throws into relief the potential problem of narrative perspective inherent in a unilinear method of analysis. By assembling motifemes on one plane only, the analyst excludes embedded features and effectively eliminates narrative depth. A lack of differentiation between the process of a narrative action and its subsequent result has already been observed in the analysis of a tale such as "The Release of Impounded Water": there the chronology of cause and effect could have been accurately described by a motifemic string. However, the simultaneity of actions, or the implication of one action by another, is not effectively conveyed by a unilinear string. Thus, for example, in the description L / T / T A / L L, the accomplishing of the task (T A) may simultaneously restore equilibrium, not as a separate result following the action (as the string graphically implies), but as a concomitant of the process. To give a concrete example, in "The Sun-Snarer," a boy snares the sun, creating darkness (L); the task of releasing the sun is assigned (T) and executed successfully by an animal (T A), who *thereby* restores light to the earth (L L).[147] The release of the sun automatically eliminates the darkness, or in abstract terms, T A implicates L L. Four years after the publication of the *Morphology*, Claude Bremond, whose own structural theories of narrative involve a vast network of implications and embedded features, commented on this underdeveloped aspect of Dundes's method, in an extended critique entitled "Postérité américaine de Propp."[148]

Dundes's *Morphology of North American Indian Folktales*

constitutes his major contribution to folktale research. Having applied his analytical method to other folklore genres such as the riddle and the proverb and pursued the possibilities of extending it to non-verbal forms, as outlined in his article "On Game Morphology,"[149] he returned to the folktale again in 1971, to exemplify the structural significance of friendship ties in particular African tales.[150] While the motifemic patterns are established by the earlier method already constructed for his Indian folktale research, the article involves two other aspects of his structural theories, both of which had been presented in previous publications. The first concerns three characteristics of verbal folklore, termed texture, text and context: texture is the language of the folkloric item and is largely untranslatable; text is that aspect of an item which can survive translation, as, for instance, a version of a tale; and context is the specific social situation in which the item occurs.[151] Whereas structural analysis may be conducted at all three levels, Dundes's *Morphology*, like Propp's, is concerned with textual patterns, which are not so "culturally relative" as textural or contextual patterns.[152] The second theory concerns cultural relativity: structural analysis facilitates the establishing of folklore oicotypes, Carl von Sydow's term for the locally-preferred, specific forms of a tale (or other folklore item).[153] In the case of the friendship frame as found in African trickster tales, it may be described as oicotypal for East Africa at least, if not for the continent; that is to say, it is culturally relative.[154] The next stage of Dundes's examination of the friendship frame is a speculation on the differences between African and Amerindian trickster tales, which leads the author to point out the potential usefulness of

comparative structural models in folklore as indicators of large-scale contrasts and similarities between cultures, not of the past, but of the present.[155]

When the Folklore Fellows published Alan Dundes's *Morphology of North American Indian Folktales* in 1964, the scope of the potential application of Vladimir Propp's structuralist theories to other folk-narrative material was thereby soundly established in North America. As has already been indicated (p. 48), folklorists had been conducting structural investigations since the previous decade, but substantial research adopting a Proppian approach had not been published before Dundes's. When Clyde Kluckhohn was writing in 1959 on recurrent themes encountered in myths and on their statistical distribution, he was writing in the tradition of Rank, Raglan and Campbell, mentioning only briefly Lévi-Strauss's basic interpretation of the function of myth and his reading of the Oedipus narratives.[156] In the first volume published by the Folklore Institute of Indiana University in 1964, Archer Taylor examined some of the same material related to the myth of the hero, but the weight of his article was devoted to a pioneering critical appraisal of the 1958 edition of Propp's *Morphology* and to a painstaking airing of the problems confronting the serious reader of that first English translation, with its numerous technical defects.[157] However, the commentary amounts to a contribution to literary history, as its overall aim is a comparison of the observations of the traditional patterns of a hero's life made by Hahn, Nutt, Rank, Raglan, Campbell and Propp, from their different perspectives.

Various university Folklore programmes were clearly further-

ing the investigation of Propp's theories and findings in the 1960's. Dundes's monograph developed from his dissertation research at Indiana and at the same institution, in an unpublished Master's thesis in 1963, Maurice Schmaier examined the English edition of Propp's work and conducted a comparison of the latter's findings with those of Rank and Raglan.[158] Another Indiana graduate, George Lakoff, used Propp's structural formulations as a point of departure to try to develop a model based on Chomsky's transformational theories in order to describe complex fairy-tale structures: Propp's formulae were restricted, in Lakoff's opinion, to chronological sequences and were not able to account for embedded features.[159] Although Lakoff was not able to develop, in his exploratory and tentative paper, a model capable of generating connected sentences to amalgamate into fully-fledged tales, he did postulate two basic levels of structural rules necessary to a model describing the fairy-tale and these he presented in some detail: phrase structure rules, to depict the set of simple plots, and transformational rules, to generate complex plots.[160]

A rather different variety of generative-transformational approach to folktale structure was presented by Robert Georges in 1966 to the American Folklore Society, although it was not published until four years later.[161] This work is, as it were, at one remove from Propp's, since the author utilized Dundes's motifemic theories as his point of departure; nevertheless, he made frequent reference to the parent study. Georges set himself the task of describing operational and transformational rules which could generate basic folktale patterns and he established a set of five operations to yield less complex tales; concatenation or embedding would account for greater narrative

complexity. The first step involved the definition of a folktale as [illegible] + Countermove; Step 2 defined Move as Initial Motifemic Cluster, which was identified by Step 3 as Lack + Task, or Interdiction + Violation, or Lack + Deceit; Step 4 defined Countermove as Final Motifemic Cluster and Step 5 identified this cluster as either Task Accomplished (+ Lack Liquidated), or Consequence (+ Attempted Escape), or Deception + Consequence. Allomotifs were then used to fill in the motifemic slots for the description of a specific tale.[162] The essay does not advance beyond a general theoretical exposition.

Appearing in the same publication as Georges' article and similarly exhibiting a strong Dundes orientation (the author acknowledges the influence of Dundes and Georges) is "A Structural Analysis of Bulu (African) Folktales" by George Horner.[163] For thirty Bulu tales, Horner established fourteen motifemic sequences, working from the basic definition of a folktale as postulated by Georges, i.e. as move and countermove (or in other terms, conflict and its resolution).[164] The article is illustrative of the folklorist's awareness of the potential applicability of Dundes's structural statements to folk-narratives of a different culture, although the experiment is not without its flaws and difficulties, as the author pointed out.[165]

Heda Jason has become one of the most active contributors to structural studies in Folklore, constantly developing and refining her Proppian theories and methods over the past fifteen years. As a student of Alan Dundes, she too presented a paper to the American Folklore Society in Boston in 1966, a revised version of which appeared five years later in print, with the title "The Narrative Structure of

Swindler Tales."[166] She stressed the distinction of her tale types from Amerindian "trickster" tales, which had furnished Dundes with much of the material for his *Morphology*. Analysing tales from four continents on the structural levels of action and dramatis personae, Jason developed her own terminology for the two levels: "function slot" for Propp's "function" and Dundes's "motifeme," and its "Fillers" for Propp's constituent "motifs" and Dundes's "allomotifs;" "role slot" and its "fillers" for Propp's concepts of "dramatis personae" and their nomenclature and attributes. The narratives were dissected into moves according to function slots and role slots and the methods of combining moves (concatenation and embedding) were laid bare.[167] The method of analysis is essentially Propp's; the subject of analysis is a particular tale type, distinct generically and for the most part, culturally, from Propp's. Jason's resultant structural description of her material consists of two role slots (the Rascal and the Dupe) and five function slots (the initial situation for the Rascal to trick the Dupe; the trick is planned; the trick is carried out; the Dupe reacts predictably, with the result that the Rascal wins and the Dupe loses). The article represents an early, student stepping-stone to the author's later works.

At the University of Washington, where Eugene Dorfman had long since been engaged in the structural (non-Proppian) analysis of mediaeval epics and romances,[168] Paul Vehvilainen's doctorate in 1964 involved the analysis of sixty-six Swedish folktales, utilizing Propp's terminology, method and findings (often verbatim) to establish what he (Vehvilainen) considered to be the fundamental structural plot units of the Swedish fairy-tale.[169] Like Dundes, Vehvilainen must have perceived a potential advance in folklore studies to be gained from applying

Propp's methods and results to different ethnic material, but whereas Dundes's morphological description of North American Indian folktales is, in the main, convincing, Vehvilainen's is not. His three major conclusions coincide with three of Propp's four theses (Vehvilainen excludes the thesis of the identical sequence of functions) and he postulates six functional incidents as the constituent stable elements of the Swedish folktale structure: he adopts larger syntagmatic units as his basic folktale components, so that his six cover the same ground as Propp's thirty-one. However, the reduction in number does not amount to a useful refinement of the Russian technique.

The collaboration of Pierre and Elli Köngäs Maranda has resulted in a number of contributions to the structural study of folklore materials; however, since their methods are developments of Lévi-Strauss's theories and the focal point of their folk-narrative analysis is myth, rather than folktale, their work is not reviewed in this chapter. Nevertheless, their publications serve as natural stepping-stones from the optimism of Dundes and his followers about the research potential of particular structural methods in folklore analysis to the reservations, cautions and difficulties voiced by other scholars (structuralists among them), with which this survey of the first phase of Propp's influence upon American folktale research concludes.

The first area of concern centres on the artificial narrowness of structural folktale analysis; articles by three scholars advocating the need for a multidimensional approach to the patterning phenomenon in folk-literature are cited below. Of these, only the first is featured regularly and widely in bibliographical references, a testimony to the recognition accorded to his views. Butler Waugh's

compact assessment of "Structural Analysis in Literature and Folklore" appeared in *Western Folklore* in 1966; Aristotelian principles of traditional literary criticism furnished him with one source of material, while Köngäs and Maranda's first version of "Structural Models in Folklore" (1962), together with Dundes's "Structural Typology in North American Indian Folktales" (1963) and his *Morphology* (1964) served as basic structuralist texts.[170] Waugh considers that three operations are involved in any kind of structural analysis: the isolation of recurrent units, the determination of their interrelationships and the limits within which the units operate. He identifies two kinds of structural analysis, integral and differential. The former proposes models of the kind encountered in mathematics, logic and linguistics, which contain all the elements for analysis, symbolizing data according to a single coherent pattern (Propp, Lévi-Strauss, Dundes and the Marandas): the greater the diversity of data, the more general the symbolization. Differential analysis describes units in specific data, deriving a series of formulae to throw into relief structural contrasts in the data, rather than their uniformity.[171] Waugh gives no examples for differential analysis, which appears to reflect something of the traditional literary critic's tenets of the uniqueness and individuality of a work of art. The author demonstrates how the Marandas move away from Propp's and Dundes's precise definitions of function and motifeme and their linear descriptions of narrative structure, to arrive, via models of logical relationships of arbitrarily isolated units within a variety of folklore genres, at definitions so vague and general as to be no advance on the terms they were designed to replace.[172] The Marandas' terms in their four

variations on Lévi-Strauss's myth formula allow for such a degree of variability and permutuation that their models may be applied to a series of folklore genres (including lyrics and riddles), which are differentiated only by their dénouements, the outcomes of the ubiquitous binary oppositions of the openings. Such umbrella-like descriptions of folklore material do not facilitate generic distinctions and typological statements. Waugh proposes instead four levels of analysis for folk-narrative, analogues to the literary critic's Aristotelian formal, material, efficient and final levels (i.e. of language, situation, narrative action and theme); these would be language analysis, to reveal the oral style of folk-narrative; plot analysis, specifiable in the Proppian sense as strings of constant predicates and variable subjects; analysis of the cultural background of the tale, of the culturally-determined units of its scenes and situations; and thematic analysis of the logical relationships among the recurrent units in the text.[173] Waugh is advocating established literary methodology, without acknowledging any worth in the structuralists' efforts to work from surface to deep structures (or vice versa); furthermore, a multi-dimensional approach to folk-narrative analysis is perhaps more readily advocated than executed, as a later article by Benjamin Colby illustrates.[174]

Colby's earlier publications (1966) indicate his interest in the cultural aspects of patterning in folk-literature and his "Description of Narrative Structures" (1969) proposes four levels of analysis (similar in only one respect to Waugh's), the results of which, together, may contribute to "a grammar of narrative culture."[175] The levels are those of morphology, poetics and stylistics, highlighting

mechanisms and psychocultural interpretation to establish the cultural role or function of the narrative patterns. It is not by chance that the section on morphology is two or three times the length of the other sections, as it consists of an exposition of Propp's contribution to the area, with sporadic comparison of his theories to Albert Lord's findings on South Slavic epic songs, as presented in *The Singer of Tales* (1960). Colby's own contribution to this section is the introduction of the neologism "eidon" (the abbreviated form of "eidochronic narrative element," presumably deriving from the Greek "eidos" meaning "form"), to replace Lord's "theme" and Propp's "function" as the basic unit in the analysis of folklore texts.[176] Lord's study, continuing the work of Milman Parry, serves as a model for the second level of poetic and stylistic analysis, since Lord strove to give an accurate account of the process of narrating among gifted narrators.[177] In support of his third level, Colby cites Axel Olrik's pioneering analysis of the highlighting structures in folk-literature and the experimental teaching methods of Maria Montessori, as indicators for "the dynamic effectiveness of the folktale as a psychic device and cultural vehicle."[178] The fourth level, the cultural role played by patterns in folk-narrative, is seen as a potential outcome of findings in the third area of research and serves to introduce the concluding passages devoted to future tasks for a "science" of narrative culture. Lévi-Strauss's work and Propp's *Historical Roots* might have contributed something to the third and fourth proposed levels, had the latter been accessible to the author and the former acceptable: "We must move beyond these purely intuitive, unvalidated approaches [Lévi-Strauss's and Edmund Leach's] if we wish to have a science of narrative culture."[179]

In Colby's *état present* (written in 1969), the most promising contribution to such a science, from the point of view of wide-ranging applicability, is clearly Propp's *Morphology*, featured at the first level; achievements mentioned at the second and third levels are sparse and at the fourth, conjectural.

Yet Colby was making, from the anthropological folklorist's point of view, the same plea as Butler Waugh's from the literary critic's, and as structural folklorist Heda Jason's, as she signalled it in the title of a 1969 article: "A Multidimensional Approach to Oral Literature." Fundamental to such an approach is Jason's concept of oral literature as art, to be analysed and interpreted as any literary product may be, intrinsically and extrinsically. Her survey of eight different modes of structuralist studies [illegible] conducted in folk-literature (various combinations of item [illegible] culture) illustrates that, collectively, [illegible] studies embrace the multidimensionalism which all [illegible] commentators are strongly advocating to folklore analysts.[180]

When Edmund Leach (himself a structuralist) reviewed the Marandas' 1962 article as it appeared, largely unaltered, in book form nine years later, his scathing *compte rendu* focused on three charges encountered not infrequently in discussions on structuralist research.[181] If comparative structuralism continues to concentrate on generalities, nothing new is uncovered and the particular is not described; material becomes data, compelled into formulaic expressions, as though of mathematical law.[182] The search for abstract generality has the frequent concomitant that the argument becomes highly artificial, couched in complex technical terms, so that it obscures, rather than enlightens.[183]

The suspicion is aroused that this kind of structural enquiry is designed less to reveal what is hidden in the texts, rather more to display an arbitrarily preconceived hypothesis.[184] Leach concludes with a warning about potential distortion of evidence deriving from analysts' (in this case, the Marandas') confidence in the infallibility of their system,[185] and certainly one looks in vain in the book for the cautious note with which the Marandas had ended their 1962 article and on which Waugh had commented: " . . . a structural study never can describe a folkloristic item exhaustively."[186] The validity of Leach's charges as applied to the Marandas' *Structural Models in Folklore and Transformational Essays* is not in debate here; they are illustrative of a trend in criticism, as their subject is illustrative of a trend in structural methodology: the search for the general and the abstract, the coining of difficult terminology, the adoption from other disciplines of methods of analysis and presentation of procedures and results combine into formidable complexity when an application of their formulae to new material is attempted. The result is a substantial reduction in the heuristic value of their models.

In his extended review of another volume published by the Marandas in the same year, *Structural Analysis of Oral Tradition* (1971), William Hendricks examined the articles of the thirteen contributing scholars not individually, but rather collectively, as they brought to bear on two issues in the structural analysis of verbal folklore, namely the traditional division of folklore research into the categories of anthropological or literary studies and the broad classification of structural approaches to the material. Hendricks's rejection of the Dundes school of thought which maintains a distinction

between Lévi-Strauss's "paradigmatic" approach and Propp's "syntagmatic" approach has already been specified earlier in this chapter (pp. 54-55). It may be useful to reiterate that Hendricks observed both approaches in both scholars' work and suggested the terms "qualifying" and "functional" as appropriate substitutes, the former descriptive of the symbolic pre-eminence of the dramatis personae in Lévi-Strauss's studies and the latter descriptive of the emphasis on units of plot in Propp's.[187] Hendricks also rejected the notion of necessary mutual exclusion of the anthropological and literary interests in folklore materials, arguing that structural studies draw from both disciplines, requiring cultural information as they seek to establish the abstract patterns beneath the language of the texts or to situate the item as a communicative event in a larger structural context.[188] Hendricks's conclusion underscores this conviction: the Marandas had classified their collection of essays as a contribution to "anthropological folkloristics";[189] Hendricks recommended the volume to literary scholars, for, as his own critique exemplified, the individual contributions could provide discussion points for theories of verbal art, encompassing anthropology, semiology, immanent analysis and narration.[190]

Although *Structural Anal[illegible] of Oral Tradition* was not published until 1971, much of the material was written in the mid-1960's for a publication project which was not realized.[191] Though the reviews of the Maranda volumes by Leach and Hendricks belong to the early 1970's, the structural studies thus far surveyed preceded the publication of the second, revised American edition of Propp's *Morphology of the Folktale*, which was issued in 1968 and which provides

a convenient terminal point for what was termed earlier in this chapter the first phase of Propp's influence upon American folktale research. The kinds of folktale analysis generated by an interest in Propp's theories have been demonstrated by the work of Dundes, his colleagues and his students, among others; assessments of the achievements, limitations, problems, future directions and goals of structural approaches to folk-literature have been reviewed. Before turning to the second generation of studies in the field, the work of European structuralists as it affected folktale research in the 1960's must be described.

Structural Studies in Europe: 1960's

Claude Lévi-Strauss's examination of Propp's structural theories, "La Structure et la forme," appeared in 1960 and contributed substantially to bringing the neglected Russian work before the scholarly public. The *Morphology* was available at that time only in Russian and in the 1958 American translation; it was 1970 before two French translations were published and 1972 before a German translation was available. The 1966 Italian translation of the work included Lévi-Strauss's 1960 critique and Propp's response to it (as outlined above, pp. 50-54), but with that essay, the French anthropologist had made his major contribution to specifically Proppian studies and for the rest of the decade, he was engaged predominantly in the publication of his four-volume *Mythologiques*.

Lévi-Strauss's assessment of Propp's ideas stimulated the interest of the French ethnologist Denise Paulme to conduct a structural

comparison of three African tales from different cultures in order to specify the nature of their common and distinguishing features. "Un Conte de fées africain: 'Le Garçon travesti ou Joseph en Afrique'" (1963) is an interesting experiment from at least two points of view: without the preliminaries of modifying Propp's terminology and methods, Paulme was able to establish five broad narrative functions to facilitate the comparison of seemingly disparate material: 1) the initial situation of each; 2) the intervention of a traitor; 3) a helper's supernatural aid; 4) the conclusion; 5) the liquidation of the initial lack ("manque annulée").[192] After the introduction of a fourth narrative from a different African culture, three more functions were added: the departure of the hero (after the traitor's action), followed by the hero's dangerous position, and a test (after the meeting with the helper).[193] Paulme was not interested in setting up a scheme with which to describe all the versions of a particular African tale type; she recognized that with slight adaptations, Propp's method might be usefully employed in principle in the comparison of folk-narratives of an entirely different ethnic origin. Secondly, Paulme's experiment exemplified what Hendricks was to advocate in his Maranda review (p. 73), namely the ethnologist's expertise and knowledge of the cultures from which the tales derived (their political, economic, social and family organizations), utilized in the interpretation and elucidation of the texts' similarities and differences established by the comparative structural analyses. In 1976, Denise Paulme published a collection of essays under the title *La Mère dévorante: Essai sur la morphologie des contes africains.* Two excerpts from her introduction indicate, in the definition of the tale, affinity with the structuralists Lévi-Strauss

and Propp, and establish the frame of reference for her morphological enquiry:

> Comme le mythe, mais sur un plan moins éléve, le conte est presque toujours le récit de la réduction d'une opposition, ou celui de la façon dont un manque, collectif dans le cas du mythe, individuel dans celui du conte, aura été comblé dans la mesure des forces humaines.
> . . . . . .
> Notre point de vue n'est pas celui du folkloriste, mais de l'ethnologue soucieux de déceler, sous l'affabulation, la mise en question de problèmes que le société qu'il étudie n'a pu résoudre de façon entièrement satisfaisante et que ses membres ne cessent de se poser, génération après génération.[194]

Propp's analytical units and procedures were broadly adopted by Denise Paulme for a broadly-conceived structural comparison of African tales. The work of Paulme and three other European writers, selected as examples of the application of structural analysis to folklore materials during the 1960's, reflects the varying degrees of Propp's direct influence on folk-narrative studies. Maria-Gabriele Wosien's published dissertation, *The Russian Folk-Tale: Some Structural and Thematic Aspects* (1969) was designed to uncover the abstract principles and their organization which inform the imagery of the folktale. To this end, she chose as her material Russian tales of a hero's quest and in the chapter devoted to "Formal Aspects," Propp's influence is both explicit and implicit. That is to say, her direct references to Propp, even to general works, are sparse, but much of her plot description is imbued with Propp's thinking: she subscribes to the theory of plot composition as a series of episodes, consecutively arranged to unfold the theme and each indicating the succeeding episode; she confirms that the number of episode combinations is limited, with

the consequence that a particular tale type is generated when one combination dominates.[195] Wosien's concept of the permanent base structure of the fairy-tale's quest consists of four cardinal stages, between which other episodes may be interpolated: 1) the hero's departure from home; 2) his encounter with miraculous help; 3) his encounter and battle with his adversary; 4) the attainment of his goal and his return. While Wosien's basic four-stage diagram is linear, in keeping with the one line of action in the hero's journey, her later amplified diagram is circular, or more correctly, spiral: the hero finally returns to his point of departure, thus bringing the tale full circle, but he returns embellished in some manner, transformed. Thus Propp's linearity and Meletinskij's ascending movement (the hero's social elevation) both find indirect expression in Wosien's descriptions of the basic structure of the folktale plot of the questing hero.[196]

Peter Madsen's "Integrated Norm-Breaking: A Narratological Analysis" did not appear in *Orbis Litterarum* until 1971, but the earlier versions of the article date from 1969 and 1970.[197] The first section of the study establishes Madsen's eclectic structural theory of analysis and the second demonstrates its application in the analysis and interpretation of a Russian folktale on the Russalka theme, "The Dead Woman's Son." Madsen draws on the narrative theories of Aristotle, Propp, Bremond, Greimas and Lévi-Strauss, with an extended footnote acknowledgement to Todorov's concern with narrative transitions and their linguistic vehicles.[198] Propp's role in Madsen's theories is significant, but not dominant: Aristotle's concepts of *mythos* and *anagnorisis* provide the most general narrative framework for Madsen's theory, involving the transition from one fictional situation to

another (*mythos*), particularly the transition device of *anagnorisis*, the movement from a state of ignorance to one of knowledge.[199] Propp's concept of *function* as action or situation independent of the dramatis personae yields Madsen's basic plot dynamics of one situation's transformation into another, engendered by an initial lack, proceeding through transforming actions, to rest at the moment of final equilibrium, which is not identical with the initial situation. Madsen affirms Propp's view that the chain of events within one tale cannot exhaust all the function possibilities of a corpus of tales, but that the hypothetical archetype of a folktale (the complete, virtual underlying structure of the folktale, construed from the analysis of actual tales) offers the semantic base of which each tale is a partial manifestation.[200] Bremond furnishes Madsen with his concept of the triadic narrative process: the potential of action, its actualization (or not) and its outcome, which is the process whereby one situation is transformed into another.[201] Greimas's semantic theories provide the key to decoding the perpetrators and causes of the transformations (in the tale under analysis, these revolve around individuation and personal and social integration); and Lévi-Strauss's view of narrative function as mediating life's contradictions leads Madsen to the final stage in the interpretation of his folktale, the establishing of the relationship between the story "proper" (the son's destiny) and its antecedent (the mother's destiny) and between social and individual norms.[202] Madsen concludes his experiment by insisting on the validity of two points of view in his analysis of "The Dead Woman's Son"; insofar as this is the son's tale, it may be analysed in the tradition of any study of a character's development and progress

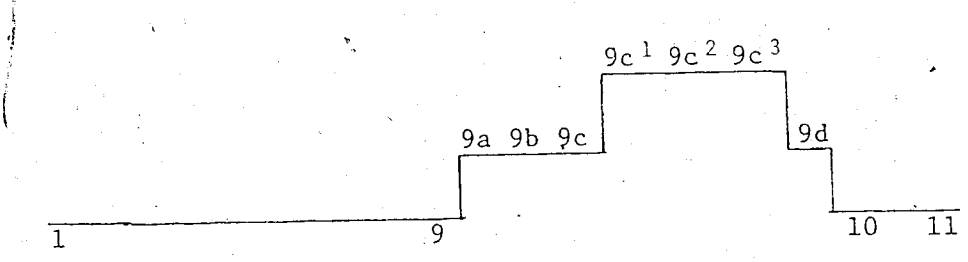
(*Bildungs- Entwicklungsroman*), but by working from the (surface) anthropomorphic level to the level of the tale's value system and ideology, the folktale is opened up to a much broader field of interpretation, which is at the same time more rigorously and systematically ascertained.[203]

The last examples of folktale structural analysis in Europe in the 1960's are taken from the work of the Romanian scholar, Mihai Pop. His article, "Aspects actuels des recherches sur la structure des contes" (1967), offers the structural analysis of a Romanian folktale; "Die Funktion der Anfangs- und Schlußformeln im rumänischen Märchen" (1968) establishes the structural function of the formulaic openings and closings of folktales and the longer essay, "Der formelhafte Charakter der Volksdichtung" (1968) surveys theories of structural analysis pertinent to folklore texts and condenses the conclusions of the other two articles. Pop's reading of the Romanian folktale owes more to Dundes's concepts of motifemes and Bremond's concepts of embedded sequences than to Propp's linear plot description; in fact, Pop points out that a chronological, linear description would lead the analyst to regard the tale as "contaminated," whereas a paradigmatic arrangement of the motifemes reveals their binary opposition and the narrator's artistry.[204] Without a preliminary account of the tale and details of Pop's interpretation, diagrams of his two basic structural models may nevertheless convey the essence of his findings:

I Lack
- II Deception
  - III Test
    - IV Violence
    - IV Elimination of violence
  - III Test passed
- II Elimination of deception

I Liquidation of lack

The levels of generalization and abstraction of the four pairs of motifemes match those of Dundes: a Proppian analysis would have designated in separate detail the narrative mechanisms for making the lack known and the consent to counteract it, together with the preliminary tests, all falling between I and II (as Pop describes the fundamental structure). The symmetry and rhythm of the tale is ascribed to the narrator's talent, particularly to his inversely parallel sequences of motifeme and counter-motifeme and to the tri-partite nature of many of the motifemes, consisting of two static moments and one dynamic, the former retarding the action and the latter propelling it on to the next sequence, as in the failure of the older sisters to pass the test and the success of the youngest (at stage II: Deception).[205] The second diagram charts the narrative's progress according to Bremond's notion of pivotal functions, which allow "displacements" from the narrative proper:



The sequence 9a - 9c interrupts the main theme at point 9, and is in turn interrupted by the complete sequence $9c^1$ - $9c^3$; 9d terminates the first embedded tale and the narrative proper is concluded by the sequence 10 - 11.[206]

Pop's lucid analysis of a Romanian folktale, worked out with minimum discussion of the pertinent theories of Alan Dundes and Claude Bremond, stands, in some respects, furthest removed from Propp's basically chronological method. Madsen utilized Propp's notion of function, but the remainder of his procedure is engendered by the modifications and developments proposed by later theoreticians. Wosien's concept of the overall structure of the tale type involving a quest coincides with Propp's, but it was not her stated intention to make use of his methodology and she worked with larger syntagmatic units than Propp's sequences of related functions. Paulme, likewise, worked with much larger units, but she adopted *en bloc* his principles of folktale structure and adapted them to her own purposes of narrative comparisons. Whatever the degree of direct influence of Propp upon the work of these scholars (who are only representative in the field of folkloristics), his *Morphology of the Folktale* was acknowledged as germinal. The most extensive and authoritative survey of the "Structural-Typological Study of Folktales" in the 1960's, that of Eleazar Meletinskij (1969), concludes with unequivocal recognition of Propp's contribution to the study of folk-narrative: he dates the morphological renaissance in folkloristics from the appearance, in 1958 in the United States, of the English translation of Propp's work and states that, "representing this new orientation, his book is still the best and most fundamental work and, although published almost half a century ago, in no way outdated."[207]

While Meletinskij was tracing Propp's generative influence on folklore theory and analysis in France, Germany, Romania, the Soviet Union, Australia and the United States, not all scholars were ready to embrace the products of the structural approach. In his published dissertation of 1969, Bertel Nathhorst challenged the work of Propp, Dundes, Lévi-Strauss and Leach, largely from a methodological point of view. In some respects, Nathhorst's study is not an optimal example of critical assessment of structural folkloristics, for it is not only "excessively negative" in its basic stance (to quote Hendricks), but also invalidated in part by the author's misconceptions and misunderstandings.[208] This work has been mentioned because its publication generated a good deal of scholarly debate, despite its shortcomings as a scholarly document; most of the debate consists of personal criticism and defence, but it is tempting to speculate that one of the reasons for broad academic interest in the work (it is featured frequently in bibliographies) lies in the topic itself: an attempt to demystify the claims of structural analysts in the field of oral or traditional narrative. Nathhorst's investigation of works of the four structuralists led him to conclude that as a result of significant flaws in their respective methodologies, "all the methodological proposals must be dismissed from the scientific debate."[209] The structuralist studies of the last decade carried out under the aegis of these four influential thinkers indicate that far from being dismissed from the scientific debate, their theories and findings are stimulating a new generation of students.

Furthermore, two aspects of the debate aroused by Nathhorst's study may be singled out for their general relevance to the problematic

academic situation which occurs when traditionally non-scientific material is investigated by non-scientists utilizing adapted scientific approaches, in an effort to move from subjective speculation towards verifiable scientific results. To recapitulate: Nathhorst condemned the findings of his four structuralists on the grounds that their theories and methods were scientifically unsound. One of Nathhorst's doctorate examiners, the Scandinavian scholar Ulf Drobin, reviewed the work when it was published, insisting that the student's conclusions had been founded, in each of the four cases, upon crucial misconceptions.[210] Nathhorst attempted to answer Drobin's accusation that he had misunderstood his basic texts, but did so unconvincingly: his defence was weakly pedantic in specific refutation and undermined by his suit that it was Drobin who had misunderstood both him and his selected authors.[211] When Dan Ben-Amos came to review *Formal or Structural Studies* three years later (1972), he concurred with Drobin's assessment and found Nathhorst wanting in folklore theory and scholarship: the latter's hypothetical-deductive view of scientific research is deemed an inappropriate instrument whereby to measure structural folklore theories; a historical perspective is needed to comprehend the promise of a holistic approach to folk-narrative, in contrast to the atomistic trends; and while errors of logic in structuralist theories are undoubtedly there to be exposed, in Ben-Amos's view Nathhorst lacked a strategy for flaw-hunting.[212] Another controversy sparked by *Formal or Structural Studies* serves to bring together the two aspects of structuralist investigations which this discussion has tried to highlight: Individual problems in the development, understanding and application of structural folk-narrative theories rooted in

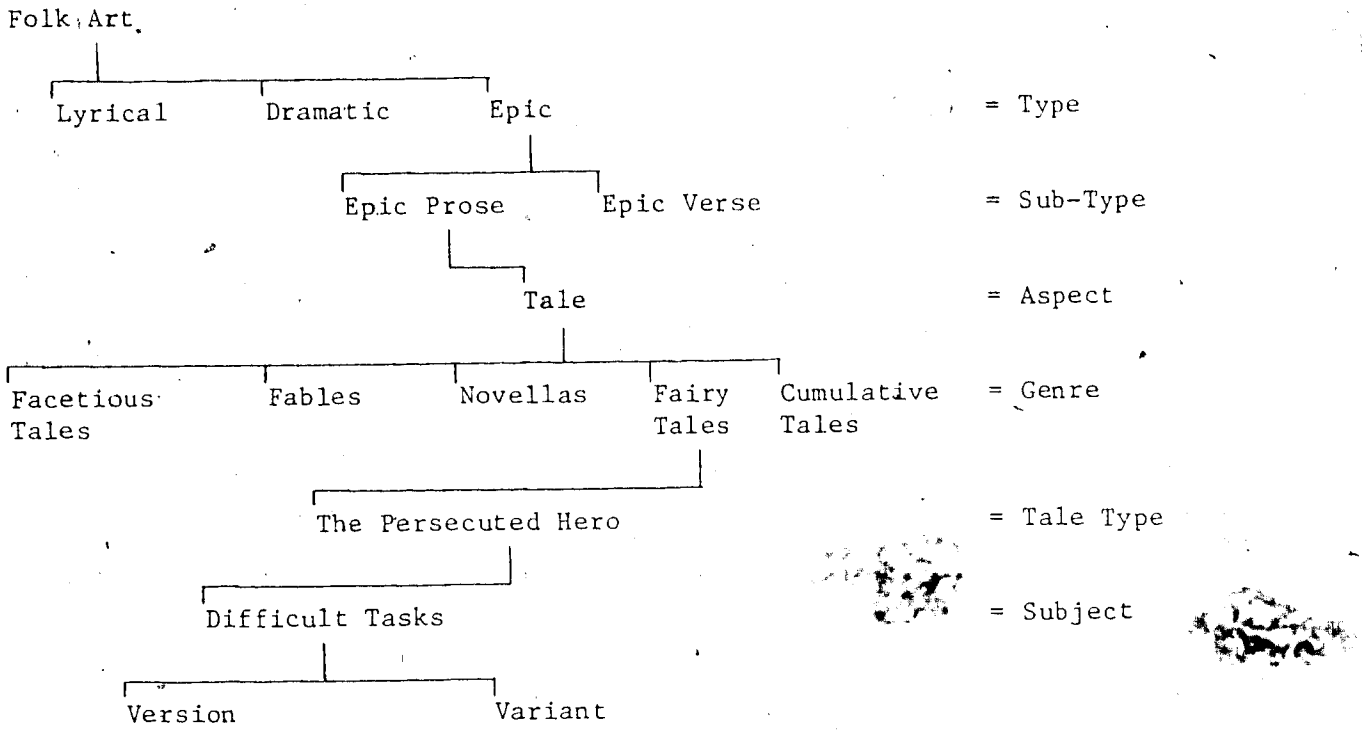
scientific method and secondly, the clash of the initiated with the sceptical. One of Nathhorst's major scruples about Edmund Leach's Biblical interpretations centred on the latter's imputed misunderstanding of redundancy in statistical communication theory.[213] W. J. Argyle evaluated Nathhorst's work positively in *Man* (1970), clearly welcoming an attack on "the shaky foundations beneath the large and superficially imposing edifice to which, among others, Propp, Dundes, Lévi-Strauss and Leach have made their several, but related contributions."[214] Leach made pertinent reply; Argyle renewed the attack, rejecting Leach's defence as an inadequate response to Nathhorst's criticisms and unfair to his method, and finding Leach guilty of gross distortion (actually, "grotesque") in his structural analyses; Leach's subsequent, articulate defence concluded with a demand for an apology from his detractor and Nathhorst's champion, Argyle.[215] Once again, the debate centred on apparent misconception and was initiated, at least in part, by an express desire to debunk folk-narrative structuralism, which had attracted intense interest for a decade. Nathhorst's contribution to this end was indeed timely, but lacked the necessary critical, scholarly acumen to be effective; instead, it proved to be a focal point for debate of issues still pertinent a decade later.

Before tracing Propp's influence on narrative theory in the 1960's, some mention should be made of the discussion on genre which was enlivened by structural investigations and findings. Folkloric texts had not been included in the classical theory of genres and when philologists of the nineteenth and twentieth centuries turned their attention to them, classification was carried out within the framework

of literary scholarship. The current genre debate reflects the objectives of separate disciplines: it is undeniably useful to have available an established universal terminology in the field, but literary definitions based on primarily immanent features do not satisfy those unwilling to divorce a text from its context, its function and its performance. At the 1959 Kiel and Copenhagen congress on folk-narrative research, Kurt Ranke commented upon the ideas of André Jolles, whose *Einfache Formen* (1930) may be viewed as an early contribution to the morphological study of folklore texts.[216] Jolles coined the term "simple form" to contrast with "art form" and to mean a pre-literary form of human expression, engendered by man's dreams, feelings and thought processes: "jene Formen . . . die sich, sozusagen ohne Zutun eines Dichters, in der Sprache selbst ereignen, aus der Sprache selbst erarbeiten."[217] Jolles presented his theory of simple forms as the first stage of a theory of literature, differentiating nine basic folk-narrative genres defined according to the mental processes ("Geistesbeschäftigungen") which construct them and give them their distinctive forms.[218] Working outwards from Jolles's concepts, Ranke advocated a folkloristic approach to simple forms, which he considered universal in function and form, archetypal ("Urphänomene").[219] Opposed to defining folklore genres from the point of view of literature proper, as cultural-historical phenomena, Ranke emphasized their anthropological aspect: "All diese Einfachen Formen entspringen also Grundbedürfnissen der menschlichen Seele, sie sind daher notwendig bedingte Formen, sie sind ontologische Gattungsarchetypen."[220] What allies the theories of these two scholars to the work of structuralists is their intent to grasp the essential achronical forms of the various

genres and in Jolles's case, eventually to build outwards from the basic simple forms, to investigate all forms of literature, with the aim of arriving at a comprehensive view of literature as a system.[221] His concept of the analysis of literary form, of morphology, is specific: "Mit Ausschaltung alles dessen, was zeitlich bedingt oder individuell beweglich ist, können wir auch in der Dichtung--im weitesten Sinne--die Gestalt feststellen, abschließen und in ihrem fixierten Charakter erkennen."[222] In Jolles's terminology, the simple form amounts to "die unreduzierbare, gehaltlich und gestaltlich in sich geschlossene, genuine, archetypische Form," with each genre capable of fashioning the same material according to the formal laws peculiar to itself.[223]

In 1964, Vladimir Propp devoted himself to the subject of prose and verse genres in Russian folklore, understanding the term to mean "the totality of creative works which share the same poetical system, purpose in daily life, performance forms, and musical structure."[224] He proposed the classification of folk art into types, composed of sub-types, consisting of aspects, made up of genres, which lead to the further classifications of types (i.e. tale types) and subjects, containing versions and variants. Propp's article is limited to folk-narrative (prose and verse forms) and lyric poetry; if his categorization were schematized to focus solely on folktale genres, which he distinguished according to their structure (wherever there was deemed to exist unity of composition, as is the case with fairy-tales and cumulative tales) or according to some other principle, as is the case with the remaining categories in the following chart, his conception of the ordering of fictitious folk-narrative texts would appear as follows:



The table above is designed to show the position of narrative genres in general and of the folktale in particular, according to Propp's categorization. The absence of legends and of other traditional tales will be obvious: Propp concurred with Belinsky's designation of the folktale's particularity as an intended fiction and used this primary feature as the basis for his classification. Not only do all other forms of folk-narrative prose attempt to reflect reality to some degree--in contrast to the folktale--but significantly, in Propp's opinion, the fictive element constitutes the dominant shaping force of the poetics of the folktale.[225]

In 1968, *Temenos* carried two articles on traditional genre analysis. Bertel Nathhorst's "Genre, Form and Structure in Oral Tradition" emphasized the problems of exactitude and inclusiveness in

generic structural descriptions, taking the proposals of Robert Georges and Alan Dundes for the definition of the riddle as evidence to show the short-comings of structural descriptions.[226] In his contribution, "Genre Analysis in Folkloristics and Comparative Religion," Lauri Honko enumerated criteria pertinent to genre classification: the contents, form, style, structure, function, frequency, distribution, age and origin of items. Synonymy, antonymy, overlap and distinctiveness would provide the bases for the classification of terms.[227] When Honko spoke on genre theory six years later at the Helsinki Congress on Folk Narrative, he reiterated these classificatory concepts as his conclusion, but the bulk of his paper offered comments on performance-orientated folkloristics, with its emphasis on contemporary traditions, empirical observation, context, function, and the individual act of narrating.[228] "Genre Theory Revisited," as his presentation was entitled, sought to re-establish the link between genre theory and tradition and culture.

Folkloristic genre theory constitutes one of the four major sections selected for inclusion in the Proceedings of the 1974 Helsinki Congress and two prominent American theoreticians who were writing in the 1960's also made contributions to the topic at the Congress. "Folklore is a collective term for those traditional items of knowledge which arise in recurring performances," wrote Roger Abrahams in 1969.[229] His paper at the Congress, "Genre Theory and Folkloristics," stressed the performer's and the audience's patterns of mutual expectation which derive from such recurring traditional events. The genre appropriate for the occasion would itself be a main repository for such expectation and each performance would approximate the ideal of the genre.[230] However, his concept of the genre ideal is not the expression of Jolles's

or Ranke's universal soul, but rather that of Robert Kellogg's specific cultural heritage and common living tradition; or as Abrahams phrases the contrast between the two concepts, "the etic-emic distinction--that is the native category vs. universal typology."[231] When Abrahams speaks of "genres which operate as schemas open to correction, or as scenarios from which many similar scenes may be generated," it is clear that his performance-centred folkloristics has moved into a different area of concentration from that of structural text typology.[232] However, in his earlier article, he did set up a chart of contiguous generic classes mapped on a continuum of performer-audience interaction, moving from the one polarity of total mutual involvement, as in conversation items such as the riddle, through ever-decreasing interpersonal action via drama and on to the fictive genres, ending with the polarity of total separation of performer and audience; the latter polarity is characterized as static and the former as conflicting, with all the genres between the two partaking of these features proportionately.[233]

The second American contributor to the Helsinki Proceedings reviewed "The Concepts of Genre in Folklore," dividing his topic into five aspects: classification, permanent forms, evolving forms, forms of discourse and of cultural cognition.[234] Dan Ben-Amos treated the structural-morphological approach under permanent forms, since structuralists work from the premise of the existence of deep structures underlying each text, expressed in the relationships of the text's components to each other. The structuralists' ultimate aim is "the discovery of the distinctive features of each genre, their relations within the respective forms" and the differentiation of genres "within

the totality of oral tradition."[235] While structuralists may be convinced of the universality of folklore genres and their formal-structural features, Ben-Amos emphasizes the controversy of this assumption (contested by those who view genres in their native particularity and as part of a cultural system of communication).[236] In his earlier article, "Analytic Categories and Ethnic Genres," Ben-Amos introduced structural generic studies under the rubric "The Holistic Approach," which considers folklore genres as formal and thematic entities which have an organic unity of their own and which pursues a realistic rather than a nominalistic enquiry, seeking to uncover universal forms.[237] In the summation to his survey, "The Concepts of Genre in Folklore," Ben-Amos concludes that all five approaches (identified above) have valid contributions to make to a folklore theory of genre, on one or more of its three major levels: cognition (the conceptual categories and their terminology), behavior (performance-related phenomena), and expression (theme, style, diction, structure).[238]

The Budapest folklorist, Vilmos Voigt, has written extensively on the theory of genres, as well as on structuralism, narrative universals and Propp. In 1976, he proposed "a theory of theory of genres," which outlined a provisory system of the levels of generic investigations intended to be universally applicable and potentially all-encompassing, thereby avoiding the pitfalls of historical or culturally-specific systems.[239] Six of his seven levels concerned various aspects of terminology: general terminology; native terminology; the function and use of the latter; as reflected in their terminologies, the historical development of genres, the synchronic systems of genres

and the diachronic; and lastly, the aesthetics of genres. Like Bouko's proposals, Voigt's are general and theoretical; that is not tantamount to saying that they are vague: each level is presented with an illustrated commentary, but the envisaged breadth of the field entails diffusiveness. The first stages of constructing such a theory would presumably proceed on the individual levels, in a manner comparable to that in which generic investigations have hitherto been conducted, with a synthesis of results as a future goal.

The eleven contributions to the discussion of folklore genres surveyed here represent only a fraction of the work undertaken in this area. Nevertheless, together they demonstrate the limited position of structural statements on genre in performance-orientated folkloristics. Propp's article, on the other hand (albeit, confined to folk-narrative), displays clearly and methodically the use of structural descriptions in the service of defining genres, of determining their synchronic system and of establishing that system within the hierarchy of folk art. Within his terms of reference, his classification has been neither out-dated, nor seriously challenged.

The last section of this review of structuralist studies in Europe in the 1960's focuses on the work of four scholars active in the field of the theory of narrative: Roland Barthes, Algirdas Greimas, Claude Bremond and Eleazar Meletinskij. Interest will centre particularly on two aspects of their theories, namely on their relevance to the structure of the folk-tale and to the ideas expounded by Propp on the same subject-matter. Like structuralists before and after him, Roland Barthes sought to lay bare the structure of narrative common to all narrative and necessitating the analytical divisions of a text into the

story, on the one hand, and the act of narrating, on the other ("histoire" and "discours"). In the 1966 issue of Communications devoted to narrative analysis, Barthes's "Introduction à l'analyse structurale des récits" proposed a three tier method of text analysis, with the basic level of functions referring upwards to and deriving their meaning from the second level of the actions of dramatis personae, which in turn derive their meaning from being recounted, that is to say, from being embedded in the third level of narration.[7] "Functions," for Barthes as for Propp, are the smallest correlational units of narrative, identified by their significance for the course of the action. Analysis proceeds by the decomposition of the text into functional segments, the constituent functions, the classification of the codes employed by the text and establishing of relationships among the basic units.[8] Barthes underlines the fact that it is the structure of the tale, not the narrator's art, which dictates the presence of an element: all details are, therefore, functional.[9] However, Barthes's system of classifying functions is more refined than Propp's, setting forth as the two major categories distributional functions and integrative indices. The latter are indicators of character and atmosphere, signifying traits of being and are predominant in a genre like the psychological novel. The former, however, are characteristic of the folktale, pertaining to deeds, to the act of doing, to operating. Of distributional functions, there are, in turn, two sub-classes: cardinal functions, logically linked by cause and effect, advancing the plot; and catalysing functions, phatic in nature, filling up the narrative between cardinal functions and dependent upon them. Cardinal functions are interrelated within a sequence and serve to initiate,

maintain or resolve uncertainty; they are also termed kernel functions, as they operate at the moment when the narrative must progress via one of the alternative routes at its disposal: the "hinges" of the story, as Seymour Chatman names them in an exposition of Barthes's, Todorov's and his own analytical methods.[243] Structuralist attention is focused particularly on the kernel functions.[244] However, whereas Propp sought to establish their sequential interrelationships, that is, within the chronology of the narrative, later structuralists, following Lévi-Strauss's direction, sought to uncover the narrative logic behind the narrative time, by dechronologizing the narrative events and reordering them atemporally.

Barthes understands a narrative sequence to consist of a small number of nuclei (kernel functions), which, together, form a self-contained, but incomplete, logical unit, ready for incorporation into a larger sequence. However, the combination of sequences may not be strictly linear; not only may a new sequence begin before the preceding one finishes (recognized by Propp in his concept of interrupted moves), but a story may consist of separate episodes, "pyramids" in Barthes's terms, which are connected only by virtue of the fact that the same dramatis personae are participating in them. They derive their collective meaning from the second analytical level, that of actions.

As Barthes points out, structuralist definitions of character are founded on the actions of dramatis personae, not on their psychology; the terminology of Bremond and Greimas reflects this principle: "agent" and "actant," respectively. The spheres of actions in which the characters participate are limited in number and are classifiable, thereby facilitating the construction of typologies of characters, such

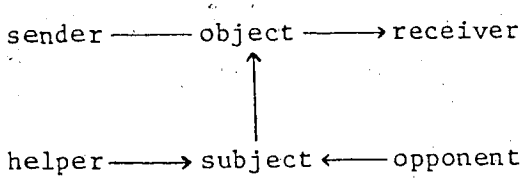
as Propp's. In an essay entitled "Action Sequences," Barthes describes the structuralist view of the short story as "a systematic chain of events which are distributed among a small number of characters, the function of which is identical from one story to another."[245] While he considered Propp's research of the invariable elements of functions and dramatis personae to have yielded an accurate description of the form of the folktale, Barthes terms the description a "schema," a syntagmatic pattern improved upon by the later work of Lévi-Strauss and Greimas.[246]

Before turning to Greimas's reflections on and modifications of Propp's model, an excerpt from Barthes's third section on narration should be considered briefly. It will be recalled that Barthes was concerned with a general theory of the structural analysis of fiction; his observations on folk-literature were not, therefore, extensive. Nevertheless, in describing what might be termed the self-consciousness of traditional narrative communication, he writes:

> . . . dans les littératures orales, on connaît certains codes de récitation (formules métriques, protocoles conventionnels de présentation), et l'on sait que l' "auteur" n'est pas celui qui invente les plus belles histoires, mais celui qui maîtrise le mieux le code dont il partage l'usage avec les auditeurs: dans ces littératures le niveau narrationnel est si net, ses règles si contraignantes, qu'il est difficile de concevoir un "conte" privé des signes codés du récit ("*il y avait une fois*", etc.).[247]

In 1964, A. J. Greimas published his reworkings of Propp's typology of the folktale's dramatis personae (enumerated above on page 31), proposing a reduction from seven personages to three pairs of oppositional roles: subject versus object, sender versus receiver, helper versus opponent.[248] His later article, devoted to the functional

analysis of "Le Conte populaire russe," makes explicit the relations of the six *actants*:



The hero (subject) is connected to the helper and to the opponent by the modality "to be able to;" the preliminary tests set by the donor/helper and the major confrontation of the hero with the villain/opponent enable the hero to reach his desired object. Subject and object are connected by the modality of desiring; sender/dispatcher and receiver (frequently, the hero) are connected on the axis of communication, by the modality "to know."[249]

However, "Le Conte populaire russe" is concerned less with the character roles in the folktale than with their actions. Taking Propp's findings as a point of departure, together with his two major criticisms of them, Greimas sets out to reduce the number of functions which define the Russian folktale plot and to refute Propp's thesis of their compulsory sequence. Greimas's inventory contains twenty functions, twelve of which consist of logical pairs, a phenomenon already remarked by Propp but not utilized to this end. The criterion of coupling is a semantic category common to both functions, of the kind prohibition versus the violation of the prohibition, or the assignation of a task versus the completion of a task.[250] However, the reduced inventory of functions is still too cumbersome for Greimas's purposes and he seeks a more radical reduction constructed upon the paradigmatic principles of disjunction and conjunction, negation and affirmation.

Greimas does not designate the type of Russian folktale about which he is theorizing, but it is apparent from his remarks concerning the dramatis personae (above) and from his illustration of functions that he is basing his observations on the questing hero tale. Such tales open typically with what Greimas terms the rupture of the social contract and end typically with the hero's marriage, which is interpreted as the final stage in the re-establishing of the contract. This contract is initiated by the sender/dispatcher who offers the object of the quest to the receiver/hero/subject who, in turn, eventually accepts it in marriage. Subsumed under the function of the Contract are Propp's first three functions of the Preparatory Section (absence, interdiction and violation), the moment of mediation and the hero's acceptance of the challenge (Propp's functions Nos. 9 and 10) and marriage (Propp's final function, No. 31). Greimas's semantic representation of the Contract is $\overline{A}$ vs A.[251]

The remaining functions in Propp's Preparatory Section constitute the first term in the symbolizing form $\overline{C}$ vs C, which illustrates clearly folk-narrative symmetry, whereby initial negative functions are paralleled by final positive functions. However, Greimas's proposals for the parallels require sophisticated exposition and do not present the kind of logical couplings which meet the eye. The reconnaisance of the villain versus his receipt of information, the villain's deception versus the victim's submission to it, the act of villainy versus the resultant lack (i.e. Propp's functions Nos. 4 - 8a inclusive) constitute $\overline{C}$, which is the collective representation for Alienation. Opposed to this is C, Reintegration, consisting of the parallel functions, the branding of the hero versus his recognition,

the exposure of the villain versus the transformation of the hero and the punishment of the villain versus the liquidation of the lack or misfortune (i.e. Propp's functions Nos. 17, 27, 24, 28, 29, 30 and 19).[252] The alienating and reintegrating sequences participate in the emission or the receipt of signs and as such are considered under the collective term Communication.

Beside the Contract and Communication, there is a third and final major category of functions, namely Testing, but before Greimas's description of that process is reviewed, the sequence relating to the hero's placement, his physical whereabouts, should be considered. Dividing the hero's movements by his principal confrontation with the villain (i.e. pre-battle and post-battle), Greimas proposes that the hero's departure ($\overline{p}$), journey (d) and arrival at the site of confrontation ($\overline{\text{non p}}$) be paralleled by his victorious departure (non p), ensuing journey (d) and unrecognized arrival (p) at the place of his final testing, when his identity and virtue will be revealed and rewarded. That is to say, in dealing with Propp's four functions, Nos. 11, 15, 20 and 23, Greimas rejects the concept of the hero's return ($\downarrow$) and posits his unrecognized arrival (o) as the function parallel to his setting-off for the fight ($\uparrow$). The presence or absence of the hero is seen to be more critical than his departing or returning.

The transformation of the folktale's initial negative situation into its final positive one, from alienation into reintegration, is achieved particularly by the tests to which the questing hero is subjected.[253] Categorized by Greimas syntagmatically into the qualifying test, the principal test and the glorifying test, the tests are described by three main elements: A (already encountered

As Contract and signifying an injunction and its execution); F , signifying confrontation and success; and finally, c , the consequence of the action. While A F are common to all tests, c is the differentiating factor for each one. The qualifying test consists of the hero's meeting with the donor, his reaction to the latter (both constituting A), and the receipt of a magical agent (c). The principal test contains the connective incident and the hero's decision for counteraction (A), combat with and victory over the villain (F) and the resulting elimination of misfortune (c). The glorifying test is the setting of a difficult task (A), the hero's accomplishment of it (F) and the subsequent recognition accorded to him (c). Only the principal test contains all five elements, including the hero's presence (p) and translocation (d). What Propp described as three separate sequences, the donor's test (functions Nos. 12-14), the dispatch of the hero and his confrontation with the villain (Nos. 9-10, 16-19), and the setting of the task leading to marriage (Nos. 25-27) has been collectively described by Greimas as the phenomenon of Testing. The two functions remaining from Propp's original list of thirty-one, namely Pursuit and Rescue (Nos. 21-22), are subsumed under F or d (Rapid Translocation).

Greimas's analysis of the functions contained in the Russian folktale yields a list of three major and two minor functions: A (Contract), C (Communication, F (Confrontation), p (Presence) and d (Rapid Translocation). His descriptive formula is as follows, although his one-line condensation of elements has been set out fully in its constituent sequences, each of which has been labe-led for clarification.[254]

Rupture of Order and Alienation	$\bar{p}\ \bar{A}\ \bar{C}_1$ $\bar{C}_2$(. . . non c_2) $\bar{C}_3$(. . . non c_3)	Initial negative situation
	p A_1 F_1 c_1 non c_3	Qualifying test
	$\bar{p}_1$ A_2 F_2 non c_2 d $\overline{\text{non } p_1}$ F_1 $\hat{c}_1$ non c_2 non c_3	Principal test
	non p_1 d F_1	Translocation
	p_1 A_3 F_3 non c_1	Glorifying test
Reintegration and Restoration of Order.	C_2 C_3 A (non c_3)	Positive outcome

Greimas concludes his article with an interpretation of the paradigmatic and syntagmatic elements of his analysis. He considers the principal test to furnish the minimal syntagmatic definition of a folktale, as A F c are in a relation of succession (not implication) and as the qualifying test is only a simulated confrontation and the glorifying test both simulated and redundant.[255] The principal test also plays a key role in Greimas's paradigmatic explication of the folktale, as it mediates anthropomorphically between the initial situation characterized by the overthrow of a social order and alienation and the re-establishing of that order with its collective values ($\overline{AC}$ versus AC, where A as Contract involves order and C as Communication involves values).[256] Lévi-Strauss's mode of analysis and concepts of the function of myth and of folktale are discernible here.

The contents of Greimas's article, "Le Conte populaire russe" were revised and adapted for incorporation into his *Sémantique structurale* (1966) in the chapter, "A la recherche des modèles de

transformation," in the sections, "Réduction et structuration" and "Interprétations et définitions."[257] This fact has bearing on two comments to be made after studying his ideas on the structure of the folktale. Not only is Greimas's semantic theory difficult in itself to follow, but also it remains aloof from practical application to and illustration from folktale material. A student's awareness of the distance between the theory and the subject-matter is intensified by some of his pairs of functions said to be in opposition, as, for example, the punishment of the villain versus the liquidation of misfortune, rather than the reward of the hero. Meletinskij in 1969 and Claudine Gothot-Mersch in 1974 have both commented critically on some of the strained ("scholastic") interpretations of Greimas's system.[258] In the absence of actual texts, the reader may consider that Greimas's overall concept of the function of the folktale is more redolent of myth, while his concentration on the questing hero tales makes his minimal definitions too narrow for application to other fairy-tales, such as the persecuted heroine tale types. Finally, Greimas's watertight scheme requires the presence of elements which may be optional: two significant terms in his concept of A (Contract) oppose the hero's wedding (A) to the violation of an interdiction in the opening sequences ($\overline{A}$), whereas such an interdiction may be omitted in tales which open directly with an act of villainy. Similar observations may be made about the dénouements of tales.[259] "Le Conte populaire russe" combines Propp's syntagmatic point of view with Lévi-Strauss's paradigmatic method to yield Greimas's own transformational reading of the structure of the fairy-tale and its function, but the title may be viewed more as an acknowledgement of Propp's seminal

work in the field, rather than as a signal of the specific contents of the article. As Greimas himself points out, "toute analyse syntagmatique de la signification aura nécessairement pour résultat un appauvrissement du contenu. La réduction du nombre des fonctions se fait donc aux dépens de la richesse sémantique de l'ensemble."[260]

Claude Bremond has been publishing in the field of narrative structure since 1964; two articles from the 1960's and two from the early 1970's will serve as representative of his contributions to Proppian studies and as an orientation to his own theory of narrative. In 1964, "Le Message narratif" offered an exposition of Propp's theories as they appeared in *Morphology of the Folktale*, together with a critical assessment of them and a modification of Propp's structural model according to Bremond's own concepts of narrative structure.[261] As the point of departure in his examination of Propp's findings, he contests Propp's third thesis that the sequence of narrative functions is identical for all Russian folktales and he sets out to demonstrate that the order which Propp describes as a logical and artistic necessity is tenable in neither theory nor practice. Since Propp defines his functions according to their consequences for the advancement of the plot (A is defined by B , B by C in the sequence A B C . . .), the folktale narrator is prohibited by this law of "temporal finality" (Bremond's term) from introducing any alternative results to his selected functions and, consequently, from allowing even a potential forking of the plot ("bifurcation"). Were this rigidity of sequence indeed the case, the story-teller's narrative freedom and the use of a major suspense-building technique (retardation) would be curtailed. With predominance accorded to the plot over the dramatis personae or,

more precisely, to the series of functions as a whole, Propp is unable to accommodate schematically elements such as mobile functions (e.g. the transformation (T) or the branding (J) of the hero), which, by definition, do not depend upon their preceding functions; and motivations, which are not subject to the law of temporal finality. Furthermore, eschewing a structure more complex than his unilinear series, Propp is forced to inconsistencies of definition, so that when the sequence D E F occurs between Pursuit and Rescue (as it does in Propp's sample analysis of Afanasiev's tale No. 113), it is not designated as such, but is subsumed under Rescue. Propp foresaw that some regroupings of his functions were necessary and made *ad hoc* provisions for them (e.g. the receipt of the magical agent (D E F) before the calamity (A) occurs, rather than afterwards), but, as Bremond points out, no principle for such regroupings was established.[262]

Bremond concludes that some functions presuppose each other and combine logically. In these sequences, no function may be eliminated or altered: there can be no arrival without a journey and no journey without a departure. Other functions combine through frequent association and are able to tolerate changes in sequence without alteration to the overall signification of the group: punishment of the villain may precede the hero's wedding or succeed it. Consequently, Bremond establishes as his minimal structural unit a combination of functions, the sequence, and builds his theory of narrative structure upon the possible modes of their juxtaposition and upon the necessary concatenation of functions within each basic sequence.[263]

Bremond's goal in investigating Propp's procedures and findings is not a more accurate description of the Russian fairy-tale,

but a generalization of his results to describe the process and technique of narration, illuminating the options open to a narrator at each stage of his tale.[264] "Le Message narratif" does indeed conclude with a specification of the structure of Propp's material in application of the method which he advocates, but before enumerating the details of the application, the major aspects of Bremond's method should be outlined.[265]

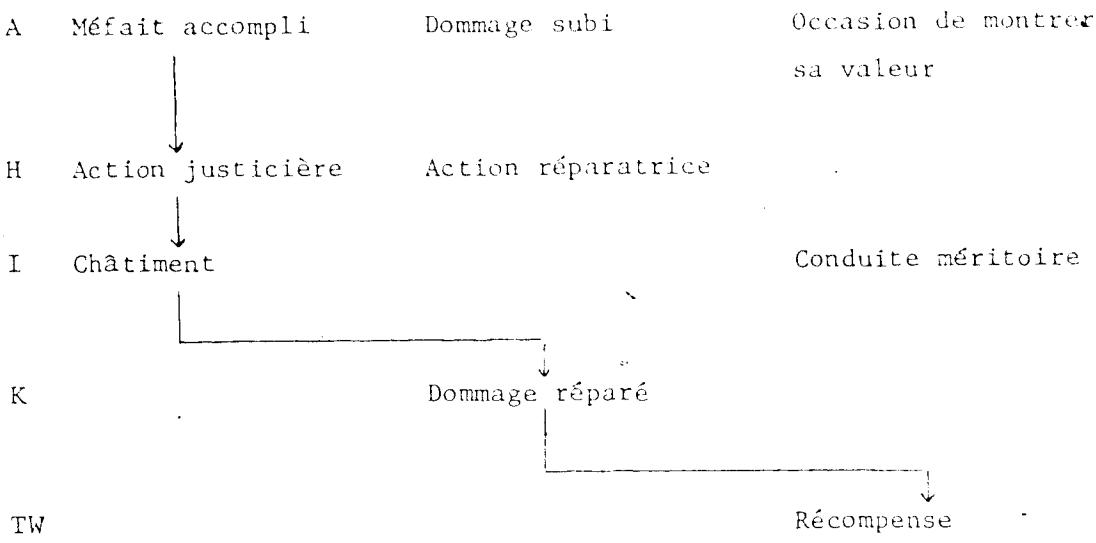
Retaining Propp's notion of function as a fundamental narrative unit, Bremond applies it to events and actions which, grouped together in sequences, engender a story. Three functions in combination constitute the basic, elementary sequence: the first to open up the possibility of an action, another to set it in motion and a third to be the result of the process. The sequence is not prescriptive: the principle of binary opposition offers the narrator a choice at the second and third stages of the process of allowing the action to proceed or not; and if it does proceed, of allowing it to reach completion or not. For example, Stage I may be villainy; Stage II would be villainy in process, or not; Stage III would be villainy committed, or not. The elementary triadic sequences combine in various ways (theoretically, any sequence may combine with any other, although in practice there are sequential affinities), but the most typical are 1) end-to-end, where the closing function of the first sequence entails the opening function of the second; 2) embedded, where one sequence is interrupted by another; and 3), linked, in which an action seen from the perspective of one dramatis persona simultaneously fulfils a different function when viewed from the perspective of the second dramatis persona involved in the scene. A prime and basic principle

for the classification of sequences is the dichotomy amelioration/degradation, according to whether the project recounted in the tale is assisted or thwarted by the event or action taking place.[266]

The corollary to Bremond's limited number of sequence types, among which the narrator must choose, is his classification of roles among the characters, based on the opposition perpetrator/recipient of the action ("agent" and "patient"). The second and major part of his *Logique du récit* (1973) is devoted to "Les Rôles narratifs principaux," amounting to a repertoire of dramatis personae and establishing a complicated network of their interrelationships: the beneficiary and victim (varieties of the "patient"), the voluntary and involuntary "agents," the influencer, the helper, the hinderer, the person rewarded or punished, the person meting out retribution.[267] The unity of the roles provides the organic link between sequences: "Le narrateur qui veut ordonner la succession chronologique des événements qu'il relate, leur donner un sens, n'a d'autre ressource que de les lier dans l'unité d'une conduite orientée vers une fin."[268] Contrary to Propp's theory (although not always his practice), Bremond considers it essential to take account of the dramatis personae ("rôles") influencing and being influenced by the events or actions (the functions) and to establish their participation as perpetrators or recipients of the action ("agents/patients"). His descriptive model of the morphology of a corpus of 120 French (ethical) fairy-tales, which consists of three pairs of functions: Deterioration/Improvement, Merit/Reward, Unworthiness/Punishment, variously combined and viewed from the perspectives of the major "rôles" differentiated according to the principle of "agent/patient," offers an excellent example of Bremond's

modification of Propp's structural series and of his concepts of the relationships between the dramatis personae and the functions.[69]

To return to Bremond's reworking of Propp's structural description of the Russian fairy-tale. His method rejects analysis of the tale's functions into a unilinear sequence, in favour of grouping functions (as did Lévi-Strauss) into columns, as though on a musical score, or as though unravelling the braided strands of action.[70] Functions which are incommodious to a prescriptive series (such as D E F appearing between Pr and Rs or double morphological functions) find a different position in each of the sequences to which they belong, when a tale is viewed as an interlacing of sequences and not as a horizontal concatenation.[71] Excluding the testing sequence (D E F) because of its imprecision and the initial situation (i) because of its non-function status, Bremond sifts through the remaining functions, establishing their links and arriving at the following reduction to be read in triadic columns from left to right):



Bremond considers that his generalization of Propp's scheme, which may be applied to any narrative, has not lost content in increasingly empty abstract forms; on the contrary, the content has been more intensively determined by his analytical method. He considers that his results demonstrate that:

> . . . il est sans doute possible, en combinant un nombre limité d'éléments aisément repérables (les fonctions groupées en triades) de construire des modèles de situations et de conduites d'une complexité indéfiniment croissante, capable de constituer des "simulacres" des événements et des personnages . . . dont l'analyse sémiologique du récit a besoin.[272]

The studies and the findings of the Russian scholar Eleazar Meletinskij place him, in the main, closer to Greimas than to Bremond. Taking Propp's *Morfologija* as his methodological base, he focuses his interest on the Russian folktale specifically. In conjunction with other researchers at the 1969 Tartu Summer School, Meletinskij published an extended article on the "Problems of the Structural Analysis of Fairytales" and in the same year, he condensed these findings in his survey of work in the field, entitled "Structural-Typological Study of Folktales."[273] Meletinskij and his group worked with units larger than Propp's functions, but smaller than his series and, like Greimas, selected the folktale's testing sequences as the most promising syntagmatic units for the elucidation of the folktale's syntax and semantics. Three tests are considered characteristic of the classical fairy-tale, with a fourth frequently located in the preparatory section (violation of an interdiction and the resultant villainy); they are represented in abstract terms designed to reflect

the basic folktale rhythm of loss and gain, which results from the actions of the hero:

$$\bar{E}\ \bar{L} \ldots \varepsilon\ \lambda \ldots E\ L \ldots \bar{E}^1\ \bar{L}^1 \ldots E^1\ L^1$$

This formula may be read as an initial action of a dramatis persona ($\bar{E}$), entailing damaging consequences ($\bar{L}$); the hero is subjected to a preliminary test (ε) to ascertain his suitability to pursue the goal and to receive the necessary magical aid (λ); he confronts the villain successfully (E) and attains his goal (L); he may be challenged and threatened by a pretender ($\bar{E}^1\ \bar{L}^1$), but finally his true identity and the authenticity of his deeds are established via a test ($E^1\ L^1$).[274] The last two pairs of "binary blocks" are optional, whereas the preliminary test ($\varepsilon\ \lambda$) and the main test (E L) are characteristic of the genre. It is the function of the preliminary test to verify the hero's knowledge of good conduct, of what is required of his behaviour, of what may be termed "the rules of the game." The main test is one of deed, even though it is frequently not the hero's courage and prowess which accomplish it, but a magical helper's. Here the fairy-tale differs from the myth: what counts is the correct response to each stimulus, so that the hero must violate interdictions and execute orders, showing thereby his acceptance of the rules of conduct. This is the manner in which he must prove himself worthy of magical aid. In a later article, Meletinskij labels this narrative feature "the principle of the affirmative response" and considers it accountable for defining the structure of all the actions in a fairy-tale.[275]

If the ten test elements (given above) provide the syntagmatic model of the fairy-tale, four pairs of oppositions provide

the criteria for a thematic classification of fairy-tale types. O vs $\bar{O}$ concerns the presence or absence of an object, independent of the hero, as the cause or goal of the main struggle; O_1 refers to a marriage partner and O_2 to a magical object. S vs $\bar{S}$ indicates whether the hero's own interests are served by the struggle, or somebody else's; F vs $\bar{F}$ refers to the hero-victim and to the family conflict responsible for his suffering; M vs $\bar{M}$ indicates whether the conflict entails mythological elements or not. All pairs of oppositions focus on the main test and allow the following ten categories of fairy-tale themes:

I $O_1\ \bar{S}\ \bar{F}\ M$: heroic tales of dragon-fighting (AT 300, 301)

$O_2\ \bar{S}\ \bar{F}\ M$: heroic tales of quests (AT 550, 551)

II $\bar{O}\ S\ \bar{F}\ M$: archaic tales of children in the ogre's clutches (AT 311, 312, 314, 327)

$\bar{O}\ S\ F\ M$: hero, persecuted by the family and in the power of forest demons (AT 480, 709)

$\bar{O}\ S\ F\ \bar{M}$: persecution by family without mythological elements (AT 510, 511)

III $O_1\ S\ \bar{F}\ M$: tales of supernatural spouses (AT 400, 425)

$O_2\ S\ \bar{F}\ M$: tales of magical objects (AT 560, 563, 566, 569, 736)

IV $O_1\ S\ \bar{F}\ \bar{M}$: tales of marriage tests (AT 530, 570, 575, 577, 580, 610, 621, 675)

V O_1 $\bar{S}$ $\bar{F}$ $\bar{M}$: (AT 408, 653) [Heroic quest for spouse without mythological elements]

O_2 $\bar{S}$ $\bar{F}$ $\bar{M}$: (AT 665) [Heroic quest for object without mythological elements][276]

It is interesting to note that when Meletinskij spoke five years later at a conference on folk-narrative research on the topic "Perspectives et limites de l'étude structurale du folklore," he considered such a semiotic classification of subject-matter (above) and a corresponding revision of the Aarne-Thompson catalogue to be major tasks still confronting the folklorist-semioticians.[277]

Based on their functions in the testing sequences, seven classes of dramatis personae are drawn up: 1) the marriage partner; 2) magical aid; 3) the villain; 4) the donor; 5) the helper; 6) the hero and 7) the false hero.[278] Magical aid is a separate class in this scheme, in contrast to Propp's; the latter's role of dispatcher is excluded on the grounds that the role is subsidiary and often assimilated by the villain. Meletinskij and his colleagues offer an interesting conception of the dramatis personae, based on the two poles of helping and hindering the hero's quest (i.e. donor/helper vs villain). With the false hero and the magical aid excluded, the four dramatis personae who help or hinder the hero are placed at the four cardinal points on a circle, with the intervening spaces offering a continuum to depict attitudes, actions and values, designated always from the hero's point of view and ranging from the hostility of the villain, through the unwilling donor, on to the active aid of the helper and the bride, through the thwarting action of a hostile bride to come full circle at the villain. The four positions reflect the

progression of the plot from villainy, through testing and the accomplishing of the major task, to the achievement of the tale values represented by the bride/groom.[279] The semantic opposition most characteristic of the fairy-tale is seen to be Own vs Foreign and is reflected at the level of dramatis personae in the two major divisions of Terrestrials vs Supernaturals. Own vs Foreign entails similar static oppositions such as Close vs Distant and Similar vs Dissimilar, observable in the tale's mythological, social and familial elements.

The fairy-tale is the story of a hero and his achievements; the tale does not end with the liquidation of misfortune, but with the hero's rewards and his adversary's punishment; when there is nothing further for the hero to do, the tale comes to rest. Meletinskij and his co-authors view the tale's impulsion to complete the story of the hero's destiny as an emanation of the genre's underlying principle of balance. On the dynamic level of situations and actions, the three-stage hierarchy of testing results in the transformation of the hero's lowly fortunes to end in personal triumph and social elevation; an initial situation of family dissolution is often balanced by a conclusion which sees the establishing of a new family unit. On the static level of dramatis personae, the hero's relationship to everyone else is informed by the same principle of balance, in direct proportion or in inverse proportion, for example: the more miraculous his powers, the less need he has of magical help; the more active the magical help, the less need of a magical agent. The binary principle of opposition which organizes the tale's structure is founded on the action of stimulus and response; but the underlying narrative principle of the folktale is that of balance.[280]

Meletinskij is at pains to point out the distinctions between myth and what he considers to be its descendant, the classical fairy-tale. Although both narrative forms depict loss and gain contingent upon a hero's actions, the structural limitations of the fairy-tale were unknown to primitive folklore. Not only is the structural mould of the three varieties of tests a feature peculiar to the fairy-tale, but the objective of the preliminary test (proof of the hero's knowledge of the required code of behaviour), the mode of accomplishing the principal test (the feats of a magical helper) and the nature of the highest reward (marriage and its accompanying social elevation) are all aspects of the heroic life peculiar to the fictive form of the fairy-tale. Lack of ethnographical detail and an attitude towards the supernatural which is poetic rather than credal are other factors which differentiate fairy-tale from myth. When Lévi-Strauss accused Propp of formalism, Meletinskij considered that the Frenchman, in disregarding the diachronic development of the fairy-tale, had underestimated its narrative canon.[281] Similarly, Greimas: although he and Meletinskij both describe the fairy-tale's transformations of the negative to the positive via the structure of three tests, and stand, therefore, on common theoretical ground, Meletinskij could not concur with Greimas's attempts to adapt Propp's model for the analysis of myth.[282]

The Tartu group's major proposals regarding the test sequences of the folktale and the principal semantic oppositions on which to construct a thematic classification of tales are offered in summary form in the conclusion to Meletinskij's essay, "Structural-Typological Study of Folktales." The essay was published as a companion piece to the second Russian edition of Propp's *Morphology* in 1969 and it

appeared simultaneously in German in the *Deutsches Jahrbuch für Volkskunde*. It was the most useful, concise, authoritative, historical survey and orientation to current Soviet work to appear in the decade. It covered *Morphology of the Folktale* and Russian research contemporary with Propp's; European research, particularly the French endeavours and work in Romania and Germany;[283] anthropological and folkloristic studies in North America and Stanner's work on myth and ritual in Australia; and as a result of the development of structural linguistics and semiotics, the growing interest in the Soviet Union in structural investigations in literature and folk-literature and the consequent re-evaluation of the work of Vladimir Propp.

The re-evaluation occurred late in Propp's life and was doubtlessly engendered by the increasing academic esteem and interest which his *Morphology* in translation continued to elicit abroad.[284] Meletinskij, Žirmunskij and Berkov were among the scholars who gave addresses at the Leningrad University celebration marking Propp's seventieth birthday in 1965 and academic journals published tardy Soviet assessments of his career. A year after the publication in the United States of the second revised edition of his *Morphology* and just a year before his death, the work was re-issued in 1969 in the Soviet Union, with revisions.[285] The re-publication at home was long overdue, particularly in light of its reputation abroad: as Felix Oinas pointed out *in memoriam*, *Morphology of the Folktale* had made Propp Russia's most influential folklorist of the twentieth century.[286]

Structural Studies in the United States and Europe: 1970's

The anonymous scholar who reviewed the second Russian edition for the *Times Literary Supplement* (1970) did not comment on any details of its revised publication, but he did offer a cogent summary of Propp's aims and general achievements in the work. In situating it in literary history, he confronted criticisms which it had provoked, sketched the limitations of such an analysis and indicated the theoretical yardstick with which, in his opinion, it would ultimately be measured. Propp's goal of defining structurally the specific genre of the fairy-tale was carried out at the level of "the abstract code of the verbalized action (plot)."[287] The abstract code consists of a system of semiotic elements and their combinatorial rules; in fairy-tales, where plot dominates characters and setting structurally, the code units are actions, "functions" in Propp's term, specified by two or more variants and actualized by a variety of motifs. For Propp's purposes, the significance of the motif is determined by its position in the narrative progression; the sequence, therefore, is seen to be the key to structural significance in the fairy-tale, so that the problems of the differences, equivalences, and semantics of the functions are not pertinent issues.

They are, however, pertinent issues when an attempt is made to generalize Propp's system; so, too, is the question of transformation, semantic as well as historical. The author points out that while early structuralist studies stressed synchronic structure versus diachronic evolution, later studies moved from a description of structures to the explication of their operation. Propp's contribution to the transition from Formalism to Structuralism was his recognition of the need for a

structural approach in the study of verbalized content as well as of verbal expression, that is to say, his recognition that both content and form are structured.

The reviewer describes the fortunes of *Morphology of the Folktale* in three stages: the limited influence of the book on its first publication; the productive second stage, when the first English translation was utilized by predominantly French scholars for a general theory of narrative and by researchers such as Dundes for its applicability to new material; and the promising third stage, the second Russian edition, with its potential interest to Soviet structuralists in the fields of linguistics, semiotics, formal logic, cybernetics and the theory of models.[288] Finally, the status of content analysis in a structural theory of verbal art would be validated only if such an approach could account for the aesthetic effect of the structures it claimed to have uncovered; in order to exchange the analytical, partial, descriptive view of the artefact for a synthetic, holistic view, structural analysis of verbalized content would have to pass this test of "aesthetic relevance." In the author's estimation, Propp had initiated the structural study of generalized content by isolating the functions in a folk-narrative genre; contemporary structuralists should now integrate his concept of function into a universal system of content analysis.[289]

The second American edition of Propp's *Morphology* was published in 1968. Revisions included necessary text amplifications and the removal of inconsistencies, as well as the updating of numerical references to Afanasiev's tales to correspond with the most recent standard Russian editions of his collection. The updating required

the checking of all tale references, with the subsequent correction of some; other inaccuracies which were brought to light during this procedure were footnoted by the editor, but not emended.[290] A cross-check of Propp's analytical charts as reproduced in the second American and Russian editions reveals disconcerting disparities, not only in the actual texts which are analysed (the Russian edition deletes three tales and adds four others not featured in the American charts, besides deleting and adding moves); but also in the symbolic designations: there is a thirty per cent variation of elements (including additions), which amounts to over two hundred incongruities. Even with an allowance for some incidence of printing errors, the residue of disparities is too great to be ignored and gives the lie to the charge against Propp's analytical method that it is too facile. Alan Dundes was responsible for the introduction to the new edition and the four-year time-lapse between his survey of structural studies in folklore in his *Morphology of North American Indian Folktales* and his brief survey in this introduction afforded him a beneficial focal distance, particularly with regard to the work of Claude Lévi-Strauss. In broad terms he characterized the two major trends in folkloristic structural analysis as Propp's syntagmatic and Lévi-Strauss's paradigmatic procedures. Areas which were proposed for future investigations, in the light of Propp's work, included testing the applicability of Propp's findings to other European and non-Indo-European folktales and to other folk-narrative genres; introducing structure into hitherto motif-based concepts, such as that of oicotype; and extending structural analysis to involve the item's context. The next decade was to witness research into all these areas.

In 1970, two French translations of Propp's *Morphology* became available: the Gallimard publication is based primarily on the text which Propp himself had revised for the Italian translation of his work (1966) and the editor draws particular attention to the author's remodelling of two appendices.[291] One of these is the troublesome chart of his analyses of half of his material: out of the forty-three tales in common with the 1969 Russian edition, only three schemes are in complete accord in the two publications. Perhaps it is for the very reason of variance that the Seuil edition omits the chart appendix altogether: the reader is not enlightened by the editor (unnamed) as to the reason for this significant omission, although he justified the inclusion of two essays which did not accompany the original work.[292] The Seuil translation by Marguerite Derrida does, however, have a distinct advantage over the Gallimard text and over the later German translation (1972): it utilizes the symbols (Greek and Latin) of the 1958 American translation, which had gained international currency during the intervening years, whereas the Gallimard and German texts present separately-devised schemes, based partly on the initial letters of the pertinent French and German words. As Max Lüthi points out in his review of the German translation, the advantage of conveying information in formulae should lie in their international accessibility.[293]

In view of Lüthi's own extensive stylistic studies of the fairy-tale, his assessments of structural research in the field and of Propp's specific contribution to it are interesting. He rejects Propp's dictum that a structural definition of the genre must be established before its genesis and history may be traced and its stylistics investigated; *The Historical Roots of the Folktale* could, in

Lüthi's opinion, have come into being without the *Morphology of the Folktale*, as there is in the later work apparently little direct recourse to the earlier one. That is not to say that Lüthi denigrates morphological analysis; on the contrary, he considers Propp's findings on fairy-tale structure and possible transformations to be important studies in their own right and not preliminary to anything.[294] Lüthi questions as too general Propp's proposition of Villainy as the one compulsory function in the tale and asks, with Dundes and the French folklorist Marie-Louise Tenèze, what constitutes the minimal tale between Villainy and the Liquidation of Misfortune. With Fischer he contests the pre-eminence accorded by Propp to units of plot above dramatis personae and the equating of variability with the latter and invariability with the former. Considering the essential human component in fairy-tales, the characteristic usage of testing, the role of the magical agent and the hero's individual goal, all in contrast to their counterparts in myths, Lüthi aligns himself with Meletinskij in distinguishing the genres, rather than ascribing to the one the parentage of the other. Towards the end of his review in the *Neue Zürcher Zeitung*, Lüthi situates Propp's theories of the innate laws of folktale structure in the tradition of Goethe's morphological observations on flora and fauna, of the Grimm brothers' concepts of *Naturpoesie* and of Karl Marx, in that "die Umstände, nicht die Personen, sind das Wesentliche (die 'Funktionen', nicht die Figuren)."[295]

A year earlier (1972), Reinhard Breymayer had written at some length on the interdisciplinary aspect of Propp's morphology, devoting most of his commentary to Goethe's ideas as they might have had bearing on Propp's (Propp had set five pertinent Goethe quotations at the head

of five sections of his *Morphology*), but he also gave consideration to Hegel's aesthetics and to Marx's theories of economics. This commentary forms the conclusion to Breymayer's retrospective of Propp's life and work, which is much longer than Putilov's and Levin's commemorative articles and is still a major source of biographical information for Western readers.[296] At the same time, Breymayer published a detailed bibliography of all the editions of the *Morphology*, a selection of Propp's other work in folklore and of narrative studies subsequently influenced by him.[297]

In the 1970's, articles presenting various applications of Propp's theories proliferated. Two areas may be briefly illustrated: application to different genres and application to the repertoire of a particular folktale narrator. In 1970, Daniel Barnes saw a potential advantage to be gained from submitting *Beowulf* to Proppian analysis, firstly to throw light on the traditional elements of the poem as opposed to those created by the conscious poet; secondly, to support his contention that a folktale constitutes the "germ" of the work; and thirdly, to uncover the significance in the plot of Unferth as donor, despite his treachery.[298] If Barnes's experiment convinced him "that the narrative follows a fundamentally consistent structural pattern which can be discovered and described according to Propp's system," it did not convince all *Beowulf* scholars: both his procedure and his findings were questioned, particularly the appropriateness of applying one generic model to another folk genre.[299] In 1972, Paul Powlison made another attempt to apply Propp's method to myth: his material is actually a South American folktale with a close resemblance to myth, as the author himself observes.[300] Far from clarifying the structure

of the folktale he has selected and from demonstrating the usefulness of Propp's formula for a different ethnic genre, Powlison complicates Propp's procedure by his modifications and commentaries and makes such a confused presentation of eight pages of text analysis, for which there are no schematic diagrams, that it is difficult to unravel the strands of plot and their constituent units, let alone proceed to a synthesized view of the tale's construction. Problems in utilizing Propp's formula also mar the attempt of Yuri Prizel (1974) to deduce from a comparison of structural transformations something about the evolution of a tale from literature to folk-literature (Pushkin's *Tale of a Fisherman and a Fish* and Afanasiev's tales Nos. 75 and 76). Here, the problems are not those of confused presentation, but rather those of accurately dividing the tales into moves and distinguishing between the functions of unsuccessful liquidation of misfortune and punishment, distinctions upon which his argument, in part, depends.[301] In a structural comparison between "einfache form" (*Märchen*) and literary "Großform" (Hellenistic and Arthurian romances), Ilse Nolting-Hauff's analyses of several Grimm tales about persecuted protagonists are open to dispute on the same grounds: inaccurate division into moves and questionable designation of individual functions.[302]

Nolting-Hauff's Proppian analysis of the Grimm stories was designed to display structural patterns in hero-victim tales as a preliminary to her major comparative investigation. She demonstrated that Propp's model could be implemented for all the tales she selected, even if the resulting descriptions were not irreproachable: AT 313 A (*Fundevogel* and *Die Wassermixe*), AT 327 A (*Hänsel und Gretel*), AT 333 (*Rotkäppchen*), AT 510 B (*Allerleirauh*) and AT 709 (*Sneewittchen*).

However, other specific tale type investigations based on Propp's methods and model are not readily available. Semiological readings of individual tale types have been published, such as those by Joseph Courtés and Pierre Maranda concerning AT 510 A (Cinderella) and Louis Marin, AT 480 (The Kind and the Unkind Girls), but they lie outside the scope of this survey, since they derive largely from the theories of A. J. Greimas and Claude Lévi-Strauss.[303]

In 1977, the Finnish folklorist, Juha Pentikäinen, published the results of an interesting enquiry, in which all the fairy-tales in the repertoire of a contemporary, illiterate folk-narrator were analysed according to Propp's scheme. Thirteen tales out of a total of thirty-four were fairy-tales. The aims of the experiment were several: among them, to establish the underlying structures of Marina Takalo's tales and to compare these to Propp's findings in his Afanasiev research; thereafter, to try to throw light on the question of artistic creativity in the telling of traditional tales.[304] Pentikäinen explained his choice of Propp's method, rather than Greimas's or Meletinskij's, as an opting for the former's low degree of abstraction, in preference to the others' high degree of generalization, seeing greater benefit in a Proppian "comparison of the concrete level of content with the abstract structure."[305]

Pentikäinen proceeded by analysing the taped tales into functions, episodes and structural units and then charting his findings according to Propp's basic scheme and function designations. However, he remarked on the difficulty of the analysis, which consisted of unclear elements which he was able to designate only with recourse to Greimas and Meletinskij and which were complicated by the frequent

occurrence of the narrative feature of assimilation: in Propp's method, an action derives its function from its significance for the sequence of events, but the same action may serve a completely different function dependent upon its consequences for the plot and its distribution. In concrete terms, in Pentikäinen's study, the designations of the numerous tasks in his material proved problematic.[306]

Pentikäinen discerned in ten of his fairy-tales three structural patterns; the three tales which seemed unclassifiable according to Propp's model, he termed "non-Proppian," as a miscellaneous fourth group. The three patterns corresponded to the questing hero tales, the performance of tasks (as in The Kind and the Unkind Girl tales) and the breaking of spells. However, my reworking of the analyses of all thirteen tales has yielded different results: all the tales may be accommodated by Propp's formula and described by three structural patterns. The tales of quests and disenchantment share the same basic structural features: villainy, mediation, aid, adversary's defeat, acquisition of the goal of the quest or the desired disenchantment, recognition of hero and false hero and their corresponding rewards. The second group of tales involves the successful and unsuccessful performances of tasks designed to test the protagonists and their appropriate rewards. The third group involves villainy or persecution, the alleviation of misfortune, the exposure of the perpetrator of the act, his punishment and the hero's reward. The reason for the divergent results of Pentikäinen's analyses and those summarized above lies chiefly with the designation of the tasks which appear in each of the three groups: Pentikäinen considered most of

them to be principal tests and labelled them accordingly M (the assignation of a difficult task) and N (the solution of the task). While principal tests do occur in the tales, they take the form of H (struggle with the adversary) and I (defeat of the adversary); there are no instances of M N, which are tasks the solution of which leads directly to a sought-for person and often, marriage. On the other hand, Pentikäinen's material incorporated many examples of preliminary testing, resulting usually in the acquisition of a magical agent or equivalent reward: that is, Propp's sequence D E F, occurring before or after the initial act of villainy or misfortune.[307] Propp himself was keenly aware of the difficulty in accurately describing plot units, particularly those of similar form but different function according to their position in the tale; his commentary on this complicated narrative phenomenon utilized the very example of difficult tasks to illustrate the problem (Propp, pp. 66-68). Pentikäinen's investigation of the structure of fairy-tales in living tradition is valuable perhaps less for its results and more for its workings-out, its calculations, as they expose something of the methodological concerns and analytical process of applying Propp's model to other ethnic material.

The problems inherent in a practical application of Propp's structural description are also encountered by scholars interested primarily in narrative theory. For example, the Danish semiotician Viggo Røder, of Greimasian rather than Proppian persuasion, introduced his article "Sémiotique du conte" (1972) with a brief refutation of Propp's method, suggesting three different structural readings of the same tale sequence, to demonstrate that Propp's analytical procedure

lacked rigour. However, all three readings are contestable on one point or another.[308] To some extent, the reason lies with Propp's condensed presentation: within the compass of 150 pages, he gives a history of the problem, his results, method and material; definition and examples of his major and minor plot units; pertinent aspects of the dramatis personae; the move-structure of the fairy-tale; one short example of a tale analysis; his conclusions about the structural classification of fairy-tales; and appendices enumerating the tale's narrative details, summarized analyses, structural charts for half his material and an inventory of all his functions and their varieties. The mechanisms of moving from the texts to the charts' schematic representations are not detailed and many of the problems in analysing tale structures are revealed only by painstakingly working backwards from the charts through the texts, in an attempt to reconstruct Propp's analytic process.

The implications of Propp's *Morphology* for the classification of folktales continued to be explored in the 1970's. The French folklorist Marie-Louise Tenèze, who had collaborated with Paul Delarue in his extensive project *Le Conte populaire français: Catalogue raisonné* and who continued the work of the multi-volume undertaking after Delarue's death, expounded at length on the "Conte merveilleux comme genre" (1970) and on "Le Conte merveilleux français: problématique d'une recherche" (1972). In the earlier article, Tenèze concurs with Propp's 1964 hierarchical classification of folk-literature, distinguishing each prose genre according to its specific poetic system and displaying the relationships among these intentional fictional modes (p. 87). However, Tenèze recalls Propp's own cautionary note concerning

folklore classification: the principles of categorizations are the item's unity, its utilization within the community and its mode of presentation. Such principles are internationally pertinent; not so, the results of their application. They yield only nationally-valid categories, incapable of reflecting the rich diversity of the oral traditions of individual peoples.[309] On the vexed question of tale types and their variants, Tenèze adopts an intermediary position between Propp's and Aarne-Thompson's, namely that Propp is right in considering the whole repertoire of fairy-tales as a chain of variants [on the basic theme of the dragon's abduction of a princess], but that Aarne-Thompson's catalogue of tale types offers a useful and practical thematic grouping of known versions of a tale around a form which has achieved stability and dominance; together, they represent documented combinations of motifs among numerous potential combinations. Nevertheless, since each Aarne-Thompson tale type has not been studied and firmly established in its particularity, most tale types must be viewed as approximations. Propp's generic description of the fairy-tale, however, provides a means of measuring the uniqueness of the contents of a tale, via its adaptation of the morphologi[redacted]formula (its functions) or via the actantial level (its dramatis personae).[310]

From the wealth of commentary in this article on the genre of the fairy-tale, two other observations may be singled out. The first concerns the dramatis personae: Tenèze considers the hero to be the one role indispensable to the tale, but that in practical terms, the "minimal cast" (my term) consists of the hero and his adversary. But the hero is frequently to be found between the helper, who furnishes him with magical aid, and the adversary, who necessitates its use.[311]

This triple constellation is a natural feature of the second observation from this article: in default of a clear minimal or kernel definition of the fairy-tale by Propp, Marie-Louise Tenèze offers her own: it consists of the story between the protagonist's receipt of magical aid and its utilization. The author's own abstract functional terms are "réponse," which precedes the "question": this is the typical inverse plot sequence of the fairy-tale, which first provides the hero with the magical means essential to his later successful confrontation with his adversary.[312] Tenèze particularly remarks on the compactness of Max Lüthi's terms for the same elements, which are facilitated by the German language: "Gabe" and "Aufgabe."[313]

"Le Conte merveilleux français" focuses on the question of tale types and puts forward an interesting suggestion for a practical means of classifying them. The key instruments in the method are Propp's concept of a move and three of his dramatis personae. A move is essentially a minimal tale, relating an action which resolves an initial conflict; the three critical roles are those of the hero, the adversary and the object of the quest.[314] Tenèze postulates that moves combine in one of three basic structures: simple, double or complex. Simple structure is a single move, capable of repetition: a hero sets out on three different quests for three different goals; with different protagonists, a negative move is repeated with a positive result or vice versa. Double structure involves the same hero in two adventures, the second of which introduces a new adversary and object; or the hero of the first becomes the object of the second. Complex structure confronts the same hero with different villains, as he seeks the same object first in the Other World and then in this. Guided by the

critical relationship of the hero to the object of his quest and to his adversary and developing some aspects of Meletinskij's theories of folktale tests, Marie-Louise Tenèze conceives of two modes of conflict: external and internal. External opposition requires the hero's (horizontal) translocation, centring on the preliminary test; while internal opposition takes place in the locality in which the hero finds himself, usually connected with the principal test and involving social (vertical) elevation. These two major narrative features of move (form) and opposition (content) yield the three categories of structure among which a tale type, according to the author, distributes its versions: 1) simple structure, involving either external or internal oppositions; 2) double and 3) complex structures, involving three options: two external oppositions, two internal oppositions, or an external followed by an internal.[315] Two final comments on Tenèze's principal concepts: a move, for her, is essentially a quest, obviating Propp's distinctions between hero-seekers and hero-victims; secondly, the two modes of opposition present in the genre are interpreted by Tenèze as reflections of the conflicts between man and nature, on the one hand, and the individual and society, on the other. The development of the *conte merveilleux* to the *conte nouvellistique* may be concisely described as a transition of predominantly external oppositions to a greater number of internal conflicts.[316]

One of the tale types with which Marie-Louise Tenèze had briefly illustrated her theories of the evolution of the fairy-tale and of the significance of external and internal oppositions was AT 471, The Journey to the Other World. When Richard, Lévy and de Virville

published their "Essai de description des contes merveilleux" (1971), they chose, in consultation with Tenèze, the same tale type and all its variants for their limited, homogeneous corpus. Mindful that Propp's model had been descriptive of the Russian fairy-tale and not of the fairy-tale in general, the authors essayed an analytical description of the action and dramatis personae of this particular French tale-type, narrowing their field of interest even further to focus particularly on those versions of AT 471 which included the episode of a marriage.[317] Unlike Tenèze's, theirs is not a Proppian approach to the problem of setting up a lexical and syntactic system to represent the French fairy-tale, but it is another example of the utilization of structuralist methods to attempt a classification of indigenous traditional tales which might prove potentially more accurate than thematic categorization--a long-sought folklorists' goal from the era of Russian Formalism until the present day.

A last example of Propp's influence on the question of tale types is the proposal of Heda Jason. To the Finnish method of trying to reconstruct an original tale from known tales of common content features constituting the tale type, Jason juxtaposes Propp's concepts of traditional subject-matter, fashioned anew by each narrator, according to generic laws of composition. If the narrator is relatively free to choose any motif from a variety of suitable motifs to fill his function-slots and to combine his functions into any of the sequences permitted by the laws of the narrative, then the concept of genetically-linked versions is invalidated and a classification of tales by motifs unfruitful.[318] Jason suggests instead a "tale-field," consisting of all the tales related in a society, including those

unrecorded; that is to say, her system of presentation allows for the continuing performances of tale narration, which each time produce a new "text" to be accounted for by any descriptive system. The author devises two graphic representations of her fourteen sample texts, all analysed into Propp's moves and further decomposable into his thirty-one functions. The first chart is a linear representation of the numerically labelled moves in each tale, one line (i.e. tale) under the other. The second is a column chart: reading across gives a comparison of the pertinent section of all the tales, side-by-side; reading down, the relevant moves are shown by blocks; a vertical scale alongside the blocks lists Propp's thirty-one functions by number, so that the analyst may show which functions constitute each move.[319] It is not practicable to reproduce here either of the charts, as even the simpler of the two is dependent on the column-chart to distinguish the functions present in each move. Suffice it to say that Heda Jason constructed her "tale-field" out of Propp's unit of functions and moves as a graphic means of describing and comparing folktale material synchronically. If the folklorists have not conspicuously utilized the "tale-field" concept, it nevertheless represents another attempt to organize the body of folktales more effectively than by thematic tale types; furthermore, it is another attempt founded on the work of Vladimir Propp.

Re-editions and translations of *Morphology of the Folktale* and intensification of structural research on both sides of the Atlantic elicited during the 1970's a variety of surveys in the field: histories, *états présents*, bibliographies, explications of those aspects of the theory of narrative relevant to structural folkloristics

and comparisons of contemporary methods. A small selection from the proliferation of such studies will give an indication of the scope of the decade's surveys. D'Arco Silvio Avalle's "Systems and Structures in the Folktale" (1970) offers a condensed orientation to the Lévi-Strauss and Propp confrontation; to the linguistic and semiotic terms variously applied to folktale plot and composition; and to the combination of these two narrative elements to yield a tale's structure, offering, in Propp's view, a circumvention of the problems inherent in the separate study of content and form, or the concrete and abstract, or the individual and the universal.[320] Mihai Pop's "Poétique du conte populaire" (1970) sketched broadly the theories of scholars who researched folk-narrative as verbal art, from André Jolles, Bogatyrev and Jakobson, to the French structuralists, and on to Alexandrescu and Meletinskij. What unites these individual approaches, including Pop's, is their priority of synchronic ("poetic") text study over questions of origin and distribution. Pop's concept of the tale as a "représentation polyvalente" establishes its structure and signification as the level of analysis fundamental and critical to any other level of interpretation (philosophical, psychological, communicative).[321]

"Some Problems of Narrative Structure Universals in Folklore" was written in 1971 and published in 1972 by the Hungarian folklorist Vilmos Voigt in a periodical, *Linguistica Biblica*, which was not readily accessible internationally.[322] His reflections on the subject-matter and report on work in the field would have provided a beneficial perspective for interested Western readers, had it reached a wider audience. In his survey of research into the universal

characteristics of folklore material and the testing of methodological universals, Voigt introduced studies not frequently highlighted: Bohuslav Beneš's application of Propp to Moravian legends, or Dimitri Segal's to Tsimshian myths (combined with Lévi-Strauss's procedure). Voigt raised the problems of paradigmatic and syntagmatic analysis, of the difficulty of text segmentation, of the lack of progress in establishing either motif, or structure, or genre systems of transformations, of the untapped resource for folklore studies of Ingarden's theory of levels in a work of art and of the ultimate dependence of folkloric universals upon theories of philosophy. Among other reflections, three were strongly presented and are still pertinent: theories of narrative structure developed from traditional materials have often served literary theory more than folklore; an increase in the analysis of new material is of paramount, pressing importance; and the evaluation of research results must become more stringent.[323]

Dudley Andrew's "Structuralist Study of Narrative: Its History, Use, and Limits" (1973) covers ground in common with Pop's earlier survey: the connection between language studies and narrative structuralist pursuits, from the Russian Formalists to the French structuralists. However, Dudley Andrew develops from Roman Jakobson's linguistic theories an eight-element model to chart the potential fields of narrative enquiry: the elements are eight combinations of four symbols representing the narrated event, its participants, the narration itself and the narrator, respectively. Propp's contribution is made explicit in Andrew's ensuing descriptions of the eight combinations, as he cites appropriate exponents of each mode:

1) narrative events yielding the primary genres (Jolles); 2) narrative syntax (Propp and Bremond); 3) participant (agent) classification (Todorov's work on *Les Liaisons dangereux*); 4) the relationship of agent and event (Todorov); 5) the relation of speech event (code) to narrated event (message, as examined by James); 6) a more "active" category of the previous "static" aspect, as in frame stories and direct versus indirect narration (East European scholars, such as Baxtin); 7) the narrator (favoured topic in English criticism); and 8) point-of-view, that is the narrator's relation to the events and agents of whom he is speaking (Doležel).[324] The author goes on to describe two principal limitations of structuralist activity, which constitute vulnerability to its detractors: firstly, the generality of its goal. It attempts to specify the property of literariness in literature, disinterested in the particularity or uniqueness of a work, focusing on literature as a system of language, which happens to be a cultural phenomenon to be investigated as scientifically as possible for its own sake and not for its potential illumination of that culture. Secondly, the conviction that a description of the nature of the system of literature necessarily includes the function of that system.[325] Dudley Andrew's 1973 outlook for structuralist studies was a replacement of what he termed "the static tabular nature" of earlier investigations (exemplified, presumably, by Propp's research) in favour of Chomsky-inspired generative narrative grammars, honed eventually to the degree of refinement necessary for distinguishing among different forms of narrative.[326]

The four surveys which have been introduced thus far have been of a general nature, situating Propp's work appropriately in the

broad spectrum of structuralist studies. Michel Mathieu's contribution to the survey field is likewise general and broad, but bibliographical rather than theoretical and historical.[327] His bibliography, "Analyse du récit" (1977), is divided into two sections, subtitled "La Structure des histoires" and "Le Discours narratif."[328] The relevant first section contains eighty-five entries, most of them annotated, and classified into three major zones: 1) Precursors (from Bédier to Etienne Souriau's *Les Deux Cent Mille Situations dramatiques*); 2) Fundamental Models (Propp, Lévi-Strauss, Greimas, Bremond, Todorov and related studies); 3) Developments (encompassing the areas of narrative theory, folklore, Biblical tales, literature, popular genres and journalism). Mathieu's selected bibliography does not replace Breymayer's, but it is a very useful up-dated addition to it.

As is clear from the organization of Mathieu's bibliography, a survey of narrative structural theory and application is likely to concentrate its commentary on the models of Propp (as eminent forerunner), Lévi-Strauss, Greimas, Bremond, Barthes and Todorov; additionally, early structuralist work might serve as an introduction and later developments might provide a conclusion. Ingrid Hantsch proceeds similarly in her chapter, "Die narrative Schreibweise," in *Semiotik des Erzählens* (1975), delineating the most significant theories from among which she had chosen her own analytical tools of Propp's function and Bremond's three-stage narrative process for the structural examination of various twentieth-century English texts.[329] Hantsch's book is mentioned solely as an example of frequent methodological expositions which either depart from or focus on the work of Vladimir Propp. Philippe Hamon's survey "*Narrative Semiotics in France*" (1974) provides similar testimony to

Propp's importance for recent developments in that field; it covers particularly the structuralist activities of the previous decade, from the founding of scholarly journals and centres of narrative research, to conceptual and methodological changes and a re-orientation of goals: but he underscores the influence of Propp on French endeavours by recalling the ubiquitous acknowledgements of his work in the majority of structuralist publications of the time.[330]

The last European survey to be reviewed is that of Claudine Gothot-Mersch, "L'Analyse structurale du récit" (1974), which opens with a comparison of terms frequently encountered in the topic: *donné/construit, fable/sujet, histoire/discours, récit raconté/récit racontant*.[331] After sketching the motif views of Tomaševskij and Šklovskij, Gothot-Mersch, leaning with acknowledgement at times on Lévi-Strauss, critically reviews Propp's tenets, continues on to Greimas's, Bremond's, Todorov's and Barthes's, finding the latter's scheme the most satisfactory, since it encompasses both levels of the *récit raconté* and the *récit racontant*. Gothot-Mersch's survey has that narrower range of material indicated in the central format of Mathieu's bibliography (which was published some three years later). It attests to the fact that constantly juxtaposed to contemporary French narrative theory are the ideas of the Russian forebear, Propp. Gothot-Mersch's critical assessment of Propp may be summarized as one extended negative observation and one positive statement of his achievement (which is by no means novel). Propp's breakthrough in folktale analysis was his pivotal concept of the function, necessitating all actions and all dramatis personae to be defined according to their significance for the unfolding of the plot and yielding, in combination,

a basically valid structural generic description of the fairy-tale.[332] However, the author reproaches Propp with inconsistencies: alternative sequences in his established order of functions; heterogeneity among function constituents (states and situations among verbal-nouns, auxiliary elements which should not exist on principle); introduction of qualitative aspects into a fundamentally quantitative analysis (e.g. the "content" function "Wedding," in contrast to the abstract "form" of "Villainy").[333] Gothot-Mersch's survey has the merit of clearly expounding upon a limited number of the most influential structuralist theories, while at the same time giving voice to queries, many of which had indeed already become common points of academic debate.

The work of the American scholar William Hendricks furnishes an appropriate conclusion to this section on surveys of structuralist studies and an equally appropriate transition into the chapter's final section on recent developments in narrative theory. Since the mid-1960's, Hendricks has been conducting research into linguistic analysis beyond the sentence, structural analysis of literary texts and folkloristics. His education, interests and substantial publications position him in the forefront of structural narrative investigations, as an authority in theory, methodology and practical application.

A collection of Hendricks's articles, his *Essays on Semiolinguistics and Verbal Art* (1973), offers six years of critical commentary on the work of linguists, literary scholars and folklorists as it pertains to narrative analysis: the articles, narrow in scope, together amount to an effective survey of the field. From the collection, one essay is selected as an introduction to the author's particular interest in Propp: "Folklore and the Structural Analysis of

Literary Texts" (1970). The title indicates the scholar's ultimate aim, literary analysis, and the article substantiates it by following a review of the theories of Propp and Olrik with an application of Hendricks's modifications in an analysis of Faulkner's short story, "A Rose For Emily." As a literary critic, Hendricks is concerned with techniques of composition and not with evaluation. From the folklore studies of Olrik and Propp, he establishes a fundamental principle for his own research: that the differences between folk-literature and literature-proper are not qualitative and that underlying structures are common to both.[334] The consequence of this principle is an extrapolation of Propp's findings in folklore materials to literary texts, by applying not his specific results, but his procedures, in order to obtain the same kind of results, that is, an analysis of form.[335] It is Hendricks's interest in the techniques of composition, in the formal properties, which elicits his concentration (at least in the first stages of text analysis) on syntagmatic structure (plot articulation).[336] However, Propp's syntagmatic model of the internal, logical connections between narrative events is seen by Hendricks (as by Gothot-Mersch and other critics) to introduce content into its description of organization, which should be a neutral code, ready to encode unlimited content (messages).[337] The significance of Propp's work for later theoreticians has motivated the direction of this summary of Hendricks's article: while it is true that Propp and to a lesser extent, Olrik, represent the "Folklore" aspect of the topic, Hendricks draws pertinently on the ideas of Chatman, Bremond, Lévi-Strauss, Barthes, Burke and Todorov, so that although the article is actually a statement of Hendricks's own theoretical standpoint and not

a survey of work in the field, it also encompasses a sizeable tract of structural ground.

"Verbal Art and the Structuralist Synthesis" (1973) is an extended review article of a collection of folklore essays, *Structural Analysis of Oral Tradition*, edited by the Marandas. Instead of examining each of the thirteen contributions, Hendricks centres his commentary on the work of Lévi-Strauss and A. J. Greimas in particular, in order to focus on three basic structuralist issues: syntagmatic and paradigmatic analysis, anthropological and literary approaches to folklore and the critical terminologies of Lévi-Strauss and Greimas. Hendricks's views on the first two issues have already been briefly indicated earlier in this chapter (pp. 72-73). However, it may be added that during his exposition of syntagmatic and paradigmatic analysis, Hendricks investigates Piaget's notion of "analytic structuralism"; Dundes's differentiation of Lévi-Strauss's and Propp's procedures; Lévi-Strauss's two major criticisms of Propp's underanalysis of the structural connections between functions and of the thematic significance of the dramatis personae; and Hendricks's own notions of "functional" and "qualifying" analysis.[338] The other two basic issues are likewise discussed in detail and set against a broad background, so that the reader is afforded an overview of these aspects of structuralist studies.

The last survey to be considered is Hendricks's "Work and Play Structures of Narrative" (1975). This is a long and searching article, more restrictive in scope, confining the greater part of its commentary to the structural theories of Propp, Bremond and Greimas and concentrating on their primary analytical tool, the function. Given the fact that both Frenchmen set out to improve and correct Propp's

theory with a view to utilizing its modified form in a general theory of narrative structure, Hendricks seeks to trace the reason for the extreme diversity of their results. He comes to the conclusion that their two structural descriptions derive from two fundamentally different concepts of the function and function sequences.[339]

The function is a difficult and complex term to define and as Hendricks points out more than once, Propp's inconsistencies in theory (in the level of abstraction he selects) and in practice (his failure to separate functions from non-functions) hinder clarification of the problems.[340] An examination of Greimas's use of the term leads Hendricks to describe it as a mathematical-logical element (as Greimas himself describes it), which requires the kind of functional analysis used in logical calculus. Hendricks's demonstration of the implication of such a definition stretches over four pages, but at the risk of oversimplification, his introductory explanation will perhaps suffice to convey its essential meaning: "A mathematical function is a relation between variable quantities; it correlates or associates an element from one set (called the 'argument' or independent variable) with an element from another set (called the 'value' or dependent variable)."[341] Juxtapositioning of functions, such as that discussed earlier in this chapter in the review of Greimas's theory of folktale structure (pp. 94-101), is essentially dramatic (contrastive, involving conflict). It will be recalled that Greimas's structural reading of the Russian folktale proposed the test as the fundamental narrative sequence: in each of the three kinds of tests (the preliminary, the principal and the glorifying tests), the hero finds himself in a situation of confrontation, from which he must emerge victorious. Adopting

Huizinga's concept of contest as "play," Hendricks sees in Greimas's interpretations of the functions of the plot (mathematical-logical) and the structure of the folktale (a series of tests) one of the two basic concepts of narrative structure, which he designates (as in the title) "play."[342]

Claude Bremond's interpretations of the same narrative entities furnish Hendricks with an example of the second concept: work. Bremond's view of function is biological, in three senses of the word: in the organic sense, he views some narrative actions as essential to the maintenance of the narrative; other actions are investigated for the consequences of their activity (i.e. their functions) for the tale as a whole; still others, internal functions, are defined for the exact roles they, as parts, play in relation to other parts.[343] All of these aspects are termed by Hendricks "instrumental," inasmuch as they express action, goal-orientated activity; hence his designation "work." Furthermore, Bremond's telelogical theory of narrative as an unfolding process, whereby initial degradation is transformed into final amelioration, may be described as purposive activity (work), for which biological, subject-predicate analysis is appropriate. Greimas, like Propp before him, views narrative retrospectively from the end, back towards the beginning, through a series of logical implications, for which logical analysis is the appropriate method.[344]

Hendricks's aim in his comparative analysis of the substantially different research results of Greimas and Bremond as they attempted to generalize Propp's folktale theory and formula was to uncover the particular aspects of the Russian's *Morphology* which

could engender such diversity. He anchored the diversity in the two pairs of functions which Propp described as the only mutually exclusive functions in his scheme: the hero's confrontation with the villain and subsequent defeat of him (H I), which do not occur in the same move as the imposition of a difficult task and its solution (M N). When both pairs of functions occur in the same tale, the first two occur in the first move and the other two occur in the second (Propp, pp. 101-05). Greimas, with his basic tale sequence consisting of the principal test in which the hero and his adversary are confronted, is describing typically the H / I move. Bremond's elementary sequences of the process of achievement derive typically from the tasks to be accomplished (the M / N move). Hendricks concluded that Propp's bipartite formula for the structural description of the Russian fairy-tale conflates two basically different structures: the dramatic play structure and the instrumental work structure.[345] Propp himself recognized that H / I and M / N tales are essentially tales of different formation (Propp, p. 102) and he speculated on the distinct possibility that, historically, they may well have existed as separate types (Propp, p. 103).

Discussion of instrumental and dramatic structure is taken up again in Hendricks's detailed analysis of the Faulkner short story: "'A Rose for Emily': A Syntagmatic analysis" (1977). The 38-page article offers an exposition of the formal construction of the story, that is to say, of its plot structure, which Hendricks considers to be the basic stage of narrative analysis, the necessary preliminary to thematic interpretation. His minimal analytic unit of plot is the narrative proposition, consisting of plot actions (functions) and

dramatis personae (arguments). Prior to an analysis of the functions is the establishing of character sets: the characters are ordered on the agonistic principle (protagonists and antagonists). In the case of "A Rose for Emily," four arguments are established: Past (Ps); Emily (E); Present (Pr) and Barron (B). Five functions constitute the action inventory: "associative" and "dissociative" relationships (a and $\bar{a}$); "confronts" (c); "repulsed" and "yielded to" (r and $\bar{r}$). Hendricks considers that his five relational functions, derived from one short story, have a wider applicability than Propp's thirty-one elements of plot content, derived from one hundred tales.[346] There are four major stages in Hendricks's analysis of the construction of the plot: firstly, the reduction of the text to a linear string of narrative propositions; secondly, the segmentation of the string into episodes; thirdly, the establishing of the internal organizing principle among the episodes (in terms of Bremond's cycle of degradation and amelioration) and finally, establishing the global unity of the episodes. The last stage is effected by re-ordering the episodes chronologically and by examining the distribution of the arguments: the plot of "A Rose for Emily" is seen to consist of two sub-plots, one of instrumental structure (Pr / E / B) embedded in the other, of dramatic structure (Ps / Pr / E).[347]

This recent article by William Hendricks has been selected to conclude a review of his structuralist studies for several reasons, despite the fact that its subject-matter is not folkloristic. Indeed, it is an excellent example of a modification of analytical folkloristic and linguistic methods for the elucidation of a literary text. It exemplifies, furthermore, at least two principles in

constant evidence in Hendricks's publications: the practical application of his theoretical and analytical structuralist deliberations and the complexity of structural analysis. Hendricks has commented critically on the prevailing tendency among structuralists to allow theoretical discussion to outweigh practical text analysis.[348] Sample analyses are, therefore, frequently encountered in his own writings: Ray Bradbury's *Something Wicked This Way Comes* and Ambrose Bierce's "Oil of Dog" were the texts for his "Structural Study of Narration" (1972); "A Rose for Emily" provided him with illustrative texts for articles in 1970, 1973 and 1977.[349] The 1977 study represents a culminating point in Hendricks's technical analysis of this short story: it had been his chosen text for his doctoral dissertation in 1964 and as he elaborated and refined his theories and methods over the years, so he demonstrated them in a series of applications to the Faulkner story, ending with his relatively complete formal explication in 1977. The series of applications alone, stretching over a decade, attests to the complexity of narrative structural analysis.

As a concomitant to the general dearth of published textual analyses, Hendricks noted that narrative research has focused on structures underlying the texts, neglecting the texts themselves and the process of working from the surface structures of sentences to the deep structures of the narratives.[350] In 1973, he published his "Methodology of Narrative Structural Analysis," in which he describes a set of six procedures for translating from the concrete text to the abstract structure.[351] These are the complicated, rigorous procedures utilized (but not specified) in the first stage of analysing the plot

construction of "A Rose for Emily," termed by Hendricks the reduction of the text to a linear string of narrative propositions. Hendricks himself underscores the complexity of such an operation.[352] A final observation in this survey of the structural studies of William Hendricks during the past decade: his interests in narrative and narration are patently those of the literary critic and theorist, who has drawn freely from the techniques of semiolinguistics and folkloristics; however, his repeated acknowledgement of Propp's influence in the field of narrative research accords to the *Morphology of the Folktale* the status of a well-spring for subsequent structuralist analysis.[353]

An early publication of the Canadian scholar Lubomir Doležel shows affinities with Hendricks's academic attitudes. "From Motifemes to Motifs" (1972) is a contribution to scientific literary methodology, which faces the twin tasks of "developing well-defined and verifiable discovery procedures for analyzing and classifying literary texts and their units . . . and constructing and testing (in analysis and in experiment) formal models of literary structures and of their particular aspects."[354] Doležel proceeds to describe his three-level scheme for text analysis and in the second part of his article, demonstrates its application to an Afanasiev folktale and to Hemingway's short story, "The Killers." The scheme itself is an adaptation of Roland Barthes's, but in accommodating the two narrative principles of stereotype and innovation, Doležel believed he was working in the spirit of Propp, whose *Morphology* was devoted exclusively to the first principle, while acknowledging the second in the narrator's artistic freedom.[355]

The three levels of the scheme consist of 1) motifemes, 2) motifs, and 3) texture. (Doležel's terminology is adopted from various sources.) A motifeme is an act of an actant (dramatis persona) and represents the most abstract level of the narrative, for example, the hero passed the test. A motif, at the more concrete second level, specifies the act and the actant by naming the action and the character: Ivan killed the dragon. At the concrete level of motif texture are the sentences of the narrator's text.[356] A narrative may be re-written as a string of motifemes, which will be the dynamic sequence of the story; it was the comparison of motifeme strings which allowed Propp to establish his motifemic syntax of the Russian fairy-tale (where "function" replaced the term "motifeme"). Doležel employs the word "fabula" to designate the sequential order of motifemes, while the sequential order of motifs (as given in the text) is designated the "plot." The fabula of a story is then its invariant sequential (logical) structure. Because motifs can combine freely, the possibilities of plot construction are infinite and herein lies one source of the literary, innovative quality of the narrative. Another lies in its texture. Doležel insists, like Hendricks but unlike Propp, on an analytical scheme which incorporates the texture level and which specifies the reduction procedures for moving from this stratum of greatest variability and singularity (the narrative's aesthetic qualities), through to the more reduced variability of the motif structure, and on to the most limited number of repetitive invariants at the motifemic level.[357] Establishing a typology of motifeme sequences, that is to say, of fabula systems, is seen as a goal of narrative structure theory.[358]

Patterns of Oral Literature (1977) contains, in the main, papers submitted at a conference on the structure of oral literature, which took place in Copenhagen in 1973. Sheldon Klein led a group of eleven in a computer experiment to generate single-move fairy-tales by programming Propp's model of the basic plot pattern: the samples of the artificial tales are sufficiently natural to indicate the validity of Propp's plot description on the one hand, and a relatively effective computer procedure, on the other. What is lacking particularly in the generated tales concerns narrative style, but, as has been repeatedly emphasized, Propp's model made no provision for textural detail. Lévi-Strauss's myth construct fared less successfully in the computer experiment, but Pierre Maranda's subsequent comments indicate a lack of sophistication on the part of the programmers as one reason for the inadequacy of the generated myths.[359] The papers published by Ilana Dan and Rina Drory offer preliminary delineations of the functions and dramatis personae of the tale types of the innocent persecuted heroine and reward and punishment fairy-tales, respectively.[360] These two contributions were written under the guidance of Heda Jason, teacher to both authors and editor of the volume; it is, therefore, not surprising that these articles reflect principally Jason's analytical methodology and more distantly, Propp's linear description.

Heda Jason's "Model for Narrative Structure in Oral Literature" is one of the major papers in the collection and is remarkable for its clarity of exposition: each concept is illustrated by text examples, thirty in all, including the full-length texts of a fairy-tale and an epic story and their analysed forms. Jason's model

is a three-function move, with an additional unit, the connective. The three functions are based on Propp's functions Nos. 12, 13 and 14: the donor tests the hero, the hero responds and the donor rewards him accordingly. In conjunction with Claude Bremond, Jason labels these three Function A: Stimulus (Test); Function B: Response; and Function C: Result (Compensation).[361] Each function consists of two tale-roles (dramatis personae) and an action; the roles are the hero and the donor, who may be either the subject or the object of the action. Jason gives the example (No. 3) of a function consisting of: the king's daughter (subject) returns from the woods (action) to her father (object). The whole narrative is organized into functions and moves combined, where necessary, by one of two varieties of connectives: either by an information connective (one character to another or the narrator to the audience) or by a transfer connective (of either state, time or space).[362] A character who fills one of the two tale-roles maintains that role throughout a move, but may change roles from one move to another. The abstract units of tale-role and action are filled by content units (the narrative lexicon), which are culturally relative. Whether each of the three functions of a move is narrated or elided, the closed, internal organization of a move entails that Functions A and B pre-exist for Functions B and C, respectively, and that Functions B and C must follow Functions A and B, respectively. The functions, then, are causally related.[363] The narrative continues after Function C with a new test sequence, that is to say, a new move. Moves may be combined in concatenation or may be embedded: Example 26A shows that Move 5 is embedded in Move 4, which is embedded in Move 3. Jason speculates that the initial stage of every narrative is a move or a

juxtaposition of two moves with opposite values.[364] How her deep structure of two tale-roles and three functions is transformed into the seven roles and thirty-one functions of Propp's surface structure of the Russian fairy-tale requires of her further research, but Jason considers her more abstract model to have much wider applicability, both generically and cross-culturally, than Propp's.[365]

In her introductory remarks concerning work in the field of structural analysis after Propp, Heda Jason points out a prevailing tendency for researchers to try to reduce the number of Propp's functions and to expand the scope of the term in order to exact greater abstraction and generalization from this basic narrative unit. Furthermore, until Greimas at least, the concept of tale-role was, and continues to be, relatively neglected.[366] The last model of narrative structure to be sampled in this present survey, is Paul Larivaille's, as he published it in "L'Analyse (morpho)logique du recit" (1974). It is well characterized by Jason's comments. Utilizing Greimas's theories of the fairy-tale's test sequences, together with Lévi-Strauss's transformation proposals for modifying Propp's model and Bremond's concept of cyclical narrative movement from degradation to amelioration, Larivaille redefines the folktale as a logical succession of five sequences, each sequence consisting of five functions; each function is a transformation of the five elementary functions which are seen to constitute the basic process underlying various narrative genres. These are 1) the initial situation; 2) the testing of the hero; 3) the hero's reaction; 4) the consequences; and 5) the final situation. All of Propp's functions, excluding those of the Preparatory Section, are reduced to transformations of

these five elementary functions and are distributed among the five sequences which define the specific form of the questing hero fairy-tale: 1) the Proposition (the hero is set a task); 2) the Qualification (he acquires the means for his task); 3) the Affirmation (the means are set in action); 4) the Conformation (the consequences of his actions); 5) the Glorification (the task is accomplished). Larivaille's presentation of Propp's functions distributed according to the basic structure of the fairy-tale's five sequences is an independent potential solution to Heda Jason's question of how her deep-layer three-function move might be translated into Propp's surface-layer thirty-one functions (Larivaille accounted separately for Propp's seven introductory functions).[367] Larivaille himself recommended the testing of his scheme of the canonical form of the folktale "horizontally" on historical collections such as those of Basile, Perrault and Afanasiev and "vertically" on a substantial number of versions of the same tale.[368]

The Current Status of Propp's Theories

An attempt has been made in this chapter to trace the historical development of the structural analysis of the folktale on the one hand and on the other, to demonstrate the specific contribution made to that development by Vladimir Propp's *Morphology of the Folktale*. The first stage of the survey set Propp's endeavours in relationship to those of his forerunners and contemporaries, showing his *Morphology* to be a singular achievement as an instrument of generic description and classification. The second stage described the up-surge of interest in structural studies in the United States and

Europe generated by the appearance of the first English translation of the work; and the third stage, marked by second editions of the *Morphology*, followed the continuation of that interest through a second decade. The influence of Propp's findings and procedures in the fields of the theory of narrative structure and methods of analysis, in genre debates, in the description of literary and folkloristic narrative forms from a variety of cultures and eras has been demonstrated by a wealth of publications, most of which open with an acknowledgement to Propp's *Morphology* as a spring-board for individual and current structural activity. Thus it is that Lubomir Doležel could write in 1972, "The epoch-making work of Vladimir Propp . . . is so popular today that there is no need to present his system here."[369] Far from beginning to fall into oblivion, the *Morphology* continues to attract interest; if an attempt were made to summarize succinctly Propp's current status, it might be observed that theories of narrative structure for which Propp was used as a point of departure are now being developed semiolinguistically within a much broader general theory of narrative, but that the analysis of folktales, utilizing and testing the instrument which Propp devised for that purpose, is being sustained.

This historical review of the structural analysis of the folktale, even if partial, nevertheless affords a vantage point from which to assess Propp's contribution to the field and to highlight critical reservations it elicited. Propp's specific achievement in his *Morphology of the Folktale* was the isolation of a basic unit of generic description and its clear, practical application to a particular genre. It will be recalled that the four propositions

constituting his theory of the structure of the Russian fairy-tale concern the basic units and their internal organization, which could be effectively and inclusively represented by one formula, consisting of symbolized actions in sequence. From this formula, which described all his data, Propp made his fourth deduction of a basic structure common to all fairy-tales, the totality of which may be viewed as a chain of variants on one theme (Propp, p. 114) and rooted ultimately in myth (Propp, p. 100). With his first three tenets, Propp had achieved what predecessors, contemporaries and successors strove for: he established the means of analysing and describing narrative patterns and paved the way for a more efficient classification of folklore material.

However, the very elements of Propp's analytical tools, methods and presentation of results which are praised by his advocates for their objectivity and comprehensibility are the bones of contention of his critics. His structural definition of the fairy-tale is reproached with being too general to describe specifically either the genre or the individual items constituting it. Other critics consider it too specific to be useful either for other ethnic material or for a general theory of narrative construction. The formula itself is attacked on the grounds that it is too abstract, exact and law-like, properties pertinent to a mathematical formula, but inappropriate to a definition of narrative structure. Furthermore, narrative analysis which adopts concepts, terms, methods and goals from the natural sciences is in danger of obfuscating the narrative elements it seeks to explicate and compelling the material into formidable, alien constructs. The individual texts are neglected and

their aesthetics ignored. Critics of the opposite persuasion require of Propp's procedures greater methodological rigour. They question the selective principle which determines his functions: ostensibly dynamic actions, his list of functions includes states; ostensibly formal units, some include content; ostensibly defined apart from the dramatis personae, some are inextricably bound to their perpetrators. Such critics contest a law of identical sequence which cannot be justified by Propp's own analyses of individual Afanasiev tales and they challenge the ability of sequential analysis to reveal the full complexities of narrative structures. Propp's insistence on defining the function as an act irrespective of the character effecting it is deemed to lead, like sequence investigation, to an underanalysis of the material.

The experiment of applying *Morphology of the Folktale* to tales from different cultural and linguistic sources and ranging from genuine folktales to literary products will necessarily embrace some of these areas of critical debate. Propp's whole analytical apparatus will be tested: the degree to which his results are replicated should allow conclusions to be drawn as to the efficacy of his procedures and the verifiability of his results and their interpretations. Light should be thrown on the questions of whether his structural definition of the Russian fairy-tale is too specific to be transferable to other European material or too general to differentiate between literature and genuine folklore. These are practical questions which cannot be answered satisfactorily in theory. Only after an application of Propp's system of analysis to new, but comparable material, could a reasonable response be made to the basic queries of how his procedures

work and whether his results have any validity for fairy-tales drawn from different linguistic traditions.

Chapter II: The Aims, Materials and Methods of the Present Study

Despite the wealth of analytical narrative theories and methods influenced directly or indirectly by Vladimir Propp, surprisingly few attempts have been made to apply Propp's formula definition of the folktale, in its original, unmodified form, to other folktale material. Of all the structural research surveyed in the preceding chapter, only three analysts experimented in this area: Ilse Nolting-Hauff (1974) in her preliminary Proppian analyses of six tales from the Grimm collection; Yuri Prizel (1974) in a comparison of two Afanasiev tales with one by Pushkin; and Juha Pentikäinen (1977), in an attempt to establish narrative patterns among thirteen fairy-tales in an oral repertoire. As has already been observed, the results of the three experiments illustrate the complexity of text segmentation and function designation. Propp himself does not expound fully upon the analytical mechanisms of moving from the sentences of the narrative to a schematic representation of the plot: at best, his procedures may be reconstructed from his results. In the absence of other specifically Proppian folktale analyses from which to benefit, the studies of Nolting-Hauff, Prizel and Pentikäinen must be viewed as pioneering work in the area. Indeed, the whole field of narrative structural enquiry shows a preponderance of theorizing and a general neglect of the practical text analysis which is invaluable to the neophyte student of narrative structures. However, none of the three scholars was

interested in Proppian analysis for its own sake: Nolting-Hauff found Propp's model the most useful model available for the structural definition of the *Märchen* and its two basic sub-types, the tales of hero-seekers and those of hero-victims.[1] Using summaries of Grimm tales to illustrate typical plot patterns for these two sub-types, she proceeded to her major task, a structural comparison between the two *Märchen* forms, expressed in Propp's symbols, and Arthurian and Hellenistic romances, respectively. Prizel wished to chart a tale's course from literature to folk-literature by comparing the transformations of plot elements common to his three tales.[2] Pentikäinen used Propp's model as a classificatory tool by which to describe the predominant tale structures in a corpus of previously unclassified tales, but this aspect of his research represented only about five per cent of the total work devoted to the life history and oral traditions of a Karelian-Finnish folk-narrator.[3]

Aims

Propp's structural description of the folktale, however, constitutes the focus of interest in the present study. The prime goal is the testing of Propp's schematic representation of the Russian fairy-tale on non-Russian material, with a view to establishing the degree of its applicability to the genre of the European classical fairy-tale. The title of Propp's work and some of his comments indicate the author's own expectations of the broader applicability of his structural description of the fairy-tale, with some relevance for the folktale category as a whole, for myths and for novels of chivalry (Propp, p. 100). Nevertheless, these expectations were not allowed to

obscure the fact that the material which he had selected for analysis consisted entirely of fairy-tales from Russian sources: in his Foreword and again in his second chapter, he emphasized that he was working with fairy-tales, classified in the Aarne catalogue as Tales of Magic, types 300-749, and drawn from Afanasiev's collection (Propp, pp. xxv, 19, 23-24). Consequently, Propp's intended title for his book had been "Morphology of the Russian Fairy-Tale," but he deferred to his publisher's insistence on *Morphology of the Folktale*, in the interest of a wider readership.[4] However, the potential validity of the definition of Russian fairy-tale structure for other European material had been foreseen by Propp and had even been given some preliminary (unspecified) testing on tales from the Grimms' collection (Propp, p. 100); in view of this, the main aim of the present study is seen to be consonant with Propp's own perception of one possible direction for further research.

The pursuit of the first goal entails the second: by testing Propp's formal description of the Russian fairy-tale on non-Russian material, it is hoped that structural statements may be made about texts which have not been analysed in Propp's terms before. The collections of tales by Perrault and the Grimm brothers are a natural source of suitable material, on account of their minimal exposure to structural analysis of this kind and in view of their historical significance as shaping influences on the genre of the folktale. Recently recorded French and German folktales provide specifically folkloristic texts for use in a structural comparison with the historically similar literary tales of Perrault and the adapted tales of the Grimms. This selection of fairy-tales provides not only

linguistic variety in texts exposed to Proppian analysis, but also variety in the type of material under investigation: Propp had worked with tales from Afanasiev's collection, which had been collected and published between 1855 and 1863 under strong influence from the philosophies, goals, materials and methods of the Grimm brothers, so that the two collections share common ground.[5] Perrault's seventeenth-century stylized tales and the authentic French and German texts from modern collections contrast, therefore, with Afanasiev's and the Grimms'.

The act of analysing these four sets of texts involves the third goal of the study: the uncovering of some of the difficulties in the application of Propp's techniques. The clear, uncluttered presentation of theories and results in the *Morphology* belies the analytical complexity which preceded them. It is this third goal which has dictated the organization of Chapters III and IV and the Appendix, so that the calculations and problems of such text analysis may be revealed.

Once the plot structures of the fifty-nine French and German fairy-tales have been exposed in Propp's terms, light might be thrown, by their comparison, on the question of the limitations of his linear structural analysis, thereby fulfilling the fourth and final goal of this enquiry. If the literary tales are structurally indistinguishable from the specifically folklore texts, it may be concluded that Propp's structural criteria alone are insufficient for the definition of a genre and for the differentiation between folk-literature and *Hochliteratur*.

To recapitulate: the aims of the study in hand are fourfold: to test the relevance of Propp's procedures and findings for different ethnic material; to explore that material structurally; to air the problems encountered in that exploration and to ascertain some of the limitations of plot analysis in generic description and definition.

Materials

Two major criteria have been employed in the selection of tales for analysis: firstly, that they be fairy-tales, termed by Aarne and Thompson Tales of Magic and defined as a class in their tale type catalogue between the numbers AT 300 and AT 749. Methodologically, it is necessary to impose upon the material the same restriction imposed by Propp in his selection of tales from Afanasiev's collection. There is also a practical necessity to restrict the body of material to be analysed: the second criterion, therefore, was to utilize from the Grimm collection and from modern collections of French and German folktales only those fairy-tale types present among Charles Perrault's tales. Thus, homogeneity of material could be secured. Nine out of the eleven verse and prose narratives which constitute Perrault's collection qualify as fairy-tales; from the Grimms' two hundred tales in their definitive seventh edition (1857), eleven tales fall into these nine tale type categories; to these eleven have been added two others which appeared only in their first edition of 1812-1815; the remaining thirty-seven texts have been selected from various modern collections of German and French folktales, published and unpublished. The following chart identifies by tale type the Perrault and Grimm

tales and indicates the number of German and French folktales analysed for each type.[6]

Aarne-Thompson Types	Perrault	Grimm	Folktales: German	French
AT 311, 312	*La Barbe bleue*	KHM 46, 66; 1812:62	1	1
327	*Le Petit Poucet*	KHM 15	4	2
333	*Le Petit Chaperon rouge*	KHM 5, 26	1	4
410	*La Belle au bois dormant*	KHM 50	1	1
425	*Riquet à la houppe*	KHM 88, 127	1	2
480	*Les Fées*	KHM 24	3	2
510 A	*Cendrillon*	KHM 21	4	2
510 B	*Peau d'Ane*	KHM 65	2	2
510 A & B			1	1
545 B	*Le Maître Chat*	1812: 33a	1	1

Of the nine Perrault tales featured above by title, only *Peau d'Ane* is in verse. The fourth edition of the verse tales (1695), entitled *Griselidis, Nouvelle, avec le conte de Peau d'Asne, et celuy des Souhaits ridicules*, and the second printing of the prose tales (1697) as *Histoires ou Contes du temps passé, avec des moralitez*, have been published for modern readers by the Garnier Frères in 1967, under the collective title *Contes de Perrault*. On the authority of the editor, Gilbert Rouger, the texts are exact reproductions of the originals, including idiosyncracies of presentation, such as particular use of italics and capital letters; the only changes permitted were

those in orthography and punctuation, to accord with current usage.[7] This is the format in which they are presented in the Appendix at the end of the present study.

The first edition of the Grimms' *Kinder- und Hausmärchen* was published in two separate volumes in 1812 and 1815, respectively. It contained one hundred fifty-six tales with notes. Textual standards for all subsequent editions were set by the seventh, autograph edition of 1857, consisting of two hundred tales and ten children's legends. The 1870 ninth edition introduced the single-volume format. In the absence of a complete historical, critically annotated edition which would serve as the standard scholarly text, the publication chosen for this present study is that of Winkler (1966), entitled *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm*. In it the orthography and punctuation have been modernized, while the Grimms' transliterations of dialects have been retained, with minor exceptions.[8] The Winkler edition is the source for the eleven texts contained in the Appendix. Friedrich Panzer's *Kinder- und Hausmärchen der Brüder Grimm* reproduces the 1812-15 first edition of the Grimms' tales and is the source for the texts of No. 62, *Blaubart* (AT 312) and No. 33a, *Der gestiefelte Kater* (AT 545 B), as they appear in the Appendix and as used in Chapters III and IV.[9]

The major source for the authentic German folktales was the Zentralarchiv der deutschen Volkserzählung, housed in the Institut für mitteleuropäische Volksforschung in Marburg: seventeen of the nineteen German texts were located in this archive.[10] The folktales, unpublished except for *Das steirische Dornröslein* (AT 425), were available in typescript, apparently unedited, variable in presentation

format and in techniques of dialect transcription. Since the tales in the archive were not recorded with uniform fidelity (some texts were incomplete, others were expanded by the whim of the recorder, still others were stylistically suspect), no claim can be made for the total authenticity of the folktales selected for the present analysis: every effort was made to secure genuine German and French folktales from reputedly scholarly folklore collections, which represent the most reliable printed or manuscript sources available to today's research workers. With the exception of the most blatant typographical errors, the German tales have been reproduced in the Appendix as they are preserved in the Marburg archive. They are identified by the abbreviation ZAdV and their archive number, together with the individual tale title, when supplied. The archive did not contain suitable tests for tale types AT 333, Red Riding Hood (rarely found in German oral tradition) and AT 425 The Search for the Lost Husband. However, both types are represented by versions recorded at the end of the century in a modern collection of German folktales edited by Siegfried Neumann, *Mecklenburgische Volksmärchen* (1973).[11]

The eighteen French folktales have been selected from six published sources: no national or regional publications contained all the nine required tale types. Geneviève Massignon's *Contes de l'Ouest* (1953) and *Folktales of France* (1968) furnished six tale types (AT 312, 327 B, 425, 510 A, 510 B, 510 A and B). Charles Joisten's *Contes populaires du Dauphiné*, Vol. I (1971) provided one version of AT 327 C, four of AT 333 and two of AT 480.[13] Paul Delarue's standard work, *Le Conte populaire français: Catalogue raisonné*, Vols. I and II (1957 and 1964), is the source for an older French version of Sleeping Beauty (AT 410), which is a rare tale in the oral traditions of France

and Germany and elsewhere in Europe, despite its immense popularity in printed form.[14] Of the same vintage (the 1890's) is Pineau's Poitou tale *La Cendrouse* (AT 510 A) and Millien-Delarue's *Peau d'Anon* (AT 510 B) from Nivernais, both selected by Delarue for his catalogue to exemplify these two tale types respectively.[15] Claude Seignolle's collection, *Contes populaires de Guyenne* (1946) furnished the most recent accessible French text for the Puss in Boots type (AT 545 B). Tale type AT 711, The Beautiful and the Ugly Twin, which constitutes part of the theme of Perrault's *Riquet à la houppe* (the other theme is that of Beauty and the Beast or The Search for the Lost Husband, AT 425) is sparsely represented in Europe (and then concentrated predominantly in Scandinavia): Delarue has no entry for tale type 711 and Aarne and Thompson mention only two French versions, both located in Quebec. The text selected to illustrate AT 711, *La Poiluse*, is reproduced in the Appendix from Marie-Rose Turcot's three folktales contributed to the first volume of *Les Archives de Folklore* (1946).[16]

All Geneviève Massignon's texts and all except one of Joisten's were recorded during the two decades of 1950 and 1960, recounted by local story-tellers from different walks of life and ranging in age from 46 to 90 years.[17] The texts taken from Paul Delarue's catalogue of French tale types were considered by him to be good folklore material, despite the fact that they were reproduced from collections made long before modern field-work standards had been established. No details are offered by Delarue fo the narrators of these three texts. Claude Seignolle's *Monsieur de Marconfare* was recounted in the mid-1940's, with the omission of the age and occupation of his narrator. Marie-Rose Turcot's *La Poiluse* was told in

1931 by an 82 year-old man, whose only acquaintance with books had been with *The Arabian Nights*. As far as the details of the narration of the German folktales are concerned, Siegfried Neumann's two texts were both recorded in the 1890's, with only the name of the story-teller and his or her locality further specified. The seventeen Marburg texts were recorded between 1921 and 1958 from narrators aged from 29 to 87 years, two of whom were noted as illiterate. While it is not possible to ascertain the degree of indebtedness of these thirty-seven texts to literary sources or, for that matter, to their individual recorders, it may be reiterated that these tales are regarded as genuine folktales culled from an oral tradition.[18]

Propp's Goals, Terms, Methods and Results

The ultimate aim of Vladimir Propp's morphological investigations was the establishing of an accurate definition and description of the fairy-tale: an exact instrument for the purposes of identifying fairy-tales from among other folktales and discovering underlying relationships and contrasts among fairy-tales themselves (Propp, pp. 65, 99). His theories about the composition of the fairy-tale, his methods of analysing his materials and the results from which he made his deductions are the methodological bases for the analytical procedures employed in the next chapter. His research and findings have already been reviewed generally in Chapter I (pp. 29-32); the details of his system, from the point of view of utilizing his scheme, are as follows.

For his definition, Propp isolated the constant, recurrent elements of the fairy-tale, expressed them abstractly and established their mandatory sequence. The recurrent elements are units of plot, actions of characters and are termed by Propp "functions." While the manner in which a function is fulfilled (in which an action is carried out) and while the character executing it may vary from tale to tale, from age to age and from culture to culture, the action itself, at an abstract level, remains stable. Invariable functions are realized by variable means. Propp's elaborated descriptive system of the plot properties of the Russian fairy-tale, therefore, proposed an exhaustive list of functions, together with a corresponding, non-exhaustive list of the more concrete, variable modes of their manifestation, as they occurred in the one hundred Afanasiev tales he had analysed. The list of functions contains thirty-one items (as set out below): no new functions were uncovered in new material, since in folktales the incidence of repetition is high (Propp, pp. 22-24). The analogy which Propp uses (Propp, p. 25) to describe the relationships of the thirty-one constant elements of a fairy-tale plot to the 182 variable manifestations of them is that of genus to species: if A is the abstract function of the genus Villainy, A^1 is a species of Villainy, namely the kidnapping of a person; A^2 is likewise a villainy: seizure of a magical agent or helper; A^3, the ruining of crops. (Propp does not complete the classificatory process by detailing the varieties of the species, which he considers to lie beyond the limits of general morphology.)

Before setting out the thirty-one functions to show the internal organization of an artificially complete fairy-tale, the

procedure whereby Propp established these thirty-one functions should be recalled. First of all, the functions had to be extracted from the individual tales: four principles were used for their identification. 1) An action had to be essential, functionally, to the course of the plot. 2) Actions had to be defined independently of their perpetrators but 3) dependent upon their place in the course of the narrative. 4) In confusing or obscure cases, definition was achieved by reference to the consequences of the action for the unfolding of the plot. The result of the extraction of all the functions from all the Afanasiev material and their identification elicited Propp's first two theses:

1. *Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.*
2. *The number of functions known to the fairy tale is limited.*

(Propp, p. 21)

His next step was to establish the sequence in which the functions appeared. Having transcribed the functions into symbolic form for each individual tale and having compared each scheme, Propp concluded that functions were linked, logically and artistically, in a strictly regulated, uniform manner, unaltered by ellipsis. Despite the changes in position of some functions or groups of functions, which he regarded simply as fluctuations of the basic sequence and not as new compositional patterns (Propp, p. 107), Propp formulated his third thesis:

3. *The sequence of functions is always identical.*

(Propp, p. 22)

Since there was one basic composition from which all his material could be derived, Propp could introduce his fourth thesis:

4. *All fairy tales are of one type in regard to their structure.*

(Propp, p. 23)

The following table shows Propp's thirty-one major functions, labelled by symbol and designation and grouped together chronologically as they occur in the tale: horizontally, in the four main segments of the plot and vertically, as they occur within each of the segments. In order to represent the complete tale from beginning to end, the tale's introduction has been included, for which Propp devised the symbol α , to indicate the Initial Situation. This is not a function; it does not generate the next essential plot element, but it is a morphological feature of the genre. The first main segment is the Preparatory Section, which sets the scene for the villain's action (or the situation of lack), which is the opening function of the second segment, the Complication. Once the hero hears what is wrong and goes off to set it right, he meets up with potential helpers who frequently put him to the test: the episode of the Donors constitutes the third segment. Equipped for the principal task which stands between him and his goal, the hero executes the task, survives pursuit, is recognized as a hero and is suitably rewarded for his prowess: the fourth plot segment starts with the Helper's Entry into the story and finishes with the end of either the move or the tale.

Propp's Functions and Their Symbols

Initial Situation	I Preparatory Section	II Complication	III Donors	IV Entry of Helper to End of Move I or of Tale
α Initial Situation	β Absentation	A Villainy	D First function of hero	G Guidance
	γ Interdiction	a Lack	E Reaction of hero	H Hero struggles with villain
	δ Interdiction violated	B Mediation	F Acquisition of magical agent	I Victory over villain
	ε Reconnaissance	C Consent to counteraction		J Branding the hero
	ζ Information received	↑ Departure		K Liquidation of misfortune or lack
	η Deceit			↓ Return of hero
	θ Reaction to deceit			Pr Pursuit of hero
				Rs Rescue of hero
				o Unrecognized arrival
				L Claims of false hero
				M Difficult task
				N Solution of task
				Q Recognition of hero
				Ex Exposure of false hero
				T Transfiguration
				U Punishment of villain
				W Wedding/Accession to throne

With the help of the chart's explanations and its location of the functions within the story, the following reproduction of Propp's fundamental sequence of a fairy-tale's action (he did not include the Preparatory Section) might be more readily interpreted. It will be recalled that no tale exhibits all thirty-one functions, but that, according to Propp, the order of functions is maintained despite ellipsis and that the two functions flanking the ellipsis maintain their relationship of logical and artistic necessity.

$$\text{A B C} \uparrow \text{D E F G} \begin{array}{c} \text{H J I K} \downarrow \text{Pr Rso L} \\ \hline \text{o L M J N K} \downarrow \text{Pr Rs} \end{array} \text{Q Ex T U W*}$$

The tale proceeds from A to W* (or their equivalents) via either the top H I episode or the bottom M N episode; or first via H I, then by M N; or via neither. This scheme is Propp's formula definition of the structure of the fairy-tale and is the instrument he devised for the accurate classification of a folktale as a fairy-tale. When the symbols are translated into Propp's morphological definition of the fairy-tale, it reads: "any development proceeding from villainy (A) or a lack (a), through intermediary functions to marriage (W*), or to other functions employed as a dénouement" (Propp, p. 92). It is this description of the structure said to underlie the Russian fairy-tale which is being tested for its applicability to other kinds of material in the ensuing chapters.

There are three other areas in Propp's proposals which require exposition and comment: 1) the concept of the tale "move"; 2) subsidiary but significant compositional elements; and 3) the fairy-tale's characters.

Propp proceeded in his plot analysis by dividing his folktale into its major narrative components, known as moves; the moves were then analysed into their individual constituent functions and note was taken of narrative elements used for the connection of functions. The functions of each move were recorded schematically for each tale and eventually all schemes were compared to establish the narrative patterns of the material. This was Propp's analytical procedure (Propp, pp. 19, 96). A move may be said to be a miniature tale (although that is not Propp's definition): it is a development from villainy or lack, through intermediary functions to a dénouement (e.g. acquisition of a magical agent, liquidation of misfortune, the hero's return home, the hero's rescue, or the hero's reward). A new move in a tale is generated by the introduction of a new act of villainy or a new situation of lack. The minimum number of moves in a tale is one; theoretically, there is no maximum, although five is the greatest number indicated by Propp (Propp, p. 131) and six the most encountered in the material analysed in Chapter III. Moves may simply follow one after the other, end-to-end; they may overlap; they may share a common conclusion. The complexity of a tale clearly depends to some extent on its number of moves and the way in which they are combined.

Attention should be called to some items listed among the List of Propp's Symbols and Abbreviations (pp. xi-xvii) which are of slight interest to anyone dealing with his general principles, but critical to the practitioner of his methods. Firstly, Propp provided signs to indicate the positive and negative results of a function: pos.,+ and neg.,-. The positive signs are rarely used, since a

function is generally assumed to be positive unless indicated otherwise. However, the negative signs are frequently employed to indicate the unsuccessful outcome of some action: as in Propp's analysis of the Afanasiev tale No. 98, there appears in the second move the double sequence D^7 E^{-7} F^{-9} D^1 E^{-1} $F_=$ (Propp, p. 136). This is to be read as a potential donor's request of the heroine (D^7), which is not fulfilled (E^{-7}), with the result that the donor/helper does not offer its aid (F^{-9}); the subsequent test of the ungracious heroine (D^1) results in her failure to pass it (E^{-1}) and ends with her death ($F_=$, that is F double negative, signifying dire punishment). Secondly, Propp provided the sign X wherever he encountered narrative forms alien to the folktale, perhaps borrowed from other genres, perhaps incomprehensible as they stand (Propp, p. [illegible]). Their incidence is rare, in both Propp's tales and those in Chapter III. Thirdly, there are three accessory elements in Propp's List of Symbols which are not featured at all in his [illegible] narrative schemes of Afanasiev's tales, but without which some parts of the actual tale texts could not be analysed. The first is §, a connective device such as a dialogue, or an overheard conversation, or a chance view of something: it is the mode whereby one character gathers some information which leads him to act. The second is Mot., the abbreviation for the motivation of a character's action which the narrator sometimes chooses to elaborate. Propp considers this to be one of the most varied narrative elements, citing, for example, eight different causes of a hero's expulsion from his home or homeland, in eight different tales. It is a colourful but much less precise and stable element than a connective (Propp, pp. 75–76). The last subsidiary element is ⋮, indicating the trebling of a

function or group of functions: two unsuccessful attempts, followed by a successful one; three hurdles to be overcome in a chase; or three tasks to be performed. Such trebling serves to retard the action and to increase suspense.

Finally, Propp observed two phenomena concerning the amalgamation of functions: assimilation and double morphological meanings of functions. Assimilation occurs when one particular action is capable of fulfilling two unrelated functions: when the hero is required to make a difficult choice, that may belong to the sequence in which the donor tests the hero (D E F); or it may belong to the sequence in which a difficult task requires the hero to solve it (M N). In order to identify the functions, their consequences have to be established: the hero will receive a magical agent if the difficult choice is the donor's test; he will eventually receive a bride, if it belongs to the sequence of the solution to a difficult task. The form of the hero's difficult choice has been adopted for the preliminary donor's test and the principal test; assimilation has taken place (Propp, pp. 66-67). When a single function fulfils another function simultaneously, that single function is said to have a double morphological meaning: if a princess is forbidden to leave the palace, yet does so at the villain's persuasion, she is simultaneously succumbing to the villain's deceit (θ) and violating an interdiction (δ): θ and δ are the two functions engendered in the one action of leaving (Propp, pp. 69-70).

As has been emphasized, Propp's functions are actions defined independently of their performers, but it should be noted that they are all defined from the point of view of the hero: the theft of a

magical agent is villainy when it provokes the hero's quest; it is the hero's acquisition of a magical agent when perpetrated by the hero. Therefore, although the functions are devoid of content elements in their abstract definitions, in many cases the dramatis persona is integrated into the function. The sign ↑, which signifies departure, always refers to the hero, never to his adversary; similarly, C (consent to counteraction) and o (unrecognized arrival).

The thirty-one functions of the fairy-tale are distributed among seven dramatis personae: villain, dispatcher, hero, donor, helper, the sought-for person and her father, and false hero. These seven roles exhaust the cast of the fairy-tale and from this fact, Propp formulated his second (non-structural) definition of the genre: it is a folktale subordinated to a seven-personage scheme (Propp, p. 100). While there are correspondingly seven spheres of activity among which the thirty-one functions are distributed, there are three possibilities for the distribution of characters among the spheres of action: the characters of a tale are active either in one sphere only, or in several; or one sphere of activity is distributed among several characters (Propp, pp. 79-83). For example, the villain might become an involuntary helper during the course of the action; or one character might combine the roles of donor and helper; sometimes the hero's role is assumed by the helpers, as in the execution of impossible tasks. In the *Morphology*, Propp is focusing his attention on the actions of the dramatis personae and not on their attributes, which do not contribute to the tale's structure, as he perceives it.

This concludes the exposition of Propp's deliberations and findings as they bear on the present study. Two comments are pertinent:

Propp's *Morphology* was in constant use throughout the analysis of the tales in Chapter III, his methods, results and chart presentations serving as models. However, *Morphology of the Folktale* is itself a treatise, an exposition of research into fairy-tale structure, and not a procedural handbook for folktale analysis: the application of his theories to other material was not, therefore, straight-forward. Propp himself wrote:

> It should not be expected that the analysis of a particular text can be executed quickly and easily. Often an element which is unclear in one text is very clear in a parallel or different text. But whenever there is no parallel, the text remains unclear. The execution of a correct analysis of a tale is not always easy.
>
> (Propp, p. 100)

Method of Analysis

The method of analysing the German and French tales in this study and the organization of the material in Chapters III, IV and the Appendix are as follows.

The material for analysis was selected according to the criteria described on page 156 of this chapter; the fifty-nine tales were classified according to the nine Aarne-Thompson tale types as indicated by the chart on page 157. Each tale type is presented in Chapter III and in the Appendix in ascending numerical order, with the constituent narrative texts organized internally in the following order: Perrault's, Grimms', German folktales, French folktales.

Narrative analysis proceeded by tale type. Each text in the group was analysed, sentence by sentence from beginning to end, into

plot functions, adopting the criteria, definitions and designations of Propp's scheme, with a few exceptions and adaptations which will be elaborated. The sole notable exceptions to the analysis of texts in their entirety are Perrault's tales: his concluding verse Moralités have been excluded on the grounds that as a narrator's comments, they have no bearing on plot structure. Otherwise, every word of every text had to be accounted for in the text segmentation: therefore, not only major functions, but also introductory, preparatory and subsidiary structural and non-structural elements were identified. The texts of the fifty-nine fairy-tales in the Appendix show clearly the structural and structurally-related narrative segments marked off by square brackets and designated by the appropriate symbol in the left-hand margin. Propp's system of designation will be readily recognized: a list of his symbols may be found on pp. xi-xvii.

Only when all the functions of a tale had been identified, could the number of moves incorporated into the tale be ascertained; this is the reverse of Propp's procedure (Propp, p. 96). A new move is signalled by a new act of villainy or a new situation of lack and the whole composition needs to be exposed before these functions and those subsequently dependent upon them stand out clearly. The identification of functions is a painstaking and delicate task, discussed and illustrated at length in Chapter IV. There are difficulties at the level of genus as well as at that of species; sometimes the problem is even more basic: is a particular function present or not? The most helpful principle in these cases was classification according to the consequences of the action. Where Propp's species of function was not appropriate to the material, the function genus alone was given (e.g. B,

where none of the seven species of B was appropriate). No new elements were added to Propp's list of functions, since his system and not an adaptation of that system was to be the object of scrutiny in this study.

However, four minor adaptations in the recording of the results have been introduced: spacing between the functions on all the function charts has been slightly altered from Propp's model, so that interpolations and transpositions of single functions and groups of functions may be more faithfully represented and more readily observable; Propp's sequence has been maintained--merely different spacing employed.

Secondly, Propp's provision for the negative outcome of an action was the abbreviation neg. or the negative sign -, placed alongside the function symbol: E-. In this study, the negative sign is placed above the symbol: $\bar{E}$, in the interests of clearer presentation. Propp's only symbol equipped with a double negative has been retained in the original form: $F_{=}$.

Thirdly, Propp indicated the incidence of trebled features by three vertical dots: ⋮ ; however, repetitions of any number are indicated in this study by the same principle: two dots show that a function is repeated once (:); five dots indicate a quintupling (⋮), etc. Furthermore, repetition of this nature has been excluded for lack of space from the summary charts of the major functions, but included on the complete charts for each individual tale in Chapter III.

Fourthly, a new bracket has been added to Propp's two varieties, both of which have been retained. Square brackets around a function or functions indicate that this feature has not been recounted

explicitly by the narrator, but that it is understood implicitly by the listener or reader. For example, [D^1] E^1 might tell that the kind girl milked the cow (E^1), without stating explicitly that the girl had been asked to do so; logically, the setting of a task precedes its accomplishment. Propp's other bracket, the curved variety, is used as follows:

$$\left.\begin{matrix} D^1\ E^1\ f^1 \\ D^7\ E^7\ F^9 \end{matrix}\right\} G\ H\ I\ \ldots.$$

This reads horizontally (chronologically) as $D^1\ E^1\ f^1\ D^7\ E^7\ F^9\ G\ H\ I$ . . . . What is included in the vertical curved bracket (}) is read from left to right, from top to bottom, in that order. In the analysis of the Grimms' tale *Häsichenbraut*, KHM 66, the following symbols appear (Chapter III, p. 185):

$$\alpha\ \left.\begin{matrix} \overrightarrow{\gamma^2\ \delta^2\ \eta^1\ \overline{\theta}^1} \\ \gamma^2\ \delta^2\ \eta^1\ \theta^1 \end{matrix}\right\}^{\uparrow}\ A^{16}\ \ldots$$

These read chronologically in the following manner: $\alpha\ \gamma^2\ \delta^2\ \eta^1\ \overline{\theta}^1\ \gamma^2\ \delta^2\ \eta^1\ \overline{\theta}^1\ \gamma^2\ \delta^2\ \eta^1\ \theta^1\ \uparrow\ A^{16}$ . . . . The horizontal curved bracket has been adopted to show exactly which elements are included in the repetition.

The Appendix illustrates the practical applicability of Propp's analytical method: there the fifty-nine fairy-tale texts are segmented (by square brackets) into functions; the functions are identified by symbols in the left-hand margin and are organized into moves, indicated by Roman numerals. The moves and their constituent functions and connectives have been recorded in three different kinds

of charts: 1) a complete chart of all the structural and pertinent non-structural components, drawn up for one tale at a time; 2) a chart of all the structural and pertinent non-structural components from the tale's opening as far as the element immediately preceding the act of villainy or the situation of lack, that is to say, from the Initial Situation to the end of the Preparatory Section; this chart contains the schemes of the seven functions of this section for all the tales analysed within one tale type, to facilitate comparison; 3) a chart [illegible] the remaining twenty-four major structural functions only, as featur[illegible] in each tale within the type group, again to facilitate comparison of the narrative structural patterns. Repetitions are recorded only in the schemes of the individual tales. The first two kinds of charts are not presented by Propp; consequently, phenomena such as connectives and repetitions and the organization of the Preparatory Section are not illustrated as they occur in his texts.

Organization of Material

Chapter III is organized around these three kinds of charts in the following manner. It consists of nine sections, one for each tale type. Each section opens with a description of the tale type as classified in Aarne-Thompson's *Types of the Folktale*. Each tale is introduced by author, title or number and the full schematic analysis of its plot is set forth. Thereafter follows a discussion of the individual scheme and any of its components requiring comment. The tales are organized in the order of 1) Perrault's; 2) Grimms'; 3) German folktales and 4) French folktales. When the last French

folktale has been discussed, the section concludes with the comparative chart of the functions in the Preparatory Section of all tales in the group, followed by the comparative chart of the major functions for the same tales, from the Complication to the dénouement. Two observations may be helpful when referring from the function analyses in the Appendix to their presentation in the charts: only the complete schemes given for each tale individually will contain all the elements separately designated in the Appendix; the charts of the preparatory functions and of the functions of the main narrative are in summary form, to facilitate identification of trends and deviations in narrative patterns. Secondly, the order in which a narrator recounts his events is not always chronological: the margin designations in the Appendix record the narrative sequence; the individual and collective charts present the chronological order. The examination of a compositional law of sequence, such as Propp's third thesis, requires such transpositions.

With the strings of functions for each tale within a tale type set out one beneath the other in the collective charts, a comparison of the structures of the three varieties of texts could be undertaken: the seventeenth-century stylized tales of Perrault; the *Märchen* of the Brothers Grimm, rephrased according to their Romantic concepts of the spirit of *Volkspoesie*; and the more recently recorded German and French oral narratives. Such a comparison would be expected to throw light on 1) the degree of their morphological similarity; 2) the applicability of Propp's general morphology to this material (i.e. his whole system of major and minor functions and their combinations into moves and smaller units); 3) the applicability to this

material of Propp's two definitions of the fairy-tale, based on a) functions and b) dramatis personae; 4) the thesis of the identical sequence of functions for the Preparatory Section as well as for the Complication to the dénouement. Propp's fourth thesis, that all fairy-tales belong to one structural type, requires for corroboration the presence in the same tale of the only two function-pairs which are described as mutually exclusive: battle/victory (H I) and difficult task/its solution (M N) (Propp, pp. 101-05). This major thesis would have constituted the fifth focus of investigation, had this phenomenon occurred in the tales selected for comparative analysis. Conclusions drawn from the comparison of the plot structures of the fifty-nine fairy-tales are set forth at the end of Chapter IV.

Chapter IV continues the discussions which attend the function charts of the individual tales in Chapter III. Comments and problems required organization across tale types and around topics; Chapter IV is accordingly divided into three parts:

Functions and Dramatis Personae

Folktale Narrative Technique

Structural Comparisons of the Fifty-Nine Folktales

In the first section, twelve specific functions are discussed in detail; questions of function order are considered; and the phenomenon of role assimilation examined. In the second section, the folktale characteristics of blind and stunted motifs, implicit narration and relevant non-structural elements receive comment. The last section concludes this narrative study with statements on the four areas of investigation (outlined above) concerning Vladimir Propp and the structural analysis of the folktale.

Chapter III: Structural Analyses of Fifty-Nine Fairy-Tales

AT 311, 312

The Bluebeard folktales are classified in the Aarne-Thompson folktale index in the category Supernatural Adversaries, in the subdivision The Ogre is Defeated. There are two major forms of the tale: AT 311, *Rescue by the Sister*, who deceives the ogre into carrying the girls in a sack or chest to their home, and AT 312, *The Giant-Killer and His Dog*. The two types have in common three major narrative sequences: 1) the forbidden chamber; 2) punishment; 3) rescue by the youngest sister. AT 312 adds 4) carrying the sacks; 5) disguise as a bird; 6) punishment of the murderer.

For Charles Perrault's tale *La Barbe bleue*,[1] a comparison of schemes, showing 1) all the preparatory functions and auxiliary elements and 2) only the major functions, reveals the narrative emphasis of his version:

Scheme 1 α Mot. η^1 θ^1 γ^1 β^1 Mot. δ^1 θ^2 § A^{14} § I^1 w° W^*

Scheme 2 A^{14} I^1 w° W^*

The three main functions in Scheme 2 are the threat of murder (A^{14}, repeated once), victory over la Barbe bleue in a fight (I^1) and a dénouement consisting of material rewards (w°) and marriages (W^*).

Scheme 1 reveals the long preparatory section leading up to la Barbe bleue's threat to kill his wife (α . . . §) and the suspense sequence by which la Barbe bleue is delayed from carrying out his threat (§), before Cadette's brothers arrive to overpower him (I^1).

The main problems encountered in a structural analysis of Perrault's *La Barbe bleue* are indicative of the problems encountered in the other tales selected for the analysis of tale types AT 311, 312. They centre on the question of what constitutes the villainous act in the narrative (or its equivalent, namely a lack). The act of villainy or its equivalent introduces the Complication (Propp's term) in folktale structure and is the means whereby the action of a tale is set in motion (Propp, p. 31).

Three solutions suggest themselves in response to the core question: which is the villainous act? 1) abduction, by various means, of a young woman away from her home; 2) murder, sometimes only the threat of murder; 3) lack of a bride to be trusted. This third potential solution, which might well be admitted in a modern intuitive interpretation of the tale, is excluded as a possibility in a structural analysis on the grounds that la Barbe bleue, far from being the villain of the piece, would then have to be viewed as the hero-seeker and his demise would have to be deemed unjust punishment.

The first solution, identifying the villainy as the initial abduction of the young girl from her home, has more to recommend it, although the Perrault tale is not as good an example as the Grimms' tale *Fitchers Vogel*. In the Perrault tale, la Barbe bleue is able to deceive Cadette by his courtship, so that unequivocal abduction is not necessary in this version of the Bluebeard type. Pursuing further this

line of analysis, it becomes clear that all Bluebeard tales involve murder or the threat of murder, but that not all involve abduction, for example, Perrault's tale, the 1812 Grimms' tale *Blaubart* and the German and French folktales selected for the present comparative study. This would be sufficient reason to reject abduction as an inappropriate designation of the villainy involved in the Bluebeard tales. However, abduction is rejected for another structural reason: if that were the villainous act to be redressed, the rescue operation would be set in motion immediately after the abduction, obviating the necessity of the wife's punishment by death after entrance into a forbidden chamber. Thus, for example, in *Fitchers Vogel*, the first two brides would not have been content to stay in the splendour of the sorcerer's house without sending for help to be rescued immediately after being carried off against their will. In *La Barbe bleue*, *Blaubart* and the German and French folktales under analysis, the youngest sisters are rescued on the point of death; they are rescued from being murdered, not from the preliminary misfortune of having been abducted. Only in *Fitchers Vogel* is there a variation, where rescue occurs just before the enforced marriage, but again, not after the initial abduction.

It is clear from the foregoing discussion that the second interpretation of the act of villainy is recommended: murder or the threat of murder (A^{14}). All that precedes A^{14} is interpreted as the Preparatory Section, paving the way for the villainy. Since Propp's analytical charts exclude the Preparatory Sections of Afanasiev's tales, the tales themselves have to be consulted to see whether any exhibit lengthy introductions comparable to Perrault's *La Barbe bleue*, which constitutes approximately two-thirds of the total narrative:

Afanasiev Nos. 104, 105, 108, 143, 152 and 155 all have extended Preparatory Sections, before villainy (A) or lack (a) set the tales in motion, so that there are precedents in Propp's material for long Preparatory Sections.

By interpreting all that precedes the threat of execution as preparatory, the possibility of defining the breaking of the taboo of the forbidden chamber in terms of a test of the heroine (D^1) and punishment by death (F contr.) for having failed the test ($\bar{E}^1$) is excluded. (D^1 $\bar{E}^1$ F contr. would presumably be the designation for the unit of the forbidden chamber if the villainy were considered to be abduction.) There are three separate reasons for rejecting the reading of the breaking of the taboo as the heroine's failure of a test: firstly, in those tales involving three sisters, the youngest sister still breaks the taboo, though with impunity, so that $\bar{E}^1$ would have to describe a failure with both positive and negative results. Secondly, the outcome of a sequence involving a test is, according to Propp, the transfer of a magical agent: in the Bluebeard tales, a magical agent is neither withheld as a result of the broken taboo nor obtained by the sister who succeeds in outwitting Bluebeard. The magical key or egg which is given to his bride on his departure is a signalling device, not a magical agent. Finally, if F contr. describes Bluebeard's intended dire punishment, F pos. would have to be seen as the marriage, which is, in effect, the situation from which the youngest sister is rescued (KHM 46). The same argument is valid for rejecting the designation of the taboo sequence as the setting of a difficult task (M) and its accomplishment (N), which are always linked with a potential marriage: in the Bluebeard tales such as *Fitchers Vogel*,

the reward for deceitfully accomplishing the task would then have to be the marriage, from which the girl is thankfully rescued and thereafter Bluebeard dreadfully punished.

How then is the taboo of the forbidden chamber to be designated? Providing that the villainy of the Bluebeard tales is seen to be murder or the threat of murder, the taboo sequence fits comfortably into the Preparatory Section as an interdiction (γ) uttered by Bluebeard before his departure from home (β^1) and which is then violated in his absence (δ^1).

The problem of the nature of the villainy in the Bluebeard tales, involving consideration of the extended Preparatory Sections and the structural function of the motif of the forbidden chamber has been discussed at length here for it is pertinent to *La Barbe bleue* and to all the other material selected for analysis of the AT 311, 312 types. The interpretations and designations chosen here provide the guidelines for the structural analysis of the remaining tales. However, before moving on from the Perrault tale, there are two subsidiary elements indicated in the detailed chart, Scheme 1, which deserve comment for similar reasons: they are 1) the first instance of interconnection (§), occurring before the first threat of murder (A^{14}); 2) the second instance of §, occurring between la Barbe bleue's threats.

Both connective components are dialogues, the first between Cadette and la Barbe bleue during which the latter establishes his wife's guilt with the evidence of the bloodied key; the second between Cadette and her sister Anne, whom she sends to the look-out to alert her brothers who are expected. Both dialogues are narratively very

effective, although functionally they contribute nothing to the development of the action and are therefore excluded from a description of the main functions of the tale (Scheme 2). Before La Barbe bleue can act, he must know of Cadette's guilt; the dialogue constitutes the rising action of the tale. Once he has uttered his threat to kill her, Cadette pleads for time and the ensuing dialogue with her sister, interspersed with pleas to and threats from la Barba bleue retards the action, as Cadette employs delaying tactics; it heightens the suspense of the tale. Narratively, the dialogue is interesting and effective; morphologically, it connects la Barbe bleue's threats (A^{14}) with his defeat at the swords of Cadette's brothers (I^{1}).

The Grimms' tale *Fitchers Vogel*, KHM 46, is classified by Aarne-Thompson as both 311 and 312. Paul Delarue properly distinguishes it as 311, related to but different from 312, the type to which he ascribes Perrault's tale (Aarne-Thompson do not list the Perrault tale under either type). A structural analysis of *Fitchers Vogel* yields the following scheme:

I	α	η^1	θ^3	γ^1	β^1	Mot.	δ^1	θ^2 §	$A^6{}_{14}$
II		η^1	θ^3	[γ^1	β^1]	Mot.	δ^1		$A^6{}_{14}$
III		[η^1	θ^3	γ^1]	β^1		δ^1		[$A^6{}_{14}$] $K^1{}_9$ Mot. Rs^4 U

Although *Fitchers Vogel* is a three-move tale, the structure of the individual moves is clearly similar to that of Perrault's one-move *La Barbe blèue*: long Preparatory Sections leading up to an act of villainy (here, murder with maiming). The dénouements of the two tales differ: the clever youngest sister in the Grimm tale succeeds in resuscitating her sisters ($K^1{}_9$), outwitting the sorcerer and bending

his will to her bidding (Mot.), that her sisters might be carried to safety (Rs^4), while she engineers his punishment (U). Once the precedent for analysis of the villainy and the function of the forbidden chamber has been established, as in the discussion of Perrault's tale, the difficulty encountered in unravelling and analysing *Fitchers Vogel* is resolved. The narrative divergences in the dénouements are simply a question of related but slightly different tale types (Perrault, AT 312 and Grimm, AT 311).

The Grimm tale *Blaubart*, No. 62 in the 1812 edition of the fairy-tales, was excluded from subsequent editions on the grounds of its obvious derivation from French sources, although the Soeur Anne episode had been transformed in *Blaubart*. Its structure is predictably similar to that of Perrault's tale:

$$\alpha\ \eta^1\ \theta^1\ \text{Mot.}\ \S\ \uparrow\ \gamma^1\ \beta^1\ \text{Mot.}\ \delta^1\ \theta^2\ \S\ A^{14}\ B^1 : I^1 \downarrow w^\circ$$

On the evidence of the blood-stained key (θ^2), Blaubart threatens his wife with death for disobedience (A^{14}), but having agreed with her brothers on a signalling device before she left home (§), she is able to summon them to her aid (B^1). They overpower and kill the king (I^1), and return home with their sister ($\downarrow$) and Blaubart's wealth (w°). The only structural comment required concerns the brothers' actions when they receive the first intimation that their sister is calling for their help (B^1): they think they hear her voice and spring to horse. This is not a question of C ↑ (consent to counteraction and departure from home on a quest): C ↑ (refers to hero-seekers who set out to search for someone or something, whereas in this tale, the brothers are helpers, signalled to lend aid.

Also classified as AT 311, 312 in the tale type index is Grimms' *Häsichenbraut*, KHM 66, although it shares none of the six narrative features of the two types as outlined at the beginning of the discussion of the Bluebeard tales. Presumably it is classified under these numbers only because it belongs to the category The Ogre is Defeated in the larger category of Supernatural Adversaries, but as the detailed structural analysis demonstrates, there is no violation of an interdiction and subsequent threat of death as punishment for disobedience, i.e. the two elements of greatest importance in the rest of the material under analysis are absent from this tale:

$$\alpha \overbrace{\gamma^2 \delta^2 \eta^1 \bar{\theta}^1}: \left\{ \begin{matrix} \\ \gamma^2 \delta^2 \eta^1 \theta^1 \end{matrix} \right. \uparrow A^{16} \ \hat{s} \ K^1{}_{10} \downarrow \bar{W}^*$$

Three aspects of the tale require mention: the first concerns the nature of the villainous act. It has been designated as A^{16}, the threat of forcible matrimony, although the girl does agree to go off with the hare to his home. It is only when she becomes sad and alone and weepingly refuses to prepare the wedding-breakfast for the assembled guests that one may conclude that the marriage is taking place against her will. By cunning she escapes back to her mother in the human world ($K^1{}_{10}$ ↓) and the hare's punishment consists of the cancelled wedding ($\bar{W}^*$). There is a precedent set by Propp for the use of a negative dénouement, although its use in the case of Afanasiev No. 148 is actually erroneous, as the second Russian edition of Propp recognizes. The second edition ignores the dénouement, whereas $\bar{w}^o$ would probably be more appropriate then either the $\bar{W}^*$ of the first edition or the blank of the second.

The third detail to be commented upon concerns the hare's repeated orders to make ready for the guests, which are met only by silence and tears. This part of the narrative has been designated §, by which means of interconnection one character usually finds out something about another (Propp, p. 73). Actually, the narrative does not require mediation between A^{16} and $K^{1}{}_{10}$, that is to say, the hare does not need to know of the girl's unwillingness to be his wife; nor need the girl find out anything before duping her husband-to-be and making her escape. However, the dialogue, or rather, the monologue itself has something of the canonical about it and if, morphologically, it serves little function, narratively, it is very effective.

The German folktale *König Blaubart*, ZAdV 280 49, analyses into three moves, as follows:

I	α		γ^1	β^1	δ^1		θ^2	§	A^{14}	§
II	Mot.		γ^1	β^1	[δ^1		θ^2]		A^{14}	
III	α		γ^1	β^1	δ^1	B^1	θ^2	§	A^{14} §	I^1 K^{10} U

Again, its structural pattern is similar to Perrault's tale and the last dialogue in Move III (§), as in *La Barbe bleue*, is composed of the youngest sister's delaying tactics which are not functional in the unfolding of the action of the tale, but are narratively suspense-building. The two other instances of §, both in the first move, are interesting. As in several of the other examples of AT 311, 312, Blaubart establishes his wife's guilt by blood-stained evidence (the first instance of §, before his threat of death, A^{14}). The dialogue is one of question and answer and might have been described structurally as the villain's attempt to obtain information about the heroine, ε^1,

and his receiving it, ζ^1; this structural interpretation has been rejected in each instance in favour of the more general designation ι, as it seems the villain is seeking his wife's admission of guilt, as opposed to information regarding her activities, which he ascertains from the blood-stained evidence.

The second instance of ζ in the first move does not have general application, as this version of Bluebeard is the only example to hand of the narrator's rational interpolation to explain why no suspicions of the king were voiced publicly: "Kä Mensch hat dem Kenig lō getraut. Se hann all gedenkt, et wär en Mērder. So'n Knecht haddet gemerkt. Der eß mōl so 'er Bloutschbur nogang. Dat hott der Kenig gemerkt. Er sat zou'm wann er äppes gäng verrōden, dann kräng er de Kopp abgemach" (App., p. 454).

Finally, in the third move, B^1 precedes A^{14}, as the bride actually sends to her brother for help as soon as she realizes her own danger. However, since the threat of murder is the fundamental motive for the message in the first place, the chart of the primary functions features them in reverse order (the same is true for the following narrative).

The final folktale for analysis of the AT 311, 312 types is *Le Père Jacques* from Geneviève Massignon's collection *Contes de l'Ouest*. Its full structure is as follows:

$$\alpha\ \gamma^1\ \beta^1\ \delta^1\ \theta^2\ D\ E^2 \left\{ \begin{matrix} F\ B^1\ \zeta\ A^{14} \\ [d^7]\ E^7 \end{matrix} \right\} \zeta\ I^1\ K^{10}$$

Basically, it has the structural features already encountered in Perrault's *La Barbe bleue*, but there is an added episode described by

the D E F K sequence. Once the wife has entered the forbidden chamber and dropped the key in the blood (c'), she climbs up to a tower and meets an old man (D), imprisoned for years by Barbe Bleue and whom she treats kindly ($E' E''$). In return, le père Jacques warns her of her fate (F), thereby giving her time to send a message to her brothers for immediate help (B^1). The next functions ($a' \ldots I^1$) are those already examined in other tales, without variation. Once Barbe Bleue is slain, le père Jacques is freed from the tower ($\uparrow^{-1}$) and life is resumed at the castle. It is difficult to know whether the dénouement really amounts to material reward (w^o); therefore no special designation has been made of the ending.

AT III, 312

Perrault		x	Mot.							Mot.
KHM 60	I	x								Mot.
	II									Mot.
	III									
KHM (1812) 2		x				Mot.				Mot.
KHM 60		x								
ZAdV 28 049	I	x								
	II		Mot.							
	III	x								
Massignon, Folk., XIX		x								

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^2	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ
δ^1				θ^2 §	
δ^1 δ^1 δ^1				θ^2 §	
δ^1				θ^2 §	
δ^2 δ^2			η^1 η^1	$\left.\begin{matrix}\overline{\theta}^1\\ \theta^1\end{matrix}\right\}$	
δ^1 $[\delta^1]$ δ^1				θ^2 § $[\theta^2]$ θ^2 §	
δ^1				θ^2	

AT 311, 312

	D E F	A B C †	D E F
Perrault		A^{14}	
KHM 46 I		$A^{6}{}_{14}$	
II		$A^{6}{}_{14}$	
III		$[A^{6}{}_{14}]$	
KHM (1812) 62		† A^{14} B^{1}	
KHM 66		† A^{16}	
ZAdV 28 049 I		A^{14}	
II		A^{14}	
III		A^{14} B^{1}	
Massignon, *Ouest*, XIX	D E^{2} F $[d^{7}]$ $E^{7}]$	A^{14} B^{1}	

G	o L	H M J	I N	K	Pr Rs	L Q Ex T	U W
			I^1				w°. W^* }
				$K^1{}_9$	Rs^4		U
			I^1	↓			w°
				$K^1{}_{10}$ ↓			$\overline{W}^*$
			I^1	K^{10}			U
			I^1	K^{10}			

AT 327

The Aarne-Thompson classification of type 327 places it in the large category Supernatural Adversaries and in the smaller division The Ogre is Defeated. AT 327 itself is designated *The Children and the Ogre*, basically tri-partite: 1) the arrival at the ogre's house; 2) the ogre is deceived; 3) escape. Most of the material for analysis falls into one of two categories within the main type: 327 A, *Hansel and Gretel* and 327 B, *The Dwarf and the Giant*.

Perrault's tale *Le Petit Poucet* is classified as AT 327 B. The morphological analysis is as follows:

I α Mot. A^9 C B^5 ↑ K^1 ↓

II A^9 C B^5 ↑ G^3 D^8 E^8 Pr Rs^4 ↓
F^8 Kf^1

III § F^8 $[a^5]$ C ↑ D^1 E^1 Kf^1 ↓

Perrault has so constructed his tale as to leave an alternative ending, which, for the purposes of this analysis, is designated Move III. It takes up the narrative at the point in Move II when le petit Poucet puts on the ogre's boots. In the alternative Move III, he then sets out on a new enterprise to make his fortune.

While the structural scheme clearly reveals the applicability of Propp's morphology of the fairy-tale, four of the functions raised queries and three of these, closely connected, are relevant to other tales under analysis in the 327 group, namely B C ↑. The fourth concerns Perrault's particular use of material rewards in *Le Petit Poucet*.

In the first move, the first function of the Complication is A^9 (villainy, expulsion), consisting of the parents' plot to abandon the children in the wood. Le petit Poucet overhears the plan and devises the means to help them out of their plight (C, beginning counteraction) before they set off (B^5, the connective incident, the banished hero is transported away from home; and ↑, the hero leaves home).

The first query concerns B^5. Propp describes how the structure of the tale demands that the hero leave home at any cost: "If this is not accomplished by means of some form of villainy, then the tale employs the connective incident to this end" (Propp, p. 37). Since the villainy consists of expelling the children, is it not perhaps superfluous to designate as a separate function the parents' departure with the children (B^5)? The same may be said for ↑: "If, for example, a girl is driven out and there is no seeker, then the narrative is developed along the route of the victim hero. The sign ↑ designates the route of the hero, regardless of whether he is a seeker or not" (Propp, p. 39). But both expulsion (A^9) and abduction (B^5) involve departure from home (↑); would not A^9 suffice for all three aspects?

Propp's own analyses of the Afanasiev tales contain several instances of expulsion (A), dispatch or abduction (B) and departure (↑). In Tale No. 95 (according to the emended charts of the second Russian edition of Propp's work), a stepmother banishes her stepdaughter to the forest to wed Jack Frost (A^9) and her father is ordered to drive her there (B^5 ↑). In the second move of the tale, when the father is ordered to drive his two stepdaughters to the same spot, the designation this time is $B^2{}_5$ ↑. Similarly in Tale 98, a stepmother

orders her husband to take his daughter to a hut in the woods ($A^9\ B^5\ \uparrow$); however, once again Propp's designations in the second move do not parallel those in the first: when the husband is ordered to drive his stepdaughter to the hut, the designation is a^6 (equivalent function to A^9), $B^2{}_5$ (the husband is ordered to take the girl) and $\uparrow$ (they depart). Tale 125 offers another instance of expulsion, this time without dispatch, but including departure: having unwittingly provided a prisoner with the means of escape, the tsar's son is banished from the kingdom (A^9); not knowing where to go, Prince Ivan leaves home and walks for a long time ($\uparrow$); these designations are predictable. The second move in Tale 143 is again not without query: here, Nodey is banished from the village on account of his supernatural strength (A^9) and when his grandfather explains regretfully that he must leave, Nodey hastens to assure him that he would have been ready to leave long since, had he known of the difficulties. Before his departure, he asks for his family's blessing (a combination of $B^2{}_3$, which Propp does not indicate). $\uparrow$ describes his departure. Finally in Tale 152, Ivanko, banished by his stepfather (A^9), is ordered to go to the lake; whereupon Ivanko departs ($\uparrow$). Again, the son is dispatched explicitly by his stepfather, but this designation (B^2) is missing from Propp's table of analysis.

Of the five tale analyses cited, two clearly indicate the possibility of separate designations for expulsion, dispatch and departure (Nos. 95, I; 98, I). The rest combine A^9 with $\uparrow$ (Nos. 125, I; 143, II; 152). For three out of the seven relevant moves in these tales, the 1969 Russian edition of Propp has emended the schemes to involve all three elements, thus:

2nd American ed. (1968)				2nd Russian ed. (1969)			
95	I	A^9	B^5	95	I	A^9	B^5 ↑
	II	[a^6]	$B^2{}_5$ C ↑		II	[a^6]	$B^2{}_5$ ↑
98	II	a^6	$B^2{}_5$ C ↑	98	II	a^6	$B^2{}_5$ ↑

Two other emendations to the Russian edition may be put forward:

2nd Russian ed. (1969)				Suggested Emendations			
143	II	A^9	↑	143	II	A^9	$B^2{}_3$ ↑
152		A^9	↑	152		A^9	B^2 ↑

On the basis of Propp's own designations and these possible emendations, the Perrault tale under discussion may well be analysed in terms of A^9 B^5 ↑ in the first two moves.

The second query concerns C (beginning counteraction). It would seem appropriate to designate distinctly the moment when le petit Poucet determines to thwart his parents' plan to abandon their children: not only does the text mention this moment specifically ("Il alla se recoucher et ne dormit point le reste de la nuit, songeant à ce qu'il avait à faire" [App., p. 457]), but it goes on to describe his preparations to protect his brothers and himself. However, Propp is specific in his description of the function C: the *seeker* [my italics] agrees to or decides upon counteraction (Propp, p. 38). "This moment is characteristic only of those tales in which the hero is a seeker. Banished, vanquished, bewitched and substitute heroes demonstrate no volitional aspiration toward freedom, and in such cases this element is lacking" (Propp, p. 38). Le petit Poucet and his brothers are hero-

victims but Poucet actively decides on a course of counteraction. If this moment and his ensuing actions, which could not be left out of the narrative without disrupting it and must, therefore, be seen as functional, are not to be characterized as C, what is the alternative? Must they then be absorbed into the later function K^1 (the immediate acquisition of gain or profit through the application of either force or cunning), in this case, the children's safe arrival at home after the successful application of Poucet's ruse?

Propp's own use of C is certainly restricted to hero-seekers and is often not specified in the text, but absorbed into the action of departure: for example, in Tale 113, the little girl's quest for her abducted brother begins with her running into the open field, designated by Propp as C ↑, where C is implied in the action of ↑. In view of the fact that Propp has consistently applied C to hero-seekers, there is here an obvious dilemma for the student who is attempting to discover the extent to which the morphology of other European tales may coincide with the Russian. Certainly there is a significant action before the children are eventually abandoned, by which means they avoid a cruel fate: it is described well by C (consent to counteraction), in spite of the fact that the heroes are victims who *do* demonstrate volitional aspiration toward freedom (in contrast to Propp's conclusions, p. 38). The alternative interpretation, which would have had the added appeal of not interrupting the A^9 / B^5 sequence, is to analyse Poucet's ruse from its inception in terms of K^1 (immediate acquisition of gain or profit through the application of either force or cunning). The liquidation of villainy (in this case, banishment) is seen to be the successful return home (↓), accomplished

by Poucet's initiative. In his discussion of the A / K sequence, Propp notes that banishment has no specific form for its liquidation, as it is simply replaced by a return (Propp, p. 111). Here ↓ = K^1 in the first move; the second move is not an exact parallel situation.

The third query raised by the structural analysis of *Le Petit Poucet* concerns the rewards in the second and third moves. In Move II, le petit Poucet steals the ogre's boots (F^8) in order to go to his house to dupe his wife into parting with her husband's riches. Successful in his ruse and laden with wealth, le petit Poucet returns home to a joyous welcome. Does the sequence analyse into two, three or four functions? The alternatives seem to be:

1) F^8 (the magical agent is stolen) / ↓ (hero's return home)
2) F^8 / Kf^1 (the object of the search, material possession, is given) / ↓
3) F^8 / Kf^1 / ↓ / w° (monetary reward and other forms of material gain at the dénouement).

Similarly, Move III. With the ogre's boots (F^8), le petit Poucet sets out (C ↑) to report news daily from the battlefield (D^1) and this he does successfully (E^1), for which he is financially rewarded (f^1). He then returns home (↓) where he is able to provide amply for all his family's material and professional needs. Is this string of actions a two-function, three-function, or four-function sequence?

1) f^1 ↓
2) f^1 Kf^1 ↓
3) f^1 Kf^1 ↓ w°

There is no parallel dénouement in Propp's table of analyses, nor any designations of Kf^1, so that one cannot find confirmation for the following selection for Move II: $F^8\ Kf^1\ \downarrow$. However, this seems to be the most satisfactory description of the three significant acts in this section of the tale: 1) the stealing of the magical agent, the boots; 2) the obtaining of material possessions; 3) the return home. The first alternative, the two functions, would ignore the reason for stealing the boots and the success of the venture. The third alternative, the four functions, while stressing the homecoming laden with wealth, is excluded on the grounds that there is no separate action of rewarding: there is only the action of transferring wealth. Move III, however, presents a slightly different case: le petit Poucet receives his material rewards as a result of completing his self-imposed task so satisfactorily, so that Kf^1 seems to offer sufficient description.

The Grimm tale *Hänsel und Gretel*, KHM 15, is classified as AT 327 A, and yields the following analysis:

I α Mot. $A^9\ C\ B^5\ \uparrow$ $K^1\ \downarrow$

II $A^9\ C\ B^5\ \uparrow\ G^3\ D^8\ E^8\ Kf^1$ $Rs^1\ \downarrow$

All the foregoing discussion of the elements A^9, B^5 and $\uparrow$ as they occurred in Perrault's *Le Petit Poucet* is pertinent to the Grimm tale and as is clear from a comparison of the two structural schemes, the same solutions obtain for both tales. Once again, C is seen to precede B^5, that is to say, Hänsel's decision to undermine his parents' plot to lose the children in the forest and his subsequent ruse occur before they are dispatched to the forest. Similarly, in Move II, G^3

precedes the meeting with the witch (D^8), as it describes the manner in which the children are brought by the white bird to the witch's gingerbread house (in the same way in which Poucet and his brothers were led by a tiny light to the ogre's house).

The German folktale, ZAdV 40 190 (no title), is classified as AT 327 B, but corresponds to the Aarne-Thompson category 327 C (The Devil (Witch) Carries the Hero Home in a Sack).

$$\alpha\ \beta^1\ A^1{}_{15}\ F^9\ K^{10}\ X$$

The little gnome is caught and imprisoned in a sack by a witch ($A^1{}_{15}$). Some labourers have the chance to let him out, question him and taking pity on him when they hear his story, they determine to help him (F^9). The witch is successfully duped (K^{10}), but wreaks revenge on the area by flooding it. There is no provision in Propp's scheme of fairy-tale functions to account for a villain's revenge following his defeat. In describing the ending of a fairy-tale, Propp says:

> It should also be stated that there are several actions of tale heroes in individual cases which do not conform to, nor are defined by, any of the functions already mentioned. Such cases are rare. They are either forms which cannot be understood without comparative material, or they are forms transferred from tales of other classes (anecdotes, legends, etc.). We define these as unclear elements and designate them with the sign X.
>
> (Propp, p. 64)

In this case, it is not a tale hero but a tale villain whose actions are not defined by the scheme and are therefore designated X. In view of the opening lines of the tale where a definite locality is mentioned and in view of the final paragraph which describes why the

local villagers cannot cross a certain flooded area nearby, this tale would seem to be an example of one which has transferred forms from local legends.

The German folktale *Hänsel und Gretel*, ZAdV 144 501, belongs to the AT 327 A category and corresponds basically to the Grimm narrative:

$$\alpha \text{ Mot. } [A^9]\ B^5 \downarrow \overbrace{D^8\ E^8} : F^9\ Pr^1\ Rs^3 \left.\begin{matrix} \\ \\ \end{matrix}\right\} U \downarrow W^*$$
$$Pr^5\ Rs^3$$
$$Pr^6\ Rs^9$$

The only real addition to the plot is the appearance of the witch's daughter who aids the children in their escape and later marries Hänsel.

The German folktale *Die zwei Mädchen im Hexenhaus*, ZAdV 144 582, is categorized as AT 327 D, but is perhaps better included in the general category 327.

$$\alpha\ \gamma^1\ \delta^1\ A^6\ K^1\ Pr\ Rs \downarrow$$

The preparatory section describes the girls' arrival at the witch's house; the villainy consists of the maiming and mutilation in which the witch is engaged (A^6); the deception of the witch is achieved by hurting the witch while being compelled to help her in her gruesome task (K^1) and this provides the moment for the girls' escape: pursued by the witch through the wood (Pr), they eventually run home and barricade themselves inside (Rs ↓), while the witch is forced to retire. The tale ends on a rational element, not specifically described in Propp's body of tales: the widow and her girls move away from the

area. However, the tale is amply described by Propp's scheme and raises no queries.

Der Däumling, ZAdV 195 113, is another example of AT 327 B. It is a quite complicated multi-move tale, densely told.

I	α	β^1	γ^1	δ^1	A^1	B^4	ζ	D^8 .... II	
II		β^3			A^1		C	E^8	$[K^1$ ↓
III					A^{15}				K^{10}
IV					A^{15}				K^{10}
V	ζ				A^{13}		C		K^1 U w^o
VI		β^3			A^1	B^4		F^{6}_{9} G^1 ↓ $T^4 = w^o$	
								F^2	

The first act of villainy concerns Däumling's kidnapping by a stork, who takes him to his nest (A^1), which is then blown to the ground by a storm. A giant and his wife find Däumling and lock him up to fatten him for a future meal (D^8); this encounter with a hostile donor coincides with the second act of villainy, the abduction of his three brothers who have been imprisoned in the same stable as he (A^1). Däumling's wit and size engineer their escape (C E^8), but en route home, Däumling is drowned. The third adventure is initiated by another villainous act: Däumling is swallowed by a large fish (A^{15}) and is freed only when the fish is cleaned, in the king's presence (K^{10}). Drowning threatens him again when he falls into a bowl of cake mixture (A^{15}), but he is rescued when the queen cuts into the cake at the dining-table (K^{10}). Charmed by the miniature man, the king allows him the freedom of the palace. He unveils a threat to the king's life (the fifth act of villainy, A^{13}) and is once more kidnapped, this time by a

large butterfly (the sixth and final villainy, A^1). A fisherman points out the means of his escape (F^6, F^7 G^1) and he returns to the king (↓) who rewards him materially for his adventures (T^4 - w°).

The first three moves reveal some interesting transitional devices. The analysis table does not show the narrative device which serves to deliver Däumling from the first act of villainy (kidnapping by the stork): a storm blows the stork's nest down, thus rescuing Däumling from the stork (↑), but simultaneously putting him into the vulnerable position of being captured by the giant and his wife (the second adventure). Similarly, in Move II to Move III, the escape route across the lake affords safety to his brothers (K ↓), but jeopardy to him: as he drowns, he is swallowed by a large fish and thus the third adventure is initiated (A^{15}, where the swallowing is designated as a particular form of imprisonment). A final remark concerning this tale involves the last function T^4 = w°: perhaps only w° is necessary, since a golden carriage drawn by silver mice certainly amounts to a dénouement of material gain; however, T^4 (the humorous transformation of the hero) seems to be an appropriate additional description, even though Propp's material did not apparently reveal any similar instance.

Le Petit Poucet from Charles Joisten's collection of French folktales is classified as AT 327 A and B, of which the first move is 327 A and the second 327 B.

I α Mot. A^9 C [B^5] ↑ K^1 ↓

II A^9 C [B^5 ↑]G^3 D^8 E^8 F^9 $\overbrace{Pr^1\ Rs:\ Pr^1}$ KF^8 ↓ U

Both moves are similar in structure to other tales, for instance Move I corresponds to Move I of KHM 15 and Move II to the second move of the Perrault tale. It is perhaps worth noting again that K^1 in the first move is somewhat different from the K in the second: K^1 = the successful search for the route home and arriving home safely, redressing the initial wrong of banishment. The KF^8 of the second move means successfully escaping from the ogre, stealing his boots and arriving home safely.

The last tale in the AT 327 group is *Le Petit Pouzet* (AT 327 B) in Geneviève Massignon's collection *Contes de l'Ouest*.

I α A^9 C B^5 ↑ ° K^1 ↓

II Mot. A^9 C B^5 ↑ G^3 D^8 E^8 Kf^1 ↓ W*

In structure it is very similar to the Grimm tale, with the exception of the final function. Since this tale exhibits a detail in common with several others under analysis, it is perhaps appropriate to discuss it here. Both moves involve the leading of the hero(es) to a designated place. In the first move, the abandoned children follow the pebble (or cinder) trail left by le petit Pouzet (or Hänsel), which eventually leads them safely home. In the second move, Hänsel and Gretel are led by a snow-white bird to the witch's gingerbread house; le petit Poucet tales introduce variations on the motif of a light in the distance which guides the children to the ogre's castle. The questions raised are twofold: does the pebble ruse amount to G^3 in the first move? Is this motif serving the same function as the G^3 in the second move?

G is described by Propp (p. 50) as the hero is transferred, delivered, or led to the whereabouts of an object of search (definition:

spacial transference between two kingdoms). In the first moves of the majority of tales in the AT 327 group under discussion (i.e. those using the motif of the successful ruse to find the path home), the children are led from an unknown territory to the goal of their home environment, which may well be best ascribed to K^1. However, in the second move the white bird, the light in the distance and the smoke from a chimney stack all serve to guide the children into the realm of witches and ogres and other villains, where adventures and dangers await them; G^3 seems to be the appropriate designation here, though it is clear that this function precedes the trials and dangers awaiting them (and this order, G D E, is not recorded for any of the tales which Propp analyses).

Before drawing up the table of comparative schemes of the varieties of AT 327 which have here been analysed according to Propp's scheme of fairy-tale morphology, it is perhaps pertinent to mention the four Afanasiev tales which belong to this tale type and which Propp himself analysed. Tale No. 114, *Prince Danila Govorila*, belongs only in part to AT 327 A, in which the princess is befriended by the witch's daughter, who succeeds in duping her mother and rescuing both girls (. . . D^8 E^8: F^8 Pr^1 Rs^2 . . .). In this part of the tale, there is no form of villainy (A) or lack (a) to be resolved, so K is omitted.

The second move of Tale No. 105 (AT 327 B) contains the familiar duping motif, whereby the hero Starveling (equivalent to little Tom Thumb) succeeds in engineering escape for himself and his forty brothers from the witch's house, first by substituting her daughters for her intended victims (D^8 E^8) and then by stealing a magic handkerchief (F^8) to facilitate their rescue from pursuit (Pr^1 Rs). It is perhaps worth remarking that although the heroes rode their special horses

(acquired in the first move) to the World's End where they entered the witch's mansion, no separate function, such as G^2, was designated for this transference; it is assumed in ↑.

Tale 106, *Baba Yaga and the Brave Youth*, is classified as AT 327 C, where again the duping of Baba Yaga and her daughter into burning themselves in the stove prepared for the kidnapped youth is the critical function sequence for the classification (i.e. Move III). However, the first two moves, identical in structure, introduce two problems already encountered in the material discussed above. When the youth is kidnapped by Baba Yaga (A^1), he calls out to his friends the cat and the sparrow for help (B^4). They hear his cry and rush to his aid C ↑. The cat scratches Baba Yaga and the sparrow pecks her; thus they rescue the brave youth (K^1). It seems as though the functions of C ↑, normally reserved for the sphere of action of the hero-seeker (Propp, pp. 38-39) are here transferred to the hero-victim's helpers. (Propp does make brief mention of the possibility of the transposition of forms on p. 88.) However, the deliberative moment of consenting to counteraction is absent from the text and ↑ alone would seem adequate to describe the animals as they rush to the youth's aid. Their scratching and pecking proves too much for Baba Yaga and the youth is thereby rescued from her clutches. Propp designates this rescue operation as K^1, presumably on the grounds of force restoring equilibrium after A^1 (whereas rescue makes a pair with pursuit in Propp's scheme, not with villainy).

Propp designates his last tale in the group, Tale No. 108, as AT 327 C, but the revised Type Index has introduced 327 F which perhaps better describes this tale. This Afanasiev tale does not aid in the elucidation of most of the queries which have emerged from an

attempt to apply Propp's scheme to other materials. A witch abducts a fisherboy (A^1), carries him off (↑) to her house and orders her daughter to prepare to roast him for dinner (D^8). Ivashko outwits the daughter (E^8), runs off (↓) and hides in an oak tree. The witch tries several methods of pursuit and Ivashko several means of escape (Pr Rs); wild swans carry him safely home. Two details of narrative interpretation may be observed: Propp uses the sign ↑ to designate any kind of departure from home, whether of a hero-seeker or a hero-victim, whether the departure is inherent in the villainy (as here) or not. Secondly, Propp often places the homeward journey (↓) immediately after a successful action of the hero (E^8) and before the pursuit, so that here ↓, the start of the escape home, serves as the liquidation of loss or harm (normally K, which is not designated), and is presumably made to extend (implicitly) to his arrival at his house.

		α	γ^1 γ^2	β^1 β^2 β^3
Perrault	I	α Mot.		
	III	§		
KHM 15	I	α Mot.		
ZAdV 40 190		α		β^1
ZAdV 144 501		α Mot.		
ZAdV 144 582		α	γ^1	
ZAdV 195 113	I	α		$\beta^1{}_3$ γ^1
	II			β^3
	V	§		
	VI			β^3
Joisten, 51.1	I	α Mot.		
Massignon, *Ouest*, XXX	I	α		
	II	Mot.		

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^2	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ
δ^1					
δ^1					

		D E F	A B C ↑	D E F
Perrault	I		A^9 C B^5 ↑	
	II		A^9 C B^5 ↑	G^3D^8 E^8 F^8
	III	F^8	$[a^5]$ C ↑	D^1 E^1
KHM 15	I		A^9 C B^5 ↑	
	II		A^9 C B^5 ↑	G^3D^8 E^8
ZAdV 40 190			$A^{1\,15}$	F^9
ZAdV 144 501			$[A^9]$ B^5 ↑	D^8 E^8 F^9
ZAdV 144 582			A^6	
ZAdV 195 113	I		A^1 B^4	D^8 . . . II . . .
	II		A^1 C	E^8
	III, IV		A^{15}	
	V		A^{13} C	
	VI		A^1 B^4	$F^{6\,9}$ F^2 }
Joisten, 51.1	I		A^9 C $[B^5]$ ↑	
	II		A^9 C $[B^5$ ↑$]$	G^3D^8 E^8 F^9
Massignon, *Ouest*, XXX	I		A^9 C B^5 ↑	
	II		A^9 C B^5 ↑	G^3D^8 E^8

G	o L	H M	J	I N	K	Pr	Rs	L	Q	Ex	T	U	W
					K^1 ↓								
						Pr	Rs^4 }					↓	
					Kf^1								
					Kf^1							↓	
					K^1 ↓								
					Kf^1		Rs^1					↓	
					K^{10}							X	
						Pr	Rs					U↓	W^*
					K^1	Pr	Rs					↓	
					[K^1 ↓]								
					K^{10}								
					K^1							U	w°
G^1					↓							T^4=w°	
					K^1 ↓								
			Pr^1	Rs	KF^8 ↓							U	
					K^1 ↓								
					Kf^1 ↓								W^*

AT 333

Perrault's *Le Petit Chaperon rouge* is classified as AT 333, *The Glutton* (Red Riding Hood) in the division The Ogre is Defeated, which is part of the larger category Supernatural Adversaries. The tale is described in two basic components: 1) the wolf's feast; 2) rescue. All the tales under analysis fall into the main 333 type, although the Grimms' tale *Der Wolf und die sieben jungen Geißlein* (AT 123) has been included for the comparison of its structure.

Perrault's *Le Petit Chaperon rouge* has a very interesting structure: if the full structural analysis is written out (Scheme 1) followed by an analysis which excludes the sections preparing the villainies (Scheme 2), the schemes will show clearly where the narrative emphasis lies:

Scheme 1 I $\alpha\ \gamma^2\ \delta^2\ \varepsilon^1$ Mot. ζ^1 $\eta^1\ \theta^1$: A^{17} Mot.
ε^1 ζ^1

II $\eta^1\ \theta^1$: § A^{17}

Scheme 2 I A^{17}

II A^{17}

Unfortunately, Propp has not analysed any tales consisting only of villainy and whose narrative interest is concentrated on the Preparatory Sections leading up to and ending with the successful villainous act. Nor is the tale type 333 to be found in the Afanasiev collection. Yet the tale itself is excellently described by Propp's preparatory functions, even though it amounts only to a tale fragment when measured by Propp's definition of a folktale: "any development

proceeding from villainy (A) or a lack (a), through intermediary functions to marriage (W^*), or to other functions employed as a dénouement" (Propp, p. 92).

The Grimms' *Rotkäppchen*, KHM 26, reveals a structure similar to that of the Perrault tale (from which it derives), but it does not conclude tragically. A comparison of the descriptive schemes reveals the long Preparatory Sections (1) and the compact complicational sequences (2):

Scheme 1

I	α	γ^2 γ^1	δ^2	Mot.	$\overline{\varepsilon^1\ \zeta^1}$	:	η^1 η^1	θ^1 θ^1	δ^1	A^{17}
II							η^1	θ^1	§	A^{17} § $K^9{}_{10}$ U
III		β^3					η^1 η^1	$\bar{\theta}^1$ $\bar{\theta}^1$	§	A^{17} K^3 U ↓

Scheme 2

I	A^{17}
II	A^{17} $K^9{}_{10}$ U
III	A^{17} K^3 U ↓

As may be seen from the second scheme, the Grimm tale differs from the Perrault in that there is narrative beyond the wolf's devouring the grandmother and granddaughter, namely the freeing of the victims and the punishment of the culprit (Move II), the thwarting of the wolf's plan (A^{17}) through quick-wittedness (K^3) and Rotkäppchen's safe return home (Move III).

Basically, there is only one function which requires comment: the second set of interconnections in Move II ("Wie der Wolf . . . 'dich

lange gesucht'" [App., p. 480]). These lines contain in miniature the typical A B C sequence which usually brings a hero into a tale: the crime is committed ("Wie der Wolf sein Gelüsten gestillt hatte . . .," A^{17}); the hunter's attention is drawn to the villain through loud snoring (the connective incident, B); the hunter decides to investigate (C) and enters the grandmother's house (↑). There is, of course, no question of the hunter's role as the tale's hero: Rotkäppchen is the heroine-victim; the narrative follows her fate; but the functions normally accredited to the hero's sphere of action are here transferred to the helper's and have been collectively designated § as the means whereby the crime is discovered and the misfortune redressed.

The Grimms' tale *Der Wolf und die sieben jungen Geißlein*, KHM 5, offers the kind of structural similarity which allows Friedrich von der Leyen to label it AT 123, 333^2 and Aarne-Thompson to make cross-references under the respective type numbers between the two large divisions of Animal Tales and Ordinary Tales. Through trickery the wolf gains access to the kids and devours all but one (A^{14}), which survives to tell the calamity to its mother (B^4). She rescues the six from the wolf's stomach by cutting it open while he is sleeping ($K^9{}_{10}$) and ensures the wolf's punishment by substituting stones, the weight of which pulls the wolf into the water to drown him when he bends down to drink (U). With the exception of the connective incident B, the tale is very similar to the second move in *Rotkäppchen*, KHM 26:

$$\alpha\ \gamma^2\ \beta^1\ \overbrace{\eta^1\ \bar{\theta}^1}\ : \left.\begin{matrix} \\ \eta^1\ \theta^1 \end{matrix}\right\} A^{14}\ B^4\ K^9{}_{10}\ U$$

The villainy has been designated A^{14} in contrast to the A^{17} of the Red

Riding Hood tales, because it would be somewhat incongruous to designate animals falling prey to other animals as "cannibalism" (Propp's interpretation of A^{17}). Otherwise, the tales are structurally comparable.

There are few examples of AT 333 tales indigenous to Germany. Those encountered in collections of tales have usually been influenced at least by the Grimms' tale, if not more directly by French sources. The following tale has been taken from Siegfried Neumann's recent collection *Mecklenburgische Märchen*, although it was first recorded in 1895 in Dammhusen bei Wismar.

Scheme 1	I	$\alpha\ \gamma^2\ \delta^2\ \overbrace{\varepsilon^1\ \zeta^1} : \overbrace{\eta^1\ \theta^1} : A^{17}$
	II	$\S\ A^{17}\ \S\ K^9{}_{10}\ U$
Scheme 2	I	A^{17}
	II	$A^{17}\quad K^9{}_{10}\ U$

The second scheme shows clear affinity with the two preceding Grimm tales.

The four French folktales taken from the Joisten collection exhibit very similar narrative structures, differing only in a few minor details. The first function of the Complication in Move I consists of the wolf's devouring the grandmother (A^{17}); only No. 48.1 depicts the variation of strangulation and the drinking of the grandmother's blood (A^{18}). In the second moves, three of the four tales make use of dialogue to inform Red Riding Hood of the wolf's intentions, so that she may devise a plan to save herself (§ contains A^{17}). Interestingly, in the fourth tale (No. 48.4), the wolf's intention to devour her is not

explicit: the wolf frightens the little girl when instructing her from the bed and she realizes thereby that it is not her grandmother with whom she is speaking. A^{17} is here implicitly conveyed. That she comprehends and quickly devises a strategy for escape is deftly narrated in two short sentences: "Vous avez peur que je me sauve? Mettez-moi une ficelle à la jambe" (App., p. 488). A hunter on horseback hides Red Riding Hood before the wolf realizes that she has escaped, so that there is an inversion of the pursuit and rescue functions (Rs precedes Pr). The punishment of the wolf (U) is expanded in this version of the tale and is a good example of narrative retardation in a folktale.

In other respects, the French tales are structurally identical, as may be seen from the chart; the narrative descriptions below show the long Preparatory Sections, in common with all the other tales analysed in this section.

48.1	I	α		$[\gamma^1]$	β^1	δ^1				A^{18}			
	II								§	A^{17}	$K^1{}_{10}$	Pr	Rs U
48.2	I	α	§	γ^2		δ^2		$\overbrace{\varepsilon^1\ \zeta^1}$:		A^{17}			
	II								$\eta^1\ \theta^1$	§	A^{17}	$K^1{}_{10}$	+ U
48.3	I	α		γ^2		δ^2	Mot.	$\overbrace{\varepsilon^1\ \zeta^1}$:		A^{17}			
	II								$\eta^1\ \theta^1$	§	A^{17}	$K^1{}_{10}$	Pr Rs U
48.4	I	α		γ^2		δ^2		$\overbrace{\varepsilon^1\ \zeta^1}$:	$\eta^1\ \theta^1$	A^{17}			
	II								$\eta^1\ \theta^1$ $\eta^1\ \bar{\theta}^1$	$[A^{17}]K^1{}_{10}$		Rs Pr U	

		α	γ^1 γ^2	β^1 β^2 β^3
Perrault	I	α	γ^2	
	II			
KHM 26	I	α	γ^2]	
			γ^1]	
	II			
	III			β^3
KHM 5		α	γ^2	β^1
Neumann, 72	I	α	γ^2	
	II	§		
Joisten, 48.1	I	α	$[\gamma^1]$	β^1
	II	§		
Joisten, 48.2	I	α §	) γ^2	
	II			
Joisten, 48.3	I	α	γ^2	
	II			
Joisten, 48.4	I	α	γ^2	
	II			

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^2	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ
δ^2	ε^1 Mot.	ζ^1	η^1 η^1	θ^1 θ^1	 §
δ^2 Mot.	ε^1	ζ^1	η^1 η^1 η^1	θ^1 δ^1 θ^1 $\bar{\theta}^1$	 § §
			η^1 η^1	$\bar{\theta}^1$ θ^1 }	
δ^2	ε^1	ζ^1	η^1	θ^1	
δ^1					
δ^2	ε^1	ζ^1	 η^1	 θ^1	 §
δ^2 Mot.	ε^1	ζ^1	 η^1	 θ^1	 §
δ^2	ε^1	ζ^1	η^1 η^1 η^1	θ^1 θ^1 $\bar{\theta}^1$ }	

		D E F	A B C ↑	D E F
Perrault	I		A^{17}	
	II		A^{17}	
KHM 26	I		A^{17}	
	II		A^{17}	
	III		A^{17}	
KHM 5			A^{14} B^{4}	
Neumann, 72	I		A^{17}	
	II		A^{17}	
Joisten, 48.1	I		A^{18}	
	II		A^{17}	
Joisten, 48.2	I		A^{17}	
	II		A^{17}	
Joisten, 48.3	I		A^{17}	
	II		A^{17}	
Joisten, 48.4	I		A^{17}	
	II		$[A^{17}]$	

G	o L	H I M J N	K +	Pr Rs	L Q Ex T	U W
			$K^{9}{}_{10}$ K^{3}			U U +
			$K^{9}{}_{10}$			U
			$K^{9}{}_{10}$			U
			$K^{1}{}_{10}$	Pr Rs		U
			$K^{1}{}_{10}$ +			U
			$K^{1}{}_{10}$	Pr Rs		U
			$K^{1}{}_{10}$	Rs Pr		U

AT 410

Sleeping Beauty is classified as AT 410 in the section Supernatural or Enchanted Wife. The four main narrative divisions are: 1) the wished-for child; 2) the fairies' gifts; 3) the enchanted princess; 4) the disenchantment. Charles Perrault's tale *La Belle au bois dormant* includes all four divisions in the first move and develops another villainous complication in the second. Its structural analysis is as follows:

$$\text{I}\quad \alpha\ \text{Mot.}\quad \lambda\ \gamma^1\ \beta^1\ \delta^1\ A^{11}\ \S\ B^4\quad C\uparrow F^9{=}G^4{}_5\ K^8\quad W^*$$

$$\text{II}\quad \S\downarrow\ \gamma^1\ \beta^1\ \delta^1\ \overbrace{A^{xvii}\quad B^6}\ :\}\quad K^4\ U$$

$$\S\ A^{13}$$

The first two pages of the text prepare the way for the misfortune to come and in some respects, the first three symbols of Move I (α Mot. λ) do not describe the narrative adequately. α describes the wish of the childless king and queen; and Mot. ("Enfin pourtant la . . . qu'on la méprisait . . ." [App., p. 489]) describes why the old fairy determined to curse the princess at her baptism. The fairy was welcomed to the baptismal feast to bestow blessings on the child; in revenge for the insult she feels she has suffered, she curses the child instead of blessing her: this is construed as the element of deceitful agreement in λ. The curse itself constitutes the preliminary misfortune involved in λ, but there is no provision in Propp's scheme for describing the amelioration of the curse by the last fairy to speak. In a major respect, this is predictable, since a function is defined according to its consequences for the plot, and in this tale, the operative feature is the curse and not the amelioration *per se*. However, the last fairy

to speak does act on behalf of the princess as a donor significantly different from the first six fairies, but there is nothing in the structural analysis which indicates this. Nor is her second appearance designated separately, when she determines that, with the exception of the king and queen, all the royal household shall sleep, that the princess not feel abandoned when she is awakened by the prince a hundred years hence. This act, involving extensive narrative detail, has no structural function in Propp's sense of the terms; it occurs between the realization of the curse (A^{11}) and the connective item describing how the prince is informed of the Sleeping Beauty (§), but is not revealed in the structural analysis, since it is of no functional consequence for the rest of the tale. That the role of the donor may be totally excluded from a structural analysis of the tale does not seem satisfactory.

The Grimms' tale *Dornröschen*, KHM 50, influenced by Perrault, nevertheless excludes Perrault's second move involving the ogress-mother-in-law.[3] The analysis of its structure is as follows:

$$\alpha \text{ Mot. } \lambda\ \gamma^1\ \beta^1\ \delta^1\ A^{11}\ \begin{matrix} B^4\ C \uparrow\ D^1\ \bar{E}^1 \\ B^4\ C \uparrow \end{matrix} \Big\} F^9 = G^4{}_5\ K^8\ W^*$$

With the exception of the detail involving the unseccessful suitors, the Grimm tale reveals the same structure as the first move of the Perrault tale. The one aspect of the plot analysis requiring comment concerns this detail and the immediately succeeding functions, namely $D^1\ \bar{E}^1\ \ldots\ G^4{}_5$. In the Grimms' tale, several princes try to wrestle their way through the thorn hedge to penetrate to the palace where a princess is said to be sleeping, but they are all held fast by the

thorns and perish in the attempt. This detail has been viewed as failure ($\bar{E}^1$) to pass the test (D^1) of penetrating the hedge. However, subsequently the prince elect determines to try to reach her; as he approaches the hedge, now transformed from thorns into flowers, the branches open, allowing him to pass and then close behind him protectively. This is a positive parallel to the previous, negative sequence involving the potential suitors. In both cases, the action of the hedge in either remaining fast-closed in hostility or opening cooperatively to the elect is designated F^9, as an agent offering its services (in this case the service of showing the path to the seekers or not), whereby F^9 is seen to embrace G^4 (from there onwards, the prince follows the way to the princess's bedside, G^5). There is, therefore, a possible discrepancy between designating the incident of the unsuccessful suitors as a failed test ($D^1\ \bar{E}^1$) and designating the advent of the successful suitor simply as $F^9{=}G^4$, i.e. excluding the element of testing. The alternative designation, but only in the interests of parallelism, would be to describe the fate of the unsuccessful suitors as $\bar{F}^9$ (the agent, i.e. the hedge of thorns, did not offer its services) = $\bar{G}^4$ (the route was not shown to the suitors).

The German folktale *Das steirische Dornröslein*, ZAdV 187 153, offers an interesting contrast to the Perrault and Grimm tales, particularly in its opening:

$$\left.\begin{array}{l} \overbrace{D^7\ \bar{E}^7}\ F_{=} \\ [D^7]\ E^7\colon F \\ [D^7]\ E^7\ F^2 \end{array}\right\} \alpha\ \gamma^1\ \delta^1\ A^{11} \qquad B^4\ C \uparrow \qquad \left.\begin{array}{l} F^9\ T\ \S \\ F^5 \end{array}\right\} M\ N\ T\ [K^8]\ w^{\circ}\ \left\{\begin{array}{l} \\ [W^*] \end{array}\right\}$$

In the Perrault and Grimm tales, the uttering of the curse at the baptismal celebration and the motivations for it constituted the

preliminary misfortune in the long preparatory introduction. In *Das steirische Dornröslein*, the curse on the one hand and the blessings on the other are elevated to rewards for failing or succeeding in a series of tests set up by the donor, so that there occurs the inverted sequence of the unsuccessful/beneficial meetings with the donor before the misfortune. The miserly peasant who refuses the beggar a piece of bread is rewarded by a curse on his future child (D^7 $\bar{E}^7$ $F_{=}$). The second meeting of the beggar, this time with a charitable washerwoman, does not yet involve a reward for her kindness (D^7 E^7), but prepares the way for the next meeting, which is, in effect, only an indirect test of the washerwoman's grandchild. The good-natured child brings his grandmother milk from the dairy every evening and spends every Sunday with her: by way of reward, he is taught soundly by the beggar and entertained by exciting tales. When the child brings the beggar flowers, in which he delights ([D^7] E^7), the old man reveals the secret of the power of one particular flower and thus the knowledge of the magical agent is transferred (F^2).

The only other aspect on which to comment in this version of Dornröslein involves the breaking of the spell in which the peasant's daughter and household are held in a magical sleep: the actual breaking of the spell (K^8) is not elaborated explicitly, nor is the wedding (W^*). Both are understood in a condensed final sentence, which indicates only the material rewards for the intrepid youth (w°): "Der Bursch jedoch küsste die Jungfrau und ward nun Bauer auf dem Rocherlhof" (App., p. 499).

Paul Delarue remarks in his catalogue *Le Conte populaire français* that "ce conte . . . est presque totalement absent de la tradition orale française; et ce qui est vrai pour la France, le serait aussi pour les autres régions (Allemagne, péninsule ibérique, Italie,

Grèce, Russie, Arabie) où les rares versions recueillies se ramèneraient finalement à des sources livresques."[4] With this in mind, the version of Sleeping Beauty chosen as "authentic" French folklore material is the one chosen by Delarue himself as illustrative of the AT 410 type, rendered into French from the original patois and the two texts published side-by-side by Leopold Dardy in 1891 in an excellent folklore collection entitled *Anthologie de l'Albret*.[5] The one-move tale yields the following analysis:

$$\alpha \text{ Mot. } A^{11} \S B^{4} C D^{1} E^{1} \uparrow K^{8} \downarrow W^{*}$$

The only query concerns the plot which precedes the casting of the spell (A^{11}). The ugly prince's proposal of marriage is rejected by the beautiful princess and as a result, the prince's fairy godmother punishes the princess with a long sleep. As in the Perrault version of Sleeping Beauty, the introduction contains a specific narrative which motivates the villainous act (Mot.). It might have been expected that Propp's functions and varieties of functions as described in his *Preparatory Section* would have included designations for the hero's action which gives cause for the villain's displeasure and his subsequent act of revenge. However, Propp concluded that motivations did not meet his criterion of stability and could not therefore qualify as functions:

> Motivations often add to a tale a completely distinctive, vivid coloring, but nevertheless motivations belong to the most inconstant and unstable elements of the tale. In addition, they represent an element less precise and definite than functions or connectives. The majority of characters' acts in the middle of a tale are naturally motivated by the course of the action, and only villainy, as the first basic function of the tale, requires a certain supplementary motivation.
>
> (Propp, p. 75)

		α	γ^1 γ^2	β^1 β^2 β^3
Perrault	I	α Mot.	λ γ^1	β^1
	II	§	γ^1	β^1
KHM 50		α Mot.	λ γ^1	β^1
ZAdV 187 153		α	γ^1	
Dardy		α Mot.		

	$\delta^1 \quad \delta^2$	$\varepsilon^1 \quad \varepsilon^2$	$\zeta^1 \quad \zeta^2$	$\eta^1 \quad \eta^2 \quad \eta^3$	$\theta^1 \quad \theta^2 \quad \theta^3$	λ
δ^1						
δ^1						
δ^1						
δ^1						

AT 410

	D E F	A B C ↑	D E F
Perrault I		A^{11} B^{4} C ↑	F^{9} =
II		+ A^{xvii} B^{6} } A^{13}	
KHM 50		A^{11} B^{4} C ↑	D^{1} $\bar{E}^{1}$ } F^{9} =
		B^{4} C ↑	
ZAdV 187 153	D^{7} $\bar{E}^{7}$ $F_{=}$	A^{11}	F^{9}
	[D^{7}] E^{7} F }		F^{5}
	[D^{7}] E^{7} F^{2}	B^{4} C ↑	
Dardy		A^{11} B^{4} C	D^{1} E^{1}

G	o L	H M J I N	K ↓	Pr Rs	L Q Ex T	U W
$G^4{}_5$			K^8 K^4			W^* U
$G^4{}_5$			K^8			W^*
T		M NT	$[K^8]$			w° $[W^*]$
↑			K^8 ↓			W^*

AT 425 (711)

The international Aarne-Thompson type index and Paul Delarue's *Le Conte populaire français* offer no classificaion for Perrault's tale *Riquet à la houppe*. Since the major theme concerns the power of love to transform the beloved, Riquet has been ascribed in this study primarily to AT 425 C, Beauty and the Beast, in the section entitled Supernatural or Enchanted Husband. Its affinities with AT 711, the Beautiful and the Ugly Twin, would seem strong enough to warrant its inclusion in this secondary type, which is in the division Other Tales of the Supernatural: The Banished Wife or Maiden. Its structural analysis is as follows:

$$\alpha \begin{Bmatrix} F^1 \\ F_= \\ F^1 \end{Bmatrix} a^1 \; C \uparrow D \; \text{Mot.} \; E_+ \; F{=}T \; K^1 \; T^1 \; W^*$$

The three opening functions concerning the transfer of the magical agent (F) describe the fairy's activities at the birth of three royal children: F^1 is her gift to Riquet, to counterbalance his ugliness; $F_=$ is the punishment meted out to the second queen for her excessive joy at the birth of the beautiful twin; and F^1 is her gift to ameliorate the punishment. Riquet combines the role of hero-seeker, as he sets off in quest of the beautiful princess whose portraits he has seen (a^1), with the role of donor, when he meets her by chance (D) and persuades her to marry him (Mot. E_+). The princess's agreement to marry him in return for a transformation of her stupidity into intelligence (F=T) is described in general terms as a positive response (E_+) to the donor's proposal, resulting in the transfer of a magical agent (in this case, a magical

power, F=T). Confronted with a potential rival for the princess's hand, Riquet successfully argues his case (K^1) and as the recipient of the princess's love, he is transformed from ugliness into handsomeness (T^1); the wedding ensues (W^*).

The major tale type AT 425 is labelled The Search for the Lost Husband and involves five main divisions: 1) the monster as husband; 2) disenchantment of the monster; 3) loss of the husband; 4) search for husband and 5) recovery of husband. Of the several forms of the type, Beauty and the Beast is categorized as AT 425 C, from which the fourth division is absent. Hence the classification of *Riquet à la houppe*, in which both partners become disenchanted and transformed by each other's powers, but in which no search and no special tasks are involved.

The Grimm tale *Das singende springende Löweneckerchen*, KHM 88, belongs to the general category AT 425, although it is to be found listed separately under AT 425 C, in spite of incorporating a search for the lost husband. It is a straight-forward three-move tale:

| | | |

same metamorphosis but engendered by quite different means: armed with a rush from the seashore, the young girl strikes the dragon and thus the lion is able to defeat him; in that moment both the enchanted princess (the dragon) and the enchanted prince (the lion) regain their human shape. As this transformation brings to an end the second move by breaking the spell of the enchanted prince and princess, it has been designated K^8. The transformation of the third move is again different from the two other instances in the preceding actions: here, it refers to the change in appearance of the young girl who dons the dress given to her by the sun in the second move, so as to entice the false bride-to-be into a bargain: therefore F^1 (the gown) = T^3 (the heroine's new appearance at which everybody at the celebration marvels), as part of the means of enticing the false bride (K^3), which ruse is actually unsuccessful the first time ($\bar{K}^3$).

The second Grimm tale in the AT 425 group, *Der Eisenofen*, KHM 127, is very similar to *Das singende springende Löweneckerchen* in overall structure, although transformations are not so prominently featured:

$$\begin{array}{lllllllllllll} \text{I} & \alpha & \beta^3 & \lambda & A^8 & \downarrow & & & & & K^8{}_{10} & & \\ \text{II} & \gamma^1 & \beta^3 & \delta^1 & A^7 & \downarrow & D^2 & E^2 & F^1 & G & \circ & \text{Mot.} & \overbrace{\bar{K}^3 \S : \underset{K^3}{\underbrace{\quad}}}^{} \quad \text{Rs} \downarrow \text{W} \end{array}$$

The $K^8{}_{10}$ of the first move involves no transformation: it is simply a breaking of the spell which keeps the prince imprisoned in the stove. The magical agents (Move II) which the princess receives from the toads are three needles, a ploughwheel and three nuts (F^1): the first two aid her over obstacles in her journey to find the prince (G) and in their escape together on their return home (Rs ↓); the three nuts

contain three dresses, all of which are used successively to bargain with the false bride for three nights at the side of her bridegroom ($\bar{K}^3$: K^3), but none of which she wears herself (therefore, T^3 is not present). A final transformation in the dénouement has a narrative function, but no structural function: the tiny old house in which the princess had first met the toads and to which the prince and princess escape is transformed into a palace and the toads into little princes and princesses.

The German folktale *Der weiße Wolf und seine treue Frau* from Siegfried Neumann's *Mecklenburgische Volksmärchen* belongs to the AT 425 group, The Search for the Lost Husband, and analyses into three moves:

I α $[\beta^1]$ λ A^8 C ↑ T $[W^*]$

II γ^1 ↑ δ_+ [↓] ↑ γ^1 ↓ δ^1 A^7 ↑ $\overbrace{D^7\ E^7\ F^9\ \bar{K}}$: $[D^7]\ E^7\ F^9\ K^8{=}T$ ↓ Rs^1

III A^{vii} B C $\bar{K}^3$: K^3 § w^2

The first move is identical in structure to the first move of the Grimm's *Das singende springende Löweneckerchen* (KHM 88), although the actual wedding in this tale is not recounted explicitly. However, the function of K in the second move differs from the K action of the Grimms' tale. The donors are the same in both stories, but in *Der weiße Wolf* they offer their services to the heroine (F^9), which at first avail her nothing ($\bar{K}$:). The object of the search is found finally by the wind (the third donor, F^9 K^8). K^8 seems to be more appropriate as a designation than KF^2, since as soon as the white wolf is blown by the wind back to the glass mountain, the narrator explains: "Die witte Wolf is nu erlöst, wiel sien Fruu ehr drei Kinner

för em hengäben het. Hei is König von dat ganze Land un wahnt in dat schöne Sloss" (App., p. 514). In other words, the spell is broken (K^8). The K functions in all three tales in their last moves concern the forgotten brides' strategies for bargaining for time alone with their erstwhile husbands, at first unsuccessfully ($\bar{K}^3$) and finally, successfully (K^3).

La Belle et la bête from Massignon's *Contes de l'Ouest* has an opening similar to that of most of the tales under analysis, but it differs from the Grimms' tales and from the German folktale of the white wolf insofar as there is no prolonged search for the lost husband; it is clearly the "C" version of the main type AT 425:

I α $[\beta^1]$ λ A^8 C ↑ F^1 [↓]

II γ^2 δ^2 Mot. A^7 Mot. C ↑ M N $K^8{}_9$=T W*

The magical agent which is given by la Bête to la Belle in Move I (F^1) is a blind motif, since the magic wand is neither sought by the heroine nor used for its magical powers.[6] When la Belle stays too long with her sisters at home (Mot.), la Bête disappears (A^7) and la Belle sets out to look for him (C ↑). La Belle's finding of la Bête and learning what she must do to save him from certain death has been construed as the posing of a difficult task (M) and the fulfilling of it (N), namely a proposal of marriage with la Bête and her acceptance. As has been noted in other material in the present analysis, it is not always clear how to differentiate the fulfilling of various imposed conditions; in this case, Propp's axiom points to the solution: that if the result of fulfilling a task is the acquisition of a sought-for person, then the functions in question are M and N (Propp, pp. 67-68). When la Belle accepts la Bête's proposal (N), she not only revives him

(K^9), but also breaks the spell put upon him by a fairy (K^8) and he is transformed into a handsome prince (T).

The only material reviewed so far involving the theme of the beautiful and the ugly twin has been Perrault's *Riquet à la houppe*. The Aarne-Thompson index, following Paul Delarue's example, gives only two French-Canadian Sources for AT 711 (neither Aarne-Thompson nor Delarue mentions *Riquet*), but for the purpose of comparison of the relevant motif, a structural analysis of the tale *La Poiluse* follows:

I	α	η^1 θ^1 λ a^6	C ↑ G^3 D^8 E^8		Rs^1
II	Mot. §	a^3 B^2 C ↑ G^2		KF^8 ↓ Pr Rs	
	Mot.				
III	§	a^3 B^2 C ↑ G^2 D E^7		KF^8 ↓	
IV	Mot.	a^6 B^4	$F^2{}_7$		T^1 W^* $\bar{U}$

The first move strongly resembles the second move of Perrault's tale *Le Petit Poucet*, apart from the motivation (a^6) of the girls' departure from home (C ↑). The motif of the beautiful and the ugly sisters is not a dominant feature of the tale as a whole and is used at its strongest in the second move to motivate the ugly sister's departure from the king's palace in search of the sun which never sets. The beautiful, jealous sisters are not mentioned again until the dénouement, when the ugly girl, magically transformed (not by the power of love as in *Riquet*), marries the king's son and chooses to treat her sisters generously, rather than punishing their misdeeds ($\bar{U}$). In both the Perrault tale and *La Poiluse*, the motif of the beautiful and the ugly sisters is not fully developed, giving way in the former to the theme of the power of love to transform the beloved and in the latter, to dangerous quests and finally, to the search for beauty.

		α	γ^1 γ^2	β^1 β^2 β^3
Perrault		α		
KHM 88	I	α		β^1
	II		γ^1	β
KHM 127	I	α		β^3
	II		γ^1	β^3
Neumann, 82	I	α		$[\beta^1]$
	II		γ^1	
			γ^1	
Massignon, *Ouest*, XXVIII	I	α		$[\beta^1]$
	II		γ^2	
Turcot, 2	I	α		
	II	Mot.	§	
		Mot.		
	III		§	
	IV	Mot.		

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^2	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ
δ^1					λ
δ^1					λ
$\delta+$ δ^1					λ
δ^2 Mot.					λ
			η^1	θ^1	λ

AT 425 (711)

		D E F	A B C ↑	D E F
Perrault		F^1 $F_=$ F^1	a^1 C ↑	D E+ F =
KHM 88	I		A^8 C ↑	
	II	↑	↓ A^{11} C ↑	D E F^1
	III		A^1 C ↑	
KHM 127	I		A^8 ↑	
	II		A^7 ↑	D^2 E^2 F^1
Neumann, 82	I		A^8 C ↑	
	II	↑	[↓]A^7 ↑	D^7 E^7 F^9
		↑	↓	[D^7] E^7 F^9
	III		A^{vii} B C	
Massignon, *Ouest*, XXVIII	I		A^8 C ↑	F^1
	II		A^7 C ↑	
Turcot, 2	I		a^6 C ↑	G^3D^8 E^8
	II		a^3 B^2 C ↑	G^2
	III		a^3 B^2 C ↑	G^2D E^7
	IV		a^6 B^4	$F^2{}_7$

G	o L	H M J N I	K ↓	Pr Rs	L Q Ex T	U W
T			K^1		T^1	W^*
T^3		H I	K^8= T $\bar{K}^3$ K^3 }	Rs^1	T	W^* ↓ w^2
G	o		$K^8{}_{10}$ $\bar{K}^3$ K^3	Rs		↓ W^*
			$\bar{K}$ ↓ K^8= T } $\bar{K}^3$ K^3 }	Rs^1	T	[W^*] w^2
		M N	[↓] $K^8{}_9$= T			W^*
			KF^8 ↓ KF^8 ↓	Rs^1 Pr Rs	T^1	W^* $\bar{U}$ $\bar{w}^2$ }

AT 480

The tale of *The Kind and the Unkind Girls* (named also *The Spinning-Women by the Spring*) is tale type 480, belonging to the category Supernatural Tasks. It is composed of eight main divisions: 1) the kind and unkind girls; 2) the start of the journey; 3) the pursuit; 4) encounters en route; 5) the end of the journey; 6) the old woman's tasks; 7) the reward; 8) kind and unkind.

Perrault's tale *Les Fées* analyses into the following scheme:

I α Mot. [†] D^7 E^7 F^1 † § a^6 B^2 † D^7 $\bar{E}^7$ $F_=$ † §

II Mot. A^6 B^4 § W^* U

The first move is interpreted as a successful encounter with a donor, in which the kind girl is rewarded by a magical gift. The complication is introduced when the cruel stepmother desires the same gift, if not a better one, for her own daughter and dispatches her forthwith. Then follows an unsuccessful encounter with the same fairy, who punishes the unkind girl, whereupon the stepmother seeks revenge on her stepdaughter, who is forced to flee her cruel blows. This marks the beginning of a new move. The chance meeting with the prince in the forest is seen as the connective incident (B^4) by which the prince learns directly of the kind girl's magical gift and of her plight, rather than as a test to which the young girl reacts favourably (D E sequence) or as a form of task leading to marriage (M N sequence). The wedding and the punishment of the unkind girl are here a demonstration of two functions capable of exchanging places (as pointed out by Propp, pp. 107-08). The wedding serves several purposes: it incorporates the K element which normally re-establishes equilibrium after an act of villainy (here, bodily harm is only threatened (A^6), as the stepdaughter

manages to escape before suffering at her stepmother's hands); it incorporates also the rescue or homeward journey elements which often counterbalance banishment or an enforced retreat from home.

The Grimms' tale *Frau Holle*, KHM 24, is analysed thus:

I α Mot. $a^6 B^2 \uparrow \overbrace{D^7 E^7} : f^1$ Mot. § $K^4 f^1 \downarrow$ Mot.

II § $a^6 B^2 \uparrow \overbrace{D^7 \bar{E}^7} : F_{=}$ ↓ U

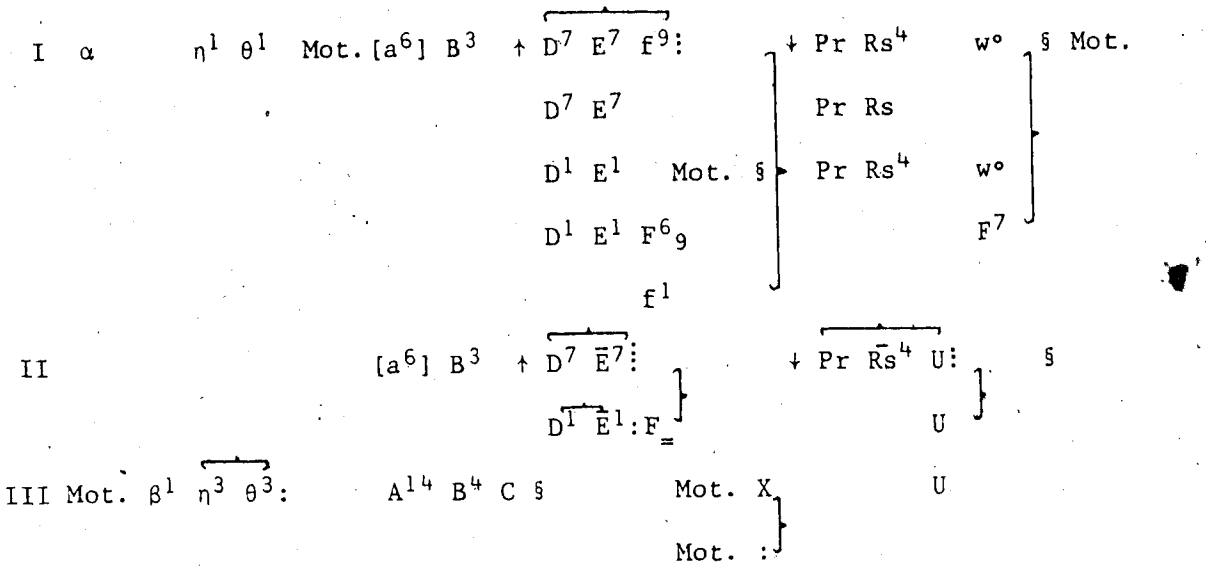
The heroine is a seeker, in contrast to Perrault's heroine, and the second move is essentially the second part of Perrault's first move (the testing of the unkind girl). The episode with the prince is missing from the Grimms' tale. The testing sequence is rather extended in the first move: first the oven and then the apple tree makes a request of the kind girl, to which she responds positively ($D^7 E^7$) and then follows the meeting with Frau Holle, who suggests service in her household, to which the young girl agrees ($D^7 E^7$). The comforts of life in a kindly household are the diligent girl's rewards (f^1). There follow several lines of text first establishing the reasons for the girl's desire to return home (Mot.) and then their communication to Frau Holle (§), who rewards her lavishly (f^1, continued) before returning her spool (K^4) and sending her back into the world above (↓). Although it has not been separately designated, because it is not a function, the cockerel's cry, "Kikeriki, unsere goldene Jungfrau ist wieder hie" (App., p. 526) contributes something of the element Q (recognition of the hero) to the young girl's return home; likewise, his telling call at the end of the tale, "Kikeriki, unsere schmutzige Jungfrau ist wieder hie" (App., p. 526) incorporates Ex, exposure of the false hero. The a^6 of the second move is not functionally different from the a^6 of the first move, although their references are quite different: in the first move, the

stepdaughter is dispatched to retrieve a lost spool of thread and her quest takes her to the netherworld; in the second, the daughter is dispatched to be rewarded for service in a manner similar to the way in which her stepsister had been rewarded. Lack of a lost spool motivates the first search; desire of riches the second.

A final comment on *Frau Holle* concerns the retrieval of the spool in the first move. It has been designated as K^4 (liquidation of misfortune as the direct result of preceding actions or deeds), i.e. there is no obtaining as a separate act, but rather as a logical element in the plot. Although the kind girl sets out to look for the lost spool of thread, she does not pass all the tests with the oven, the apple-tree and Frau Holle in order to find out where the spool is. She is helpful; she discharges her duties effectively; she is allowed to go home; she is rewarded with gold for her industriousness and receives, unrequested, the lost spool. She has deserved it, without actively seeking it. It is interesting to note that the spool loses all significance on the return home, when it is not mentioned, but that it assumes again an important role in the second move. Logically, the unkind daughter has no need to spin at the spring, stick her hand into the thorny hedgerow, wash the thread in the water and so lose it, becuase the spool does not show the way to the underworld, it only motivates the jumping into the water. The narrator has already had the mother dispatch the daughter to earn rich reward for working for Frau Holle and this dispatch itself would have been motivation enough for entering the water. Perhaps it is the mirroring structure of the tale which requires the spool motif in the second move.

The first German folktale for analysis in the AT 480 group, ZAdV 195 186 (untitled, but classified under the general theme of

Die ungleichen Schwestern), is composed of three moves, the last of which contains a dénouement difficult to categorize:



This is an expansively narrated tale, involving the quadrupling of functions connected with the testing and rewarding sequences. Whereas the tests connected with Frau Holle in the Grimms' tale were seen as $D^7\ E^7$ (other requests) in view of her invitation to the young girl to come to work in her household, in this folkta both the kind and the unkind girls themselves request service in the witch's house and ar given household chores as a series of tests by a donor who will rewa them according to their performances, i.e. $D^1\ E^1$ F.

The role of the witch in this folktale offers an interesting contrast to the supernatural characters in both the Perrault and the Grimm tales. The witch rewards the kind girl's service with another kind of test, namely the choosing of one closed chest from among many. The kind girl chooses a dilapidated chest, thus passing the test, but then the witch suddenly becomes an unwilling donor. Knowing the riches contained in the old chest, she allows the young girl to leave with it and then, somewhat illogically, pursues her to retrieve it. This change

from the role of donor to the role of villain in the pursuit and rescue sequence has not been described by Propp in his chapter on the distribution of functions, in which he examines the spheres of action of the dramatis personae. Certainly, he discusses the phenomenon of one character's involvement in several spheres of action (Propp, pp. 80-81) and makes special mention of the witch who begins as an antagonistic donor and then becomes an involuntary helper (Propp, p. 81). However, the transformation of donor to villain is much more radical than that of antagonistic donor to involuntary helper and such a radical transformation was apparently not encountered by Propp in his material. The situation which comes closest to it does not involve a reversal of roles: in the Afanasiev tale No. 159, *Maria Morevna*, Prince Ivan seeks out Baba Yaga to earn from her a mighty steed. She sets him the task of tending her mares for three days; if successful, she will give him a mighty steed. However, she clearly considers the task impossible, so that she cannot be described as a potential donor, without qualification; and in view of her schemes to thwart Prince Ivan in his task, she is acting perfectly in character when she pursues the prince who has stolen the horse he wants. Propp's theory of the distribution of the spheres of action among the tale characters acknowledges the possibilities of one character's involvement in several spheres, but the spheres he mentions are those which may predictably be associated, e.g. those of donor and helper, or donor and dispatcher, or unintentional donor and villain (Propp, pp. 80-81). The witch's role in *Die ungleichen Schwestern* seems to represent an extreme combination on which Propp has no comment; on the other hand, the spring, the horse and the oven in *Die ungleichen Schwestern* offer classic examples of the tests of donors who

later become helpers in rescue from pursuit and who offer rewards for the initial kindnesses shown to them.

The rewards themselves are difficult to designate. The tree's apples, the horse's service, the oven's baking and the spring's wine might have been designated in terms of F, as a direct result of the donor's testing (D) and the girl's positive response (E). However, they occur after the pursuit and rescue sequence, in the narrative position of a dénouement and have therefore been termed w°, with the exceptions of the horse, which offers only service and the spring's magically strengthening wine (F^7). Again, there is no precedent in Propp's sample schemes for $\bar{w}°$, i.e. rewards being withheld (designated U in the present study); or $\bar{Rs}^4$, helpers refusing to aid in the rescue. Both negative functions occur in the second move.

The method of combining the first and second moves and the second and third moves offers interesting examples of § . It is the kind girl's arrival home and the discovery of the precious contents of her dilapidated chest which motivate the unkind girl's journey to serve in the witch's household. This is the connective incident concluding the first move and by making the other girls aware of what they are lacking and envious to obtain it ($[a^6]$), it serves to motivate their departure to search for it (B^3). Similarly, the unkind girl's arrival home is designated § , since her failure, once discovered, motivates the next act of villainy in Move III. The connective elements of § between the moves also embody motives (Mot.).

Both the first and second moves involve the functions K and F before the return home, but it should be noted that although the service in the witch's house is, on both occasions, terminated with a

suitable reward before the girls depart for home, it is only upon arrival at home that the exact nature of the reward is revealed. That is to say in Move I, K really amounts to the return home (a^6 set in equilibrium) and f^1, a chestful of gold as a reward for good service, as a result of the warning of her helper, the old man, advising her to choose the right (old) chest and as a result of being able to get it home intact, in spite of the witch's pursuit. K in the second move has a somewhat different function: it is the reward for which the journey was made in the first place, namely the giving of a chest on the completion of service in the witch's house; but there was no old man to aid in choosing the right kind of chest and there was no help from the creatures the unkind girl had formerly abused, so that she suffered $F_=$ en route home and on arrival at home, when the chest was opened. The *volte-face* pursuit of the kind girl in the first move has already been noted. One speculates on the need for any pursuit whatsoever in the second move, considering the nature of the contents of the chest. Possibly the symmetry of the tale demands it, particularly as it enables the insulted creatures to take their revenge on the unkind girl by not aiding her escape from the witch.

The dénouement in the third move seems to involve unclear forms (X). The move begins with a plan to trick and then to murder the kind girl while the father is absent; the plan is successful (A^{14}). The dog alerts the father to dig up the body (B^4). The father questions his wife and stepdaughters, who lie about the circumstances of his daughter's death and because he has no evidence other than his suspicions, which are later shared by the rest of the community, he simply drives them from his home. This exiling has been designated U,

but the punishment has been motivated only by the father's mistrust, not as a result of their crimes, which he can only suspect. Those elements in the tale falling between B^4 and U seem to be sophisticated and certainly neither encountered in Propp's schematic analyses nor described in his explanations of the thirty-one functions of the dramatis personae.

Another version of the [illegible] theme *Die ungleichen Schwestern* from the Marburg archive, ZAdV 195 244, *Frau Holle*, has a particular affinity with the previous tale:

$$
\begin{array}{llllll}
\text{I} & \alpha\,\gamma^2\,\delta^2\,[a^6] & \uparrow & D^7 \quad E^7 & & \downarrow \text{Pr}\ \text{Rs} \\
 & & & D^7 \quad [E^7] & & \\
 & & & D^7 \quad E^7 & & \\
 & & & [D^7] \quad E^7 & & \\
 & & & D^7 \quad E^7 & & \\
 & & & [D^1] \quad E^1 & & \\
 & & & D^1 \quad E^1 & F^6{}_9 : & \\
 & & & D^1 \quad [E^1] & f^1 & \\
\text{II} & [a^6]\ B^2 & \uparrow & [D^7] \quad \bar{E}^7 & : F_{=} & \downarrow [\text{Pr}]\ \bar{\text{Rs}} \\
 & & & D^7 \quad \bar{E}^7 & & \\
 & & & [D^1] \quad \bar{E}^1 & : & \\
 & & & D^1 \quad \bar{E}^1 & &
\end{array}
$$

The affinity concerns the sequence of pursuit and rescue in the second move. In contrast to the previous tale, the witch's pursuit of the kind girl, who departs with the blue chest full of silver and gold, is narratively logical. The grateful little birds advise the girl to choose the blue chest as her reward, and not the red one, which the

witch offers her. The witch pursues the girl with her treasure and the grateful creatures whom she had previously helped now aid in hiding her; the witch, thwarted, must return home. However, in the second move, the unkind girl accedes to none of the requests of the potential donors/helpers, is unable to pass any of the witch's tests and is given the red chest in punishment. It is interesting to note that the tale demands some kind of poetic justice in its distribution of rewards: kindnesses shown, tasks accomplished, work well done, choices well executed, require at least the possibility of real reward; in this case, in the first move, the possibility of choosing the chest containing silver and gold. However, the reverse is not a negative mirror-image reversal: the only "reward" for failing to discharge duties correctly is punishment. There is no possibility of choosing the "correct" chest, for that has already been taken by the kind girl. The unkind girl is given a chest, even though she has not earned it, and it contains her punishment.

The affinity with the tale ZAdV 195 186 is clear in the final sentences: the unkind girl departs with her chest (the contents of which are as yet unknown). The witch pursues the girl, asking the creatures once abused by the unkind sister, whether they have seen her. They reply affirmatively and then, somewhat illogically, the witch abandons the pursuit: "Ist sie net nachgrennt." The girl has taken away the "right" chest (the only one, in any case), which contains her just punishment, so that there is no need for the witch to pursue her. The only effect of the pursuit is to allow unspecified characters (one-time potential helpers and donors) to repay her unhelpfulness by revealing her presence and acknowledging that she has passed that way. Even so, the witch does not continue the pursuit. The pursuit seems to

fall into the category of a stunted motif, included in the narrative for reasons of symmetry, as seemed to be the case in the previous German folktale (ZAdV 195 186). There are several other instances of the use of stunted motifs in this tale, which will serve as examples when this narrative phenomenon is examined in the next chapter.

Two other aspects of *Frau Holle* deserve comment before turning to another German version of the folktale. The first concerns the question of rewards (F) or the transfer of the magical agent. In the first move, the grateful animals aid the kind girl in accomplishing her difficult tasks (F^6_9), including the last task of choosing the right chest. It is difficult to decide whether or not the obtaining of the chest should be designated separately, since the first three tasks did not involve obtaining any object; inherent in the last test is the obtaining of a chest. If it is separately designated, does it fall into the category of F, specifically f^1, the gift of material possessions? The function of F is usually that of transferring to the hero something which will aid him later in the narrative. Here, the kind girl simply returns home with the chest. Would the designation Kf^1 be any more apposite? As has been remarked in other folktales involving the dispatch or expulsion of the hero(ine), there is no one definite mode of restoring equilibrium in such narratives: usually, a return home is the goal sought by the expelled character. Expressed symbolically, ↓=K. The analytic chart shows this interpretation of K (i.e. as ↓), preceded by f^1, the material reward of the fourth test in the witch's house after following the birds' advice to choose the old chest prior to her departure for home.

The second move requires a different solution, in view of

the fact (already discussed) that it is not a mirror-image in the negative of the events in the first move. Having failed all the tests before her, the unkind girl is dispatched homewards with the red chest, her "reward," her just deserts, something given to her at the end of her trial period, as opposed to something gained by her as part of a final test. It contains, in fact, her cruel punishment, even though the contents of the chest are not discovered until the girl reaches home. Considering that this daughter is dispatched by her mother expressly to look for a treasure-trove of gold and silver like her stepsister's (a^6 B^2), a case could be made for the designation $\bar{K}f^1$. However, in light of the fact that the chest obtained by the girl does not contain what she was seeking (a^6) and is filled instead with vile creatures, a negative K does not seem appropriate. So the designation remains $F_{=}$, denoting her particular kind of failure and conjunctive punishment.

Finally, this version of *Frau Holle* contains several instances of a phenomenon encountered more frequently in the genuine folktales discussion than in either Perrault's or the Grimms'. Several plot elements are taken for granted, are "understood" without being narrated explicitly. In the kind girl's meeting with the second donor, the cow, she is given instructions about milking her and drinking her milk, but the narrator does not recount that the girl does so. He simply sets her on her way to meet the next donor: "Nochder ist sie zun Schof kemme" (App., p. 533). It is assumed that she has carried out the cow's instructions ([E^7]). The meeting with the fourth donor is an instance of the reverse procedure: without being asked by the stall to clean it out, the girl does so ([D^7]). The kind girl's final test, with

its successful conclusion, is also elliptically narrated: faced with the choice of the two chests (D^1), the young girl is advised by the birds to take the blue one ($F^6{}_9$). The text goes on: "Ist voll mit lauter Sulwer und Gold gwest. Sie ist fort" (App., p. 533). [E^1], the sustained ordeal, is understood.

The second move is much more elliptically narrated. Without stating the reason for the dispatch of the unkind girl, the narrator expects the listener to know that the mother wants the same kind of silver and gold for her own daughter ([a^6]). All the donors' requests are dispensed with ([D^7]); only the girl's failures are recorded: "Ist sie iwrall hinkemma. Die hot ober nichts gmocht. Die Kui hot sie net mulkn, dos Schof hot sie net gschert und nichts" (App., p. 533). The "und nichts" indicates all the other unfulfilled tasks, which are to be understood. Similarly, when the girl departs from the witch's service, the witch's pursuit is not specified ([Pr]); rather it is indicated by her question ". . . ob sie net a Mensch hom gsegn mit a roti Kistn" (App., p. 533).

The last German folktale for analysis in the AT 480 group is ZAdV 210 007, *Frau Holle*. Its analysis is straight-forward:

$$\text{I}\quad \alpha \quad a^6 \uparrow \overbrace{D^7 \quad E^7}^{\quad} : \left.\begin{matrix} \\ D^1 \quad E^1 \end{matrix}\right\} f^1 \not\Phi \S$$

$$\text{II}\quad \beta^3\, a^6 \uparrow \overbrace{[D^7] \quad \bar{E}^7}^{\quad} : \left.\begin{matrix} \\ D^1 \quad \bar{E}^1 \end{matrix}\right\} F_{=} \downarrow$$

Akin to the Grimms' tale in plot structure, there is only one observation to be made in light of the foregoing commentary. When the unkind girl comes to the donors, their requests are not recounted; only their obvious

needs are recorded by her failure to help them ([D^7]). As in the Grimms' tale, the cock's crowing is non-functional, although it gives him something of the status of informant, as he comments publicly on the golden transformation of the first girl as she returns home, and finally, on the ugly transformation of the second.

Le Savon d'or, Joisten 55.1, yields the following structural scheme:

I α Mot. [a^6] ↑ B^4 D^1 E^1 F^1 K^5 ↓ §

II [a^3] B^2 ↑ D^1 $\bar{E}^1$ F$_=$ ↓ §

Again, a basic problem in applying Propp's scheme to other folktakes is in evidence: the question of K, the liquidation of loss or harm. In the first move, there is a clear-cut case of a lack which initiated the tale, namely of soap, which is then obviated by the fairy's gift of the magic bar of golden soap (F^1), enabling the washing to be accomplished quickly, economically and better than ever before (K^5, misfortune is done away with instantly through the application of a magical agent). However, in the second move, the rude girl's answers bring her punishment, which consists of a magic bar of soap which dirties the linen (F$_=$). Now the rude girl had been dispatched by her mother not to do the washing, but to come back with a miraculous bar of soap and with the gift of speaking with diamonds falling from her mouth, as had her stepsister before her. F$_=$ indicates punishment in the particular form of the magical agent; but certainly misfortune is caused by the application of the magical agent (possible additional designation: $\bar{K}^5$); and certainly, the girl is further punished by spewing forth snakes when she speaks (possibly: U). However, although a case could be made to use $\bar{K}^5$ to designate separately the negative result of the girl's

dispatch in search of a miraculous object and U to stress her continued punishment, $F_{=}$ still seems to be an adequately strong morphological description of the nasty girl's actions and their results. $\bar{K}^5$ and U are viewed, therefore, as superfluous.

Joisten's *Savon d'or* presents the reader with a good example of one of the limitations of morphological analysis. The soap incident, as described above, gives the impetus for the tale in both moves (a^6, a^3 respectively). However, the interesting basic problem of the tale, the basic element which is lacking, is explicit in the exposition of the text, but unfeatured in the morphological scheme: "Alors, la marâtre l'aimait pas bien, la Marie, et lui faisait des misères" (App., p. 534). Likewise, the dénouement refers explicitly to the solution of Marie's basic difficulty: "Et depuis ce jour-là, elle n'a plus fait des misères à la Marie, elle a bien puni sa fille de ses méchancetés" (App., p. 535). The morphological scheme reflects the unkind girl's punishment, but not the alleviation of Marie's woes, which is critical for the "happy ending" of this story.

Joisten's second full-length version of AT 480, *Aimée et Cendrillon* (55.2), analyses into the following scheme:

$$\text{I}\quad \alpha\ \text{Mot.}\quad a^2{}_6\ B^2\cdot\ \uparrow\ \left\{\begin{array}{llll} D^7 & E^7 & F^3 & \\ D^1 & E^1 & f^1 & K^5 \\ [D^1] & E^1 & F^1 & \end{array}\right\}\ [\downarrow T^1]\ \S$$

$$\text{II}\quad \text{Mot.}\ [a^6]\ B^2\ \uparrow\ \left\{\begin{array}{lll} D^7 & E^7 & \\ D^1 & \bar{E}^1 & F_{=} \\ [D^1 & \bar{E}^1] & F_{=} \end{array}\right\}\ [\downarrow U]\ \S$$

An analysis of the opening of this tale throws into relief a general problem area concerning the direct application of Propp's

scheme to other material. A predictable and familiar initial situation in folktales centres on the general abuse of an individual (in this case, the imposition of impossible tasks upon Cendrillon, because she was not loved in the family). Propp's classification of the species of villainy (A) does not include a special category to describe this general persecution and cruelty, presumably for the reason that the folktale's action is not set in motion by a general situation, but by a specific occurrence. A^9 (expulsion) is the act which sets in motion some of the Afanasiev versions of the tale type AT 480 (for example, Nos. 95 and 98), but there the heroine-victims are definitely driven out of the home, in the first case to be abandoned in the forest in winter and in the second, to be left in a hut, ostensibly to spin, but actually, to be prey to wild beasts. In Joisten's *Aimée et Cendrillon*, Cendrillon is sent away to the fields to do more work than she could be expected to accomplish, presumably on the assumption that she will not return until it is completed, that is to say, never. As may be seen from the schematic analysis, this cluster of motivations and actions has been interpreted in terms of $a^2{}_6$ (Cendrillon lacks a helper (a^2), the superhuman strength and the time (a^6) to complete the tasks allotted to her), but when she is dispatched to the fields (B^2), she complies (↑). The a^6 of the second move signifies something quite different: it refers to the rewards which Cendrillon brought home after passing the tests set by the donor and which her stepsister Aimée lacks. The abuse and the persecution in the first move are similiar to those encountered in the openings of the Cinderella tales (AT 510 A and B) and are there ascribed solely to the extended description of the initial situation (α). Just as the Cinderella tales proceed from the lack of an opportunity to go to the prince's

ball, so in this version of the kind and the unkind girls, the tale develops from Cendrillon's initial inability to execute the tasks imposed upon her.

The other query raised by this French folktale concerns its ending, which I have designated §. It consists of a long explanation as to how the unkind girl returned home in humiliation, cruelly punished, while the kind girl returned with rewards and beauty. Propp's symbol § describes the narrative mechanism for the conveying of information, which connects one function with another. Here, no function is contingent upon the parents' knowledge of what transpired when the two girls, separately, met the Virgin. Instead, it has the feel of an ending to round off everything in tidy fashion, so that the reader may well be tempted to question the folkloristic authenticity of such a lengthy recapitulation and to designate it X, Propp's symbol for unclear forms.

Propp's own analyses of the Afanasiev tales Nos. 95 and 98 require comment. His scheme for No. 95 is as follows in the 1969 Russian edition:

$$\text{I} \quad A^{9} \quad B^{5} \uparrow D^{1} \; E^{1} \; f^{1} \downarrow$$

$$\text{II} \quad [a^{6}] \; B^{2}{}_{5} \uparrow D^{2} \; \bar{E} \; F_{=} \downarrow$$

The problems concerning the plot units of dispatch (B), consent to counteraction (C) and departure (↑) have already been described in the earlier discussion of the Tom Thumb tales, AT 327 B. To review the basic general problem and the specific emendations to the analysis: the particular forms of villainy and lack in the two moves (A, a), the presence of dispatch (B), in which all three girls are sent away from the home for different reasons and are therefore

involved in leaving home (↑) are three functions concerning departure from home. If they are to be designated separately, as Propp does, then ↑ must be indicated in the first move. C should be dropped from the second move, as there is nothing in the text to indicate that the girls consent to seek rich husbands; on the contrary. (Both these emendations have been recognized in the Eimermacher edition of Propp and in the 1969 Russian edition; not, however, in the English and French editions.) There would seem to be little justification for the alteration of D^1 to D^2 in the second move as established in the 1969 Russian edition: the nature of the conversation and of the ordeal in the second move is a replica of that in the first. Finally, one element of the narrative missing from both the Russian and the German schemes concerns Marfuscha's marriage at the end of the tale (W^*), which must be added to the analysis. The emended scheme would then read:

$$\left.\begin{array}{llllllll} \text{I} & A^9 & B^5 & \uparrow & D^1 & E^1 & f^1 & \downarrow \\ \text{II} & [a^6] & B^2{}_5 & \uparrow & D^1 & \bar{E}^1 & F_= & \downarrow \end{array}\right\} W^*$$

Propp's analysis of tale No. 98 shows a structure similar to that of No. 95 and the 1969 edition shows similar emendations:

$$\begin{array}{llllllll} \text{I} & A^9 & B^5 & \uparrow & D^7 & E^7 & f^9 & \downarrow \\ & & & & D^1 & E^1 & f^1 & \\ \text{II} & a^6 & B^2{}_5 & \uparrow & D^7 & \bar{E}^7 & \bar{F}^9 & \downarrow \\ & & & & D^1 & \bar{E}^1 & F_= & \end{array}$$

Again, the C of Move II of the English edition has been omitted. However, U (punishment) and W^* (wedding) should be inserted after ↓: "He handed his wife a basket; she opened the basket, saw the bones, began to howl, and grew so angry that from grief and spite she died

the next day (U). But the old man lived happily with his daughter all his life and took into his house a wealthy son-in-law (W^*)."[7] In this case, Move II would read:

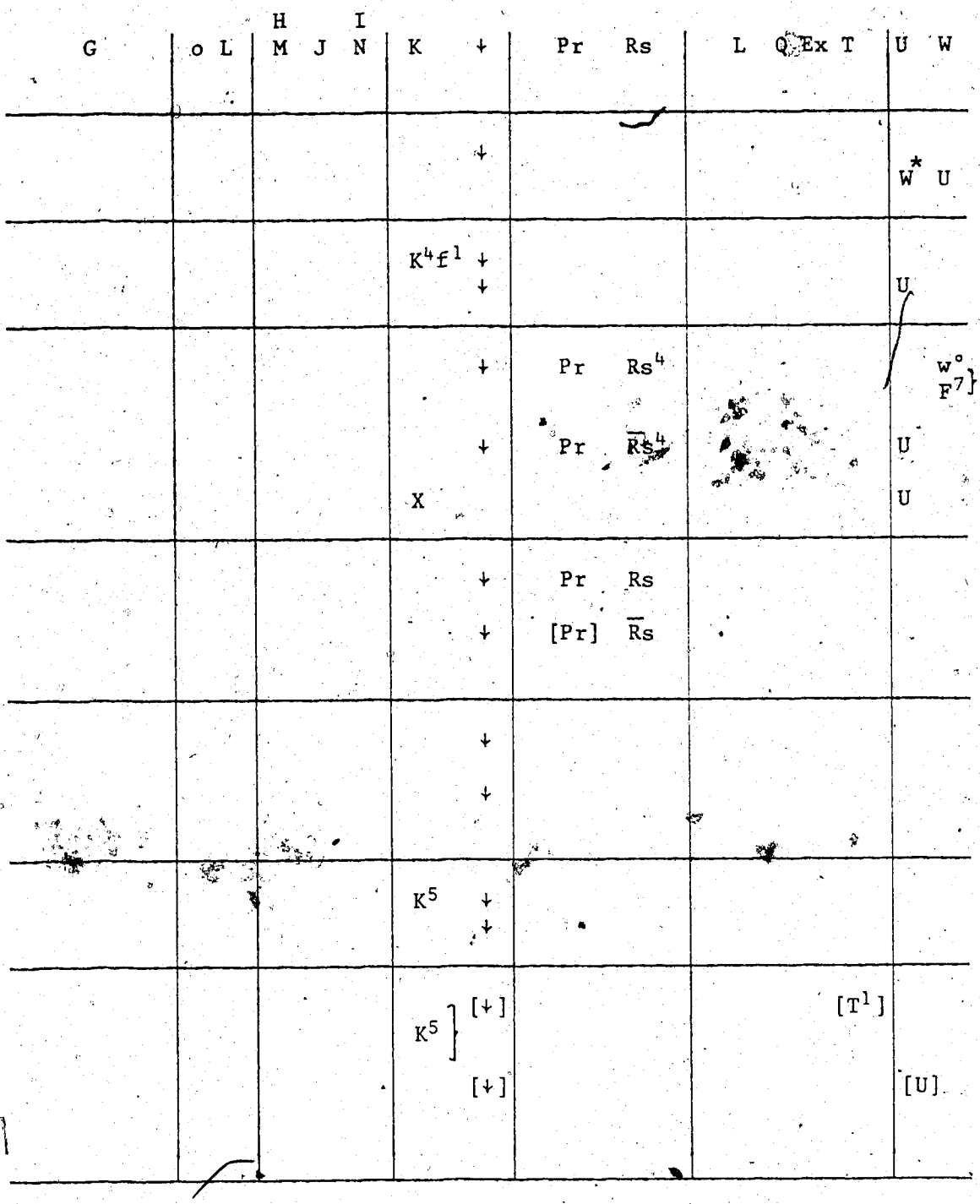
$$\text{II} \quad a^6 \; B^2{}_5 \; \uparrow \; \left\{ \begin{matrix} D^7 \; \bar{E}^7 \; \bar{F}^9 \\ D^1 \; \bar{E}^1 \; F_= \end{matrix} \right\} \downarrow \; U \; W^*$$

AT 480

		α	γ^1 γ^2	β^1 β^2 β^3
Perrault	I	α Mot.		
	II	Mot.		
KHM 24	I	α Mot.		
	II	§		
ZAdV 195 186	I	α		
	II	§	Mot.	
	III	§	Mot.	β^1
ZAdV 195 244	I	α	γ^2	
ZAdV 210 007	I	α		
	II	§		β^3
Joisten, 55.1	I	α Mot.		
	II	§		
Joisten, 55.2	I	α Mot.		
	II	Mot.		

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^2	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ
			η^1 η^3	θ^1 θ^3	Mot.
δ^2					

		D E F	– A B C ↑	D E F
Perrault	I	[↑] D^7 E^7 F^1↓	a^6 B^2 ↑	D^7 $\bar{E}^7$ $F_=$
	II		A^6 B^4	
KHM 24	I		a^6 B^2 ↑	D^7 E^7 f^1
	II		a^6 B^2 ↑	D^7 $\bar{E}^7$ $F_=$
ZAdV 195 186	I		[a^6] B^3 ↑	D^7 E^7 f^9 D^1 E^1 $F^6{}_9$ f^1
	II		[a^6] B^3 ↑	D^7 $\bar{E}^7$ $F_=$ D^1 $\bar{E}^1$
	III		A^{14} B^4 C	
ZAdV 195 244	I		[a^6] ↑	D^7 E^7 $F^6{}_9$ D^1 E^1 f^1
	II		[a^6] B^2 ↑	[D^7] $\bar{E}^7$ $F_=$ [D^1] $\bar{E}^1$
ZAdV 210 007	I		a^6 ↑	D^7 E^7 f^1 D^1 E^1
	II		a^6 ↑	[D^7] $\bar{E}^7$ $F_=$ D^1 $\bar{E}^1$
Joisten, 55.1	I		[a^6] ↑ B^4	D^1 E^1 F^1
	II		[a^3] B^2 ↑	D^1 $\bar{E}^1$ $F_=$
Joisten, 55.2	I		$a^2{}_6$ B^2 ↑	D^7 E^7 F^3 D^1 E^1 f^1 [D^1] E^1 F^1
	II		[a^6] B^2 ↑	D^7 E^7 D^1 $\bar{E}^1$ $F_=$ [D^1 $\bar{E}^1$] $F_=$


G
o L
H M J
I N
K
Pr Rs
L Q Ex T
U W
W* U
K4f1
U
Pr Rs4
w°
F7
Pr Rs4
U
X
U
Pr Rs
[Pr] Rs
K5
K5
[T1]
[U]

AT 510 A

AT 510 belongs to the category The Grateful Dead in the division Supernatural Helpers. Of the two main forms comprising AT 510, the *Cinderella* tales are designated AT 510 A and *Cap o' Rushes*, AT 510 B. The narrative sections of AT 510 A are: 1) the persecuted heroine; 2) magic help; 3) meeting the prince; 4) proof of identity; 5) marriage with the prince.

Perrault's *Cendrillon ou la petite pantoufle de verre* yields the following analysis:

I α β^3 a^6 B^4 F^3 T^3 γ^2 $\uparrow$ o K^4 δ^2 $\downarrow$

II Mot. § β^3 a^6 T^3 γ^2 $\uparrow$ K^4 δ^2 $\downarrow$ J $\bar{T}^3$ § L Ex Q T^3 W^*

In the first move, all the details concerning Cendrillon's persecution at home have been interpreted as the initial situation (α) which sets the background for the specific action of the tale, which is motivated by Cendrillon's lack of the chance to attend the prince's ball (a^6). The first query concerns the moment when Cendrillon's weeping draws her godmother's attention to her plight. This has been designated B^4, the connective incident which sets in motion the action of the tale; but as in other tales already analysed, there is no designation in Propp's scheme for the victimized heroine to make known her unhappiness by weeping aloud: B^4 is the announcement of misfortune in various forms, applying to seeker-heroes and normally supplying the motivation for an ensuing quest; B^7, on the other hand, although referring to victim-heroes, is restricted to a lament or plaintive song, specific for murder, bewitchment with banishment and for substitution (Propp, p. 38). B^4, which certainly mediates between Cendrillon and her

godmother, seems to be the most appropriate designation, even though it applies to a victim-heroine and, therefore, does not initiate a hero's departure from home.

The next problem of designation concerns several segments of the plot: if the particular element lacking in Cendrillon's life is the opportunity to go to the ball (a^6), the equilibrium (K) is established, if only temporarily, by her going to the ball. Actually, going to the ball involves the godmother's magic in manufacturing the means of getting to the ball (F^3), Cendrillon's physical transformation (T^3), setting out in splendour (↑) and arriving unrecognized (o) at the palace. Finally, there is the element of the prince's rapt attention concerning the unknown beauty, which has been designated K^4, since Cendrillon did not set out with the goal of seeking a prince's suit; she captivates him as a "by-product" of attending the ball and K^4 is described by Propp as "*the object of a quest . . . obtained as the direct result of preceding actions*" (Propp, p. 54).

When Cendrillon's sisters return from the ball, she questions them in the first move with a view to discovering something of the impression she herself had made; this exchange is seen in terms of §, an interconnective by which information is transferred. In the second move, the same kind of questioning leads to the information that the prince was certainly in love with the beauty who had lost a glass slipper during her hasty departure.

Perhaps the designation $\bar{T}^3$ in the second move, which does not appear in Propp's scheme, requires some explanation. Cendrillon is transformed into a magnificently-dressed lady and is sent off to the prince's ball by her godmother, with the proviso (γ^2) that she return

home by midnight. In the first move, Cendrillon leaves the ball at a quarter-to-twelve (δ^2). The same procedure takes place in the second move ($\gamma^2\ \delta^2$), but because Cendrillon leaves her departure until the first stroke of midnight, she is already transformed back into her poor clothing before she passes the guards at the palace gates; this re-transformation is shown by the negative $\bar{T}^3$.

Aschenputtel, KHM 21, is a three-move tale with the following functions:

I	$\alpha\gamma^2$	β^2	δ^2	$F^1{}_9$	§	a^6	$D^1E^1F^9$: $T^3_{\bar{c}}$ ↑ o K^4↓ Pr Mot.Rs^4
						$\beta^1{}_3$ a^6	F^1
II						$\beta^1{}_3[a^6]$	F^1 T^3 ↑ K^4↓ Pr Mot.Rs^4
III						$\beta^1{}_3[a^6]$	F^1 T^3 ↑ K^4↓ Pr Rs J L§E*: Q W^* U

As in Perrault's *Cendrillon*, the initial situation (α) here is extended to cover the family abuse of Aschenputtel and the factor which gives rise to the narrative action is Aschenputtel's lack of opportunity to go to the prince's ball (a^6). However, before the advent of the ball, there occur the father's visit to the fair and his offer to return with gifts of their own choosing for the daughters. This sequence of events has been interpreted as an inversion of the usual tale pattern (such as is described by Propp, p. 107), which here provides Aschenputtel with her magical helper before she is deprived of going to the ball. When the father returns from the fair with the hazel branch which she has requested (F^1), she plants it on her mother's grave, waters it with her tears so that it grows magically and is visited by a small white bird (F^9), which lets fall from the branches whatever Aschenputtel asks of it.

In the first move, Aschenputtel's stepmother twice sets her the kinds of difficult tasks which are designed to prevent her from going to the ball. In the sequences $a^6\ D^1\ E^1$, the stepmother is interpreted as a hostile donor, or rather, as the adversary who assumes the role otherwise played by a donor: Aschenputtel wants to go to the ball (a^6), but may not do so until she has accomplished a difficult (impossible) task (D^1). With the help of the birds whom she summons to her aid (F^9), Aschenputtel accomplishes the task (E^1), but still her desire is thwarted by her stepmother. The withholding of permission to go to the ball is considered as a new form of a^6, which sets in motion another ordeal (D^1) to be sustained, as before, with magical help ($E^1\ F^9$). When the accomplishment of the second task brings Aschenputtel no nearer to her goal ([illegible] goes out for help from the hazel tree, after the rest of the [illegible] has left for the ball. The hazel tree furnishes her with a beautiful gown (F^1), which immediately transforms her (T^3) in such a way as to make her unrecognizable at the ball (o). The prince is entranced by the unknown beauty and this first stage of winning the prince's heart has been designated K^4.

Since a^6 consists of Aschenputtel's desire to go to the ball, K, which describes the function of restoring equilibrium in a fairy-tale plot, could well be expected to consist of going to the ball. However, it has here been extended to Aschenputtel's successful attendance at the ball, attested to by the obvious impression she makes on the prince. K^4 is described by Propp as the obtaining of an object of a quest as a direct result of preceding actions (Propp, p. 54): Aschenputtel sought only to attend the ball; the prince's

enchantment with her was not achieved by a special act, but rather as a stage in the development of the plot.

The pursuit and rescue sequence at the end of the first move requires a brief comment: in this tale, the prince, not the villain, is the pursuer from whom Aschenputtel seeks to escape into the poverty of her life at home. The father's action in cutting down the dovecote in the first move and the pear tree in the second (to see whether Aschenputtel had been the unknown lady who had escaped into them) has been included in the rescue sequence (Rs^4), as the action serves no narrative function in the Proppian meaning of the term. As Aschenputtel escapes home, she is, of course, quickly transformed back again to her former appearance, as soon as she takes off the magic garments. This change of appearance has not been indicated in the structural analysis; it has been incorporated into the return home (↓). In the Perrault tale, the actual transformation takes place within the palace grounds as midnight strikes and seems to merit a sign of negative re-transformation ($\bar{T}^3$), whereas Aschenputtel's return home always involves her returning her magical garments to the hazel tree and re-assuming her servile role and the clothing belonging to it.

Finally, an observation on the plot element J in the third move. Propp's varieties of J are necessarily few in number, but Aschenputtel's loss of her left slipper is clearly a sign by which she is later recognized and thus it merits at least the general designation J (the hero is branded, Propp, p. 52).

The German folktale *Aschenputtel*, ZAdV 195 001, is an interesting one-move version of the Cinderella type:

$$\alpha\ a^6\ F^6{}_1\quad \beta^1{}_3\ T^3\uparrow K^4\downarrow \left.\begin{matrix} J\ L\ Ex\ Q\ T^3\ [W^*] \\ \beta^1{}_3\ T^3\uparrow\quad\downarrow \end{matrix}\right\}$$

The lack in this case is the lack of opportunity to go to church, since Aschenputtel does not have any suitable clothing. Once her guardian angel appears (F^6) with shoes and dress (F^1), she is transformed from servant girl into a beauty (T^3), is able to go to church ($\uparrow$), engages the interest of a young man (K^4) and returns home before the rest of the family, so that her secret may be kept ($\downarrow$). The church-going sequence is repeated, ending with the young man's ruse for acquiring one of Aschenputtel's shoes and the tale ends in a manner very similar to the Perrault and Grimm tales; there is no punishment of the sisters who fail the shoe test and the imminent wedding is not recounted, remaining implicit in the young man's claim of Aschenputtel as his bride ([W*]).

Von Aschapudl, ZAdV 195 242, is a somewhat complicated tale to analyse, since several elements of the plot are not explicitly narrated and the chronology of events is not always straight-forward. The full structural analysis of the tale is as follows:

$$\text{I}\quad \alpha\ D^7\ E^7\ F^1\ a^6 \qquad\qquad T^3\ \gamma^2\quad\uparrow[o]\quad \delta^2\downarrow\bar{T}^3$$

$$D^1\ [E^1]F^2 \qquad [D^1]E^1\ F^9$$

$$\text{II}\quad \S\ \qquad a^6\ \beta^1{}_3\ [D^1\ E^1]F^9 \qquad T^3\quad \delta^2\uparrow\quad K^4\ \delta^2\downarrow\bar{T}^3$$

$$F^1$$

$$\text{III}\qquad [a^6\quad D^1]E^1\ F^9\ \gamma^2\ \delta^2\ [T^3\quad\uparrow\quad J\quad \delta^2]\downarrow\bar{T}^3\ \S L\ \overbrace{Ex}:\S Q\ T^3$$

However, once the tale is analysed into its functions, there are really only two sequences requiring comment. The first concerns the tasks and their accomplishment, D E F. In the first move, it is

Aschapudl's father who sends her out for fresh water (D^7 E^7), giving her the nut (F^1), while it is the Virgin who points out the magic garment and magical helpers (F^2). In all the other D E F sequences in the tale, it is a question of impossible tasks set by the family, while they themselves go to church. However, the narrator conveys the setting of the tasks implicitly in each case, by such phrases as: "Wie der zweite Sonntag kemma ist, ham sie Poindl eini in die Aschn. Dann san's furt. San wieder die zwei Taum kemma" (App. p. 549). The task and its accomplishment are here implicit; only the magical help is explicit.

The second sequence to be explained is γ^2 δ^2. These signs usually designate functions in the preparatory section of a tale, namely an order or command (γ^2) and its execution (δ^2). In this tale, the Blessed Virgin gives Aschapudl a saying to be repeated when she dresses to go to church and when she leaves the church. As may be seen from the analysis, γ^2 δ^2 occur in the middle of the tale, once in the first move, twice in the second (where only δ^2 is recorded) and twice in the third. The required repetition of the saying does not amount to a task (D E), nor does [illegible]rry with it the expected narrative functions of γ^2 δ^2 as they occur in the beginning of a tale, namely to prepare for the arrival of calamity later in the narrative. This sequence has simply been transferred to the middle of the tale, dropping its preparatory function. Furthermore, the elements γ^2 δ^2 of the third move (between F^9 and $[T^3]$) are unrelated. The Virgin Mary issues a mixture of an interdiction and an order to Aschapudl (γ^2): "Heit derfst du dich nicht umschauwa. Die Kenigssehn wern durt stehn, wern dir den Schuh owizihn. Du derfst dich nicht umschauwa, sollst laufn

mit die Strimpf" (App. p. 549). Aschapudl complies, as indicated in the chart in the implicitly-narrated section later in the move, i.e. \[δ^2] between [J] and +. The δ^2 which follows the Virgin's command (just quoted) refers to Aschapudl's obedient repetition of the saying to be uttered upon entering and leaving the church.

The third German tale of *Aschenpudel*, ZAdV 195 491, analyses into the following scheme:

I α β^2 Mot. $\beta^1{}_3$ [a^6] D^1 E^1 $F^6{}_9$ } B^4 F^1 }

II $\beta^1{}_3$ a^6 $F^1{}_6$ } T^3 + K^4 + Pr J Rs L § Ex : Q W^* D^1 E^1 F^9 }

One narrative detail requiring comment is the sequence in the extended initial situation (α, continued) in the first move. Aschenpudel goes to her mother's grave to speak to God of her general unhappiness and returns home before the reader learns of the specific element lacking in her life, namely the opportunity and clothing to go to church (a^6). The sequence at the grave might have been interpreted as the means whereby the doves (magical helpers) are called into service (i.e. as a form of B, the mediating incident), in which case, this would have constituted a rare inversion of B and a. However, it seems preferable to interpret the lament as a general lament at her lot, with no specific request attached. It is not until her lack of opportunity to attend church is established that the ensuing action of the tale gets underway.

Finally, a note about the sequences D E F: the actual (logical) order in both instances is D F E (i.e. the tasks are set (D), aided (F) and thereby accomplished (E).

The last German folktale in the AT 510 A category, ZAdV 211 772; *Aschenputtel*, is closely affiliated with the Grimms' version. A glance at the full structural analysis reveals the packing-together of narrative details concerning Aschenputtel's desire to go to the ball (a^6), the tasks, the magical help in executing them and in acquiring a gown (D E F), and the thwarting of her desires (a^6).

I α Mot. F^1 a^6 β^3 F^3 T^3 † K^4 † $\bar{T}^3$ §

β^1 B^4 D^1 E^1 $F^6{}_9$

a^6 $\beta^1{}_3$ B^4 F^6

F^1

II Mot. [a^6] β^1 B^4 D^1 E^1 $F^6{}_9$ T^3 † † J $\bar{T}^3$ L § Ex : T^3 U W*

a^6 F^1

One function is signalled out for attention, since it appears in four of the AT 510 A folktales under analysis, namely the connective (§) which occurs in each case in Move II, between L and Ex. When the stepsisters lay false claims to being th[redacted] of the slipper (L), the prince is informed of the fraud by the advice of the onlooking birds to look at the blood on the feet of the bride he is carrying away. The birds act as informants and the false brides are discarded accordingly. In the ZAdV 195 242 version of *Aschapudl*, just as the prince is leaving the house, having failed to find his bride, the cock crows out "Da ist die Rechti! Da ist die Rechti!" (App. p. 549). The prince demands the meaning of the words and thereby discovers the hidden Aschapudl. These instances of the birds' messages are structurally functional, that is to say, they mediate between the claims of the false heroines and their exposure as imposters. Similar

comments made by the cocks in the tales of The Kind and the Unkind Girls (AT 480), examined earlier in the chapter, were seen to be non-functional: no action in the plot depended upon the message of the remarks which greeted the return home of the sisters; the calls amounted to no more than telling commentaries on the success or failure of their ventures.

The French folktale *La Cendrouse*, taken from Pineau's collection of tales from Poitou, yields the following analysis:

I α F^1 $[a^6]$ T^3 ↑ o ↓ §

II $[a^6]$ T^3 ↑ o ↓ J L Ex § $\left\{\begin{array}{l} Q\ T^3\ [W^*] \\ L\ Ex \end{array}\right.$

The opening F sequence is akin to the Grimms' device for the transfer of the magical agent: the father is the unwitting donor who brings for Cendrouse the nut which she has requested as a gift and which contains all the finery necessary to her attendance at Mass.

Secondly, the two elements which are missing or lacking and which are designated a^6 are, in this version of Cinderella, difficult to define exactly. All the other analysed tales which have involved a variety of a^6 are concerned either with an abused daughter's lack of appropriate clothing to wear at an event which she would like to attend, or with the fact that the opportunity to attend the event is not accorded her. In Pineau's example, Cendrouse chooses to stay at home when the rest of the family goes to church and then she dresses in the finery from the nut to go to Mass incognito. Already in the initial situation it is clear that Cendrouse chooses to sit alone in a modest corner rather than join her proud sisters on a walk, although

the narrator does recount that the youngest sister is despised ("méprisée"). The element lacking may well be esteem or affection and Cendrouse seizes the initiative for acquiring it. The element of supernatural aid, featured prominently in most of the other tales, is here kept to a minimum, with no hint as to how Cendrouse knows she must request a nut from her father and that the one he brings will be magical.

The last and most recently recorded folktale to be considered in the comparative analysis of AT 510 A tales is *La Cendroulié*, from Geneviève Massignon's volume *Folktales of France* in the series *Folktales of the World*.

I	α	γ^2	δ^2		a^6		F^1	K^5		
II			ε^1	ζ^1	A^{ii}		F^1	K^5		
III			ε^1	ζ^1	A^{15}	$\beta^1{}_3$	D^1 E^1 F^1			
IV				$\beta^1{}_3$	a^6		F^1	$[T^3]\uparrow$	$K^4\downarrow$	§
V					$[a^6$		F^1	$T^3\uparrow]K^4\downarrow$	J §	L Ex Q
VI	Mot.				A^{15}	B^4	G^3	K^{10}		U W^*

The Preparatory Sections and the villainies of the first two moves have many structural and content affinities with Afanasiev's tale No. 101, *Burenushka, the Little Red Cow*. It is not until the middle of the third move, introduced by a weakened form of A^{15} (imprisonment) that the plot becomes more familiar, in many instances similar to that of the tales already analysed. However, the sixth move is an interesting episode added after la Cendroulié has successfully put on the slipper (Q). The jealous stepmother locks her up in an attic (A^{15}) from which she is finally freed by the prince (K^{10}), who is shown the way (G^3) by a little dog whose barking alerts the prince to a possible misdeed (B^4). As punishment, the stepmother and her daughter are turned to stone (U).

AT 510 A

		α	γ^1 γ^2	β^1 β^2 β^3
Perrault	I	α		β^3
	II	Mot. §		β^3
KHM 21	I	α	γ^2	β^2
	II, III			$\beta^1{}_3$
ZAdV 195 001		α		
ZAdV 195 242	I	α		
	II	§		
ZAdV 195 491	I	α		β^2 Mot.
				$\beta^1{}_3$
	II			$\beta^1{}_3$
ZAdV 211 772	I	α Mot.		
	II	Mot.		
Pineau	I	α		
Massignon, *Folktales*, 43	I	α	γ^2	
	II, III			
	IV			$\beta^1{}_3$
	VI	Mot.		

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^2	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ
δ^2					
δ^2	ε^1	ζ^1			

AT 510 A

		D E F	A B C ↑	D E F
Perrault	I		a^6 B^4	F^3
	II		a^6	
KHM 21	I	$F^1{}_9$	a^6	D^1 E^1 F^9 }
			a^6	F^1 }
	II		$[a^6]$	F^1
	III		$[a^6]$	F^1
ZAdV 195 001			a^6	$F^6{}_1$
ZAdV 195 242	I	D^7 E^7 F^1 }	a^6	
		D^1 $[E^1]F^2$ }		$[D^1]$ E^1 F^9
	II		a^6	$[D^1$ $E^1]$ F^9 }
				F^1 }
	III		$[a^6$	$D^1]$ E^1 F^9
ZAdV 195 491	I		$[a^6]$	D^1 E^1 $F^6{}_9$ }
			B^4	F^1 }
	II		a^6	$F^1{}_6$ }
				D^1 E^1 F^9 }
ZAdV 211 772	I	F^1	a^6	F^3 }
			B^4	D^1 E^1 $F^6{}_9$ }
				F^6 }
			a^6 B^4	F^1 }
	II		$[a^6]$ B^4	D^1 E^1 $F^6{}_9$ }
			a^6	F^1 }

G	o L	H M J N I	K	Pr Rs	L Q Ex T	U W
T^3 ↑	o		K^4 ↓			
T^3 ↑			K^4 ↓	J	$\overline{T}^3$ L Ex Q T^3	W^*
T^3 ↑	o		K^4 ↓	Pr Rs^4		
T^3 ↑			K^4 ↓	Pr Rs^4		
T^3 ↑			K^4 ↓	Pr Rs	J L Ex Q	W^* U
T^3 ↑			K^4 ↓		J L Ex Q T^3	$[W^*]$
T^3 ↑	[o]		↓		$\overline{T}^3$	
T^3 ↑			K^4 ↓		$\overline{T}^3$	
$[T^3$ ↑		J]	↓		$\overline{T}^3$ L Ex Q T^3	
T^3 ↑			K^4 ↓	Pr J Rs	L Ex Q	W^*
T^3 ↑			K^4 ↓		$\overline{T}^3$	
T^3 ↑			↓	J	$\overline{T}^3$ L Ex Q T^3	U W^*

AT 510 A

		D E F	A B C	D E F
Pineau	I	F^1	[a^6]	
	II		[a^6]	
Massignon, *Folktales*, 43	I		a^6	F^1
	II		A^{ii}	F^1
	III		A^{15}	D^1 E^1 F^1
	IV		a^6	F^1
	V		[a^6	F^1
	VI		A^{15} B^4	

G	o L	H M J	I N	K	Pr Rs	L Q Ex T	U W
T^3 ↑	o			↓			
T^3 ↑	o			↓		J L Ex Q T^3	[W^*]
				K^5			
				K^5			
[T^3] ↑				K^4 ↓			
T^3 ↑]				K^4 ↓		J L Ex Q	
G^3				K^{10}			U W^*

AT*510 B

AT 510 B, *Cap o' Rushes* or *The Dress of Gold, of Silver and of Stars* is closely related to AT 510 A. It consists of the sections: 1) the persecuted heroine, who flees from her father who wishes to marry her; 2) meeting with the prince; 3) proof of identity and 4) marriage with the prince.

Perrault's long verse tale, *Peau d'Ane*, is in one move:

$\alpha\ \gamma^2\ \beta^2\ \delta^2\ A^{xvi}$ ↑ D E ↓ $F^3{}_4$

[↑] D E [↓] $F^3{}_4$

[↑] D E F^1 o

D^1 E^1 T^3 Mot. K^4 §

D^1 E^1 F^1

} Mot. J L Ex Q T^3 W*

When the unfortunate daughter is wooed by her father (A^{xvi}), she turns to her fairy godmother for help. The godmother devises four strategies to deter the father, none of which is successful: each strategy involves making almost impossible requests of the father, who is able, quite unexpectedly, to execute each request. The advice, the tasks and the successful completion of the tasks, resulting in the daughter's obtaining four special sets of garments, have been interpreted as D E F sequences; likewise, the advice to leave home immediately (D E), at which point the magic wand is given to the princess (F^1). In each of the five cases, D is interpreted as a meeting with a helper who gives advice; E is the princess's acting on her godmother's advice; F is the receipt first of the three dresses and the donkey's skin and then of the magic wand. The D^1 E^1 T^3 sequence refers to the lowly position assumed by Peau D'Âne in the prince's household and her transformation on Sundays, when she dresses in all

her finery.

The captivation of the prince has been designated K^4 as a result of Peau d'Âne's habit of dressing up in her humble quarters on Sundays. In spite of Perrault's scarcely-veiled hints that she knew she was being observed while she was transforming herself, K^3 (obtaining with enticements) does not seem appropriate here, since even before the prince first strayed into her living quarters, she was accustomed to dressing up to relive her former glory and to relieve her present misery.

The chance encounter of the prince with the splendidly-dressed and beautiful maiden in his servants' quarters is sufficient to enamour him and nothing will please the prince but a cake made by her hand (D^1). In producing a delectable dish, Peau d'Âne succeeds not only in tempting the sick prince's palate (E^1), but also in giving him a sign which he will recognize, namely her tiny ring, baked inside her cake (F^1). This sequence has been designated $D^1\ E^1\ F^1$, since it is a question of the execution of a task resulting in the transfer of a magical agent (the ring). Once the ring is in the prince's hands, he is able to stipulate that he will marry the person whom it fits and the ring then takes on the function of J (the marking of the hero). The only other possibility of interpreting the sequence would be as M (the setting of a difficult task, namely baking the cake) and N (its successful execution), but since the transfer of a ring results from this particular task, D E F seem more appropriate. L Ex Q W^* follow predictably.

A final comment on Perrault's *Peau d'Ane* concerns the princess's father's arrival for her wedding: splendidly arrayed and

contrite for his previous misconduct, as befitting a noble monarch, Peau d'Âne's father's arrival constitutes the festive "happy ending" of the tale, yet a structural analysis does not indicate his presence, in spite of the fact that dramatically, it restores equilibrium after his initial villainy; and narratively, it amounts to a very telling final incident.

The Grimms' tale of *Allerleirauh*, KHM 65, is not easy to analyse:

I	α γ^2 β^2 δ^2 A^{xvi}	D E $F^3{}_4$	†	§	G^2 o	}	
		D^1 E^1					
II,III	a^6 B^3 γ^2	T^3 †	[illegible]	^{2} †	$\bar{T}^3$	§	}
		D^1 E^1 F^1					
IV	[a^6 B^3]γ^2	T^3 †	K^4 J $\bar{\delta}$ †			Q W^*	}
		[D^1]E^1 F^1					

The first difficulty is encountered in the daughter's stalling tactics in the face of her father's express desire to marry her. Unlike Perrault's heroine, the Grimms' princess does not have recourse to a fairy godmother: she devises her own strategy for setting her father impossible tasks as a condition to the proposed marriage and thus as heroine-victim she assimilates the function of helper. The three dresses of gold, silver and stars and the fur which the princess demands of her father (D), are finally procured by him (E) and brought before his daughter ($F^3{}_4$). The only chance of avoiding the incestuous union lies in flight (†): disguised in the fur, the princess is eventually found by a neighbouring king and conducted by his men to his palace (G^2), where she is given work of the most menial kind (D^1 E^1). At

this point, the first move concludes. The initial intended villainy has been obviated; that is to say, structurally A^{xvi} has been off-set by ↑ and permanent work in the king's palace (D^1 E^1).

The second move opens with Allerleirauh's request of the cook to view the ball proceedings; this request has been interpreted as a^6 (lack of chance to attend the ball as a princess) and B^3 (request for permission to leave the kitchen to watch the ball). Promising to be back in the kitchen within half an hour (γ^2), Allerleirauh dresses in her finery (T^3), arrives at the ball (↑) unrecognized (o) and wins the attention of the king (K^4), who dances with her. In accordance with her promise (δ^2), she returns to the kitchen quarters (↓), transforms herself back again into her servant's garb ($\bar{T}^3$) and proceeds with the task (D^1) of making the king's soup (E^1) and placing in the tureen her gold ring. The ring is later to be used by the king to identify Allerleirauh (J), but the placing of it in the soup is here viewed as the transfer of a magical agent and is designated accordingly F^1. The second-move episodes repeat themselves twice more, first with a golden spinning-wheel placed in the soup and then with a gold reel and although the magical qualities of these objects are not in the forefront of the action, they are justifiably labelled F^1: in the words of the cook, "Du bist eine Hexe, Rauhtierchen, und tust immer etwas in die Suppe, davon sie so gut wird, und dem König besser schmeckt, als was ich koche" (App. 574). Certainly the placing of golden objects in the king's soups is primarily an attention-getting device and only secondarily an exquisite flavouring, but F^1 seems the most appropriate designation for the transfer of the objects.

Finally, a recapitulation of the disequilibrium and

restoration of equilibrium contained within *Allerleirauh*: the folktale opened with the princess's attempts to extricate herself from an incestuous union (A^{xvi}). Extrication lay in escape (↑). K^4 (present in the last three moves) is a liquidation of misfortune as a direct result of preceding actions or deeds, i.e. there is no obtaining as a separate action, but rather as a logical element in the plot. K^4 refers to winning the king's affections and counterbalances a^6, which was described as the desire of the princess to attend the ball. Perhaps, in view of Allerleirauh's strategy with the soups, a^1 (lack of an individual) or at least $a^1{}_6$, would be a more appropriate designation for this lack, for she is clearly bent on a quest for a loved one, even though the desire is not explicit in her request to view the ball.

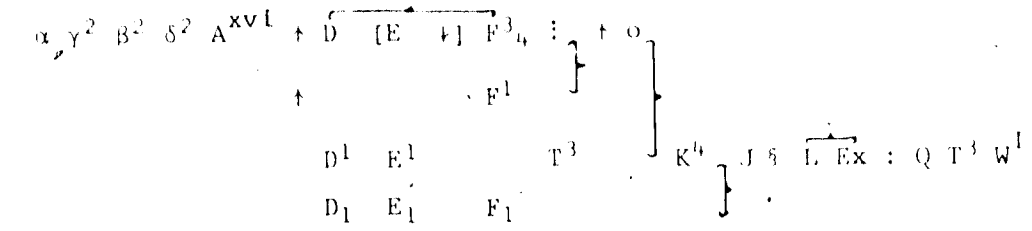
Eselhaut, ZAdV 195 092, is a single-move tale, densely told:

$$\alpha\ \gamma^2\ \beta^2\ \delta^2\ A^{xvi}\ \begin{matrix} D\ [E]\ F^3{}_4 \\ [D\ E]\ F^3{}_4 \\ D^1\ E^1\ F^1\ T^3 \\ D^1\ E^1\ F^1 \end{matrix}\ \uparrow\ G^2\ [o]\ \Big\}\ \Big\}\ K^4\ \Big\}\ J\ \S\ L\ Ex\ \Big\}\ Q\ W^*$$
$$L\ [Ex]\ \Big\}$$

The daughter's delaying tactics to forestall her father's intention of marrying her are similar to those in the Perrault tale; likewise, the motif of baking a delicious cake to tempt the appetite of the love-sick prince and of hiding a ring in it, to provide him with a token whereby to identify his bride. The only additional function present in the tale is the narrative detail concerning Eselhaut's journey to the nearby estate to seek work: she harnesses a ram to take her there (G^2).

The next version of *Eselshaut*, ZAdV 195 143, follows the

structure of Perrault's *Peau d'Ane* very closely:

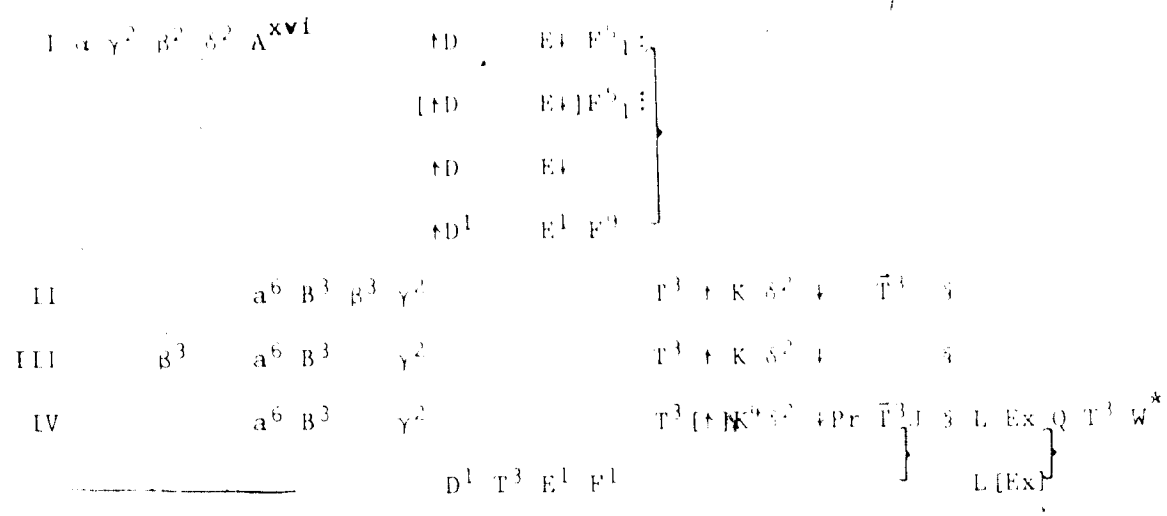


The emphasis, as is clear from the analysis chart, lies in the stalling tactics to thwart the father, in the unrecognized arrival at the palace to find menial work and in the transfer of the ring. Once again the persecuted heroine leaves home (↑) to consult her godmother for a means out of her dilemma (D) and carries out the advice on her return home (E ↓). The clothes the daughter demands of her father are made for her (F^3_4). This sequence is repeated three times. The last visit to the fairy godmother provides the girl with magic chest and wand (F^1) and she sets out for an unknown destination (↑). Her work as goosegirl on a nearby estate (D^1 E^1) eventually draws to her the attention of the prince (K^4), who sets her the task of baking for him (D^1 E^1). Eselshaut uses the opportunity to send him a token baked in the cake (F^1), which he seizes as a means of identifying the unknown beauty whom he is determined to find again and marry. The usual sequences of the AT 510 dénouement ensue (J to W*).

Once again, the question of designating tasks (in this case, the baking of the cake) arises: is the task a question of a D E sequence or of M N? Guided by Propp's dictum that a function is defined according to its consequences, the cake baking is described as D E, since the transfer of the ring results (F^1).

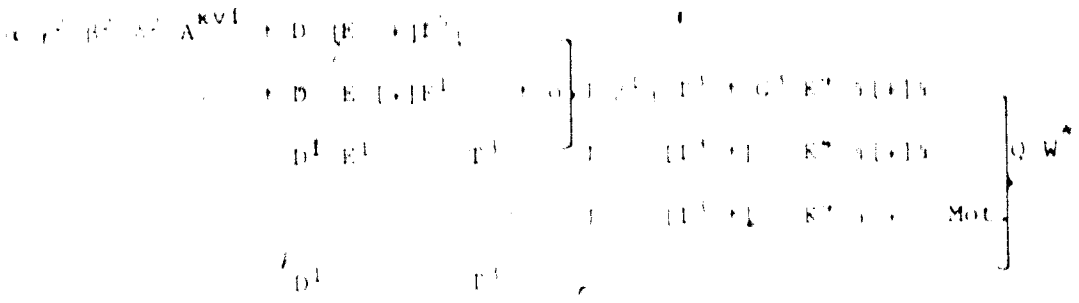
The French folktale *La Peau d' Anon* from the Millien-Delarue

Nivernais collection is a four-move tale similar in structure to the Grimm tale of *Allerleirauh*:



In an effort to forestall her father's intention to marry her, the princess demands five different objects from him: a spinning-wheel which spins on its own, a dress like the stars, another like the sun, and a third like the moon; finally, a carriage drawn by rats with the speed of the wind. The sixth D E sequence in Move I refers to the princess's last visit to her godmother, who gives her the advice to flee (D), to which the girl responds by returning home (↑) and carrying out her godmother's instructions (E). Her departure from home (↑) brings the solution to the threat A^{xvi}. The last D^1 E^1 F^9 sequence in Move I marks the princess's employment as a shepherdess and spinner at a farm and is the transition mechanism which allows the new move to proceed. This time (and repeated twice in Moves III and IV), the action is initiated by the princess's desire to attend the ball. K in Moves II and III marks her success at the ball and K^4 in Move IV marks the prince's captivation.

Geneviève Massignon's Charente tale *Peu d'Anisso* from *Folktales of France* shows a slightly different structure:



As in all the other versions of AT 510 B, the threat of enforced matrimony with her father (A^{xvi}) drives the daughter from the house (↑) after consultation with and magic gifts from her godmother (↑ D E F^1). However, once safely employed as a turkeygirl at the king's farm, there is no function of villainy or lack to initiate another move, as in the Delarue folktale, for instance, or as in the Grimms'. The three instances of J to ↑ consist of three encounters of the prince with Peu d'Anisso, in which the prince does something to her as a servant (J), of which she reminds him at the ball (↑) and which gives rise to Mot. near the end of the tale. In this tale, J and Q are not connected: the prince discovers Peu d'Anisso's identity by setting her the final task of making him soup (D^5) and by spying on her while she does so: before she executes his orders, she washes herself and puts on her best attire (T^3). The prince recognizes her thus transformed (Q). To recapitulate: the disequilibrium engendered by A^{xvi} is offset by ↑; K^4 is assigned to the function of Peu d'Anisso's captivation of the prince by her presence at the ball; there is no obtaining as a special act.

Finally, there are two folktales in the AT 510 category which may serve as examples of the combination of 510 A and 510 B. The German tale ZAdV 60 660 is short but quite complicated:

I α		a^6	B^4		F^1	$[G^3]$	↑			
					F^2					
			D^1	E^1						
II		a^6	D^1	E^1 J	$[F^1]$	T^3	↑	K^4	§	↓
III	Mot.	$[a^6]$	D^1	$[E^1]$ J		$[T^3]$	↑	K^4	§	[↓]
IV		$[a^6$	D^1	E^1 J	F^1	T^3	↑	$K^4]$	§ J	↓ L Ex Q W^*

In contrast to other Cinderella tales, the plot of this folktale is set in motion by the persecuted heroine's general unhappiness (a^6) and not by a specified desire: "De Steefmudder is slech ti de Mann sin Dochder" (App. p. 583). The short phrase "Se kummt hen na de Sloss as Kokendeern" (App. p. 583) densely conveys her compliance with her deceased mother's instructions to follow the magical agent ([G^3]), her departure from home (↑) and her subsequent employment in the palace (D^1 E^1).

In each of the next three moves, there occurs an episode between the kitchenmaid and the king (J) which is recalled later by the girl, now transformed into a beauty at the ball, in response to the king's questioning (§). As in the Massignon French folktale just analysed, the episodes have the potential for identifying the person with whom the king dances at the three balls, but in this version, the storyteller employs both episode and recall as stunted motifs. The identification actually takes place by means of the slipper test (J Q).

From the last element of the third move ([↓]) until the eighth function of the fourth move ([K^4]), all the designated functions are understood and are not narrated explicitly: they are contained in the short phrase "Un dat dritte Mal seggt se: 'Na Kammschmeiss'"

(App., p. 583). This phrase, followed by the slipper test (final J) and ending with the wedding (W^*) is all that is actually narrated of the fourth move.

The French folktale *La Pouillouse* from Massignon's *Contes de l'Ouest* bears the familiar opening of AT 510 B: the father's intention to marry his daughter (A^{xvi}), her delaying tactics dictated by her fairy godmother (D E F) and her assumption of a menial position in a rich farmer's household (D^1 E^1). Moves II, III and IV reveal the AT 510 A elements of the daughter's desire to go to the ball (a^6), her godmother's aid (D F^1 T^3), her time provisos (γ^2 δ^2) and the final slipper test.

I α	A^{xvi}	↑ D E ↓ $F^3{}_4$	
		↑ D E ↓ F^5	
		↑ D E	
		↑ D^1 E^1	
II	a^6 β^3	$F^1[T^3]\gamma^2$ ↑ o K^4 δ^2	↓ §
III	$\beta^3[a^6]$	F^1 $T^3[\gamma^2]$ ↑ o K^4 δ^2	↓ §
IV	$\beta^3[a^6$	F^1 $T^3]\gamma^2[\uparrow]$ $\bar{\delta}^2$ $\bar{T}^3$ J ↓ Mot. § L Ex Q T^3 W^*	

Once again, the use of a blind motif may be observed: in the fourth move, la Pouillouse is punished for leaving the ball after the prescribed hour by being transformed back into her working garments ($\bar{T}^3$). Her partner, who insists on accompanying her, apparently does not observe the transformation. In her haste, the girl loses the slipper (J), by which she is later identified. However, the slipper test is not the penultimate action of the tale: la Pouillouse denies at first that she owns the second slipper matching the one she is

coaxed to try on. She then goes to consult her godmother as to what to do next. Advised to bring to the fountain the slipper which is in the young man's possession, la Pouillouse's clothing is there transformed by her godmother into finery and on her return home, the young man desires to marry her. The ultimate function of the tale is, of course, the marriage. However, the epic retardation just outlined in Move IV contributes significantly to the reader's impression that this Brière folktale has been skilfully and artistically narrated.

AT 510 B

	α	γ^1 γ^2	β^1 β^2 β^3
Perrault	α	γ^2	β^2
KHM 65 I	α	γ^2	β^2
ZAdV 195 092	α	γ^2	β^2
ZAdV 195 143	α	γ^2	β^2
Millien-Delarue I III	α	γ^2	β^2 β^3
Massignon, *Folktales*, 44	α	γ^2	β^2

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^2	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ
δ^2					
δ^2					
δ^2					
δ^2					
δ^2					
δ^2					

AT 510 B

	D E F	A B C ↑	D E F
Perrault		A^{xvi} ↑	D E ↓ $F^3{}_4$
		[↑]	D E F^1
			D^1 E^1
			D^1 E^1 F^1
KHM 65 I		A^{xvi}	D E $F^3{}_4$
			D^1 E^1
II, III		a^6 B^3 T^3 ↑	
			D^1 E^1 F^1
IV		[a^6 B^3 T^3 ↑	
			[D^1] E^1 F^1
ZAdV 195 092		A^{xvi}	D [E] $F^3{}_4$
			D^1 E^1 F^1
			D^1 E^1 F^1
ZAdV 195 143		A^{xvi} ↑	D [E ↓] $F^3{}_4$
		↑	F^1
			D^1 E^1
			D^1 E^1 F^1

G	o L	H M J N I	K ↓	Pr Rs	L Q Ex T	U W
T^3	o		K^4		J L Ex Q T^3	W^*
↑ G^2	o					
	o		K^4 ↓	$\bar{T}^3$		
			K^4 J	↓	Q	W^*
↑ G^2 T^3	[o]		K^4		J L Ex Q	W^*
↑ T^3	o		K^4		J L Ex Q T^3	W^*

AT 510 B

	D E F	A B C ↑	D E F
Millien-Delarue I		A^{xvi} ↑	D E ↓ $F^5{}_1$
		↑	D E ↓
		↑	D^1 E^1 F^9
II		a^6 B^3 T^3 ↑	
III		a^6 B^3 T^3 ↑	
IV		a^6 B^3 T^3 [↑]	$D^1T^3E^1$ F^1
Massignon, *Folktales*, 44		A^{xvi} ↑	D [E ↓]$f^5{}_1$
			F^1 ↑
			D^1 E^1 T^3
			D^1 T^3

G	o L	H M J I N	K ↓	Pr Rs	L Q Ex T	U W
			K ↓	$\bar{T}^3$		
			K ↓			
			K^4 ↓	Pr $\bar{T}^3$	J L Ex Q T^3	W^*
↑	o					
T^3 J T^3 ↑G^3			K^4 ↓		Q	W^*
T^3						

AT 510 A and B

		α	γ^1 γ^2	β^1 β^2 β^3
ZAdV 60 660	I	α		
	III	Mot.		
Massignon, *Ouest*, IX	I	α		
	III			β^3
	IV			β^3

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^1	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ

		D E F	A B C ↑	D E F
ZAdV 60 660	I		a^6 B^4	F^1
				F^2
				D^1 E^1
	II		a^6	D^1 E^1 J [F^1]
	III		[a^6]	D^1 [E^1] J
	IV		[a^6	D^1 E^1 J F^1
Massignon, *Ouest*, IX	I		A^{xvi} ↑	D E ↓ F^3 4
			↑	D E ↓ F^5
			↑	D E
			↑	D^1 E^1
	II		a^6	F^1
	III		[a^6]	F^1
	IV		[a^6	F^1

G	o L	H M J	I N	K	Pr Rs	L Q Ex T	U W
$[G^3]$ ↑							
T^3 ↑				K^4 ↓			
$[T^3]$ ↑				K^4 [↓]			
T^3 ↑				$K^4]$ J ↓		L Ex Q	W*
$[T^3]$ ↑	o			K^4 ↓			
T^3 ↑	o			K^4 ↓			
T^3 ↑]		$\bar{T}^3$ J		↓		L Ex Q T^3	W*

AT 545 B

The tale type AT 545, *The Cat as Helper*, belongs to the category Animals as Helpers, which is a division of the larger category Supernatural Helpers. *Puss in Boots*, AT 545 B, is one of the two main forms of the tale and consists of: 1) the helpful cat; 2) the cat at the palace; 3) visit to the castle. (The Aarne-Thompson Index lists a fourth narrative segment, disenchantment, in which the cat is decapitated to be transformed into a prince or princess, but none of the tales chosen for the present analysis includes this motif sequence of disenchantment.)

Perrault's tale *Le Maître Chat ou le Chat botté* is analysed as follows:

$$\alpha\ B^2\ a^5\ D^7\ E^7\ F^9\ T^4 \left\{ \begin{matrix} \\ D\ \ E\ \ f^1\ T^4 \end{matrix} \right\} \beta\ I^5\ T^4\ \ W^* \left\{ \begin{matrix} \\ T^4 = w^\circ \end{matrix} \right\}$$

In the narrative F^9 precedes E^7: the cat offers his services to his young master, providing he is given a pair of boots; he fulfils his promise (F^9), once his request has been granted (E^7), hence the inversion of the two functions in the chart.

The main problems involved in the structural analysis of *Le Maître Chat* are encountered in all the AT 545 B tales under examination and may be described relatively simply. Through sharp-wittedness an animal helper procures for his master a bride or riches, usually both: how should the means of obtaining the bride and riches and the obtaining itself be designated? If a combination of $K^1{}_4$ were employed, both the means and the rewards would be described simultaneously, since K^1 is the immediate acquisition of gain or profit

through the application of either force or cunning and K^4, the liquidation of misfortune as a direct result of preceding actions (Propp, p. 153). However, there are two reasons for seeking an analytical solution different from this one: the first concerns the tale itself. The most lively and interesting sections of the narrative, indeed the main parts of the narrative, are devoted to the ruses successfully devised by the animal helper to ingratiate his master into the king's good graces: a separate function designation for the ruses seems called for, both quantitatively as well as qualitatively. Secondly, if Propp's analysis of the Afanasiev tale No. 163, *Bukhtan Bukhtanovich*, is used as a model, it is clear that Propp was at pains to describe the ruses separately, while giving no explicit designation to the obtaining of rewards or to the restoration of equilibrium. Presumably, a^1 (lack of a bride) is off-set by W^* (wedding), without recourse to K (liquidation of the initial lack). A comparison of 1) the 1968 American edition of Propp's analysis of No. 163; 2) the 1969 Russian edition of the tale's analysis and 3) a third possible analysis of the same tale (No. 163) concur in excluding K, though they differ in other respects:

1) $a^1 \quad F^6{}_9 \; C \uparrow G^3 \quad T^4 \quad W^* \downarrow$ } $I^5 \quad W^*$

2) $a^1 \quad F^6{}_9 \; C \uparrow G^3 \quad T^4 \quad W^* \downarrow$

3) $\alpha \; F^6{}_9 \; a^1 \quad C \uparrow G^3 \quad T^4 : W^* \downarrow$ } I^5

T^4 describes the fox's successful ruses, where T is defined as "the hero is given a new appearance" and T^4 as "rationalized and humorous

forms" (Propp, pp. 62-63). The hero, Bukhtan Buktanovich, achieves his transformation via deception or, to use Propp's terminology, "false evidence of wealth and beauty is accepted as true evidence" (Propp, p. 63). A third analytical scheme (above) seemed called for to show the inversion of $F^6{}_9$ and a^1, to exclude the second W^* (as seen in the first scheme) and to include I^5, which is missing from the second scheme.

Propp's method of analysis of the Afanasiev tale with respect to the two narrative elements of the ruses and the rewards which they reap is persuasive and has therefore been adopted for the AT 545 B tales under consideration: T^4 covers the means and their immediate gains, and variations of W^* and w° balance whatever was lacking to the hero in the first place (a).

As may be seen from a structural comparison of the Perrault and Grimm tales, KHM 33a (1812), they are identical until the marriage function, in which the Grimm tale adds the feature of accession to the throne:

$$\alpha\ \beta^2\ a^5\ D^7\ E^7\ F^9\ T^4 \left.\begin{array}{l} \\ f^1\ \S \\ D\ E\ f^1\ T^4 \end{array}\right\} \text{Mot. } I^5\ T^4\ W^* \left.\begin{array}{l} \\ T^4 = w^\circ \end{array}\right\}$$

However, it must be recalled that *Der gestiefelte Kater* appeared only in the 1812 edition of the *Kinder- und Hausmärchen;* it was excluded from all subsequent editions because it was considered unauthentic, obviously deriving from Perrault's tale which was available in German translation.

Der Müllnerssohn und der Kater, ZAdV 195 159, is a Schildgebirge version of the AT 545 B type:

$$\alpha\ \beta^2\ a^5\ D^7\ [E^7]\ F^9\ T^4 \left\{ \begin{matrix} I^5\ T^4\ W^* \\ D\quad E\quad f^1\ T^4 \end{matrix} \right\}$$

The analysis of the structure reveals its strong similarity to the Perrault and Afanasiev tales, even to the narrative inversion of F^9 and D^7.

Monsieur de Marconfare from Claude Seignolle's *Contes de Guyenne*, a single-move French folktale, again similar in structure, offers good examples of the involvement of one dramatis persona in several spheres of action:

$$\alpha\ a^5\ B^4\ T^4\ \S\ C\ \dagger \left\{ \begin{matrix} G^3\ T^4 \left\{ \begin{matrix} I^5\ W_* \\ f^1\quad T^4\quad w^\circ \end{matrix} \right\} \end{matrix} \right\}$$

Monsieur de Marconfare is dependent upon his chickens for sustenance and when they are devoured by a fox (a^5), he loudly laments his plight (B^4). The sharp-witted fox immediately devises a plan whereby to enlist the aid of the king (T^4) and eventually succeeds in disposing of the royal family (I^5) and having Monsieur de Marconfare proclaimed king (W_*). The fox makes his entry into the tale as a villain (although his villainous act of devouring the chickens has been designated a^5, i.e. from Monsieur de Marconfare's point of view), and then he assumes the role of helper. The king, who makes his entry into the tale as a benefactor, is disposed of, together with his family, when he has fulfilled his useful function. The ruse by which he is eliminated is functionally equivalent to the ruses by which the ogres in the other

versions of the tale were eliminated and although the king could not be designated a villain, he constitutes nevertheless an obstacle to be overcome and I^5 seems to be the appropriate classification by which to describe this aspect of the narrative action. Propp also used this classification for the fox's disposal of the cat, the raven and the dragon in *Bukhtan Bukhtanovich* (Propp, p. 143).

AT 545 B

	α	γ^1 γ^2	β^1 β^2 β^3
Perrault	α		β^2
KHM (1812) 33a	α		β^2
ZAdV 195 159	α		β^2
Seignolle, XLIV	α		

δ^1 δ^2	ε^1 ε^2	ζ^1 ζ^2	η^1 η^2 η^3	θ^1 θ^2 θ^3	λ

AT 545 B

	D E F	A B C †	D E F
Perrault		a^5	D^7 E^7 F^9 D E f^1
KHM (1812) 33a		a^5	D^7 E^7 F^9 f^1 D E f^1
ZAdV 195 159		a^5	D^7 $[E^7]$ F^9 D E f^1
Seignolle, XLIV		a^5 B^4 T^4 C †	f^1

G	o L	H M J	I N	K ↓	Pr Rs	L Q Ex T	U W
T^4 T^4 }			I^5			T^4 T^4	W^* w° }
T^4 T^4 }			I^5			T^4 T^4	W^* w° }
T^4 T^4 }			I^5			T^4	W^*
G^3 T^4 T^4 }			I^5				W_* w° }

Chapter IV: Folktale Functions, Dramatis Personae, Narrative Techniques and Structural Comparisons

The foregoing chapter has been devoted to setting out the structural analyses of fifty-nine folktales and to discussing the rationale for a particular choice of symbolic representation of functions whenever the choice was other than straightforward. Arising from a comparison of the structural descriptions are observations on two broad fronts, namely on functions themselves and on the folktale's dramatis personae and secondly, on folk-narrative technique, with its structural and non-structural elements. The present chapter consists of commentaries on these two aspects of the structural analysis of the folktale and concludes with an assessment of the results of the fifty-nine analyses and their ramifications.

Commentary on folktale functions and dramatis personae is focused on three aspects: firstly, on individual functions and their problems (on twelve of Vladimir Propp's thirty-one main functions and on three other tale components described by him); secondly, on the order of functions; and thirdly, on role assimilations and changes.

Individual Functions

Tales of Magic, i.e. tale types AT 300-749, are set in motion by one of two essential functions, according to Propp's theory, either

by an act of villainy (A) or by a character's lack of or desire for something (a). However, it is sometimes difficult to identify accurately what the villainous act is or what constitutes the element lacking. In the Bluebeard tales, (AT 311, 312), for example, a strong case had to be argued for identifying the villainy as murder and not as abduction, which would have altered radically the structural description of the tale (pp. 179-80). Sometimes the difficulty lies in determining whether villainy sets the plot in action or whether it is initiated by lack, as in the opening of the German folktale, *Frau Holle* (AT 480), ZAdV 195 244: "Einmol ist ein Mann und ein Weib gwest. Die ham zammheirot. Hom zwei Menscher ghot. Seini ist gschickt gwest. Die Menscher hom messn am Brunnen spinnen. Den zuerst der Fodn oreisst, muiss in Brunnen eingehn, hot gsogt die Muider. Seins ihri ist ender ogrissen, ist sie einigsprungn" (App., p. 532). The text has been analysed as an initial situation (α: "Einmol . . . gwest), followed by an injunction (γ^2: "Die Menscher . . . Muider"), followed by the carrying out of the order (δ^2: "Seins . . . einigsprungn"). The loss of thread has been interpreted as the element which motivates the stepdaughter's journey into Frau Holle's world and is accordingly designated a^6 (element lacking). However, in light of the stepmother's attitude to her stepdaughter (suggested in the short fourth sentence), it would be reasonable to argue for an interpretation of the girl's departure as the stepmother's evocation to her to disappear (A^7) or even as a special form of expulsion (A^9), albeit, implicit. In both instances, the search for the thread would then be seen to have been initiated by the actions of the villain. Likewise, Joisten's tale *Aimée et Cendrillon* (AT 480): there the heroine is dispatched to the

fields to accomplish an enormous amount of work: either A^7 or A^9 would describe this unit of the narrative. Nevertheless, a^2_6 was finally selected, in view of the ensuing action of the tale (Cendrillon's meeting with a donor, who rewards her kindness with the magical help to accomplish her tasks in an instant). To recapitulate the solution to the problem of identifying A or a: in the examples cited, the function which initiates the action of the tale has been identified as a lack, rather than as a villainous act of expulsion or its equivalent, but the problem of accurate identification of major functions must be fully admitted.

Tale type AT 480 as well as types AT 510 A and B illustrate another identification problem. As has already been remarked (p. 254), among Propp's functions there is no variety of villainy which describes the general abuse of an individual, presumably because it is another, more strictly-defined plot element which normally sets in motion a tale's action: in the case of the kind girl in AT 480, a search for an object lost at the spring; in the case of Cinderella in AT 510 A, the desire to attend the prince's ball. Both tales occur against the background of the girls' persecution, but it must be reiterated that the persecution itself is not the motivating force which initiates the action.

Thus far, two kinds of function identification problems have been described: the problem of pinpointing the exact variety of the villainous act (A) and the problem of deciding whether it is villainy or the lack of something (a) which is present in a particular tale. Finally, AT 510 A and B furnish examples of the difficulty of pinpointing which variety of lack is present in a tale. Pineau's tale *La Cendrouse*

(AT 510 A) has elements lacking in both moves: la Cendrouse is given the opportunity to go to church with the rest of the family, but she chooses to stay at home, biding her time until she can dress up in her finery, mount her coach and arrive at Mass at the same time as her sisters, thus making a grand entrance. This sequence is repeated at the opening of the second move; in neither move is the element lacking specified. The tale ends with a typical Cinderella slipper test and a prospective marriage with the prince. In the commentary on the structural analysis of this tale (pp. 271-72), it was suggested that, since the youngest sister is said in the opening paragraph to be despised, perhaps the element lacking to la Cendrouse is affection, and that she therefore sets about achieving attention and esteem in her own way. Certainly the elements lacking to the heroine of this tale are not the overt lack of appropriate dress or of the chance to attend Mass, which are frequently encountered in other versions of AT 510 A.

The Grimm tale *Allerleirauh* (AT 510 B) presents a similar difficulty in identifying accurately the elements sought by the heroine in the second, third and fourth moves. In each move, Allerleirauh seeks the opportunity to attend the prince's ball and this express desire has been duly designated a^6. However, in light of Allerleirauh's strategy for drawing the prince's attention and giving him tokens in the soups she makes for him, possibly a^1 (lack of an individual) or the combination $a^1{}_6$ would be more appropriate (p. 283).

The next set of queries concerns B, defined as mediation, the connective incident which motivates the hero's departure from home, whether he is a hero-seeker or a hero-victim. By it, misfortune is made known. In the Massignon version of Blue-Beard, *Le Père Jacques*,

Barbe-Bleue's wife sends for her brothers to rescue her from certain death at his hand (AT 311, 312). This call for help has been designated B^1 (p. 187), as a variation on Propp's B^1, which is explained as "A call for help is given, with the resultant dispatch of the hero (B^1). The call usually comes from the tsar and is accompanied by promises" (Propp, p. 37). Propp sees B^1 as the means whereby the hero learns of somebody's plight and thereafter sets out to redress the wrong; in such a case, the hero is a hero-seeker. None of Propp's three varieties of B devoted to hero-victims (as in *Le Père Jacques*, above), that is to say B^5, B^6, or B^7 describes the action of a hero-victim in communicating his misfortune, calling for help and unable to leave the place in which he finds himself. It should be stressed that B^1 in *Le Père Jacques* was selected to describe the action of a heroine-victim in letting her danger be known, in order that help might be sent her; what this B^1 has in common with Propp's is that it is the incident which connects misfortune with the dispatch of aid, that is to say, "a call for help is given." Where it differs from Propp's usage is that it comes from the heroine-victim, not her proxy, and that it motivates a helper's departure from home, not a hero's.

Perrault's tale *Cendrillon* (AT 510 A) evidences another problem concerning B. Cendrillon's stepsisters set out for the prince's ball: "Cendrillon les suivit des yeux le plus longtemps qu'elle put; lorsqu'elle ne les vit plus, elle se mit à pleurer. Sa Marraine, qui la vit toute en pleurs, lui demanda ce qu'elle avait" (App., p. 539). This is clearly the moment of mediation between Cendrillon's unhappiness and her fairy godmother's learning of it,

leading to her actions to fulfil her god-daughter's desire to go to the ball. By weeping aloud, Cendrillon makes known her misfortune: none of Propp's seven varieties of B describes exactly this mode of communicating misfortune (discussed previously on pp. 262-63), whereby a heroine-victim is aided by a donor/helper to achieve her desires. In keeping with the general principle of testing the extent to which Propp's own structural descriptions may be applied to non-Russian material, this mode of the announcement of misfortune has been designated B^4 as being the variety of B closest to the textual unit, but differing in the kind of heroine to which it applies.

The German folktale *Der Däumling*, ZAdV 195-113 (AT 327), furnishes two examples of B^4 (pp. 202-03), the first of which certainly has an affinity with B^1. Having disobeyed his father by straying into the meadows, Hans is kidnapped by a stork and taken into the forest. The text goes on: "Der Mann hörte ihn weinen und konnte dem Storch aber nicht nachkommen, und er ging betrübt nach Hause" (App., p. 471). Hans's weeping clearly communicates his misfortune to his father and has therefore been designated B^4; however, it is also something akin to a call for help (B^1), although to no avail. Here, then, is another instance of B^4's referring not to a hero-seeker, but to a hero-victim, as he makes his plight known by weeping. The same phenomenon occurs in the sixth move, when the butterfly who has carried off Hans lets him fall; his weeping attracts a fisherman, who is able to help him return to his native land: structurally, the hero-victim draws the attention (B^4) of a donor who questions him and points out the means of helping himself (F^2).

Before leaving the discussion of B^4, a note should be added

about the third move of Afanasiev's Tale No. 106, *Baba Yaga and the Brave Youth.* In the first two moves, the Brave Youth calls out to his friends the cat and the sparrow (B^4) who rescue him from the clutches of Baba Yaga. Here, then, within Propp's own corpus and analysis is an instance of B^4's referring to a hero-victim. In the third move, the youth calls out, but the cat and the sparrow do not hear his cry of distress. Interestingly enough, this last distress signal was again designated B^4 in the second American edition of Propp (even though no action resulted from it), but was dropped altogether from the German *Morphologie* and from the second Russian edition. Presumably, since an action is defined from the point of view of its consequences for the narrative and since this call for help was not heard by the erstwhile helpers, it was deemed non-functional. Nevertheless, an even stronger case for a negative classification would not be difficult to argue, namely for $\bar{B}^4$, which would designate the unsuccessful attempt to call for help, which led directly to the youth's abduction, i.e. functionally to the next plot unit.

The problems involving B^5 (the banished hero is transported away from home) and A^9 (the villain expels someone) have already been described at length in the opening commentaries on AT 327 (pp. 193-96). Despite the fact that an expulsion from home involved the victim's transportation (B^5) and departure (↑) from home, all three narrative acts were given separate symbolic representation, following Propp's own precedents in his analyses of Afanasiev Nos. 95 and 98. The various discrepancies outlined in pp. 194-96 are an indication of the rigour required in consistency of designation, especially in the face of very similar functions.

The second move of Perrault's tale *Les Fées* (AT 480) illustrates the differentiation between a connective incident (B) and either a donor/test sequence (D E) or a task/resolution connected with marriage sequence (M N). The prince, returning from hunting, chances upon the kind girl with the gift of letting precious stones fall from her lips as she speaks. He finds her weeping and obviously alone and gently elicits her unhappy tale from her. This scene might have been interpreted as a chance meeting with a donor/helper whose gentle questioning (D^2) brought forth a friendly response (E^2), but since no magical agent is transferred or gained as a result of the exchange, the designation D E has been rejected. Since marriage is involved in this section of the tale, as a direct result of the prince's meeting with the kind girl, the test of questioning and the co-operative response might have been described as a task and its resolution leading directly to marriage, i.e. as M N. This designation has been rejected on the grounds that the prince's questioning and the kind girl's naturally polite response scarcely constitute a task and its resolution, as would have been the case, for instance, had a riddle been posed and solved. The third option was to view the kind girl's weeping as the means whereby the prince's attention is drawn to her misfortune, namely as the connective incident B^4.

There are two aspects of C, the seeker agrees to or decides upon counteraction, requiring comment. The first is encountered in the Grimms' 1812 version of *Blaubart* (p. 184). Blaubart's wife summons her brothers to her aid (B^1) and although they do set out on the quest to rescue their sister, they are not the heroes of the tale; they are helpers and as such, their action in leaving home to aid their sister

is not designated C ↑, which indicates consent to counteraction and departure from home for hero-seekers. Propp is clear in the restrictions of his C function: only hero-seekers are involved in the moment of deciding upon counteraction. There is, therefore, nothing in the structural analysis of *Blaubart* to indicate anything of the action between the wife's repeated summons for help (B^1) and her brothers' vanquishing Blaubart (I^1).

The AT 327 group of tales, *Le Petit Poucet* and *Hänsel und Gretel* types, illustrate well the second aspect of C which is problematic in the application of Propp's theory to ethnically different texts: in all the tales in which abandoned children try to outwit their parents in order to find their way home, there is a moment when one of the children decides on a plan of action by which to save themselves (as discussed in detail on pp. 196-98). The children are hero-victims, banished heroes, who decide upon a course of counteraction which could be easily accommodated by Propp's designation C, were it expanded to apply to hero-victims.

The tale type AT 327, together with type AT 510 A and B, also illustrates two of the queries raised by Propp's eleventh function, the hero leaves home (departure: ↑). In the conclusion of the discussion of the structural analysis of AT 327 (pp. 206-07), reference was made to Propp's own analysis of Afanasiev's *Baba Yaga and the Brave Youth* (No. 106). When the cat and the sparrow rush to the aid of the youth who is being kidnapped by Baba Yaga (Moves I and II), Propp uses the designation C ↑ (even though there is no mention in the text of a deliberate decision to set to help, i.e. C). Nevertheless, without making special mention of the designation in his notes on the individual

tales, Propp uses ↑ to describe the action of the hero's helpers, not of the hero-victim himself. In other words, this tale yields an example of the expansion of the departure function to describe an action of dramatis personae other than hero-seekers and hero-victims and is seen as a case of helpers assuming the departure role normally involving the hero.

The second observation on the departure function concerns the difficulty in recognizing when an action amounts to a hero's departure from home and when it does not. In the Grimms' version of *Aschenputtel* (AT 510 A), Aschenputtel is set an impossible task before she is allowed to attend the festivities at the king's palace (Move I). The text goes on (App., p. 543): "Das Mädchen ging durch die Hintertür nach dem Garten und rief 'ihr zahmen Täubchen, ihr Turteltäubchen, all ihr Vöglein unter dem Himmel, kommt und helft mir lesen,

die guten ins Töpfchen
die schlechten ins Kröpfchen.'"

Aschenputtel leaves the house to summon her helpers, but this action has not been interpreted as a departure, as [illegible]etting out for the adventure. Similarly, when for the third ti[illegible] her desire to attend the ball is thwarted because she has no fine garments, Aschenputtel leaves the house as soon as her stepmother and stepsisters set off for the palace ($\beta^1{}_3$, App., p. 544): "Als nun niemand mehr daheim war, ging Aschenputtel zu seiner Mutter Grab unter den Haselbaum und rief

'Bäumchen, rüttel dich und schüttel dich,
Wirf Gold und Silber über mich.'"

Again, this action of leaving the house is seen to be only preparatory

to the departure proper (App., p. 544): "Da warf ihm der Vogel ein golden und silbern Kleid herunter und mit Seide und Silber ausgestickte Pantoffeln [F^1 T^3]. In aller Eile zog es das Kleid an und ging zur Hochzeit [↑]." The guideline for differentiation between these two kinds of leaving home has been the ensuing action: when the achieving of her goal, namely to attend the king's celebration, followed her leaving the house, the leaving was interpreted as the departure proper (↑); when the receipt of magical aid was the goal of her leaving, it was interpreted as preparatory to the journey proper and given no separate designation.

Perrault's tale *Peau d'Ane* (AT 510 B) provides a similar problem of designation which has found a different solution: in the first episode, when the princess is wooed by her father, she sets out to seek advice from her fairy godmother. Although no adventures await the princess en route, this journey has been designated a departure (↑) to seek out a person who will help her with advice (D), of which she will make use (E) on her return (↓) to try to deter her father. As this sequence is repeated three more times, the princess receives a total of four magic objects ($F^3{}_4$) and once again, sets out in desperation for more efficacious advice from her godmother (↑). This time, immediate flight is advised and magical objects are provided for it (F^1). Since the princess does not return to the palace, there is no corresponding (↓) involved; instead, she continues her journey straight from her godmother's grotto until she reaches a far-distant estate where, disguised by the ass's skin and therefore unrecognizable (o), she takes menial employment as the farmer's wife's helper (D^1 E^1), and there, chance meetings with the prince lead to marriage and a happy ending.

As may be observed from the synopses of the Perrault and Grimm tales, the distinction between the uses of ↑ in the former and in the latter is quite fine, perhaps even too attenuated. The applied principle which yielded such slender contrast focused on the acts which motivated the heroines' setting-out and on their respective goals: Aschenputtel, denied the opportunity to go to the ball, does not set out for the palace until her numerous helpers have discharged her tasks and lent their aid; only then may she depart with impunity (↑). Peau d'Âne, faced with an enforced, incestuous marriage, sets out (↑) to seek the means of forestalling her father and returns (↓), only to meet with failure. Had her godmother's advice been effective, the father would not have been able to meet his daughter's conditions, so that no magical object would have been transferred ($\bar{F}$) and through her godmother's cleverness, his threat of marriage would have been repulsed (K^1). In other words, setting out to see the godmother constitutes setting out on the quest; the fourth time she sets out, she does not return but continues on away from her father's kingdom (↑ cont'd.). Aschenputtel, on the other hand, may not be said to have set out directly for her goal until she is en route for the palace.

The tale type AT 510 B serves also to exemplify special kinds of task sequences (D E). A review of the pertinent portion of the structure of Perrault's *Peau d'Ane* may be helpful:

$$A^{xvi} \quad \overbrace{\uparrow \; D \; E \; \downarrow \; F^3_4} \; \vdots \; \Big\}$$
$$[\uparrow] \; D \; E \quad F^1$$

In the face of her father's desire to marry her (A^{xvi}), the princess leaves the palace to seek advice of her godmother (↑). The means for

averting danger by outwitting her father have been designated D (meeting with a helper, who has taken over the role of donor) and E (the heroine's positive reaction to the helper's suggestion) which, carried out on her return home (↓), results in the princess's receipt of a wondrous garment of undreamt-of beauty (F^3_4). Usually, a D E F sequence signifies a meeting with a potential donor (D), who sets the heroine a task which she accomplishes (E) and for which she receives in return a magical agent as a reward (F). In this tale, however, the spheres of action of the dramatis personae are differently interconnected: the godmother helps the heroine with advice (D) upon which she acts (E)--there are no corresponding varieties of D and E in Propp's scheme, so the symbols are left unenumerated--and it is the father/villain who is set the actual task. Instead of deterring him, the task is executed and the magical garment delivered into his daughter's hands (F^3_4). Successful, he presses his suit, with the same consequences: in this manner, four magical garments are manufactured to satisfy the princess's conditions for marriage. (The garments are not magical in the sense that they can transform the wearer into something or somebody quite different, but their rarity makes the beautiful even more beautiful and in the case of the fourth, the ass's skin, renders the beautiful ugly.) The father's execution of the tasks amounts to failure on the part of the heroine and her helper, although no negative dénouement (e.g. $\bar{K}^1$) is featured in the structural analysis: it is the special nature of this narrative that the manufacturing of a magical agent and its delivery into the heroine's hands represents failure and motivates the princess's fifth journey to her godmother (↑) who advises her to flee the country (D), to which the heroine agrees (E)

and for which she is equipped by a magical chest which will follow her everywhere, invisible underground until tapped by a magic wand, when it will appear and open up (F^1). Despite the fact that it is not the heroine who is asked to perform certain tasks, but her father, the villain, and despite the fact that the performing of the tasks amounts to failure in this particular tale, D E F seems to be an accurate description of these sequences of events, when Propp's guidelines for differentiating different kinds of tasks are consulted: "All tasks giving rise to the receipt of a magical agent are considered as D" (Propp, p. 67).

Two more kinds of tasks are featured in *Peau d'Ane*, which, for the sake of clarification, may be usefully recapitulated here:

$$\left.\begin{array}{l} o\ D^1\ E^1 \quad T^3\ K^4 \\ D^1\ E^1\ F^1 \end{array}\right\}$$

Having arrived unrecognized (o) in a distant land, the princess, disguised as Peau d'Âne, agrees to be hired as a kitchen girl (D^1 E^1); the T^3 which follows bears no relationship to the work she does, that is to say, it does not constitute a reward. It designates simply the girl's secretly dressing up on Sundays in the privacy of her lowly living quarters and her resulting physical transformation. When the prince observes her and falls in love with her (K^4), he sets her the task of baking for him (D^1) and it is while she is making the mixture (E^1), that she includes her tiny ring among the ingredients (F^1); this constitutes the transfer of the agent by which she will later be recognized (J . . . Q etc.). In summary, Perrault's tale, *Peau d'Ane*, offers four different varieties of the setting of tasks and their

solutions, but all belonging to the D E F sequence.

The German folktale *Eselhaut*, ZAdV 195 092, also AT 510 B, offers instances in the D E F units when the execution of the tasks (E) is implicitly understood, rather than explicitly narrated.

> Der König wollte seine eigene Tochter [A^{xvi}]. Die Tochter wollte es nicht. Ihre Tante war eine Fee. Sie sagte ihr, sie soll 3 Gewand wünschen, ein sonnenfarbig, mondfarbig und zeitfarbig [D]. Sie hat aber alles doch bekommen [(E) $F^{3}{}_{4}$]. Endlich verlangte sie, einen Esel solle er schlachten [D] und die Haut hat sie als Gewand genommen [(E) $F^{3}{}_{4}$]. Dann hat sie einen Schafbock eingespannt in ihren Kallst und ist gefahren in einem Maierhof [↑ G^{2}], wo sie angenommen wurde als Gänsehüterin [o D^{1} (E^{1})].
>
> (App., p. 575)

In each of the instances of E, the heroine's reactions to the fairy's suggestions and her agreement to work as a goosegirl have been omitted and conveyed implicitly in the text.

The Grimm tale *Dornröschen* (AT 410) yielded a good example of parallel narrative actions, one negative, one positive, which were given different structural designations in the final structural analysis of the tale. Since this narrative detail received extensive commentary in the foregoing chapter (pp. 222-23), there is no need to do more than reiterate the problem briefly as it relates to testing (D) and either passing (E) or failing ($\bar{E}$) a test. The young men who set out to find the Sleeping Princess fail to penetrate the thick and hostile hedge of thorns surrounding her castle ($D^{1}\ \bar{E}^{1}$); the prince destined to win her is not presented with such a test, as the hedge obligingly opens before him (F^{9}), showing him the way ($G^{4}{}_{5}$). The function of passing through the hedge is determined by the consequences, which are, in turn, determined by the absence or presence of magical help (F^{9}).

The final problem encountered in the sequence D E involved clear differentiation between it and γ^2 δ^2 (the issuing of an order and its execution) on the one hand and M N (the setting of a difficult task and its solution) on the other.

The next function which required careful deliberation in isolating it is G, defined as the hero is transferred, delivered or led to the whereabouts of an object of search. It involves those actions by which the hero moves from one locality to another, searching for something or somebody, whether he is a hero-seeker or a hero-victim. The problems of G have been discussed in detail on pp. 204-05: suffice it to say that in *Le Petit Poucet* and *Hänsel und Gretel* tales (AT 327 B and A), there are frequently two kinds of guiding motifs, the first involving the children's clever ruses for finding their way home after having been abandoned in the forest by their parents and the second involving their being led further away from home (by a bird, or a light) into unknown regions where adventures await them. The principle applied to all the tales under analysis in the designation of G rests on the nature of the hero's destination and on his goal: if his goal is a safe return home after abandonment in an unfamiliar but not far-distant locality and the trail he follows is of his own devising, the function G has not been singled out; if the hero is led into another (frequently enchanted) region where adventures await him or where he discovers somebody or something for which he has been searching, G has been applied.

All the tales in the Cinderella and Cap o'Rushes groups (AT 510 A and B) make use of the function J in identifying the true brides for the princes. Propp's definition of J is the branding or

marking of the hero and from his corpus, he classifies only two varieties of branding. However, it is clear that this is the function by which pretenders to honours (false heroes) are later exposed and the true heroes or heroines identified. In the Cinderella tales, the lost slipper is the means whereby the hero finds again the unknown beauty who had captivated him either at a ball or, in some tales, at church; in the Cap o'Rushes tales, the kitchen-maid manages to hide her ring or other objects in food prepared for the prince and with this object he seeks out the owner. In the AT 510 B tales, the transfer of the object from the disguised kitchen girl to the prince follows the execution of a task he sets, such as ordering special soup or a cake to be made only by her hand, that is to say, a D E F sequence. In all cases, the transferred object (F^1) takes on the functions of the means of identifying its owner (J), testing the authenticity of all who claim to own it (L, Ex) and holding out the promise of marriage to the rightful heroine (Q, W^*). One French folktale, *Peu d'Anisso* (AT 510 B, App., pp. 580-83) does not conform to this general pattern; Propp's system of analysis certainly applies to the tale, but the general observations just made concerning J and its triple functions of branding, testing and holding the promise of marriage do not obtain in this version. There are three instances of J whereby the prince does something to Peu d'Anisso as his turkey-girl and of which she reminds him later when she attends his ball: for example, he strikes her with a stick and when he later asks his beautiful partner her name, she replies, "I'm called 'Blow from the Stick'" (App., p. 582). However, these three instances of J are undeveloped instances of a folktale motif (stunted motif), since the means whereby the prince recognizes

in Péu d'Anisso the partner with whom he has fallen in love has nothing to do with the three instances of J. Instead, he secretly observes her cooking for him, for which activity she has washed herself and combed her hair and put on one of her loveliest gowns and thus he recognizes her. However, with the exception of this tale, the slipper and ring tests and their equivalents are seen to mark, to identify false from true and to betoken marriage in the tale type AT 510, with J being identical with F^1 in the AT 510 B tales.

Undoubtedly, the most complicated function in Propp's system is K, defined as the liquidation of misfortune or lack. This is the moment when equilibrium is established after the complication (A B C . . .) has brought about a situation of disequilibrium. The most difficult aspect of K is to ascertain whether or not it is present at all in a tale; the next problem is to decide, if indeed it is present, which variety of K is being used and thirdly, what is to be done in the application of K to material other than Afanasiev's tales, when Propp's varieties are, at best, only approximate descriptions of the narrative units under analysis.

In order to illustrate the problematic nature of this function, a numerical comparison of the K designations in the second revised American edition of Propp's *Morphology* (1968) and those in the second revised Russian edition of the work (1969) is salutary. In the tales common to both analytical charts, there are a total of fifty K designations; of these, twenty in the Russian edition are in dispute with the American notations. Of the twenty alterations, six (thirty per cent) are additions, five (twenty-five percent) are changes in the numbers designating the variety of K and nine (forty-five per cent)

involve total deletions. In other words, the Russian editors found it necessary to make emendations to forty per cent of the total number of the instances of K. Those are the strictly numerical observations relating to two recent editions of Propp's study; however, the Russian emendations may not be assumed, *ipso facto*, to be the more accurate description in every instance. The analyses of Afanasiev's tale No. 156, *Immortal Koščéj*, yield a case in point. In the second move of the narrative, Prince Ivan, with the help of a wolf, a crow and a pike, finally recovers the egg containing Koščéj's death. In the American edition of Propp, this obtaining of the object for which he has been searching is designated in the charts K^2 (acquisition through several helpers at once); in the 1969 Russian edition, K^2 has been changed to K^1 (direct acquisition through the application of force or cunning). This change seems unjustified and if evidence other than direct reference to the text were required to support this assessment, it may be pointed out that Propp himself mentions this particular tale as an example for his definition and description of K^2 (Propp, pp. 53-54). Another example of a dubious change in the Russian edition involves the Afanasiev tale No. 136, *Ivan the Cow's Son*. In the first move, Ivan learns from an old woman the antidote to the queen's childlessness: once the golden pike with wings is caught, cooked and served to the queen, she will bear a child. During the course of the narrative, as it was prophesied, so it happened. The American edition combines the old woman's advice (i.e. the magical means are pointed out) with the accomplishing of the task by using the combination notation KF^2, that is to say, misfortune is liquidated (K) after the means of liquidation are indicated (F^2) and applied. The Russian edition, on the other hand,

separates, as might have been expected, the indication of the means of curing the queen's childlessness (F^2) from the application of the means and the resulting goal of instantaneous conception. This goal has been designated K^4 (the object of a quest is obtained as the direct result of preceding actions). While the distinction between learning of the means of the cure (F^2) and the cure itself (K^4) seems entirely justified, the designation K^4 does not appear to be the most appropriate: K^5 or K^5_7 would more accurately describe the goal, namely K^5 misfortune is done away with instantly through the use of a magical agent, i.e. the eating of the pike) and K^7 (the object of search is captured, i.e. the hero has first to catch the fish). These examples of changes in the K designations of the 1969 Russian edition as compared with those of the second American edition are perhaps sufficient to caution against a potential (understandable) tendency to accept the later, revised Russian analyses as definitive.

In the opening remarks regarding the function K, it was asserted that one of the difficult problems is to ascertain whether a narrative unit may be designated K or not; stated differently, whether K is present in a tale or not. Significantly, no fewer than seventy per cent of the K changes in the charts of the second Russian edition involve either placing a K designation where one was not previously featured in the American edition or otherwise entirely deleting a K from the analysis. Even though each individual case of K may be debated and the editors' decisions queried, a comparison of the two analytical charts which reveals such a high proportion of K changes devoted simply to the presence or absence of this function underscores the equivocal nature of this narrative element: it is a ticklish business to determine its existence.

The analysis of the first two moves of Afanasiev's tale No. 155, *Two Ivans, Soldier's Sons*, serves as an example of a K deletion in the Russian charts. The twin boys Ivan desire to have two good horses (a^2); they have no luck at the town's fair, but on their return home, they meet an old man to whom they are polite (D^2 E^2) and from whom, as a result, they receive two magnificent steeds (F^1). They return home (↓) and in Move II, experience the same adventures in search of mighty swords, which they obtain in the same manner and with which they return home. The third and fourth moves concern their separate adventures once they leave home, well-mounted and well-armed. The American and Russian charts read as follows for the first two moves:

American I, II a^2 B^3 C ↑ D^2 E^2 F^1 K ↓

Russian I, II a^2 B^3 C ↑ D^2 E^2 F^1 ↓

The reason for the deletion of K in the Russian edition lies presumably in the unit F^1 (the magical agent is transferred): both analyses acknowledge the familiar chance meeting with a donor who tests the heroes (D^2) and who rewards their successful testing (E^2) with a gift (F^1), the horses in the first move and in the second, the swords). The Russian editors see no reason for the presence of K, in light of the fact that the young men are presented with what they want and so return home (↓). The American edition agrees as far as F^1 and then adds an unenumerated K to indicate, presumably, that with the transfer of the magical agent (F^1), the initial lack is liquidated (K) and thus the move ends in equilibrium, with a satisfied return home. A third possible designation, which has much to recommend it, would be

a variation on the American analysis, namely:

$$I, II \quad a^2 \; B^3 \; C \uparrow D^2 \; E^2 \; KF^1 \downarrow$$

These two moves appear to provide an excellent example of the KF^1 phenomenon which Propp describes on p. 55: "The receipt of an object of search is sometimes accomplished by means of the same forms as the receipt of a magical agent (i.e. it is given as a gift, its location is indicated, it is purchased, etc.). Designation of these occurrences: KF^1, direct transmission; KF^2, indication; etc." Further elucidation appears on p. 153: "KF, liquidation in form F, that is: KF^1, the object of a search is transferred."

The analyses of the tale *Two Ivans* were cited as an example of the major difficulty involved in establishing the presence of the K function in a tale. The problem most frequently encountered, once the presence of K has been established, is the variety of K in question and of the ten varieties of K (excluding KF combinations) which Propp classified, K^1 and K^4 are the most easily confused: of the twenty changes of K categories in the Russian edition, thirteen involve either K^1 or K^4. Afanasiev's tale No. 140, *Dawn, Evening and Midnight*, illustrates the confusion:

American $A^1 \; B^1 \; C \uparrow D^9 \; E^9 \; G^6 \; F^7 \; I^5 \; K^4 \downarrow W^*$

Russian $A^2 \; B^2 \; C \uparrow D^1 \; E^9 \; G^6 \; F^7 \; I^1 \; K^1 \downarrow W^*$

When his three daughters are abducted (A^1), the king canvasses his realm to find a hero willing to seek them (B^1). The three sons of a poor widow declare themselves ready to undertake the search (C) and with the king's blessing, set out (↑). Encounters with a hostile forest

dwarf (D^9 E^9) eventually lead the young men to the underground entrance to the other world (G^6), where the youngest brother sets off to search for the princesses. When he finds the younger princess, she gives him a phial of magic water which will greatly strengthen the drinker (F^7) and enables the hero Dawn to cut off the three heads of the sleeping dragon, who is the princess's abductor and captor (I^5). Promising to return for the princess, Dawn goes on to seek her sisters and defeats in similar manner the six-headed and the twelve-headed dragons. The text reads: "Dawn killed a twelve-headed dragon [I^5] and freed that princess from captivity. The princess was overjoyed, made ready to return home, went into the wide courtyard, waved a red handkerchief, and the golden kingdom rolled up into an egg; she took the egg, put it in her pocket, and went with Dawn to seek her sisters. These princesses did the same thing . . . ."[1] The American analysis declares this successful conclusion to the search to be K^4 (the object of a quest is obtained as the direct result of preceding actions), while the Russian edition designates it K^1 (the object of a search is seized by use of force or cunning). (The other differences in the Russian analysis, namely D^1 and I^1, have not gone unobserved and would also be disputed, were commentaries upon them appropriate here; however, they have no bearing on the K^1 / K^4 discussion.) The tale ends with the safe return of all six to the king (↑), three marriages (W^*) and Dawn's eventual ascension to the throne. The Russian editors changed K^4 to K^1 presumably because Dawn's cleverness and superior strength enabled him to slay the dragons who had first abducted the princesses; thus he freed the princesses, to return them to their father. Initial villainy (A^1) is liquidated by the daughters' safe

return, carried out by the hero's feats of strength (K^1). However, K^4 would seem to be the more accurate description. Propp specifies

> If, for example, Ivan kills a dragon and later marries the princess whom he has freed, there is no obtaining as a special act; rather, there is obtaining as a function, as a stage in the development of the plot. The princess is neither seized nor abducted, but she is nevertheless 'obtained.' She is obtained as the result of combat. Obtaining in these cases is a logical element.
>
> (Propp, p. 54)

In *Dawn, Evening and Midnight*, the natural (logical) concomitant to the slaying of the dragons is the freeing of the princesses for whom the heroes had set out on the search. This tale, therefore, well exemplifies Propp's definition of K^4 as "the object of a quest is obtained as the direct result of preceding actions" (Propp, p. 54) and serves to show the uncertainties inherent in differentiating K^1 from K^4.

In the Cinderella and Cap o'Rushes tales (AT 510 A and B), K^4 was the most frequently chosen classification to describe instances of "obtaining" quite different from the one just described in *Dawn, Evening and Midnight*. When Cinderella went to the king's ball (or in some tales, to church), or when Peau d'Âne danced with the prince, K^4 was chosen to describe the captivation of the prince by his partner: in each instance, the heroine had not set out on the quest for a prince; her arrival at the ball (or at church, as the case may be) already constituted the fulfilment of her initial lack of opportunity to attend the celebration and as a result of her magical transformation, which allowed her to be seen as an unknown lady of wealth and position, she captured the hero's attention and love, that is to say, as a by-product of preceding actions, as a logical element in the narrative

seqüence, with no obtaining as a special act. In those tales, such as the Millien-Delarue *Peau d'Anon* (see the main function chart, p. 295), where only K is featured in two of the moves, instead of the familiar K^4, K describes the heroine's success in managing to attend the ball at all and the general attention she draws to herself; the last move, IV, shows K^4, reserved, as described, for the enamouring of the prince which was not a calculated goal of attending the ball. Propp does not illustrate K^4 by any examples other than the one already quoted (above), but he does make explicit that obtaining "may also be accomplished as a result of acts other than battles. Thus Ivan can *find* a princess as the result of making a guided journey" (Propp, p. 54). Cinderella and Cap o'Rushes heroines captivate the heart of the prince as a result of being present at the ball.

The third problem indicated in the opening remarks concerning K relates to the application of Propp's varieties of this function to non-Afanasiev material. Joisten's four examples of *Le Petit Chaperon rouge* (AT 333) offer clear examples of approximate classification as opposed to exact classification (precise parrallelism). As may be seen from the structural analysis chart on p. 216, the restoration of equilibrium in the second moves of all four tales is marked $K^{1}{}_{10}$. K^{10} is unproblematic, in that it describes the freeing of a captive, in this case, the moment when le Petit Chaperon rouge makes her escape outside her grandmother's house, in which the wolf has kept her. K^1 has been used to describe the little girl's successful ruse to get the wolf to allow her to go outside in the first place, i.e. by some variation on "Laisse-moi sortir que j'aille faire pipi dehors" (App., p. 487). Neither of Propp's definitions for K^1 is an exact

description of the liquidation of misfortune in which there is no tangible gain: "The object of a search is seized by use of force or cleverness" (Propp, p. 53); or, "Direct acquisition through the application of force or cunning" (Propp, p. 153). In these versions of Little Red Riding Hood, freedom from danger is the goal of the cunning and K^1 is the closest description available. *Le Petit Poucet* and *Hänsel und Gretel* (AT 327 A and B) tales offer very similar examples in their first moves, in which K^1 describes the successful ruses by which the abandoned children find their way home safely through the forest: nothing concrete is acquired, but the cleverness equilibrates the initial misfortune.

The final comments on the function K are concerned with the combination of K and F, when the tale involves rewards. In Perrault's *Le Petit Poucet*, for example, the second and third moves depict the hero's successful schemes for returning home laden with riches: in the second move, le Petit Poucet tricks the ogre's wife into giving him all her husband's wealth, which Poucet takes home to relieve his family's poverty. While K^1 was chosen to describe Poucet's successful device in Move I for finding the route home through the forest, this successful ruse (Move II) results not only in Poucet's return home (and the earlier rescue of his brothers), but a total liquidation of misfortune with the transfer of the ogre's wealth (Kf^1, misfortune is liquidated with the transfer of material possessions). Similarly, in the third move: lacking money (a^5) but equipped with the ogre's stolen seven-league boots (F^8), Poucet hires himself out to the king as courier (D^1 E^1) and is so successful in his venture, that he quickly amasses great wealth (Kf^1) and returns home to maintain his family in

style (+). In both these moves, the same quick-wittedness which rescued Poucet and his brothers in the first move (K^1) is in evidence again, but because the transfer of wealth is involved in the dénouement, Kf^1 seems to offer a closer description for the redressing of the initial misfortune (poverty).

The question of the combination of F and K was rather more difficult to decide in the case of some of the versions of *The Kind and the Unkind Girls* (AT 480). In general, the kind girl's rewards for discharging her duties well are designated f^1, as the rewards are usually of material value. The unkind girl's discreditable behaviour brings her punishment, $F_=$ (cruel retribution). In the structural analysis charts (pp. 260-61), the separate K designations refer to specific objects gained by the kind girl in addition to her material rewards: for example, in the Grimms' tale *Frau Holle*, KHM 24, the kind girl receives, unasked for, the spool which she had lost at the fountain and which motivated her journey to Frau Holle's world in the first place (K^4). In the Joisten tale, *Le Savon d'or* (Joisten, 55.1), the kind girl receives a magical piece of soap which never grows smaller (F^1) and which instantly washes the laundry beautifully clean (K^5, misfortune is done away with instantly through the use of a magical agent). The main problem concerning F and K is usually bound up with the second moves of this tale type: the unkind girl is dispatched by her mother, in envy of her stepdaughter's rewards, to seek the same kinds of rewards; she usually returns severely punished ($F_=$), but in some tales (ZAdV 195 186, for example, or Joisten's 55.1), the unkind girl actually returns with the objects for which she was dispatched: in the former case, with a brand new chest, the contents of which are

not revealed until she arrives home to open it and to find instead of the expected gold and silver, snakes and toads; in the case of the latter, a piece of magical soap, which dirties the linen instead of cleaning it, and the curse of speaking with snakes falling from her mouth, instead of diamonds. In cases like these, a negative form of KF, such as $KF_{=}$, would be an apt description of a return home with goods for which the unkind girl had been dispatched but which consist of punishments instead of rewards. Propp's scheme of functions does not include this combination, as he clearly reduces to $F_{=}$ a seeker's negative reactions with ensuing punishment, so that although $KF_{=}$ would be a more differentiated symbol, these elements of plots remain as $F_{=}$ in the analytical charts.

There are three observations to be made concerning the function of transformation (T). The first concerns its position: as Propp pointed out, "The most unstable function in relation to its position is T" (Propp, p. 108). Usually it is featured towards the end of a tale, as part of the dénouement, as a glance at the function charts of several of the Cinderella and Cap o'Rushes tales (pp. 276, 293) will illustrate. However, it is frequently featured earlier in this tale type (AT 510), as for example, in the Grimms' version of *Aschenputtel*, KHM 21. The structural analysis (p. 264) shows, in all three moves, the sequence $a^6\ F^1\ T^3\ \uparrow$, that is to say, Aschenputtel desires to go to the ball (a^6), shakes her little tree to signal to the white bird to let fall a beautiful gown (F^1), which transforms her from a kitchen-maid into a princess (T^3) and thus she sets out for the palace ($\uparrow$). Actually, the narrative recounts the effect of her transformation only after her unrecognized arrival at the ball (o), when her beauty draws the attention

of all present: structurally, the order is T^3 ↑; narratively, it is ↑ o T^3. Secondly, the same tale type sometimes shows a negative transformation ($\bar{T}^3$) in the structural analyses, as, for example, in Perrault's *Cendrillon*. Propp does not make theoretical provision for a negative transformation, by which is meant a re-transformation of the beautiful princess back into a ragged kitchen-maid. In tales where it is non-functional, it has not been separately designated but has been absorbed into the departure from the ball and the return home (↓). Wherever this element occurs in AT 510 A and B, more than a moment of narrative interest is signified: in Perrault's *Cendrillon*, Move II, the heroine's escape home is aided by the fact that she had already regained her ragged appearance as she passed the guards at the gates; in the Grimms' tale *Allerleirauh*, KHM 65, in Moves II and III, the princess has to change from her finery in order to be able to return to the kitchen to cook the prince's soups for him. Finally, there is a connection between T^4 (rationalized and humorous forms of transfiguration) and w° (material rewards), as in the German folktale *Der Däumling*, ZAdV 195 113 (AT 327 B). As has already been pointed out (p. 203), the king's rewards to Däumling consist of material possessions which lend him the appearance of a wealthy aristocrat: "Der König liss Hans ein goldenes Wägerchen machen und spannte zwei silberne Mäuschen davor. Er durfte so viel kutschieren so viel er wollte" (App., p. 472). The same phenomenon of w° = T^4 occurs at the end of the Perrault and Grimm versions of Puss in Boots (AT 545 B), in which the crafty cat is elevated to ministerial level and no longer needs to hunt mice (pp. 300, 302).

The question of rewards has already been introduced in

connection with the discussion of f^1 (material gifts), but the German folktale ZAdV 195 186 (AT 480, App., pp. 527-32), affords some amplification of this last major function in Propp's list of thirty-one. A recapitulation of the salient features of the tale may be helpful. In the first move, the kind girl, en route for seeking work, clears out a fountain, grooms an old horse, cleans out an oven and prunes an apple tree at their requests (D^7 E^7); in gratitude, they all promise their aid, should she ever need it (F^9). There follows work at a witch's house (D^1 E^1), for which she is rewarded with the choice of any chest she pleases from the attic. An old man appears from nowhere to advise her which chest to choose ($F^6{}_9$) and following his advice, the kind girl chooses the most dilapidated, which is later found to contain gold (f^1). As soon as the kind girl sets off for home (↓), the witch pursues her (Pr); the apple tree first hides her (Rs^4) and then presents her with as many apples as she cares to take (w°); the horse ferries her over the water (Rs); the oven hides her (Rs^4) and then offers her as much as she chooses of its baking (w°); finally, tired and thirsty, under the weight of the chest she stumbles towards the fountain, which turns its water into wine to revive her (F^7). In the second move, the unkind girl refuses her aid to all the kind girl's helpers (D^7 $\bar{E}^7$) and discharges her duties at the witch's house so badly (D^1 $\bar{E}^1$), that she is punished by receiving a chest full of serpents ($F_=$). On her way home (↓), she is pursued by the witch (Pr) and since none of the kind girl's helpers is willing to help her ($\bar{Rs}^4$), she is constantly scratched and beaten by the witch (U) until she arrives home, exhausted.

Normally, w° refers to the kinds of rewards made to a hero at the end of a move and which consist of material recognition of his services, rather than marriage or accession to a throne. Usually, the

services offered by grateful dramatis personae fall into the category F^9, found in the middle of the tale, after the testing procedures (D E). However, in this tale, the apples and the baking which are offered to the kind girl after the pursuit-and-rescue sequences seem to be a special type of reward and have therefore been designated w°; the horse has only its carrying power to offer to the fleeing girl, so that his contribution is contained in Rs; the fountain's magical wine miraculously revives the fugitive, so that she scarcely notices the weight of the chest on her back: F^7 best describes this kind of service. A comparison of the positive notations in Move I with the negatives of the second reveals some inadequacy in the Proppian scheme for negative description:

$$\begin{array}{lll} \text{I} & \downarrow & \text{Pr Rs}^4 \text{ w°} \\ & & \text{Pr Rs} \\ & & \text{Pr Rs}^4 \text{ w°} \\ & & \text{F}^7 \\ \text{II} & \downarrow & \text{Pr } \bar{\text{Rs}}^4 \text{ U} \end{array}$$

In Move II, the symbol $\bar{\text{Rs}}^4$ has to describe refused shelter, refused aid and refused sustenance, while U covers not only the witch's physical attacks, but also the unkind girl's exhaustion. A negative symbol $\bar{\text{w}}°$ would have been useful to describe the withholding of the apples, the baking and the water or wine.

Similarly, the reward which meets the special needs of the helper in the dénouement of the Turcot folktale *La Poiluse* (AT 425, 711) is a negative variation of one of Propp's symbols, although it is not encountered in the negative form in Propp's material: $\bar{\text{w}}^2$. In *La Poiluse*,

the giant's wife finds a new home in the heroine's palace and is thus delivered from her husband. Since w^2 designates the resumption of an interrupted marriage, the negative form has been adopted in this analysis (p. 235) for the unusual situation in which a marriage is beneficially interrupted.

The first of Propp's subsidiary functions requiring comment is X, designating unclear narrative elements or elements alien to the folktale genre. Propp has in mind those actions of a dramatis persona "which do not conform to, nor are defined by, any of the functions already mentioned. Such cases are rare. They are either forms which connot be understood without comparative material, or they are forms transferred from tales of other classes (anecdotes, legends, etc.)" (Propp, p. 64). The 1969 Russian edition of Propp and the German *Morphologie* have both omitted the potentially controversial X designation from the end of Propp's analysis of the Afanasiev tale No. 155, *Two Ivans, Soldier's Sons*. Both editions have analysed only the first four moves and have thus avoided the issue of the fifth m- -hich is indicated in the second American edition (Propp, p. 141) simply by X tacked on to the final return home, thus:

III U_

IV L Q Ex U W* } + X

The fifth move is short and may be analysed as follows:

> After some time, Ivan the champion went for a walk in the open field [β^3]; he met a little child, who begged him for alms [η^3]. The good youth was moved, drew a golden coin from his pocket, and gave it to the boy [θ^3]; the boy took the alms, began to swell up,

> turned into a lion, and tore the champion into little bits [A^6]. A few days later the same thing happened to Prince Ivan; he went to walk in his garden [β^3] and met an old man, who bowed low to him and begged for alms [η^3]. The prince gave him a gold piece [θ^3]. The old man took the coin, swelled up, and turned into a lion, seized Prince Ivan, and tore him into little bits. Thus died the two mighty champions, the soldier's sons--at the hands of the dragons' sister [A^6].[2]

Propp himself neither analyses this move nor indicates the existence of a fifth move. In his remarks on Move III in the sample analysis of the tale, he concludes elliptically: "Return of both brothers (↓). Subsequently the lioness destroys them both (A = X)" (Propp, p. 134). Since there is no further comment as to why A = X, the reader is left to speculate on the reason. From the foregoing analysis, it is clear that Propp's list of functions furnishes an exact structural description of the narrative; Propp apparently, then, judged the final paragraph to consist of elements alien to the genre. Certainly, his definition of a fairy-tale would exclude No. 155, ending as it does with two unredressed villainies: "Morphologically, a tale (skázka) may be termed any development proceeding from villainy (A) or a lack (a), through intermediary functions to marriage (W^*), or to other functions employed as a dénouement" (Propp, p. 92). With the final paragraph dismissed as an unclear or alien form, No. 155 could be morphologically classified as a fairy-tale. If the same principle by which the fifth move of No. 155 was eliminated were to be applied to Perrault's tale *Le Petit Chaperon rouge*, the whole narrative would be removed from the category of fairy-tale and designated X, since it consists solely of two major functions: A^{17} in the first move and the same function in the second. Even though Perrault's tale is, at best,

a tale fragment when measured by Propp's definition, the long preparatory sections leading up to the acts of villainy are fully described by Propp's scheme (as observed on p. 212).

The material analysed in Chapter III yielded two examples of narrative elements designated X, as they seemed alien to the folktale. The first occurred in the German folktale ZAdV 40 190 (AT 327 C), in which a witch, cheated of her prisoner by some field workers, takes revenge on the area by flooding it. Propp's scheme does not provide for a villain's successful revenge in the face of defeat and it was suggested (pp. 200-01) that this narrative ending, offering an explanation of local conditions, was probably borrowed from the genre of the legend. The second example is more complicated: in the third move of the German folktale ZAdV 195 186 (AT 480), the kind girl is murdered in her father's absence by her envious stepmother and stepsisters; the father eventually unearths her body and reburies it with propriety. He never learns the truth of the matter, but suspicious of a misdeed, he banishes his wife and stepdaughters from his home and continues life alone. This is not the kind of search and retrieval which could be described by a B C . . . K sequence and the psychology of this last move has a level of sophistication not normally encountered in a fairy-tale. It therefore meets both conditions (cited in the opening remards on X) outlined by Propp for the use of this symbol.

There is a variety of interconnecting elements (§) requiring comment. Propp conceives of the role of § as "serving to connect one function to another" (Propp, p. 74), but subsidiary to his phenomenon of functions, which are "the basic elements of the tale, those elements upon which the course of the action is built. Along with this there are

component parts which, although they do not determine the development, are nevertheless very important" (Propp, p. 71). At the end of Joisten's tale *Aimée et Cendrillon* (AT 480; App., p. 537), there occurs a long explanation from Aimée to her parents as to how a lice-ridden tail came to be attached to her forehead; a similar explanation follows from Cendrillon, retelling her encounter with the Virgin Mary. These explanations, which amount to recapitulations of the narrative, are requested by the parents, but since they conclude the narrative and no further narrative action follows them, there is no internal necessity for the parents to know the reasons for the blessing and the curse. As was suggested in the discussion following the structural analysis of the tale in Chapter III (p. 255), the rounding-off of the tale in this elaborately tidy fashion may be intuitively questioned as to its folkloristic authenticity, in which case X (unclear forms) may have been a more accurate designation than §, which was chosen solely to indicate the dissemination of information.

An example of the use of a connective which is generated internally, that is to say, when a character needs to be informed about something in order to determine his course of action, may be found in the Cinderella tales: in Perrault's *Cendrillon* (AT 510 A), Cendrillon questions her sisters on their return from the ball as to their impressions of the prince's beautiful partner; from them she learns of the slipper test. The conversation for the transfer of this information has been designated §. Similarly, in the Red Riding Hood tales: the canonical question-and-response dialogue between the wolf, disguised as the grandmother, and Red Riding Hood (present in all the material examined under AT 333 except for Joisten, 48.4, and *Der Wolf und die*

sieben jungen Geißlein) is the means whereby Red Riding Hood is either alerted to her danger in time to make her escape or warned of her imminent fate.[3]

The Grimm version of *Rotkäppchen*, KHM 26, features a quite different form of interconnection: once the wolf has swallowed up Rotkäppchen, he goes to sleep; his snoring attracts the attention of a passing huntsman, who investigates the unusual sound and thus discovers his long-sought enemy. These narrative elements mediate between the wolf's villainy and the huntsman's action in releasing Rotkäppchen and her grandmother from the sleeping wolf's bulging stomach, i.e. between A^{17} and $K^{9}{}_{10}$. This may be termed an externally-generated connective, that is to say, a narrator's device for the connection of two major functions.

Another instance of an internal connection, slightly different from the preceding one, is to be found in several versions of the Bluebeard tales. When Bluebeard returns home from his journey, he demands either the keys or the egg (or both) which he gave to his wife on his departure, with the injunction not to enter a certain room in his absence. The wife's disobedience is evident in the magical bloodstain on the key (egg), which will not wash off. This device for signalling to Bluebeard his wife's guilt has been designated §, connecting the wife's violation of his interdiction with its consequences. One Bluebeard tale contains a special type of external connective, which may be termed aetiological in function. In *König Blaubart*, ZAdV 28 049 (AT 311,312) the narrator interjects at the end of Move I a rational explanation as to why there was no public indictment of the king, whom everybody suspected of heinous crimes: the king silenced the frankly suspicious with the threat of decapitation (App., p. 454).

A final variety of § to signal a narrator's device for linking major functions may be termed transitional and is exemplified in the German folktale *Die ungleichen Schwestern*, ZAdV 195 186 (AT 480). When the kind girl returns home with a dilapidated chest, it is pushed, unopened and ridiculed, into the attic; the narrator goes on: "Und die zwa Madl wor'n oder neugierig. Sein aufgewischt nocher und hom gschaut, wos in der Truch'n drinna is. Wor die Truch'n voll mit Geld [§]. Nocher hom s' an Neid kriagt [a^6]. Sein s' obegrennt und hom gsogt: 'Muader, i geh ah in Deanst' [B^3] "(App., pp. 529-30). The stepsisters action in looking into the chest serves to disclose the kind girl's reward (bringing to an end Move I) and to motivate their envious desire to receive the same reward [a^6] from the same source, which initiates the second move as they ask their mother's permission (indirectly) to go into service (B^3). § includes, therefore, the kind girl's arrival at home and the discovery of her riches, together with the motivation of her stepsisters' quest for the same. This folktale involves another instance of § as a transitional device, leading from Move II to Move III, in which the contents of the unkind girl's chest are discovered (snakes and toads), thereby generating more envy and resulting in the murder of the kind girl, which constitutes the villainous act with which Move III opens. The action of looking into the chest (§) brings to an end Move II and motivates the villainy of the [illegible] move.

The last of Propp's auxiliary functions requiring comment is Mot., the abbreviation for motivations, which Propp describes as belonging to the most inconstant and unstable elements of the tale, less precise and definite than functions or connectives (Propp, p. 75). The foregoing paragraph on the transitional connective has already indicated

one form of motivation which is included in §. A second variety of motivation is in evidence in three out of the four tales examined under AT 410, the Sleeping Beauty tales. Mot. occured in the Perrault, Grimm and Dardy stories immediately after the initial situation, as part of the Preparatory Section leading up to the act of villainy. In each tale, Mot. consists of the motive for the wicked fairy's curse which results in the princess's long sleep; it is, in effect, a narrative contained within the Preparatory Section. Less expansively recounted are those portions of the initial situation of a tale which are extended to include not only the members of the family and their immediate situation, but also the narrator's explanation for some particular condition of their life which has bearing on the tale to come. Such is the case, for example, in Perrault's *Les Fées* or the Grimms' *Frau Holle*, KHM 24, both belonging to the Kind and the Unkind Girls tale type (AT 480). After introducing first the cruel, widowed mother and her daughter who resembles her in appearance and disposition, and then, in contrast to them, the younger, beautiful girl with her dead father's gentle and kindly nature (α), Perrault elaborates: "Comme on aime naturellement son semblable, cette mère était folle de sa fille aimée, et en même temps avait une aversion effroyable pour la cadette. Elle la faisait manger à la Cuisine et travailler sans cesse [Mot.]" (App., p. 523). This third variety of motivation is frequently encountered after the brief description of the initial situation in tales concerning a persecuted heroine: as has been observed in this chapter's discussion concerning the difficulty in defining the act or the lack which initiates the complication in the tales of a persecuted heroine (p. 311), persecution (often detailed) forms the important background in the plot, but does not itself engender a tale's action. However, as this brief

quotation from Perrault's *Les Fées* illustrates, the Preparatory Section of such tales frequently contains the author's explanation of the motivation for antipathy and the deeds consequent upon it. Propp himself (Propp, p. 75) acknowledges that the first basic major function of a tale (either villainy or a lack) requires from the narrator specific motivation (in contrast to acts in the midst of a tale which are logically motivated by the course of action), but he does not provide among his preparatory functions one for the description of such supplementary motivation, presumably on account of the instability of motives, which automatically disqualifies them from meeting a fundamental criterion of his definition of a function.

With commentary on three varieties of motivations encountered in the material under analysis, observations on the constitution of individual functions and their attendant problems are concluded.

Order of Functions

The second aspect of functions to be discussed concerns their chronology. The analytical charts attached to Chapter III normally show the actual chronology of events, rather than their narrative order (should the two differ). Thus for example, in the German folktale *König Blaubart*, ZAdV 28 049, the chart consisting of major functions (p. 191) shows for Move III: A^{14} (the threat of murder) followed by B^{1} (a call for help is sent), whereas the individual chart (p. 186) reveals that Bluebeard's wife sends to her brother for help as soon as she discovers in the forbidden chamber the bodies of her two sisters, among those of other women, and thereupon realizes her own fate. The actual threat of decapitation is made on Bluebeard's return home.

However, it is clear that realization of her danger (A^{14}) precedes the wife's distress call (B^{1}). The German folktale *Aschenpudel*, ZAdV 195 491 (AT 510 A), incorporates a similar instance of the chart's order differing from that of the logical order: the charts (pp. 269, 275) show the sequence D E F (task, accomplishment of task and magical help). The logical sequences are D (the tasks are set), F (magical help arrives), E (to accomplish them).

The one major difference between Propp's sequence of functions and the patterns revealed in the material analysed in this study concerns the narrative segment involving the claims of false heroes or heroines (L), their exposure (Ex) and the revelation of the true hero or heroine (Q). Both the Cinderella and the Cap o'Rushes tales (AT 510 A and B) furnish numerous examples of these functions in the sequence L Ex Q . . . W^{*}; the Afanasiev tales which Propp analysed, Nos. 125 and 155 (Propp, pp. 138-41), were narrated in the pattern L Q Ex . . . . In Propp's two examples, the false heroes' claims (L) are followed immediately by the princesses' recognition of the marks by which they have distinguished the heroes (Q) and thus they expose the false heroes (Ex); punishments (U) and weddings (W^{*}) duly follow. In the Cinderella tales (AT 510 A), the ladies of the land, including Cinderella's stepsisters, all try to fit into the slipper (L), but their pretensions are discovered sooner or later (Ex); finally, Cinderella tries on the slipper which fits exactly (Q); the tale ends with the promised marriage (W^{*}). The sequences related to the discovery of the identity of the true bride in the Cap o' Rushes tales (AT 510 B) are exactly the same, as the charts on pp. 293, 295 and 299 testify. Propp himself observed that "Recognition [Q] and exposure [Ex], marriage [W^{*}] and punishment [U] may

. . . exchange positions" (Propp, p. 108), although from the format of his analytical charts, it is clear that he anticipated the predictable order of L Q Ex, rather than L Ex Q. (The material which Propp analysed did not include an example of the tale type AT 510.)

There are two other elements connected with the discovery sequences, whose positions in the narrative are not constant. The first of these is J. the mark by which the hero or heroine is branded and later recognized. Propp makes provision for this function between H and I (or M and N, as the case may be), presumably because his three instances of it in the Afanasiev tales occur in the midst of the hero's battle with the enemy (H) and his ensuing victory (I). However, the only tale type evidencing the sign J in the material analysed in Chapter III is AT 510 (A and B). The major charts on pp. 276, 278, 293, 295 and 299 shows only a small proportion of the occurrences of J to be positioned as Propp described, between H and I or M and N: under ten per cent (i.e. only two out of twenty-one instances) are entered in this slot. Neither of these two has any connection with battle and victory (H I) or with task and solution (M N), so that their positioning in the charts (pp. 276 and 299, respectively) is somewhat misleading. It is more helpful to speak of J in relation to K; in eight out of twenty-one examples, the signs (J) are given before there is any action denoting some success in the fulfilling of the heroine's desires (i.e. K). If the appropriate sections of the structural analyses are isolated from the individual function charts, it is easier to demonstrate the environments in which J occurs before K:

AT 510 A:	ZAdV 195 242, IV				↑	J	↓	(1)
510 A & B:	Massignon(*Ouest*), IV			F^1	T^3 ↑	$\bar{T}^3$J	↓	(1)
	ZAdV 60 660, II-IV	$D^1[E^1]$	J	$[F^1$	$T^3]$↑		K^4 ↓	(3)
510 B:	Massignon(*Folktales*, 44)	$D^1[E^1]T^3$	J	[T^3	↑ G^3]		K^4 ↓	(3)

As may be readily observed, the signs are given either before the heroine sets out for the ball or after her arrival, before her return home. Thus, for example, in ZAdV 195 242 (AT 510 A), in the fourth move, the young woman arrives at church, unrecognized, and has one of her shoes removed by the prince before she returns home; this shoe is later used in the slipper test. In Massignon's folktale *The She Donkey's Skin* from *Folktales*, 44 (AT 510 B), the prince abuses Peu d'Anisso with a poker or a stick at home, before she sets off for the ball. Once questioned as to her name by her enraptured partner, the prince, Peu d'Anisso answers that she is called "Poker Poke" or "Blow from the Stick." The other thirteen examples of J in a position after K reveal the narrators' clear preference for placing the branding element between the return home and the discovery procedures, sometimes with either a pursuit (Pr) and escape (Rs) sequence or a re-transformation ($\bar{T}^3$) interpolated between them.

AT 510 A:	Pineau, II			↓		J	L	Ex	(1)
	ZAdV 211 772, II			↓		J	$\bar{T}^3$L	Ex	(1)
	ZAdV 195 001; Massignon, V	K^4		↓		J	L	Ex	(2)
AT 510 A&B:	ZAdV 60 660, IV	K^4		J↓			L	Ex	(1)
AT 510 A:	Perrault, II	K^4		↓		J	$\bar{T}^3$L	Ex	(1)
	ZAdV 195 491	K^4		↓Pr	J Rs		L	Ex	(1)
	KHM 21, III	K^4		↓Pr	Rs	J	L	Ex	(1)
AT 510 B:	Perrault; ZAdV 195 092; ZAdV 195 143	K^4D^1	E^1F^1			J	L	Ex	(3)
	KHM 65, IV	K^4 [D^1]	E^1F^1	J↓					(1)
	Millien-Delarue, IV	K^4 D^1	$T^3E^1F^1$	↓Pr		$\bar{T}^3$ J	L	Ex	(1)

To summarize the positions in which J was observed in the material of the tale type AT 510, it may be stated that when the function preceded the element K, it occurred either before the heroine left home or while she was away from home attending the festivities; if it succeeded K, the distinguishing sign was featured during the heroine's return home, serving as the initial element in the discovery procedures. In no case was there any association with the functions flanking it on either side in the printed charts (i.e. H I or M N).

The second function of inconstant position is T (transformation). Propp recognized in this function the prime example of inconstant position, as he declared that "the most unstable function in relation to its position is T (transfiguration). Logically, its most appropriate position is either before or after the punishment of the false hero, or else before the wedding, where it is indeed most often encountered" (Propp, p. 108). The fifty-nine tales analysed in Chapter III yielded seventy-four instances of the transformation function in its positive form (i.e. an enhancing transfiguration) and twelve instances of it in its negative form (signalling a de-transformation or a re-transformation into an original form or appearance). It is possible to anticipate the occurrence of positive transformation in one of three segments of a folktale, as the following chart (retaining the chronology of a narrative) summarizes:

In the environment:	A B C ↑	8
	D E F G ↑ .... o J	38
	N	1
	K .... Ex	6
	T .... W	21

A hero or heroine is somehow transformed before he sets off on a quest (A B C ↑), most frequently after B, the action which communicates to him either the villainy or the lack. In the second large group of functions involving a meeting with a donor and the receipt of magical aid (D E F G . . . o J), transfiguration is often closely connected with the magical object: thus, for instance, in numerous examples from the Cinderella and Cap o' Rushes tales, a magical helper transforms the kitchen-girl into a magnificent court lady before her departure for the king's ball; or a gown brought by a bird and shaken from a tree has the power of immediately transforming its wearer (i.e. $F^1 = T^3$). Of the thirty-eight occurrences of T in this section, twenty-three were in conjunction with F (the transfer of a magical agent). The two single functions N and Q each appeared once in conjunction with T: in the German folktale *Das steirische Dornröslein*, ZAdV 187 153 (AT 410), the hero's test (M) is to withstand an oncoming bull: this he does successfully with the aid of a magical flower, which has the effect not only of turning the bull away (N) but also of transforming him into his human shape (T). In Massignon's tale *The She Donkey's Skin* in *Folktales*, 44 (AT 510 B), the prince recognizes in Peu d'Anisso his captivating dancing partner (Q), when she dons her finery (T^3) to make the soup which he has especially requested (D^1). These two functions N and Q, like the twenty-three instances of F already cited, combine with T as functions with a double morphological meaning. The third large category of positive transfigurations is closely connected with the dénouements of tales, either concluding the sequences of discovering the true heroine (as in the Cinderella tales) or preluding the punishment and marriage units. Sometimes, as in the Puss in Boots tales (AT 545 B), it is conjunctive with the rewards:

Perrault's *Le Maître Chat* concludes, "Le Chat devint grand Seigneur, et ne courut plus après les souris, que pour se divertir" (App., p. 590), which has been designated as material rewards (w°) amounting to a humorous form of transformation (T^4).

The twelve negative transformations ($\bar{T}$) are all found in the tale type AT 510 (a type which Propp did not analyse) and without exception, they occur either during or after the heroine's return from her success at the ball (or church, in some tales). They mark her resumption of her accustomed menial role and appearance. As far as may be inferred from the limited number of tales exhibiting this element, the instability connected with the narrative position of its positive counterpart is not characteristic of the negative transformations: they may be anticipated in the environment of ↓ (return home), leading either to special tasks (D E) or directly to the discovery sequences (J L Ex Q).

Propp's observation that some functions are capable of exchanging positions has already been cited in the discussion of the unmasking process L Ex Q (pp. 348-49). He regarded such exchanges as fluctuations within the typological unity he had uncovered (Propp, p. 108). To conclude this present commentary on function order, four instances of inversion are noted. The first is an example of an exchange to which Propp has already drawn attention, namely the ending of a tale with punishment, preceded by a wedding, instead of the usual reverse order: Perrault's tale *Les Fées* (AT 480) depicts the kind girl's marriage to the prince (W^*), followed by the unkind girl's abandonment and death (U). A rarer example of inversion occurs in one of Joisten's versions of Red Riding Hood (Joisten, 48.4): the little girl escapes from the wolf inside her grandmother's house and is picked up and hidden

by a mounted huntsman (Rs) before the wolf realizes what has happened and starts off in pursuit of her (Pr). The last two examples of inversion are taken from the tale type AT 327: Perrault's *Le Petit Poucet* and the Grimms' *Hänsel und Gretel*, as well as the Joisten and Massignon examples (as may be seen from the main function chart on p. 210), depict the inverted orders of C before B and G before D E. The quick-witted son decides on his counteraction to his parents' plot to abandon their children in the forest (C) before they are dispatched to the forest (B^5); similarly, the children are led by a light or a bird (G^3) to the ogre's castle or the witch's hut, where various tests await them (D E).

Role Assimilations and Changes

The final section in the commentary on the functional analysis of the material in Chapter III concerns the dramatis personae of the fairy-tale, in particular their assimilations and changes of roles. It is perhaps helpful to recall Propp's enumeration of the fairy-tale's stock roles, before describing some of the interesting and problematic features of the tales analysed in the present study. Aware of the shortcomings of the classifying term "fairy-tale," Propp suggested a definition based on its stock characters, namely as a tale "subordinated to a seven-personage scheme" (Propp, p. 100). He readily acknowledged the awkwardness of such a definition, while at the same time pointing to its exactitude (Propp, p. 100). His seven personages are: 1) the villain; 2) the donor (or provider); 3) the helper; 4) the princess (the sought-for person) and her father; 5) the dispatcher; 6) the hero; 7) the false hero (Propp, pp. 79-80). The functions in which these seven

dramatis personae [illegible] designated their "spheres of action," which are distributed in one of three ways: either the sphere corresponds directly to the character, or one character is involved in several spheres, or one sphere is distributed among several characters (Propp, pp. 80-82). One example of role assimilation is found in the Grimm tale *Aschenputtel*, KHM 21, where, in the first move, the stepmother, as Aschenputtel's adversary, is involved in the sphere of action normally related to the donor: namely, in the setting of difficult (impossible) tasks designed to prevent her stepdaughter from attending the ball (D^1). During the course of accomplishing the tasks (E^1), Aschenputtel receives the magical aid of the birds (F^9): in this example, the villain is involved in her usual sphere of action (i.e. a, creating for Aschenputtel the lack of opportunity to attend the ball) and also in that of the donor (D, in which the way is prepared for Aschenputtel to receive magical helpers). The role assimilation is that of villain and involuntary donor.

The next example of assimilation involves two dramatis personae whose spheres of action are more predictably allied, namely those of donor and helper. In Joisten's tale *Aimée et Cendrillon* (Joisten, 55.2, AT 480), the Virgin Mary appears to Aimée with a request to search her head for lice (D^7), to which ~~the~~ heroine replies she would have been glad to do so, had she not such an enormous amount of work before her. This polite response (E^7) results in the Virgin's magically taking hold of the axe and commanding the wood to chop itself (F^3); similarly, she takes the spindle and commands the wool to spin itself and finally, the lentils to sort themselves. Here the Virgin is both donor and helper, providing the means for magically completing the tasks herself.

A third example of role assimilation is found in the Grimms' tale *Allerleirauh*, KHM 65, where the princess falls upon her own resourcefulness to frustrate her father's desire to marry her. In other tales of the AT 510 B type, a benevolent fairy godmother or other wise personage has aided the distressed heroine with sage advice, but in this version, the heroine becomes her own helper, setting her father impossible tasks (D) before consenting to marrying him. As the father fulfils the tasks (E), the princess receives gowns of such rarity that they transfigure the wearer later in the tale (F^3_4). The sequence D E F, normally shared by the donor and the heroine, is here shared by the villain (who, through procuring the gowns, becomes an involuntary donor) and the heroine who, instead of fulfilling tasks, becomes her own helper in setting the tasks and contriving the means for avoiding the incestuous union.

The Puss in Boots tales offer good examples of the converse situation, in which the helper, in effect, becomes the hero of the tale. It is the animal helper who is active throughout the narrative and cleverly engineers his master's rise from poverty to riches. As has already been observed in the preceding chapter in the discussion of the AT 545 B tale type (p. 301), there is little in the structural analyses to describe his deeds, other than his overcoming the adversary (I^5). The only function which offers an approximate description of the animal's clever ruses for duping the king and cultivating his favour is T^4, defined by Propp as rationalized and humorous forms of transfiguration, specifically: "False evidence of wealth and beauty is accepted as true evidence" (Propp, p. 63). This would seem to be a bland description of the liveliest and longest aspects of the narratives which are dominated

by the helpers who may well be said to have assimilated the heroes' functions, with the exception of the weddings in the dénouements.

If he did not cite exactly parallel role assimilations in his discussion of the distribution of functions, Propp nevertheless indicated the four types of combinations just illustrated (Propp, pp. 80-83). The following examples of role changes, however, have not been elaborated by Propp; it is possible that his material did not yield such radical changes. In a French version of Puss in Boots, *Monsieur de Marconfare* (AT 545 B), the fox (in place of the cat as the animal helper) makes his entry into the tale as the villain, but is motivated by Monsieur de Marconfare's plight to become his helper; the king, on the other hand, is introduced as a benefactor, but is eliminated as an adversary when the fox seizes his opportunity for setting his master on the throne. The German folktale *Die ungleichen Schwestern*, ZAdV 195 186 (AT 480), offers another striking example of role-changing: there the witch acts in the capacity of donor, as she rewards the kind girl's service with the choice of one chest from among many. When the kind girl takes the one full of gold, the donor becomes the villain, setting off in pursuit to retrieve it. These extreme role changes from one sphere of action into another of opposite calibre hinder the definition of characters according to the distribution of functions (which is Propp's major basis of definition).

The last observation on the folktale's dramatis personae concerns one character who is not well accommodated by Propp's structural scheme, although she functions as a donor/helper and fits into the seven-personage system in the two corresponding spheres of action. She is the last fairy to bestow baptismal blessings on the

princess in the opening sequences of the Sleeping Beauty tales (AT 410). It is not necessary to recall every detail of the discussion as it appears in Chapter III (pp. 221-22); suffice it to say that since a function is defined according to its consequences for the rest of the narrative and since the previous fairy's curse on the royal child is the operative feature, rather than the last fairy's tempering amendment of sleep in lieu of death, there is no means of conveying this donor's special contribution in the structural analysis. The same may be said for her second appearance, in which she puts to sleep the whole household, when the princess swoons. Both ameliorating actions are non-functional in terms of their consequences, so that this particular assimilation of the roles of donor and helper is not revealed by structural analysis.

Observations on folktale functions and dramatis personae, drawn from analysis of the material in Chapter III, are now concluded. The next section of the present chapter is devoted to commentary on the narrative technique of the folktale, concerning both structural and non-structural features as they emerged from the functional analysis of the tales.

Blind and Stunted Motifs

The first elements to be illustrated are blind, semi-stunted and stunted motifs, as Max Lüthi conceived *blinde Motive* and *stumpfe Motive* in *Das europäische Volksmärchen*.[4] Blind motifs are those motifs which serve no function (in the non-structural sense of the word): once they have been introduced, no further use is made of them. They are not often encountered in folktales in contrast to stunted motifs, which are a frequent feature of the folktale's isolating technique and may be

described as partially-employed motifs, initially functional and then dropped from the narrative. In Massignon's version of *La Belle et la bête* (AT 425, App., pp. 515-16), la Belle is given a wand which needs only to be tapped to give her whatever she desires; once the gift is mentioned, its magical powers are not utilized and no further reference is made to it. Here the transfer of a magical agent (F^1) is a blind motif.

Perrault's tale *La Barbe bleue* (AT 312) may perhaps illustrate the use of a motif which is at first significant and then loses all significance, not regaining mention in the narrative (*ein halbstumpfes Motiv*). It is the motif of the blue beard which first serves to convey the villain's terrifying appearance: "par malheur cet homme avait la Barbe bleue: cela le rendait si laid et si terrible, qu'il n'était ni femme ni fille qui ne s'enfuît de devant lui" (App., p. 445). Since the younger daughter is eventually persuaded by a show of pomp and circumstance that "le Maître du logis n'avait plus la barbe si bleue" (App., p. 445), the motif serves to illustrate the villain's successful treachery ($\eta^1\ \theta^1$) and the victim's shallow motivation in accepting his proposal of marriage. However, the blue beard is not mentioned again, although terror and suspense mount as the husband's villainous acts unfold; once used in the Preparatory Section of the tale, the motif is suspended.

Some versions of The Kind and the Unkind Girls (AT 480) offer several instances of stunted motifs. In the Grimm tale *Frau Holle*, KHM 24, the spool of thread which is accidentally lost in the spring in the first move and which motivates the kind girl's journey to Frau Holle's world, appears in the second move with ostensibly the same

function. However, there is no logic in the unkind girl's actions in making the thread bloody from cut fingers, washing it and purposefully losing it in the water, since it does not show the way to Frau Holle (where her mother hopes she will be rewarded in the same manner as her stepsister had been). Her mother's dispatch would have been sufficient motivation for jumping into the spring; however, once the unkind girl has thrown the spool into the water, it plays no further role in the tale. Another version of *Frau Holle*, ZAdV 195 244, makes use of the stunted motif of pursuit: once the unkind girl departs from Frau Holle's, loaded down with a chest containing her punishment, Frau Holle illogically pursues her, asking various creatures en route whether they have seen the girl passing that way. They reply affirmatively and instead of catching up with her and causing her bodily harm (as in other versions of the tale), the witch abandons the pursuit altogether: the narrator states summarily, "Ist sie net nachgrennt" (App., p. 533). As was suggested in the discussion of these tales in Chapter III (pp. 246-48), it is perhaps the folktale's predilection for symmetry which engenders unaccountable pursuits, equally unaccountably abandoned, or illogical motivations; stunted, only partially-connected motifs are clearly useful in the creation of such symmetry.

The last example of the use of the stunted motif is taken from a German version of the Cinderella and Cap o' Rushes combined tale type, ZAdV 60 660 (AT 510 A and B, App., pp. 583-84). In each of the three moves, there occurs between king and kitchen-girl an episode which has the potential of being the means of identifying the king's dancing partner and as such has been designated J in the structural analysis (p. 287), but the narrator ignores the episodes and uses,

instead, the traditional slipper test for discovering her identity. Thus, for example, in the first move (and the second and third are essentially repetitious), the king calls for water in which to wash, is dissatisfied with it and smashes the bowl. Later that night at the ball he asks his partner where she comes from: "'Na Schalenschmeiss,' seggt se. Dar hett he noch nich von hört. 'Dat is man'n kleene Dorp,' seggte se" (App., p. 583). These episodes are not utilized further by the narrator and exemplify the use of J (the marking of the heroine) without the usual consequences. The French folktale *Peu d'Anisso* (Massignon, *Folktales*, 44, AT 510 B) contains the same stunted motif of three J episodes which are not utilized in the process of identification.

Implicit Narration

The German folktale just alluded to (ZAdV 60 660) serves as an excellent introduction to the next feature of narrative technique to be discussed, namely that of implicit narration. In the material analysed in Chapter III, implicit narration was encountered more frequently among the authentic folktales than in either Perrault or the Grimm brothers. The term is used to describe those plot elements which are understood or inferred by the reader, but which are not recounted explicitly by the narrator. ZAdV 60 660 (no title) is a short but highly condensed tale; therefore, it may be useful to see from a chart of the structural features exactly where the implicit narration occurs (indicated by square brackets):

I	α		a^6	B^4			F^1= G^3		↑					
							F^2							
II			a^6		D^1	E^1	J	[F^1]		T^3	↑	K^4	§	↓
III		Mot.	[a^6]		D^1	[E^1]	J	[F^1		T^3]	↑	K^4	§	[↓]
IV			[a^6		D^1	E^1	J	F^1		T^3	↑	K^4]	§ J	↓ L Ex Q W*

Out of a total of thirty-eight major functions, fourteen are not explicitly narrated; the greatest condensation of narrative lies clearly in the repetitious fourth move, which consists solely of one short sentence to indicate the first eight functions, followed by the heroine's return home and the slipper test, leading to the wedding. The sentence is, "Un dat dritte Mal seggt se: 'Na Kammschmeiten!'" (App., p. 583). From the two previous moves and from this sentence, the reader infers that the king called for his comb [D^1], which was duly brought to him by the servant-girl; displeased, he flung it out of his hands, thus providing her with the evening's reply to him [J]; she wants to attend his ball [a^6]; she goes to the magical tree which furnishes her with a transfiguring gown [F^1 T^3] and then she sets off for the palace [↑]. The king dances with her [K^4] and asks her where she lives; she utters the sentence just quoted (§). This example is one of extreme condensation, in which eight functions are understood, but there are numerous instances of implicit narration in which fewer elements are omitted, particularly in the second or subsequent moves. In the second move of *Frau Holle*, ZAdV 195 244 (AT 480), the unkind girl is dispatched to Frau Holle by her mother without her mission stated explicitly: "Hot die Ihri a missn gehn" (B^2), presumably to be rewarded in the same way as her stepsister [a^b]. The narrator continues elliptically: "Ist sie iwrall hinkemme [↑]. Die hat ober nichts gmocht. Die Kui hot sie net

mulkn, dos Schof hot sie net gschert und nichts" (App., p. 533). The creatures' specific requests are understood [D^7] and only the negative responses are recorded ($\bar{E}^7$). Likewise, only her inability to pass Frau Holle's tests is noted ($\bar{E}^1$), without an enumeration of the setting of the tests [D^1]. When the second move is written out in full, it is obvious that the narrator is relying on his reader to supply the elements for which he is recording the unkind girl's failures:

$$\text{II} \quad [a^6]\ B^2 \downarrow [D^7]\ \bar{E}^7 \left.\begin{matrix} F_{=} \\ [D^7]\ \bar{E}^7 \\ D^7\ \bar{E}^7 \\ [D^1]\ \bar{E}^1 \\ [D^1]\ \bar{E}^1 \\ D^1\ \bar{E}^1 \end{matrix}\right\} \downarrow [Pr]\ \bar{Rs}$$

Tasks set by potential donors or requests made by these characters lend themselves to implicit narration in the folktale, since they are easily inferred from the reaction of the character, positive or negative: D and E form a logical unit. In a German version of the Cinderella tale, *Von Aschapudl*, ZAdV 195 242, the tasks are never elaborated; only the magical aid in accomplishing them is explicit (as may be observed from the chart on p. 267).

A last example of the condensing feature of folktale technique concerns transitional devices such as are found in *Der Däumling*, ZAdV 195 113 (AT 327 B). In the first move, Hans is kidnapped by a stork and taken to its nest on the top of a castle tower; his moment of rescue comes when a great storm blows Hans and the nest to the ground. However, the second move is initiated by the rescue itself, as the

giant and his wife, who live in the tower, find Hans in the grass and lock him up to fatten him for a future feast. By chance Hans is imprisoned with his brothers; together they make their escape, but what amounts to rescue for the brothers as they successfully cross a large stretch of water, spells danger to Hans who, in the process of drowning, is swallowed by a huge fish: thus the third move is initiated by the rescue operation of the second. Transitional devices of such economy, like the condensing features of implicit narration, are contributing factors to the folktale's potentially dense narrative technique.

Non-Structural Narrative Forms

In the course of the structural analyses of the fifty-nine tales in Chapter III, elements were thrown into relief which possessed clear narrative functions, but because they served no structural function (in the restrictive Proppian sense of the term), they were not featured in the morphological schemes. From the tale types AT 311 and 312, the dialogues between Bluebeard and his wife (involving sometimes a third person as a special informer) fall into this category. Perrault's *La Barbe bleue*, the German folktale *Der König Blaubart*, ZAdV 28 049, and the French tale *Le Père Jacques* (Massignon, *Ouest*, XIX) all offer narratively effective examples of the threatened wife's delaying tactics as she waits anxiously for aid; the almost antiphonal question and response dialogues, particularly of the two French tales, heighten the suspense at the climax of the narratives, but are designated merely as connectives (§) in the individual charts and not at all in the major function charts. These examples constitute one form of epic retardation

in folk-narrative technique. Joisten's fourth version of *Le Petit Chaperon rouge* (AT 333) presents another: the last function in the analysis is U, the punishment of the wolf (p. 216), but that designation covers the ruse of the huntsman, who has rescued le Petit Chaperon rouge, of sending the wolf to the top of a tall tree, from which he falls, then setting the hunting dog on the wolf's trail to chase him so hard that he does not notice the well in front of him, so that he falls into it and drowns. The recounting of the wolf's fate is spun out and effectively retards the dénouement. The last example of epic retardation is taken from tale type AT 510 A and B, *La Pouillouse* (Massignon, *Ouest*, IX). In most of the Cinderella tales examined, once the rightful owner of the slipper has been discovered, marriage follows swiftly, possibly preceded by a transformation from servant-girl to beauty. In this version, another counsel meeting takes place between la Pouillouse and her godmother, after the slipper test. She is advised to request the return of her slipper, and accordingly brings it to the fountain where she undergoes the transfiguration process. On her return to the household, the young man is finally able to identify her and the marriage takes place. The interpolated godmother episode has been incorporated into the designation Q in the charts, as it is part of the process whereby the heroine is finally recognized, but the skilful slowing of the narrative before the dénouement creates an impression of artistic sophistication in this tale.

Besides these particular cases of epic retardation, there are other non-structural forms employed in the folktale. In the tale of The Kind and the Unkind Girls (AT 480), there is sometimes an episode, not separately designated, accompanying the girls' return home, in

which a cockerel announces the state in which the girl is arriving and thus preludes the success or failure of her venture. This act of informing has no consequence for the plot, but since it is often in the form of jingling verse, it adds a lively comment on the proceedings. So, for example, in *Frau Holle*, ZAdV 210 007, incorporated in the sign ↓ (return home) is the following narrative comment: "Gut, jetzt is sie ham, jetzt is der Kokas [Hahn] am Brunnenstitzn ghockt und hat kraat:

'Kikeriki,

Unsere goldige Jungfrau is schon wieder daham!'"

The same episode is repeated at the return of the unkind girl with the last line changed to "'. . . unsere drecketi Jungfrau is wieder daham'" (App., p. 534).

Four other examples of episodes with narrative but not structural significance for the dénouements of tales may be indicated to show something of the variety of elements which are excluded from functional analyses. The first is a light, almost humorous transformation scene at the end of the rescue sequence involving the prince and his bride-to-be in the Grimm tale *Der Eisenofen*, KHM 127 (AT 425 A). Incorporated into the sign Rs (rescue) and preceding the final function or W* (marriage with accession to the throne) are the lines: "So gelangten sie endlich zu dem alten kleinen Häuschen, aber wie sie hineintraten, wars ein großes Schloß: die Itschen waren alle erlöst und lauter Königskinder und waren in voller Freude" (App., p. 512). The second example, in stark contrast to the fantastic dénouement just described, involves a rational ending infrequently encountered in fairy-tales and, since it is non-functional, not provided for in Propp's

scheme. At the end of *Die zwei Mädchen im Hexenhaus*, ZAdV 144 582 (AT 327), the two girls succeed in escaping from the witch. After a pursuit (Pr), they finally reach home and bolt their door (Rs ↓) while the witch, defeated, retreats. The last sentence, with simple and concise finality, reads: "Das Vei und die Moideln san bold darauf furtzuogn" (App., p. 471). The last two examples, although slightly different from each other, nevertheless share the common feature of contributing significantly to the symmetry of their respective tales by providing the dénouements with the final elements to restore total equilibrium. In the French folktale *Le Savon d'or*, Joisten, 55.1 (AT 480), the first move is initiated by Marie's lack of soap and goes on to recount her acquisition of a magical bar of soap and other special rewards; the second is initiated by the stepmother's desire of the same rewards for her own daughter and then records the unkind girl's failures and punishments. All these elements are structurally functional, but the fundamental problem in Marie's life is made explicit in the exposition of the tale and could not be det[redacted]om the symbol used to describe the initial situation of a folk-narrative (α): "Alors, la marâtre l'aimait pas bien, la Marie, et lui faisait des misères" (App., p. 534). The final sentence of the tale, included in the general symbol signifying a connective (§) contains the resolution to the step-daughter's key problem: "Et depuis ce jour-là, elle n'a plus fait des misères à la Marie, elle a bien puni sa fille de ses méchancetés" (App., p. 535). Neither the basic problem nor its eradication could be conveyed in the morphological description of the tale. The last example of a final action which completes the symmetry of a tale without being structurally functional is taken from Perrault's *Peau d'Ane* (AT 510 B).

It will be recalled that the tale type AT 510 B opens with the major function of the threat of an enforced incestuous marriage between widowed father and daughter (A^{xvi}). The tale follows the daughter's escape and adventures and concludes with her marriage to a prince in a far-off kingdom. Included in the symbol signifying a wedding (W^{*}) is the arrival of Peau d'Âne's father as a guest at the festivities; regal, paternal, observing the natural proprieties, his presence restores equilibrium after his initial intended villainy and narratively constitutes a strong episode with which to conclude the tale.

Thus far in this chapter, an endeavour has been made to draw together observations arising from the structural analysis of the material in Chapter III concerning firstly, the folktale's individual functions and character roles and secondly, a small selection of folk-narrative techniques, structural and non-structural. The final section of the chapter presents a concise summation of the conclusions to be drawn from subjecting French and German fairy-tales of varying folkloristic and literary degrèe to analysis by the structural principles devised by Vladimir Propp to describe the morphology of the (Russian) folktale.

Structural Comparisons of Fifty-Nine Fairy-Tales

The fifty-nine folktales analysed in Chapter III have been grouped according to tale type on the following charts, which have been divided into six sections. The sections refer to fundamental aspects of Propp's folktale theory which, when applied to other texts, may be expected either to elicit corroboration or not: these are 1) Propp's morphological definition of the folktale; 2) his definition of the

folktale according to its dramatis personae; 3) his principle that the sequence of functions is always identical; 4) his principle that the sequence of functions in the Preparatory Section is identical; 5) his principle that in tales containing both H I and M N sequences (i.e. battle/victory and difficult task/its solution), H I precedes M N; 6) the applicability of Propp's general morphology of the folktale, that is to say, whether his thirty-one major functions describe the material adequately or not. Check marks indicate that the results of the [illegible]s attested to Propp's theories; results to the contrary are indicated appropriately. The analysis of the tales was conducted by breaking down the tales into functions both major and minor, including the Preparatory Sections, separating the moves and drafting from the individual schemes charts to show only the major functions of all the tales within one tale type. The individual patterns were then measured by Propp's series of definitions and principles and the results collected in the following charts.

A glance at the charts will reveal the overall applicability of Propp's theories not only to material of different ethnic origin but also to stylized and literary folktale forms. As will be clear from the commentary on the results, only one of the deviations and fluctuations in the folktale patterns would serve to nullify or to challenge the validity of Propp's function theories (the L Ex Q T unit); Propp himself uncovered such fluctuations in his own material but considered the typological unity he was describing to be unimpaired by his observations (Propp, p. 108).

Propp defined a folktale morphologically as "any development proceeding from villainy (A) or a lack (a), through intermediary functions

to marriage (W^*), or to other functions employed as a dénouement" (Propp, p. 92). To what extent does this definition serve the material in the present study? From the first column on the charts, it will be seen that fifty-seven out of the fifty-nine tales analysed are described morphologically by this definition. Of the two which are not, neither is radically different in shape and both are partially described by it. Perrault's tale *Le Petit Chaperon rouge* (AT 333) is a truncated form, a tale fragment, ending both moves with the villain's victories and the demise of grandmother and granddaughter. However, the detailed Preparatory Sections, constituting the greater part of the narrative and leading up to the villainies are amply described by Propp's sequence of functions; the fact that the tale stops at the villainous act and does not proceed through intermediary functions to a dénouement hinders an unreserved inclusion in the genre. Similarly, the German folktale ZAdV 195 186 (no title, AT 480): the first two moves and a section of the third proceed in Propp's predicted folktale pattern, but the conclusion does not re-establish equilibrium, ending on a note of psychological reality alien to the genre. Propp himself came across tales with comparable features which he designated as unclear forms (X) but which drew from him no further comment and which did not prevent his including them in his body of folktales: *Two Ivans, Soldier's Sons*, Afanasiev, No. 155, ends with two unredressed villainous acts comprising the fifth move, and *The Soldier and the Demons*, Afanasiev, No. 153, concludes with a humorous episode borrowed probably from the anecdote.

The second column on the charts refers to Propp's definition of the folktale as a tale "subordinated to a seven-personage scheme" (Propp, p. 100). The seven characters have been enumerated earlier in

this chapter (p. 354). All the tales analysed are accommodated by this definition, exhibiting a minimum number of two roles and a maximum of seven. The one role which is problematic is that of the last fairy at the princess's christening in the Perrault and Grimm versions of Sleeping Beauty (AT 410): it is not a question of her role not being defined by Propp's seven-character principle (she is a special kind of donor/helper, alleviating the curse laid on the princess by the previous fairy); however, her benevolent role is not functional in Propp's terms and accordingly does not appear in the structural analysis.

The third column contains Propp's principle that the sequence of functions in fairy-tales is subject to exact laws which engender a basic uniformity of sequence, with limited mobility of components (Propp, pp. 21-22). This thesis is not unreservedly supported by the structural schemes of the material analysed; however, where functions did change positions (as discussed earlier in this chapter), most of the changes occurred in predictable manner and within the major segment of the sequence in which the elements are normally found. Thus, for instance, in the tale type AT 327, the normal sequence A B C ↑ is sometimes changed to A C B ↑, or D E F G appears as G D E F. There is one instance of a task (D) in an unpredictable position, used as a ruse in the discovery of the heroine's identity (in the Massignon folktale in AT 510 B): just as J (usually in this position) provides the sign for later identification, here D provides the opportunity for it. The elements of the identification of false and true brides occur in AT 510 A and B in consistently reverse order from Propp's: L Ex Q, rather than L Q Ex.

The principle of the identical sequence of functions in the Preparatory Section (the fourth column) is also only partially supported

by the analytical schemes of the fifty-nine tales. The positions of the villain's successful persuasions (η^1 θ^1) in the Bluebeard tales (AT 311, 312) and preliminary misfortune (λ) in the Sleeping Beauty tales (AT 410) show mobility of a limited and predictable nature. The tale types AT 510 A and B make use of the unit command/its execution (γ^2 δ^2) not to prepare for the villainy as is usual in the Preparatory Section but to be a condition for the heroine's actions in the middle of the tale.

The fifth column represents a concept fundamental to Propp's thesis that "all fairy tales are of one type in regard to their structure" (Propp, p. 23), namely, that the functions of struggle/victory (H I) and difficult task/its solution (M N) are mutually exclusive; should they occur within one tale, the H I sequence is always encountered in the first move and the M N sequence in a subsequent move (Propp, pp. 101-05). As may be seen from the charts, not one tale of the fifty-nine contained both sequences, so that no corroboration could be found for this significant aspect of Propp's sequence order. (Propp's own corpus of one hundred Afanasiev tales yielded only three examples of the presence of both units.)

The sixth column reflects the ability of Propp's morphological apparatus to account for all the structural elements in any one tale. There are two tales in type AT 327 and one in AT 480 which contain features in their conclusions which are alien to the genre of the folk-tale, so that Propp's thirty-one functions could not be expected to account for these (ZAdV 40 190 appropriates features from the legend; ZAdV 144 582 and ZAdV 195 186 introduce rational elements). However, Propp's scheme does not completely accommodate the structural features of the Preparatory Section of the Grimm tale *Der Eisenofen*, KHM 127,

in tale type AT 425. There the heroine, aided by her father, employs various delaying tactics to avoid her fulfilling her promise of marriage to the prince imprisoned in the cast-iron stove. In the detailed structural analysis of this tale (p. 232), the only signs in the Preparatory Section are α (the initial situation), β^3 (absence of heroine from home) and λ (deceitful agreement, usually made by the villain but in this case made by the heroine, who has no intention of keeping her promise). The unsuccessful ruses for deceiving the prince have not been indicated and the next function shown in the chart is A^8, the unavoidable surrender to the prince's just demands. Finally, as has been discussed earlier in this chapter, a significant feature in the "happy ending" of Perrault's *Peau d'Ane* (AT 510 B) is not designated in the dénouement, namely the presence of Peau d'Âne's reformed father at her wedding, after having been the cause of her distressed departure from home. These are the only instances of structural features which are not encompassed by Propp's morphological scheme of thirty-one functions, although attention has been drawn elsewhere in this chapter to non-structural elements which are significant for the narrative but may find no representation in the analytical schemes.

The charts of all the structural features of the individual tales, the collective charts of the main functions of tales within the nine individual tale types (actually, AT 510 A and B has been presented separately from both AT 510 A and AT 510 B) and the final charts summarizing the results of these analyses facilitate the comparison of authentic German and French folktales with the consciously reworked tales of the Brothers Grimm and the stylized, literary tales of Charles Perrault. Such a comparison reveals that all the tales within one tale

type share the major features of the basic structure, regardless of the tales' origins. From this must be concluded that Propp extracted from his Russian material a morphological description equally applicable to other European folktales. However, inherent in the concept of the extended applicability of Propp's morphological definition lies an acknowledgement of the limitations of functional analysis, which does not distinguish between the genuine folktale and the literary artefact. It should perhaps be re-emphasized that the only system of functional analysis which has been examined in this study is Propp's: other more recent systems, employing different basic concepts of structure, may well yield different results for the folktale analyst. Here, however, it is Vladimir Propp's theory of fairy-tale plot structure which alone has been under scrutiny, therefore the conclusions which have been drawn from this investigation pertain to his procedures and findings as they appear in the seminal treatise, the *Morphology of the Folktale.*

AT No.	Tale	Morphological Definition	Dramatis Personae Definition		Main Function Sequence (/ = precedes)
311,	Perrault	✓	✓	2	✓
312	KHM 46	✓	✓	2	✓
	KHM (1812) 62	✓	✓	2	†/A
	KHM 66	✓	✓	3	†/A
	ZAdV 28 049	✓	✓	2	B/A
	Massignon (*Ouest*, XIX)	✓	✓	3	DEFB/A
327	Perrault	✓	✓	3	C/B G/D F/a
	KHM 15	✓	✓	3	C/B G/D
	ZAdV 40 190	✓	✓	3	✓
	ZAdV 144 501	✓	✓	4	✓
	ZAdV 144 582	✓	✓	2	✓
	ZAdV 195 113	✓	✓	4	✓
	Joisten, 50.1	✓	✓	3	C/B G/D Rs/Kf
	Massignon (*Ouest*, XXX)	✓	✓	3	C/B G/D
333	Perrault	No	✓	3	✓
	KHM 26	✓	✓	4	✓
	KHM 5	✓	✓	4	✓
	Neumann, 72	✓	✓	4	✓
	Joisten, 48.1	✓	✓	3	✓
	Joisten, 48.2	✓	✓	4	✓
	Joisten, 48.3	✓	✓	3	✓
	Joisten, 48.4	✓	✓	4	Rs/Pr
410	Perrault	✓	✓	5	✓
	KHM 50	✓	✓	6	✓
	ZAdV 187 153	✓	✓	5	DEF/A
	Dardy	✓	✓	4	✓
425	Perrault	✓	✓	4	F/a
(711)	KHM 88	✓	✓	4	††/A
	KHM 127	✓	✓	4	✓
	Neumann, 82	✓	✓	5	††/A
	Massignon (*Ouest*, XXVIII)	✓	✓	2	✓
	Turcot	✓	✓	5	G/D

Preparatory Function Sequence	H/I Precedes M/N	General Folktale Morphology	Comment
η θ/γ		✓	
η θ/γ		✓	
η θ/γ		✓	
✓		✓	
✓		✓	Rational explanation
✓		✓	
✓		✓	
✓		✓	
✓		✓	Final function: X
✓		✓	
✓		✓	Final rational element
β γ		✓	
✓		✓	
✓		✓	
✓		✓	Tale fragment
✓		✓	
✓		✓	Structurally comparable to KHM 26, II
✓		✓	
✓		✓	
✓		✓	
✓		✓	
✓		✓	
λ/γ		✓	Donor/helper's gift structurally undetectable in both tales
λ/γ		✓	
✓		✓	
✓		✓	
✓		✓	
✓		✓	Role change (villain in I to victim in II)
✓		?	No designation for actions preceding A
✓		✓	
✓		✓	
✓		✓	

AT No.	Tale	Morphological Definition	Dramatis Personae Definition		Main Function Sequence (/ = precedes)
480	Perrault	✓	✓	4	↑DEF↓/a
	KHM 24	✓	✓	5	✓
	ZAdV 195 186		✓	5	✓
	ZAdV 195 244	✓		5	✓
	ZAdV 210 007	✓		3	✓
	Joisten, 55.1	✓			↑/B
	Joisten, 55.2	✓		4	✓
510 A	Perrault	✓	✓	5	T/↑ Ex/Q
	KHM 21	✓	✓	5	F/a T/↑ Ex/Q
	ZAdV 195 001	✓	✓	5	T/↑ Ex/Q
	ZAdV 195 242	✓	✓	6	DEF/a Ex/Q
	ZAdV 195 491	✓	✓	5	T/↑ Ex/Q
	ZAdV 211 772	✓	✓	6	F/a T/↑ Ex/Q
	Pineau	✓	✓	4	F/a T/↑ Ex/Q
	Massignon (*Folktales*, 43)	✓	✓	6	Ex/Q
510 B	Perrault	✓	✓	5	Ex/Q
	KHM 65	✓	✓	4	T/↑
	ZAdV 195 092	✓	✓	4	Ex/Q
	ZAdV 195 143	✓	✓	5	Ex/Q
	Millien-Delarue	✓	✓	7	T/↑ Ex/Q
	Massignon (*Folktales*, 44)	✓	✓	5	DT/Q
510	ZAdV 60 660	✓	✓	6	J T/↑ Ex/Q
A & B	Massignon (*Ouest*, IX)	✓	✓	6	T/↑ Ex/Q
545 B	Perrault	✓	✓	4	✓
	KHM (1812) 33a	✓	✓	4	✓
	ZAdV 195 159	✓	✓	4	✓
	Seignolle	✓	✓	3	T/C

Preparatory Function Sequence	H/I Precedes M/N	General Folktale Morphology	Comment
✓		✓	
✓		✓	
✓		✓	III contains X
✓		✓	
✓		✓	
✓		✓	The real equilibrium here is non-structural
✓		✓	
✓		✓	
✓		✓	
✓		✓	$\gamma^2\delta^2$ are not preparatory to A
✓		✓	
✓		✓	
✓		✓	a^6 is not explicitly defined
✓		✓	
✓		✓	The final equilibrium here is non-structural
✓		✓	Role assimilation
✓		✓	
✓		✓	
✓		✓	$\gamma^2\delta^2$ are not preparatory to A
✓		✓	D is transposed to unpredictable position
✓		✓	
✓		✓	Literary retardation
✓		✓	T featured prominently in unpredictable positions in both tales
✓		✓	
✓		✓	
✓		✓	One character in several spheres of action

Conclusion

The survey of secondary literature devoted to narrative structural analysis, which formed a necessary preliminary stage in the preparation of this study, did not reveal a comprehensive historical account of work conducted within several disciplines active in the field. Historical descriptions and consequently, evaluations, have remained partial. The extensive first chapter of the study in hand developed from the need to achieve an overview of structuralist endeavours pertinent to the narrower area of folktale analysis, in order to establish, beyond generalizations, Vladimir Propp's status in the field. Accordingly, the first chapter traces the fortunes of his *Morphology of the Folktale* through three phases of its history: its publication in 1928 as a culminating point of Formalist attempts to describe generic structures; its appearance in translation in the United States as an initiating force in narrative structural enquiries on both sides of the Atlantic; and its second American edition in 1968, signalling a period of sustained interest in such folk-narrative analysis and in Propp's general significance for literary theory and semiotics. At the end of the survey of these three stages of the *Morphology's* history, the student is faced with the unexpected paradox that despite Propp's increasingly far-reaching influence among folklorists and literary scholars, the system which he presented in the *Morphology* for the analysis and classification of folktales remains largely untried.

Propp's theories and findings have been constantly assessed, contested, corrected, adapted and augmented, as scholars utilized them as stimuli or starting-points for their own pursuits, but as far as may be ascertained from the review of literature in the field of folk-narrative analysis, the relevance of Propp's findings to non-Russian folktale material and the operability of his analytical procedures have not been explored and established.

The aims of the present study, as set out in Chapter II, constitute an attempt to experiment practically with the critical apparatus of the *Morphology of the Folktale* and with a sufficiently large number of tales to offer concrete documentation for the emergent structural patterns. The choice of materials was effected in the reasonable expectation of the appropriateness of Propp's theory of the basic form of the folktale and in order that information might be provided about some of the practical problems of such text analysis, few of which are enumerated in the *Morphology*. Since the materials included the literary fairy-tales of Perrault and their counterparts among the re-styled Grimm tales, statements about the plot structure of such historically important tales would be interesting in themselves. These texts and authentic folktales were selected to facilitate an assessment, again in practical terms, of some of the limitations of Propp's sequence analysis as an instrument of generic definition.

Chapter III and the Appendix set forth the plot analyses of fifty-nine fairy-tales, divided among nine tale types, classified according to Aarne and Thompson's index. The material consisted of nine fairy-tales of Perrault (which dictated the nine tale types), their thirteen tale type counterparts in the Grimms' collection, nineteen

German and eighteen French genuine folktales, also belonging to the same type categories. The actions of the plots of each tale were analysed according to Propp's inventory of thirty-one major stable folktale components (his functions) and four subsidiary elements. With the structure of each tale plot expressed as a sequence of functions, comparisons, firstly of the sequences of all the tales in each of the nine classes and secondly, of these sequences with Propp's formula of the basic structure of the fairy-tale, allowed the following conclusions to be drawn, in terms of the four aims of this experiment in text analysis.

The first aim was to ascertain the relevance of Propp's procedures and findings for different ethnic material. Propp did not elaborate the details of his analytical procedures in his *Morphology of the Folktale*, but they may be described as a five-step operation: the analysis of a tale into functions, the translation of the functions into symbols, the arranging of symbols into sequences, the division of sequences into the major segments of the tale (its constituent moves) and finally, the comparison of the schemes of all the tales under investigation, which is a comparison of their structures, as Propp perceived tale structure. Problems notwithstanding, this analytical procedure could be implemented for the French and German tales without adaptation and modification and with confidence, inasmuch as it yielded the same kinds of structures as Propp had uncovered in his Afanasiev material. Once the functions of the plots had been identified and their sequence established, the moves constituting a tale and their method of combining could be accurately ascertained by applying Propp's dictum that each new act of villainy or new lack introduces a new move,

bearing in mind that a move is a development from initial villainy or lack through intermediary functions to a dénouement. With the major functions in each move set out for each tale in charts in Propp's format, the narrative structures employed by the tales within the same tale type could be graphically compared. The success of these last two stages of the procedure depends upon the accuracy of the first three. The identification of a function requires the definition of its presence, its genus and where possible, its species. All the functions in the fifty-nine tales under examination could be described by Propp's inventory of thirty-one genera and more than ninety-five per cent could be further identified by his species, so that the second stage of the procedure, the translating of the functions into symbols, could be carried out without violating Propp's code. The third stage, the arranging of the symbols in sequence, was straight-forward: the text analyses in the Appendix reveal the narrative sequences, the chart analyses in Chapter III reveal the logical and chronological sequences and it is these which have been utilized in the fourth and fifth stages of applying Propp's method of folktale analysis.

Propp formulated the results of analysing his corpus of one hundred Afanasiev tales in four theses that the stable fundamental components of a tale are its functions; that functions are limited in number; that the sequence of functions is identical for all fairy-tales and that all fairy-tales exhibit typological unity, sharing the same basic structure. The present analysis of new material adopted the first thesis as given, utilizing Propp's function as the basic analytical unit, without testing the proposition that the invariable elements of a tale reside in the actions of a character independently

of his identity. The second thesis of a distinctly limited number of invariable plot elements was upheld by the results of analysing the fifty-nine French and German fairy-tales: no new fundamental components were revealed and all thirty-one functions appeared in the material. Propp's third thesis that all fairy-tales develop according to a fixed sequence of functions could not be unequivocally corroborated, if that sequence is understood to consist of individual functions in fixed positions, as Propp himself insisted (Propp, p. 22). Of the fifty-nine French and German tales, thirty-eight showed variation of function sequence (sixty-four per cent); Propp's own analytical charts showed a similar degree of variation: twenty-seven of forty-five tales did not conform to his basic pattern (sixty per cent). Propp did not consider his third thesis invalidated by these fluctuations, caused by some extremely mobile functions, by inversions of individual functions or groups of functions and by predictable transpositions (Propp, pp. 107-08). New compositional systems could not be inferred from such deviations. Nevertheless, in view of the degree of variation in Propp's Afanasiev function sequences and in those of the new material, it should not be claimed that the laws of fairy-tale composition exact uniformity in the ordering of the plot elements. The most that could be claimed is a basic sequence of functions susceptible to inversion and transposition of a predictable nature. This basic sequence is conveyed by Propp's schematic formula which expresses simultaneously the fourth thesis, his concept of the fundamental structure of the artificially perfect (complete) tale, to which all tales may be traced:

H J I K ↓ Pr Rs o L

A B C ↑ D E F G ——————————— Q Ex T U W*

o L M J N K ↓ Pr Rs

The two variations present in this formula rest upon the mutually exclusive pairs of functions H I and M N: if they occur within the same tale, they occur in separate moves, with H I belonging to the first. Propp's corpus yielded only three instances of the occurrence of both pairs within a single tale and in each case, they were in complementary distribution. He was thus able to formulate his thesis of the structural uniformity of Russian fairy-tales. This thesis could not be verified by the structural analyses of the present study, since no tale among the fifty-nine incorporated both pairs of functions. On the other hand, it should be reiterated that all the material could be expressed by this formula, given flexibility in the ordering of the individual terms.

The second aim of this study was the structural investigation of fairy-tales from the Perrault and Grimm collections and from French and German folklore. Within the nine individual tale types, all tales exhibited the same basic structural features: the literary fairy-tales of Perrault and the stylized tales of the Grimms are structurally indistinguishable from the folklore material. All the folktales analysed are seen to be the morphological kindred of the Afanasiev tales analysed by Propp. Fifty-seven tales are described exactly by Propp's morphological definition of a tale which preceeds from villainy or a lack, through intermediary functions to a dénouement. Of the two which are not fully described by this definition, the first, Perrault's *Le Petit Chaperon rouge*, is a truncated form, concluding with the villainy; the second, a German folktale belonging to the type of the Kind and the

Unkind Girls, ends on a note of psychological reality which does not re-establish equilibrium. However, the imperfect realization of the first tale (if that is, indeed, what it is, rather than an *Anti-Märchen*) and the alien conclusion of the second are regarded as anomalies among the mass of material conforming to Propp's definition of the tale's structure. The complications or the major plot sequences in all the tales were initiated by an act of villainy or its structural equivalent, a lack; this fact supports Propp's theory that this function is mandatory for the folktale.

The third aim of this work was to document some of the problems encountered in applying Propp's theories to new material and to reveal the deliberations which preceded their solutions. *Morphology of the Folktale* is the only source of discussion about any of the practical problems involved in Propp's method of folktale analysis and there the discussion is necessarily limited to whatever is essential to the establishing of principles. With only the resultant schemes of approximately half Propp's folktales to guide him, the student must try as best he may to reconstruct the debate which engendered the individual elements of those schemes. In the present study, the commentaries of Chapters III and IV are designed to focus on the queries raised in the text analyses and to show something of the process of interpretation and selection which resulted in the final descriptive schemes. The most frequently encountered problems concerned function identification, although function chronology, dramatis personae and narrative techniques all gave rise to queries and observations. Difficulties in function identification included establishing the presence of functions, defining genera and defining species. Solutions to the problems were proposed

either from within Propp's inventory as it stands, or by designating a genus rather than a species, or by expanding a function's stipulated reference: for example, a function confined by definition in Propp's system to the hero-seeker's sphere of activity was expanded to the hero-victim's or the helper's. Propp himself set precedents for both these analytical solutions. In examining the chronology of functions, the preferred positions of some of the highly mobile functions could be established, many of which are distinctly different from their fixed location in Propp's formula. After investigating role changes and assimilations of the dramatis personae, some of which were predictable, others not, it was concluded that the dramatis personae could not be defined according to the distribution of functions. On questions of narrative technique, it was observed, *inter alia*, that not all modes of narrative retardation present in the material could be described in Propp's structural terms; on the other hand, the folk-narrator's predilection for the dense technique of implicit narration and for the construction of structural symmetry is strikingly revealed in a structural analysis.

The fourth aim of this study was to ascertain practically the limitations, if any, of linear plot analysis as an instrument of generic definition and description. Propp's delineation of the structural features of the Russian fairy-tale was seen to be equally applicable to French and German folktales and to tales from the collections of Perrault and the Grimm brothers. While this wider applicability is an indication that Propp had uncovered a basic structure common among European fairy-tales, it is at the same time evidence that the specific nature of the narratives, literary or folkloristic, has not been conveyed

by this structural code: it is therefore concluded that structural features alone (as Propp conceived of structure) are insufficient for distinguishing literature from folk-literature. Propp himself acknowledged that narrative style lies outside the morphologist's area of investigation (Propp, p. 113): with this phenomenon excluded from his considerations, his description and definition of the genre had to be, *ipso facto*, limited and partial. Even as a description of specifically fairy-tale structure, Propp's code is not always sufficiently refined to describe the details of important aspects of the plot: retardation has already been mentioned; underlying psychological problems which motivate a plot; restoration of equilibrium in the dénouement which does not reside in a function; inadequacies of negative description and insufficiently differentiated symbols. While the function patterns of all the fifty-nine tales under investigation are clearly described by Propp's formula of the basic structure of the fairy-tale, there are significant details of plot, dramatis personae and narration which remain concealed in the individual structural schemes.

The query raised by Propp's critics as to whether his concept of fairy-tale plot construction is too general or too specific elicited the following response from the results of the present experiment. It is sufficiently particular to give an accurate description of the structure of other European fairy-tales, despite the fact that it does not account for all the narrative phenomena which were disclosed during the analysis of the material. Given the degree of specificity of Propp's concrete functional description, which is still not refined enough to be totally comprehensive, the question inevitably arises as to the utility of the formula definitions of other theoreticians which have been abstracted to two, three, four or five elements. On the question of the strict

composition of the formula sequence itself, it was observed from the analysed plots and from Propp's own results that there is a practical flexibility in the ordering of elements, contrary to Propp's third thesis and to the impression conveyed by his alphabetical formula. Nevertheless, the basic analytical terms and procedures contained in the *Morphology of the Folktale* could be utilized in the analysis of new material and Propp's results essentially duplicated, so that the charge of pseudo-scientific abstruseness could not be sustained. Propp's controversial interpretation of an archetypal folktale, originating in myth, to which all fairy-tales may be traced as imperfect realizations of the basic form, could be neither contested nor supported by the present enquiry.

The object of scrutiny in this study has been Propp's theory of fairy-tale structure as it is presented in his *Morphology of the Folktale*: suggestions for adaptations or modifications have been studiously avoided in an effort to focus solely upon the operability of Propp's analytical definitions and procedures in an application to new material. However, during the course of the investigation, at least three aspects of Propp's work have presented themselves as promising topics for future Proppian research. The first is not only a promising topic but also an urgent task: the publication of a third, definitive edition of the *Morphology of the Folktale*. The numerous discrepancies among existing editions, particularly in the appended chart analyses of the Afanasiev tales (as discussed on pp. 114-16, 326-32) are all the more disconcerting since the student of Propp's method must utilize the charts and other Afanasiev references throughout the text to reconstruct for himself those of Propp's procedures and solutions to problems which

are not made explicit in his commentary. This is an editing task which requires a scholar thoroughly skilled in Propp's method, who would be in a position to rework the Afanasiev material and to correct the charts and the illustrative references accordingly. Furthermore, since Propp's Appendix III contains the function schemes for less than half of his material, it would be a welcome service to folktale investigators if the appendix could be augmented from Propp's unpublished material. Propp had originally prepared a much more comprehensive publication than the *Morphology of the Folktale*, but he finally sacrificed the specialist's interest to the general reader's (Propp, pp. xxv-xxvi): Proppian scholars would probably stand to benefit from much more unpublished material, in addition to the analyses of the remaining Afanasiev tales, if the material of that original first draft were made accessible.

The second topic derives from the results of the fifty-nine tale analyses in the present study. It will be recalled that Propp's third thesis of identical function sequence for all fairy-tales had to be rejected on the evidence of the function schemes of the selected French and German material, which showed a sixty-four per cent variation in the ordering of its plot sequences (pp. 371-72, 383). Furthermore, an investigation of Propp's own schemes in Appendix III revealed a similar degree of variation in function chronology (sixty per cent). It was suggested in the discussion of these observations that "the most that could be claimed is a basic sequence of functions susceptible to inversion and transposition of a predictable nature" (p. 383). The "basic sequence" is Propp's formula of the fairy-tale archetype, many elements of which may be observed, either singly (F, ↓, T, W) or in combination (D E F), in inverted or transposed positions. A preliminary

investigation both of Propp's schemes and of those in this study indicates the possibility of establishing at least the major pattern variations of the basic sequence. Furthermore, instead of working with a formula consisting of thirty-one individual elements, it may well be possible to combine some of these into larger units and to try to establish the typical block patterns, not with the goal of Greimas's or Meletinskij's extreme reductionism, but working still within Propp's recognizable system. If this direction were to prove fruitful for the problem of the order of folktale functions, the more fundamental question would be inevitably raised of how much variation the basic sequence could tolerate before it is necessary to speak of distinct folktale structures. This, in turn, would have essential bearing on the fourth of Propp's major tenets of folktale structure, namely, that all fairy-tales are of uniform construction.

The third topic concerns individual functions or groups of functions. The problems encountered in employing both major functions and subsidiary elements call for separate investigations of some of these narrative units, for example, K, the liquidation of villainy or lack, or D / E and M / N, assimilated forms of tasks and their execution, or α, the initial situation, or §, connectives, three varieties of which could be discerned during the course of this study. Indeed, all the constituent elements of the plot structure deserve individual examination in context, if their features are to be thoroughly understood. It cannot be too strongly emphasized that these three areas for future Proppian studies have been brought to light by the practical application of Propp's theories to actual folk-narratives: it is practice which has revealed their necessity, not theoretical debate. Re-examination of

Propp's material and its analysis for a new edition of the *Morphology*, experimentation with a basic function sequence open to limited flexibility among its members, more detailed delineations of all the functions as they occur in folktale texts, should be prime objectives for the fourth stage of Proppian research.

If an attempt is made to situate this enquiry in the field of Proppian studies, there are three aspects of the work to be considered. It originated from an interest in pursuing the promise of Propp's structural theories for new folklore material and in setting into operation the procedures he devised for folktale analysis. Given the impact of the *Morphology of the Folktale* on folklore research, the desire to establish a wider applicability for Propp's findings and to experiment with his analytical mechanisms would seem to be a natural development for Proppian studies, yet it is a development which has not materialized. Theoretical developments abound; practical, unmodified applications are rare.

What has been observed of the utilization of the *Morphology of the Folktale* may be seen as symptomatic for the field of folk-narrative structural research: theory has predominated. Perhaps this trend is just beginning to be reversed, when the work of a Heda Jason and her students is considered, or the structural revisions of the Aarne-Thompson catalogue of an Ulf Drobin. However, one of the results of the proliferation of theoretical proposals for the structural analysis and classification of narratives has been a singular lack of folklore text analyses and commentaries which could be a testimony to an established structuralist approach: the mythologists, the Indianists, the British anthropologists, the historicists, the comparatists, the Finnish school,

the psychoanalysts all generated bodies of works exemplifying and refining their respective theories and methods, testifying concretely to their basic philosophies. Structuralists, divided among numerous denominations of structuralism, are still defending and being challenged to defend the utility of their investigations and the validity of their methods, and to demonstrate tangibly their contribution to folklore studies.

Structural descriptions of folktales facilitate their comparison; their comparison is a prerequisite to their classification; classification is essential to the international study of the genre and to all the traditional lines of enquiry concerning it. Vladimir Propp has provided in his *Morphology of the Folktale* one analytical system which can be put into operation to yield useful and manageable descriptions of plot structures. However, its strengths, its shortcomings and its overall usefulness cannot be ascertained without widespread practical application by folktale analysts: the status of *Morphology of the Folktale* should merit at least serious attempts at its utilization. This conviction is the root motivation for the present study, which is seen as a distinctly preliminary stage in such experimentation. The twin tasks of tracing the influence in folk-narrative studies of Propp's *Morphology* and of applying his theories to new material would have been immeasurably lightened, had there been available a variety of sample tale analyses to which to refer, together with expositions of the analysts' deliberations. Accordingly in this study, a substantial number of fairy-tales have been presented in full, analysed individually be Propp's method and accompanied by explanatory commentaries, so that the process of moving from the text of a folktale

to a schematic description of its plot structure may be followed by any other student of similar interest and intent. Such an analytical exercise, embodying analysed texts and documented procedures, offers at last an opportunity for concrete debate on the practical application of the theories contained in Vladimir Propp's *Morphology of the Folktale*.

Notes

Introduction

[1] "The Study of Verbalized Content," Review of *Morfologiia skazki*, by Vladimir Propp, 2nd ed. *Times Literary Supplement* July 23, 1970, p. 807. E. M. Meletinskij mentions only two favourable reviews in "Structural-Typological Study of Folktales," in *Soviet Structural Folkloristics*, ed. P. Maranda (The Hague, Paris: Mouton, 1974), pp. 23-24.

[2] A brief account of the official honours accorded to Propp in the wake of the success abroad of his *Morphology of the Folktale* is given by Reinhard Breymayer, "Vladimir Jakovlevič Propp (1895-1970)--Leben, Wirken und Bedeutsamkeit," *Linguistica Biblica*, 15-16 (1972), 43-44.

[3] Louis Wagner, ed., Preface to the Second Edition, in Vladimir Propp, *Morphology of the Folktale*, 2nd rev. ed. (Austin: University of Texas Press, 1968), ix. All quotations from and direct references to Propp's work are to this edition and are cited throughout the text, in parentheses, as Propp, followed by the appropriate page reference.

[4] Alan Dundes, "Structuralism and Folklore," in *Folk Narrative Research*, ed. Juha Pentikäinen (Helsinki: Suomalaisen Kirjallisuuden Seura, 1976), p. 87.

Chapter I

[1] Joseph Bédier, *Les Fabliaux: Études de littérature populaire et d'histoire littéraire du Moyen Âge*, 5th rev. ed. (Paris: Édouard Champion, 1925), p. 186.

[2] Bédier, p. 187.

[3] Bédier, p. 187.

[4] Bédier, p. 188.

[5] Claude Bremond, *Logique du récit* (Paris: Éditions du Seuil, 1973), p. 48.

[6] Bremond, p. 58.

[7] Bremond, p. 56.

[8] Bremond, pp. 56-57.

[9] Bremond, pp. 57-58.

[10] Axel Olrik, "Epische Gesetze der Volksdichtung," *Zeitschrift für deutsches Altertum und deutsche Literatur*, 51 (1909), 1-12.

[11] Arnold van Gennep, *La Formation des légendes* (Paris: Flammarion, 1910), pp. 287-90, 326.

[12] Max Lüthi, *Das europäische Volksmärchen: Form und Wesen*, 3rd ed. (Bern: Francke, 1968), p. 69 (originally published in 1947).

[13] Axel Olrik, "Epic Laws of Folk Narrative," tr. Jeanne P. Steager, in *The Study of Folklore*, ed. Alan Dundes (Englewood Cliffs, N. J.: Prentice-Hall, 1965), pp. 129-41. Text references are to this translation.

[14] William O. Hendricks, "Folklore and the Structural Analysis of Literary Texts," *Language and Style*, 3 (1970), 83-121, in which the author expands the applicability of Olrik's rules of traditional narrative composition to literature proper (*Hochliteratur*).

[15] Olrik, p. 131.

[16] Olrik, p. 131. The synopses of Olrik's thirteen epic laws follow Olrik's order of presentation on pp. 131-39.

[17] Olrik, p. 139.

[18] Heda Jason, "Precursors of Propp: Formalist Theories of Narrative in Early Russian Ethnopoetics," *PTL*, 2 (1977), 471-516. An earlier article by Professor Jason, which appeared in Hebrew with a summary in English, was devoted to the same topic: "The Approach of Russian Formalism and Its Western Followers to Oral Literature: A Critical Historical Survey," *Hasifrut*, 3 (1971), No. 1, 53-84 (with the summary on pp. [III]-[IV]).

[19] Information about Rybnikov, supplementary to Jason's, is to be found in Felix J. Oinas's Introduction, *The Study of Russian Folklore*, ed. and tr. Felix J. Oinas and Stephen Soudakoff (The Hague, Paris: Mouton, 1975), pp. 2-3.

[20] Jason, p. 475.

[21] Victor Erlich, *Russian Formalism: History-Doctrine*, 2nd rev. ed. (The Hague: Mouton, 1965), p. 29. Note 49 gives the Russian title "Poètika sjuzhetov."

[22] Laurence Scott's translation of Vladimir Propp's *Morphology of the Folktale*, 2nd rev. ed. (Austin: University of Texas Press, 1968), pp. 12-13, uses the term "theme" to cover both "plot" and the abstract general subject-matter of which a particular tale is an illustration. Erlich's usage of motif, plot and theme, p. 13, has been adopted in the main body of the present text for the description of Veselovskij's concerns.

[23] Propp, pp. 12-13; Jason, pp. 476-77.

[24] Jason, p. 477. Eleonskaja's work is also given brief mention by Roman Jakobson in his commentary "On Russian Fairy Tales" which accompanies the anthology of A. N. Afanas'ev, *Russian Fairy Tales*, tr. Norbert Guterman, 2nd ed. (New York: Pantheon Books, 1973), pp. 646, 655 (originally published in 1945).

[25] Jason, p. 477.

[26] Jason, p. 478.

[27] Jason, pp. 513-14.

[28] Jason, p. 478.

[29] Viktor Šklovskij, "Der Zusammenhang zwischen den Verfahren der Sujetfügung und den allgemeinen Stilverfahren," tr. Rolf Fieguth, in *Texte der russischen Formalisten*, ed. and intro. Jurij Striedter, I (München: Wilhelm Fink, 1969), 71-75.

[30] Jason, p. 479. Unfortunately, the passages which Jason cites to illustrate Šklovskij's theories of narrative structure concern his writings on the mystery novel and the detective story and are not included in either Striedter's *Texte der russischen Formalisten* or the excerpt "The Mystery Novel: Dickens's *Little Dorrit*," in *Readings in Russian Poetics*, ed. Ladislav Matejka and Krystyna Pomorska (Cambridge, Mass.: MIT Press, 1971), pp. 220-26.

[31] Jason, pp. 479-80. The Sherlock Holmes general scheme is described by nine narrative blocks: 1) expectation, conversation about past events, analysis; 2) appearance of the client; 3) evidence; 4) misinterpretation of the evidence; 5) departure to the scene of the crime; 6) false interpretation of evidence; 7) interval, variously filled, before the solution; 8) solution; 9) Holmes's analysis of the data.

[32] Jason, p. 480.

[33] Jason, p. 481.

[34] Jason, p. 481: "The link in a formula tale is defined as much on the basis of textural indicators as on the basis of contentual indicators. In other words, Šklovskij did not distinguish between the Structure of the texture and the Structure of the plot."

[35] Šklovskij, p. 55.

[36] Aleksandr P. Skaftymov, "The Structure of the *Byliny*," tr. Stephen Soudakoff, in *The Study of Russian Folklore*, p. 138.

[37] Skaftymov, p. 139.

[38] Skaftymov, p. 140.

[39] Skaftymov, p. 154.

[40] These ten stages in the heroic cycle have been abstracted from Skaftymov's article as it appears in *The Study of Russian Folklore*, pp. 138-54. However, Heda Jason, p. 484, lists them somewhat differently, without exact page references, giving the following general reference in her bibliography: *Poètika i genezis bylin* (Moskva: Yaksanov, 1924). Her list of eight episodes is as follows: 1) description of the hero's initial weakness; 2) enemy attacks; 3) the inhabitants of the beleaguered city and its ruler have despaired of rescue; 4) hero is called to rescue the besieged; or, the hero arrives at the place by chance; 5) hero sets out against the enemy and vanquishes him; 6) the populace does not believe that the hero has vanquished the mighty enemy single-handed; 7) hero convinces the populace that he really has vanquished the foe; 8) ruler rewards the hero.

[41] Jason, p. 484.

[42] Roman M. Volkov, *Skazka: rozyskanija po sjužeto-složeniju narodnoj skazki* (Odessa: Gosizdat Ukrainy, 1924). As this work is unavailable in translation, as far as has been ascertained, references to Volkov's theories and his text have to be cited from Professor Jason's survey. Standard reference works such as Erlich's *Russian Formalism* make no mention of Volkov.

[43] Propp, p. 8.

[44] Propp, p. 14.

[45] Propp, p. 15.

[46] Jason, p. 486.

[47] Jason, p. 487.

[48] Jason is at pains to point out the distinction between Volkov's and Propp's focus of interest in the analysis of folktales: the former concentrated on the female fairy-tale, the latter on the epic (pp. 487, 488, 491). However, Propp's corpus of Afanasiev tales did include tales of the persecuted herine, which he analysed, without special accommodation, utilizing his established scheme: e.g. Nos. 95, 98, 101, 104, 114 (Propp, pp. 136-37).

[49] Jason, p. 487.

[50] In order to avoid ambiguity, the spelling "motif" has been used throughout the present study in preference to "motive," as used by Jason and other commentators.

[51] Volkov, p. 5.

[52] Jason, pp. 487-88.

[53] These two charts, together with an excerpt from their accompanying commentary, are taken from Jason, p. 489.

[54] Boris Tomaševskij, "Thematics," in *Russian Formalist Criticism: Four Essays*, tr. and intro. Lee T. Lemon and Marion J. Reis (Lincoln, Nebraska: University of Nebraska Press, 1965), pp. 62-95 (originally published as *Teorija literatury* in Moskva, Leningrad, in 1925).

[55] Tomaševskij, p. 67.

[56] Tomaševskij, pp. 68-71.

[57] Tomaševskij, p. 90.

[58] Tomaševskij, pp. 75-76.

[59] Aleksandr Nikiforov, "Towards a Morphological Study of the Folktale," tr. Stephen Soudakoff, in *The Study of Russian Folklore*, pp. 155-61.

[60] Nikiforov, pp. 157-58. The author gives no examples, but presumably the limited number of suffixal actions could be illustrated by reward and punishment.

[61] Nikiforov, p. 157.

[62] Nikiforov, p. 157.

[63] Nikiforov, p. 158.

[64] Nikiforov, p. 159.

[65] Nikiforov, p. 159.

[66] Nikiforov, p. 160.

[67] Jason points out, p. 506, that the notion of episode is not employed by Propp; by "episode," she interprets from Nikiforov's usage "the framework in which the connection between the hero and a single secondary role is acted out." However, a clear example of the linking of characters and their actions is Propp's consecutively-labelled sequence D E F, which is the hero's meeting with a potential donor, the hero's reaction to him and the donor's recompense as a result of that reaction.

[68] Jason, pp. 506-07.

[69] Felix J. Oinas, *The Study of Russian Folklore*, p. 163, draws attention to the simultaneous publication of Nikiforov's article and Propp's book. The dates of Nikiforov's composition of the article (1926) and its publication (1928) were taken from Oinas, p. 155. (Heda Jason, p. 515, gives 1927 as the date of his publication.) Propp's *Morphology* was published in 1928; the preface is dated 1927 and Nikiforov's article was in print at the time (Propp, p. 17, Note 19).

[70] Vladimir Propp, "Fairy Tale Transformations," tr. C. H. Severens, in *Readings in Russian Poetics*, pp. 94-114. The article was first published in Leningrad, in *Poètika*, 4 (1928).

[71] Propp, "Fairy Tale Transformations," p. 94.

[72] Propp, "Fairy Tale Transformations," p. 101.

[73] Oinas, p. 4.

[74] Oinas, p. 4.

[75] Roman Jakobson and Petr Bogatyrev, "On the Boundary between Studies of Folklore and Literature," tr. Herbert Eagle, in *Readings in Russian Poetics*, p. 9.

[76] Petr Bogatyrev and Roman Jakobson, "Die Folklore als eine besondere Form des Schaffens," in Roman Jakobson, *Selected Writings* (The Hague, Paris: Mouton, 1966), IV, 6.

[77] Bogatyrev and Jakobson, "Die Folklore," p. 8.

[78] Bogatyrev and Jakobson, "Die Folklore," pp. 12-13.

[79] Lord Raglan, "The Hero of Tradition," in *The Study of Folklore*, pp. 142-57.

[80] Raglan, p. 145, lists the following elements for the *Story of the Hero of Tradition*:

1. His mother is a royal virgin.
2. His father is a king, and
3. Often a near relative of his mother, but
4. The circumstances of his conception are unusual, and
5. He is also reputed to be the son of a god.
6. At birth, an attempt is made, often by his father, to kill him, but
7. He is spirited away, and
8. Reared by foster parents in a far country.
9. We are told nothing of his childhood, but
10. On reaching manhood he returns or goes to his future kingdom.
11. After a victory over the king and/or giant, dragon, or wild beast,
12. He marries a princess, often the daughter of his predecessor, and
13. Becomes king.
14. For a time he reigns uneventfully, and
15. Prescribes laws, but
16. Later he loses favor with the gods and/or his subjects, and
17. Is driven from the throne and city.
18. He meets with a mysterious death,
19. Often at the top of a hill.
20. His children, if any, do not succeed him.
21. His body is not buried, but nevertheless
22. He has one or more holy sepulchers.

[81] Raglan, pp. 150-51. Major works of the authors referred to in the text are: J. G. von Hahn, "Arische Aussetzungs- und Ruckkerhr-Formel," in *Sagwissenschaftliche Studien* (Jena: Mauke, 1876), p. 340; Alfred Nutt, "The Aryan Expulsion and Return Formula in the Folk and Hero Tales of the Celts," *Folk-Lore Journal*, 4 (1881), 1-44; Otto Rank, *Der Mythus von der Geburt des Helden. Versuch einer psychologischen Mythendeutung* (Leipzig, Wien: Deutike, 1909); Joseph Campbell, *The Hero with a Thousand Faces* (New York: Pantheon, 1949); Jan de Vries, *Heldenlied en Heldensage* (Utrecht, Antwerp: Uitgeverij Het Spectrum, 1959), tr. B. J. Timmer under the title *Heroic Song and Heroic Legend* (London: Oxford University Press, 1963).

[82] Hans Honti, "Märchenmorphologie und Märchentypologie," *Folk-Liv*, 3 (1939), 307-18.

[83] Jakobson, "On Russian Fairy Tales," p. 640 (see Note 24).

[84] Jakobson, p. 641.

[85] Jakobson, p. 641.

[86] Jakobson, pp. 647-48. When Jakobson speaks of Andreev's inventory of Russian "plots" in the style of Aarne and Thompson, the word does not refer to the abstract schemes with which the Formalists had worked; "theme" perhaps conveys the sense more clearly, particularly in the following passage: "For all the popularity of the fairy tales in Russia, the number of their plots is relatively small. It embraces not more than one-fifth of the whole inventory of the Russian tale plots, and the set of Russian plots unknown to the Western fairy tale is very limited. The originality of the Russian fairy tale lies not in its plot, but . . . in its stylistic adornments" (pp. 647-48).

[87] Alan Dundes, *The Morphology of North American Indian Folktales* (Helsinki: Academia Scientiarum Fennica, 1964), pp. 41-42. Stender-Petersen found no mention in the later editions of Stith Thompson's classic study, *The Folktale* (New York: Holt, Rinehart and Winston, 1946), nor in the surveys of international folklore studies written by Richard M. Dorson, "Current Folklore Theories," *Current Anthropology*, 4 (1963), 93-112; and by J. L. Fischer in the same volume, "The Sociopsychological Analysis of Folktales," pp. 235-95, which, despite its specific title devotes an extended section to The Structure of the Tale (pp. 248-55). Even an American dissertation devoted to the structural analysis of Scandinavian material makes scant mention of his name only, neglecting completely his ideas: Paul Vehvilainen, "The Swedish Folktale: A Structural Analysis," Diss. Washington 1964, p. 29.

[88] Will-Erich Peuckert, *Volkskunde: Quellen und Forschungen seit 1930* (Bern: Francke, 1951), pp. 159-60. Max Lüthi has no entry for Stender-Petersen in his standard reference work, *Märchen*, 5th rev. and enl. ed. (Stuttgart: Metzler, 1974), originally published in 1962.

[89] Adolf Stender-Petersen, "The Byzantine Prototype to the Varangian Story of the Hero's Death through his Horse," in *Varangica* (Aarhus: Universitets slaviske Institut, 1953), p. 182.

[90] Stender-Petersen, p. 182.

[91] Stender-Petersen, "A Varangian Stratagem," in *Varangica*, p. 197 (originally published in Copenhagen in 1952 in the *Festskrift til L. L. Hammerich*).

[92] Stender-Petersen, p. 183.

[93] Dundes, *Morphology*, p. 42.

[94] Eleazar Meletinskij, "Structural-Typological Study of Folktales," tr. W. Jilek and L. Jilek-Aall, in *Soviet Structural Folkloristics*, ed. Pierre Maranda (The Hague, Paris: Mouton, 1974), p. 24. This article appeared originally in Russian in Vladimir Propp, *Morfologiia skazki*, 2nd rev. ed. (Moskva: Nauka, 1969), pp. 134-66.

[95] Claude Lévi-Strauss, "The Structural Study of Myth," *Journal of American Folklore*, 68 (1955), 430.

[96] Lévi-Strauss, p. 431.

[97] Lévi-Strauss, pp. 432-33.

[98] Lévi-Strauss, p. 436.

[99] Lévi-Strauss, pp. 442-43.

[100] Elli Köngäs Maranda and Pierre Maranda, *Structural Models in Folklore and Transformational Essays* (The Hague, Paris: Mouton, 1971), pp. 26-27.

[101] Lévi-Strauss, p. 443.

[102] Maranda and Maranda, pp. 28-29.

[103] Meletinskij, p. 30.

[104] On the difficulty of falsifying Lévi-Strauss's hypothesis: Philip Pettit, *The Concept of Structuralism: A Critical Analysis* (Dublin: Gill and Macmillan, 1975), pp. 87-92. Edmund Leach, *Lévi-Strauss* (London: Fontana, 1970), p. 79, writes: "It will be seen that if we proceed in this way there never comes any particular point at which we can say that we have considered 'all the variants' for almost any story drawn from the general complex of classical Greek mythology turns out to be a variant in one way or another."

[105] Maranda and Maranda, pp. 30-37.

[106] Meletinskij, p. 25.

[107] Thomas A. Sebeok discusses structural studies in folklore in his article "The Structure and Content of Cheremis Charms, Part I," *Anthropos*, 48 (1953), 377-80. In the Stith Thompson *Festschrift*, Sebeok outlines the potential contribution of statistical analysis to structural and content analysis of folklore texts in his article "Toward a Statistical Contingency Method in Folklore Research," in *Studies in Folklore*, ed. W. Edson Richmond (Bloomington: Indiana University Press, 1957), pp. 130-40. Sebeok had already taken note of Propp's research (whose *Morphology* did not appear in English until the following year), as Jakobson had cited it in his commentary "On Russian Fairy Tales" (see Note 24 above).

[108] J. L. Fischer, "Sequence and Structure in Folktales," in *Men and Cultures*, ed. Anthony F. C. Wallace (Philadelphia: University of Pennsylvania Press, 1960), pp. 442-46.

[109] Fischer, p. 442.

[110] Fischer, "The Sociopsychological Analysis of Folktales," pp. 248-55 (see Note 87).

[111] Proinsias MacCana, Review of *Morphology of the Folktale*, by Vladimir Propp, 1st ed., *Gwerin*, 2 (1959), 186.

[112] Melville Jacobs, Review of *Morphology of the Folktale*, by Vladimir Propp, 1st ed., *Journal of American Folklore*, 72 (1959), 195-96.

[113] Archer Taylor, Review of *Morphology of the Folktale*, by Vladimir Propp, 1st ed., *The Slavic and East European Journal*, N. S. 3 (1959), 187.

[114] Taylor, pp. 188-89.

[115] J. Russell Reaver, Review of *Morphology of the Folktale*, by Vladimir Propp, 1st ed., *Midwest Folklore*, 9 (1959), 116.

[116] Claude Lévi-Strauss, "L'Analyse morphologique des contes russes," *International Journal of Slavic Linguistics and Poetics*, 3 (1960), 122-49 and "La Structure et la forme," *Cahiers de l'Institut de science économique appliquée*, 9 (mars 1960), 3-36 (Series M, No. 7). Quotations have been taken from the English translation of the latter: "Structure and Form: Reflections on a Work by Vladimir Propp," in *Structural Anthropology*, Vol. II, tr. Monique Layton (New York: Basic Books, 1976), pp. 115-45.

[117] Lévi-Strauss, "Structure and Form," p. 115.

[118] Lévi-Strauss, "Structure and Form," pp. 131-32.

[119] Lévi-Strauss, "Structure and Form," p. 132.

[120] Lévi-Strauss, "Structure and Form," p. 133.

[121] Lévi-Strauss, "Structure and Form," p. 134.

[122] Lévi-Strauss, "Structure and Form," p. 137.

[123] Lévi-Strauss, "Structure and Form," p. 136.

[124] Lévi-Strauss, "Structure and Form," pp. 135, 142.

[125] Lévi-Strauss, "Structure and Form," p. 141.

[126] Lévi-Strauss, "Structure and Form," p. 130.

[127] Meletinskij, pp. 29-32, defends Propp's goals, methods and findings in the *Morphology* against Lévi-Strauss's accusation of formalism and supports Propp's own defence that the exploration of the linear sequence of a folktale's action had been essential to his exploration of the theme and composition of the genre.

[128] William O. Hendricks, "Verbal Art and the Structural Synthesis," *Semiotica*, 8 (1973), 239-62. The complementarity of syntagmatic and paradigmatic analysis had already been remarked by Hendricks in his 1970 article "Folklore and the Structural Analysis of Literary Texts" (see Note 14 above), p. 97.

[129] Hendricks, "Verbal Art," pp. 241-46.

[130] Alan Dundes, *Analytic Essays in Folklore* (The Hague, Paris: Mouton, 1975), pp. 244-45.

[131] Alan Dundes, "From Etic to Emic Units in the Structural Study of Folktales," *Journal of American Folklore*, 75 (1962), 96.

132 Dundes, "From Etic to Emic Units," pp. 101-02.

133 Dundes, "From Etic to Emic Units," p. 104.

134 Dundes, *Morphology*, pp. 11-12 (see Note 87).

135 Dundes, *Morphology*, p. 61.

136 Dundes, *Morphology*, p. 11.

137 Dundes, *Morphology*, pp. 61-64.

138 Quoted from Dundes, *Morphology*, p. 12, who cites his source on p. 113 as Leslie Spier and Edward Sapir, "Wishram Ethnography," *University of Washington Publications in Anthropology*, 3 (1929-30), 279.

139 Dundes, *Morphology*, p. 63, who cites his source on p. 126 as Frank G. Speck, "Malecite Tales," *Journal of American Folklore*, 30 (1917), 480-81.

140 Dundes, *Morphology*, p. 72.

141 Dundes, *Morphology*, p. 63.

142 Dundes, *Morphology*, p. 73.

143 Dundes, *Morphology*, pp. 78-84.

144 Dundes, *Morphology*, pp. 93-94. While it is clear that European cumulative tales are so structured as to separate the initial lack by an extended repetitious accumulation of motifs before the final eradication of the lack and that such tales contrast strongly with those tales indigenous to North American Indians as described by Dundes, it is perhaps misleading when Dundes contrasts the proximity of paired narrative motifemes in Indian tales with the fact that Propp's function Lack is No. 8a and that his Liquidation of it is No. 19. Propp's charts do reveal instances of eleven intervening functions, but the majority of tales employ only three, four, or five intervening functions.

145 Dundes, *Morphology*, p. 13. Dundes cited on p. 113 the source for this tale as Morris Edward Opler, *Myths and Tales of the Chiricahua Apache Indians* (New York, 1942), p. 66.

146 Dundes, *Morphology*, p. 63. One of Dundes's collaborators, Robert Georges, reported in a later article, "Structure in Folktales: A Generative-Transformational Approach," *The Conch*, 2 (1970), No. 2, 4-17, that in a seminar in 1966, Dundes's patterns had been tested on randomly-selected North American Indian folktales, with results supporting Dundes's descriptive patterns, with the exception of his Lack/Lack Liquidated scheme (Note 10, p. 15).

147 Dundes, *Morphology*, p. 64.

148 Claude Bremond, "Postérité américaine de Propp," *Communications*, 11 (1968), 148-64.

149 Alan Dundes, "On Game Morphology: A Study of the Structure of Non-Verbal Folklore," *New York Folklore*, 20 (1964), 276-88.

150 Alan Dundes, "The Making and Breaking of Friendship as a Structural Frame in African Folk Tales," in *Structural Analysis of Oral Tradition*, ed. Pierre Maranda and Elli Köngäs Maranda (Philadelphia: University of Pennsylvania Press, 1971), pp. 171-85.

151 Alan Dundes, "Texture, Text, and Context," *Southern Folklore Quarterly*, 28 (1964), 254-56.

152 Dundes, "The Making and Breaking of Friendship," p. 173.

153 Dundes, "The Making and Breaking of Friendship," p. 178.

154 Dundes, "The Making and Breaking of Friendship," pp. 178-79.

155 Dundes, "The Making and Breaking of Friendship," pp. 181-82. In an earlier article, "The Binary Structure of 'Unsuccessful Repetition' in Lithuanian Folk Tales," *Western Folklore*, 21 (1962), 165-74, Dundes examined the importance to a description of Lithuanian folktale typology of the two-move tale involving a success-story in the first move and failure in the second, such as the tale type of The Kind and the Unkind Girls (AT 480). Both articles demonstrate Dundes's principle of relating tale structures (rather than motifs) to their cultural context in order to establish structural oicotypes. Perceiving a potential dilemma in presenting structures as culturally relative, Dundes explains in the later article (p. 179) that folklore structures may be multi-culturally relative, whereas specific content (motifs) is usually culturally and individually relative.

156 Clyde Kluckhohn, "Recurrent Themes in Myths and Mythmaking," in *The Study of Folklore*, pp. 158-68; reprinted from *Daedalus: Journal of the American Academy of Arts and Sciences*, 88 (1959), 268-79.

157 Archer Taylor, "The Biographical Pattern in Traditional Narrative," *Journal of the Folklore Institute*, 1 (1964), 114-29. As has already been observed in Chapter I (p. 50), Taylor had drawn attention earlier, but in condensed form, in his review of Propp's *Morphology*, to the publication's technical problems. In an unpublished M. A. thesis (see Note 158, pp. 48-57), Maurice Schmaier had also carefully noted presentation inadequacies and lapses by author, editor and translator.

158 Maurice D. Schmaier, "A Study of Propp's *Morphology of the Folktale*, with Particular Reference to the Comparable Works of Lord Raglan and Otto Rank." M. A. Thesis. Bloomington, Indiana 1963.

159 George P. Lakoff, "Structural Complexity in Fairy Tales," *The Study of Man*, 1 (1972), 128-50. In a footnote to p. 128, Lakoff gives 1964 as the date of the paper. Lakoff interpreted Propp's descriptions of the pairing and grouping of functions and the interweaving of moves as the latter's awareness of the inadequacies of his sequence model (p. 136).

160 Lakoff, pp. 137-46.

[161] Georges, "Structure in Folktales" (see Note 146).

[162] Georges, pp. 8-9. The choice of the terms "move" and "countermove" seems unnecessarily confusing since, despite Georges's reference to Propp's terms and definitions in Notes 15 and 16 (p. 15), he does not mean by "move" what Propp means. For Georges, "move" means the initial situation and the intermediary development of the action, resulting in the "countermove," i.e. the resolving action and the dénouement. "Move", for Propp, is "any development proceeding from villainy . . . or a lack . . . , through intermediary functions to marriage . . . or to other functions employed as a dénouement" (Propp, p. 92). A new act of villainy or a lack generates a new move ("countermove" is not a technical term in Propp's vocabulary).

[163] George R. Horner, "A Structural Analysis of Bulu (African) Folktales," *The Conch*, 2 (1970), No. 2, 18-28. This essay was first presented three years earlier to the American Folklore Society in Toronto.

[164] Horner, p. 23, lists under Move seven motifemes: Lack, Task, Artifice, Interdiction, Violation, Service and Deceit; under Countermove appear Lack Liquidated, Task Accomplished, Consequence, Attempted Escape, Reward, Deception and Choice (the listener's).

[165] Horner, p. 22: "Some Bulu motifemic-slot-sequences do not move smoothly from one event to another, a Lack is not always liquidated by a single Task eventually leading to a neat sequence. In some tales a sequence is 'interrupted' by a series of Tasks, each Task to be accomplished by different actors . . . as the situation demands."

[166] Heda Jason, "The Narrative Structure of Swindler Tales," *Arv*, 27 (1971), 141-60. It is clear from Jason's acknowledgement that she, Dundes, Georges and Lakoff were all active in the same group of structural folklorists (p. 159).

[167] Jason, "The Narrative Structure of Swindler Tales," pp. 144-50.

[168] For example, Eugene Dorfman, "The Structure of the Narrative: A Linguistic Approach," *The History of Ideas: News Letter*, 2 (1956), No. 3, 63-67; and an abstract from his then unpublished major work, entitled "The Narreme in the Medieval Epic and Romance," which was presented to the XIV Annual Meeting of the Pacific Northwest Conference on Foreign Languages held at Banff, Alberta in 1963 and published in the *Proceedings*, pp. 206-11.

[169] Paul Veikko Vehvilainen, "The Swedish Folktale: A Structural Analysis." Diss. University of Washington 1964. Vehvilainen's second chapter, entitled "The Material and Method," nowhere mentions Propp, so that the reader is unprepared for the extent of the author's indebtedness to Propp's research methods and results, some instances of which may be observed on the following pages: p. 49 (Propp, pp. 21-23, 92); pp. 90-91 (Propp, p. 67); p. 142 (Propp, p. 92); pp. 146-50 (Propp, pp. 93-96); pp. 153-54 (Propp, pp. 107-08); pp. 159-61 (Propp, pp. 112-13). (These references are to the second edition of Propp's work, while in 1964, of course, only the first American edition of 1958 was

available to Vehvilainen.) Vehvilainen's conclusion (pp. 162-63) is indebted to a different source, namely to Edward Stankiewicz, "Linguistics and the Study of Poetic Language," in *Style in Language*, ed. Thomas E. Sebeok (Cambridge, Mass.: The MIT Press, 1960), pp. 80-81.

170 Butler Waugh, "Structural Analysis in Literature and Folklore," *Western Folklore*, 25 (1966), 153-64; Elli-Kaija Köngäs and Pierre Maranda, "Structural Models in Folklore," *Midwest Folklore*, 12 (1962), 133-92; Alan Dundes, "Structural Typology in North American Indian Folktales," *Southwest Journal of Anthropology*, 19 (1963), 121-30. In the extensive notes accompanying his article and in the main body of the text, Waugh draws on a wealth of other structuralist writings, such as those of Lévi-Strauss, Propp et al.

171 Waugh, p. 156.

172 Waugh, pp. 161-63.

173 Waugh, pp. 163-64.

174 Benjamin N. Colby, "The Description of Narrative Structures," in *Cognition: A Multiple View*, ed. Paul L. Garvin (New York, Washington: Spartan Books, 1970), pp. 177-92.

175 Colby, p. 178.

176 Colby, pp. 181-82.

177 Colby, pp. 185-86.

178 Colby, pp. 186-89.

179 Colby, p. 191.

180 Heda Jason, "A Multidimensional Approach to Oral Literature," *Current Anthropology*, 10 (1969), 414. The eight structural models surveyed are those of 1) a particular item of oral literature; 2) a group of single items from related cultures (no generic emphasis); 3) a single item of a folklore genre from a particular culture; 4) a single item of one genre from different cultures; 5) an aspect of the whole repertoire of one genre in one culture; 6) all items from all cultures; 7) the structural relationships among several items from a single culture; 8) the structure of oral literature as multidimensional.

181 Edmund Leach, "Plus royaliste que le roi (Compte rendu)," *Semiotica*, 7 (1973), 77-90. For the Maranda publication, see Note 100.

182 Leach, pp. 82, 89-90.

183 Leach, pp. 84-85.

184 Leach, p. 82.

185 Leach, p. 90.

186 Köngäs and Maranda, "Structural Models," p. 183 (full bibliographical reference in Note 170). Waugh's own commentary, "Structural Analysis," p. 154, opens with a reference to the limitations of structural analysis as voiced by Köngäs and Maranda.

187 Hendricks, "Verbal Art," p. 245 (see Note 128).

188 Hendricks, "Verbal Art," pp. 252-55.

189 Pierre Maranda and Elli Köngäs Maranda, eds., Intro., *Structural Analysis of Oral Tradition*, pp. xiii, xxix (see Note 150).

190 Hendricks, "Verbal Art," p. 260.

191 Hendricks, "Verbal Art," p. 240, Note 3.

192 Denise Paulme, "Un Conte de fées africain: 'Le Garçon travesti ou Joseph en Afrique,'" *L'Homme*, 3 (1963), No. 2, 13.

193 Paulme, pp. 16-17.

194 Denise Paulme, *La Mère dévorante: Essai sur la morphologie des contes africains* (Paris: Gallimard, 1976), pp. 11, 15. One of the essays in this collection (pp. 242-76), which is comprised of studies written between 1961 and 1972, is devoted to "Le Conte des 'Enfants chez l'ogre' et le personnage du Poucet en Afrique noire": nine tales are compared to yield four invariable structural units: 1) extraordinary birth; 2) hero's delivery of his relatives from the clutches of an ogress; 3) ogress's revenge; 4) ogress's end; and the variable motifs which constitute these units. The comparison leads to the establishment of the minimal form of the "Enfants chez l'ogresse," namely the first two structural units (p. 264).

195 Maria-Gabriele Wosien, *The Russian Folk-Tale: Some Structural and Thematic Aspects* (München: Otto Sagner, 1969), pp. 39-40. On the topic of the folktale's dramatis personae, Wosien is unequivocal in adopting Propp's seven different active types (p. 49).

196 The only text of Eleazar M. Meletinskij cited by Wosien in her extensive bibliography is the Russian work *Geroy volshebnoy skazki* (Moskva, 1958) [*The Hero of Magical Fairy-Tales*]. In later works Meletinskij returned to the theme of the hero's rewarding elevation in society, as, for example, in the "Problème de la morphologie historique du conte populaire," *Semiotica*, 2 (1970), 131.

197 Peter Madsen, "Intergrated Norm-Breaking: A Narratological Analysis," *Orbis Litterarum*, 26 (1971), 185-210. On p. 209, the author indicates the history of the paper.

198 Madsen, pp. 191-92, Note 7.

199 Madsen p. 186.

[200] Madsen, pp. 186-89.

[201] Madsen, pp. 190-92.

[202] Madsen, pp. 198-208.

[203] Madsen, pp. 208-09.

[204] Mihai Pop, "Aspects actuels des recherches sur la structure des contes," *Fabula*, 9 (1967), 73. The diagram is found in the same place: the English rendering in my text is based partly on the French diagram and partly on the German, as found in "Der formelhafte Charakter der Volksdichtung," *Deutsches Jahrbuch für Volkskunde*, 14 (1968), 13. A comparison of the concluding paragraphs of these two articles, only a year apart, indicates an interesting shift of emphasis in the general framework within which Pop is conducting his folklore investigations: in the earlier article, he sees linguistic and communication theory as the potential key to the semiotic systems of oral literature, which is collective and traditional (p. 77); in the later article, psycho-sociological factors must be interpreted to establish the semantics of folk-narrative, before the semiotic systems may be revealed (p. 15).

[205] Pop, "Aspects actuels," pp. 75-76.

[206] Pop, "Aspects actuels," pp. 74-75.

[207] Meletinskij, "Structural-Typological Study of Folktales," pp. 23-25, 51.

[208] William O. Hendricks, "Linguistics and Folkloristics," in *Essays on Semiolinguistics and Verbal Art* (The Hague, Paris: Mouton, 1973), p. 65, Note 3. It is not possible to examine here the erroneous aspects of Nathhorst's critique of Propp, Dundes, Lévi-Strauss and Leach, in his *Formal or Structural Studies of Traditional Tales: The Usefulness of Some Methodological Proposals Advanced by Vladimir Propp, Alan Dundes, Claude Lévi-Strauss and Edmund Leach* (Stockholm: Almquist and Wiksell, 1969), 80 pp. Let it be pointed out that the author's thirteen-page refutation of Propp's theories and findings utilizes one component of Propp's definition of his basic structural unit, the function, namely its being the stable element in the plot of a tale, independent of the dramatis personae performing the action. Nathhorst confuses Propp's notion of dramatis personae (role) with his own (an individual character in a tale), a confusion which leads him to invalidate Propp's first two theses (pp. 19-22). Since Propp's fourth thesis is intimately connected with the third and Nathhorst considers that he has demonstrated that the sequence of fairy-tale functions is not always identical (pp. 24-28), he concludes that all four points in Propp's theory of fairy-tale morphology are incorrect: "If thesis 3 is not correct, then thesis 4 cannot be so either. Now as I have shown in detail, thesis 3 is not correct. Thesis 4 falls herewith to the ground, and with it all the other alleged results of Propp's methodological contribution" (p. 28). Of the eight arguments against

Propp's third thesis, seven are contestable; the last, that Propp's analytical charts reveal variations in folktale action sequences (p. 27), holds true, but Nathhorst rejects in one brief sentence Propp's recognition of such variation and his attendant explications (p. 27).

209 Nathhorst, *Formal or Structural Studies*, p. 71.

210 Ulf Drobin, "A Review of Structuralism," *Temenos*, 5 (1969), 203-12.

211 Bertel Nathhorst, "Reply to Ulf Drobin's Criticism," *Temenos*, 5 (1969), 213-19.

212 Dan Ben-Amos, Review of *Formal and Structural Studies of Traditional Tales*, by Bertel Nathhorst, *Journal of American Folklore*, 85 (1972), 82-84.

213 Nathhorst, *Formal or Structural Studies*, pp. 64-66.

214 W. J. Argyle, Review of *Formal and Structural Studies of Traditional Tales*, by Bertel Nathhorst, *Man*, 5 (1970), 531.

215 Edmund Leach, Correspondence, *Man*, 6 (1971), 294.

216 Kurt Ranke, "Einfache Formen," in *Internationaler Kongreß der Volkserzählungsforscher in Kiel und Kopenhagen* [1959] (Berlin: Walter de Gruyter, 1961), p. 4.

217 André Jolles, *Einfache Formen*, 3rd ed. (Tübingen: Max Niemayer, 1965), p. 10.

218 Jolles, p. 10: *Legende, Sage, Mythe, Rätsel, Spruch, Kasus, Memorabile, Märchen, Witz.*

219 Ranke, p. 5. He concludes on p. 11: "Sie sind als Elementaraussagen einfach Gegebenheiten von Seele und Geist und damit des gemeinschaftlichen epischen Formschaffens."

220 Ranke, pp. 8, 11.

221 Jolles, p. 7.

222 Jolles, p. 8.

223 Ranke, pp. 8-9.

224 Vladimir Propp, "Generic Structures in Russian Folklore," tr. Maria Zagorska Brooks, ed. Dan Ben-Amos and Philip Tilney, *Genre*, 4 (1971), 213. This article first appeared as "Žanrovi sostav russkogo folklora," *Russkaya Literatura*, 7 (1964), No. 4, 58-76.

225 Propp, "Generic Structures," p. 214. Propp goes on to discuss in detail etiological tales, *byli*, legends, stories and others, grouping them by the essential characteristic of their being concerned with real events (pp. 216-18). By no means would all folklorists find themselves

in a position to agree with Propp's basic principle of classification: absence of belief for folktales or its presence for other categories. Linda Dégh and Andrew Vázsonyi, "Legend and Belief," *Genre*, 4 (1971), pp. 281-304, challenged this principle on the basis of their research of contemporary legend narration. They conclude: "As much as it seems to be proven that the personal belief of the participants of the *legend process* is irrelevant, it seems to be a rule that the general reference to belief is an inherent and most outstanding feature of the folk legend" (pp. 301-02), that is to say that someone, somewhere, at some time, believed the narrative.

[226] Bertel Nathhorst, "Genre, Form and Structure in Oral Tradition," *Temenos*, 3 (1968), 128-35. Nathhorst's criticism of Georges' and Dundes's structural definition of the riddle is three-fold: the answer to the riddle is not included as in intergral part of the riddle and their defining terms "topic" and "descriptive elements" are too selective and restrictive, respectively (p. 133). He concludes his assessment by offering his own rather awkward emendation of the structural definition under scrutiny (p. 135).

[227] Lauri Honko, "Genre Analysis in Folkloristics and Comparative Religion," *Temenos*, 3 (1968), 62.

[228] Lauri Honko, "Genre Theory Revisited," in *Folk Narrative Research*, ed. Juha Pentikäinen (Helsinki: Suomalaisen Kirjallisuuden Seura, 1976), pp. 20-25.

[229] Roger Abrahams, "The Complex Relations of Simple Forms," *Genre*, 2 (1969), 106.

[230] Roger Abrahams, "Genre Theory and Folkloristics," in *Folk Narrative Research*, pp. 15-16.

[231] Abrahams, "Genre Theory and Folkloristics," p. 17.

[232] Abrahams, "Genre Theory and Folkloristics," p. 18.

[233] Abrahams, "The Complex Relations of Simple Forms," p. 109.

[234] Dan Ben-Amos, "The Concepts of Genre in Folklore," in *Folk Narrative Research*, pp. 30-43.

[235] Ben-Amos, p. 37.

[236] Ben-Amos, p. 37.

[237] Dan Ben-Amos, "Analytic Categories and Ethnic Genres," *Genre*, 2 (1969), 279-81. The four scholarly approaches to folklore materials, as described in this article, are the thematic, the holistic, the archetypal and the functional.

[238] Ben-Amos, "The Concepts of Genre in Folklore," p. 40.

239 Vilmos Voigt, "Towards a Theory of Theory of Genres in Folklore," in *Folklore Today: A Festschrift for Richard M. Dorson*, ed. Linda Dégh, Henry Glassie and Felix Oinas (Bloomington: Indiana University, 1976), pp. 485-96.

240 Roland Barthes, "Introduction à l'analyse structurale des récits," *Communications*, 8 (1966), 1-27.

241 This three-stage analytical procedure is described by Barthes in a later article, "L'Analyse structurale du récit: à propos d'Actes X-XI," *Recherches de Sciences Religieuses*, 58 (1970), 24-25.

242 Barthes, "Introduction à l'analyse structurale des récits," p. 7. The summary of Barthes's theory of functions is taken from the second section of this article, entitled "Les Fonctions" (pp. 6-15).

243 Seymour Chatman, "New Ways of Analysing Narrative Structure, with an Example from Joyce's *Dubliners*," *Language and Style*, 2 (1969), 5.

244 Barthes, "Introduction à l'analyse structurale des récits," p. 12.

245 Roland Barthes, "Action Sequences," in *Patterns of Literary Style*, ed. Joseph Strelka (University Park: Pennsylvania State University Press, 1971), p. 5.

246 Barthes, "Action Sequences," p. 5.

247 Barthes, "Introduction à l'analyse structurale des récits," p. 21.

248 Algirdas J. Greimas, "Le Conte populaire russe (Analyse fonctionnelle)," *International Journal of Slavic Linguistics and Poetics*, 9 (1965), 166, Note 4. The author cites the three pairs of oppositional roles ("actants") as the outcome of his study on dramatis personae, published the previous year in London in *Arena*, 19.

249 Greimas, p. 166.

250 Greimas, p. 154.

251 Greimas, p. 156.

252 Greimas, pp. 159-62. The twelve functions are represented schematically thus on p. 161:

$$\bar{C}_1 = \frac{\bar{c}_1}{\overline{\text{non } c_1}} \qquad \bar{C}_2 = \frac{\bar{c}_2}{\overline{\text{non } c_2}} \qquad \bar{C}_3 = \frac{\bar{c}_3}{\overline{\text{non } c_3}}$$

$$C_1 = \frac{c_1}{\text{non } c_1} \qquad C_2 = \frac{c_2}{\text{non } c_2} \qquad C_3 = \frac{c_3}{\text{non } c_3}$$

[253] Greimas, p. 162.

[254] Greimas, p. 163.

[255] Greimas, pp. 164-66.

[256] Greimas, pp. 170-74.

[257] A. J. Greimas, *Sémantique structurale: recherche de méthode* (Paris: Larousse, 1966).

[258] Meletinskij, "Structural-Typological Study of Folktales," p. 37. Claudine Gothot-Mersch, "L'Analyse structurale du récit," *Cahiers d'analyse textuelle*, 16 (1974), 25.

[259] Meletinskij, "Structural-Typological Study of Folktales," p. 38, illustrates the dependence of Greimas's scheme upon optional action sequences at the opening and closing of fairy-tales.

[260] Greimas, "Le Conte populaire russe," p. 154.

[261] Claude Bremond, "Le Message narratif," in *Logique du récit* (see Note 5), pp. 11-47. This article was originally published in *Communications*, 4 (1964), 4-32.

[262] Bremond, p. 27.

[263] Bremond, p. 29.

[264] Bremond, p. 31.

[265] Bremond's later article, "La Logique des possibles narratifs," *Communications*, 8 (1966), 60-76, offers an amplified exposition of the author's theory of narrative possibilities.

[266] This paragraph, which focuses on Bremond's theory, is a précis of the first four pages of "La Logique des possibles narratifs," pp. 60-64.

[267] Bremond, *Logique du récit*, pp. 137-344.

[268] Bremond, "La Logique des possibles narratifs," p. 76.

[269] Claude Bremond, "The Morphology of the French Fairy Tale: The Ethical Model," in *Patterns in Oral Literature*, ed. Heda Jason and Dimitri Segal (The Hague, Paris: Mouton, 1977), pp. 49-76. The article was written in 1972 and presented to the IXth International Congress of Anthropological and Ethnological Sciences at Chicago in 1973.

[270] Bremond, "Le Message narratif," pp. 30-31.

[271] Bremond, "Le Message narratif," p. 39. Not all of Bremond's arguments and illustrations are persuasive. He cannot conceive (pp. 36-37) of I (victory of the hero over the villain) without H (struggle with the villain) and cites the appearance of I by itself in Propp's analytical charts as inconsequential and illogical. If the villain is unaware that he is in contest, as is the case with the stupid ogre (or equivalent) in the Puss in Boots tales (AT 545 B), he is tricked into defeat, without a prior struggle. Propp's designation D^1 E^1 pos. in the analysis of Afanasiev, No. 133, is considered ill-judged (pp. 36-37), when the donors do not give anything to the hero. In this tale, the older brothers who set out to free their sister from the dragon are thrown under a stone because their strength is not primed via the test. Once the youngest son has eaten the sheep and the oxen, he has shown himself physically worthy of doing battle with the dragon. No magical agent passes hands, but the preliminary test of strength is a prerequisite to the major contest with the dragon.

[272] Bremond, "Le Message narratif," p. 46.

[273] Eleazar Meletinskij, S. Nekludov, E. Novik and D. Segal, "Problems of the Structural Analysis of Fairytales," tr. T. Popoff and H. Milosevich and rev. M. Calcowski and P. Maranda, in *Soviet Structural Folkloristics*, pp. 73-139. This material was presented in 1969 at a course on Secondary Modelling Systems in Tartu.

[274] Meletinskij, "Problems of the Structural Analysis of Fairytales," p. 80.

[275] Meletinskij, "Problème de la morphologique historique du conte populaire," p. 133 (see Note 196).

[276] Meletinskij, "Problems of the Structural Analysis of Fairytales," p. 90. The errors in the negative signs have been emended for presentation in this study.

[277] Eleazar Meletinskij, "Perspectives et limites de l'étude structurale du folklore," in *Folk Narrative Research*, pp. 94-102.

[278] Meletinskij, "Problems of the Structural Analysis of Fairytales," p. 115.

[279] Meletinskij, "Problems of the Structural Analysis of Fairytales," p. 118.

[280] Meletinskij, "Problems of the Structural Analysis of Fairytales," pp. 129-34.

[281] Meletinskij, "Problème de la morphologie historique du conte populaire," pp. 129-30. "Problems of the Structural Analysis of Fairytales," pp. 74-78, also contrasts myth and fairy-tale.

[282] Meletinskij, "Problème de la morphologie historique du conte populaire," p. 130.

283 The brief section devoted to structural studies in Romania and in Germany is deleted from the Maranda edition of "Structural-Typological Study of Folktales," but it appears in an earlier English translation of the article by Robin Dietrich in *Genre*, 4 (1971), 270.

284 This opinion is widely held, for example, by B. N. Putilov, "Vladimir Jakovlevič Propp 70 Jahre," *Deutsches Jahrbuch für Volkskunde*, 12 (1966), 68; Isidor Levin, "Vladimir Propp: An Evaluation on His Seventieth Birthday," *Journal of the Folklore Institute*, 4 (1967), 46; Ulf Drobin, Review of *Morphologie du conte*, by Vladimir Propp, *Temenos*, 6 (1970), 166; Reinhard Breymayer, "Vladimir Jakovlevič Propp (1895-1970)--Leben, Wirken und Bedeutsamkeit," *Linguistica Biblica*, 15-16 (1972), 43.

285 Karl Eimermacher speaks of "eine leicht veränderte Neuauflage" in his Nachwort des Herausgebers, in Vladimir Propp, *Morphologie des Märchens* (München: Carl Hanser, 1972), p. 216. Certainly, the charts containing Propp's schematic presentations of the structural analyses of the Afanasiev tales were completely reworked for the 1969 edition. Reinhard Breymayer, "Bibliographie zum Werk Vladimir Jakovlevič Propps und zur strukturalen Erzählforschung," *Linguistica Biblica*, 15-16 (1972), 69, writes: "Gegenüber der Urfassung ist die 2. Auflage an einigen Stellen 'aktualisiert', 'veraltete' Literaturangaben sind gestrichen, so daß die erste Auflage für die wissenschaftsgeschichtliche Forschung unentbehrlich bleibt." The term "vreditel" is replaced by "antagonist."

286 Felix J. Oinas, "V. Ja. Propp (1895-1970)," *Journal of American Folklore*, 84 (1971), 340.

287 "The Study of Verbalized Content," *Times Literary Supplement*, July 23, 1970, p. 807.

288 "The Study of Verbalized Content," p. 807.

289 "The Study of Verbalized Content," p. 808.

290 Louis Wagner, Preface to the Second Edition of Propp's *Morphology of the Folktale* (see Note 22), pp. ix-x.

291 Vladimir Propp, *Morphologie du conte*, tr. Claude Ligny (Paris: Gallimard, 1970), noted on the back of the title-page.

292 Vladimir Propp, *Morphologie du conte*, tr. M. Derrida, T. Torodov and C. Hahn (Paris: Éditions du Seuil, 1970), Note de l'éditeur, p. 3.

293 Max Lüthi, Review of *Morphologie des Märchens*, by Vladimir Propp, *Neue Zürcher Zeitung*, 21. Oktober, 1973, No. 488, p. 50; also in his review of the same work in *Zeitschrift für Volkskunde*, 69 (1973), 291.

294 Lüthi, *Zeitschrift für Volkskunde*, 293.

295 Lüthi, *Neue Zürcher Zeitung*, p. 50.

296 Breymayer, "Vladimir Jakovlevič Propp" (see Note 284).

297 Reinhard Breymayer, "Bibliographie zum Werk Vladimir Jakovlevič Propps und zur strukturalen Erzählforschung" (see Note 285).

298 Daniel R. Barnes, "Folktale Morphology and the Structure of *Beowulf*," *Speculum*, 45 (1970), 416-34. The quotation is from p. 434.

299 Bruce A. Rosenberg, "Folktale Morphology and the Structure of *Beowulf:* A Counterproposal," *Journal of the Folklore Institute*, 11 (1975), 199-209.

300 Paul S. Powlison, "The Application of Propp's Functional Analysis to a Yagua Folktale," *Journal of American Folklore*, 85 (1972), 14.

301 Yuri Prizel, "Evolution of a Tale: From Literary to Folk," *Southern Folktale Quarterly*, 38 (1974), 211-22.

302 Ilse Nolting-Hauff, "Märchen und Märchenroman," *Poetica*, 6 (1974), 129-78, and in the same volume, the second part of her investigation, "Märchenromane mit leidendem Helden," 417-55. The author's analysis on p. 145 of *Rotkäppchen* (KHM 26) is as follows:

$$a\ \gamma^1\ \beta^1\ \varepsilon^1\ \zeta^1\ \eta^1\ \theta^3\ /\ \delta^1\ A^7\ B\ J^5\ K^9\ U$$

The analysis of the same tale in the present study in Chapter III (p. 213) consists of two moves where Nolting-Hauff has only one (she does not analyse the supplementary episode which constitutes Move III on p. 213). Even allowing for a printing error which offers A^7 instead of A^{17}, it is difficult to account for θ^3, B and J^5. Nolting-Hauff's analyses of other Grimm tales provide several examples of questionable designations and move divisions: the author herself remarks on the difficulties of the analyst's encoding (p. 421).

303 Joseph Courtés, "De la Description à la spécificité du conte populaire merveilleux français," *Ethnologie française*, 2 (1972), 9-42; also, "Une Lecture sémiotique de 'Cendrillon,'" in *Introduction à la sémiotique narrative et discursive: méthodologie et application* (Paris: Classiques Hachette, 1976), pp. 109-38. Pierre Maranda, "Cendrillon: théories des graphes et des ensembles," in *Sémiotique narrative et textuelle*, ed. and intro. Claude Chabrol (Paris: Larousse, 1973), pp. 122-36. Louis Marin, "Essai d'analyse structurale d'un conte de Perrault: *Les Fées*," in *Etudes sémiologiques* (Paris: Klincksieck, 1971), pp. 297-318.

304 Juha Pentikäinen, "Structural Patterns of an Oral Repertoire," *Cahiers roumains d'études littéraires*, 1 (1977), 26.

[305] Pentikäinen, p. 27.

[306] Pentikäinen, p. 27.

[307] The thirteen texts examined by Pentikäinen are given in summary form in his monograph, *Oral Repertoire and World View* (Helsinki: Suomalainen Tiedeakatemia, 1977), pp. 273-93.

[308] Viggo Røder, "Sémiotique du conte," *Poetics*, 6 (1972), 51-52. In an earlier article, "Om Propp's 'Morphology of the Folktale,'" *Poetik*, 3 (1970), 21-33, Røder had rejected Propp's analytical units and procedure.

[309] Marie-Louise Tenèze, "Du Conte merveilleux comme genre," *Arts et traditions populaires*, 18 (1970), 64-65.

[310] Tenèze, pp. 42-45.

[311] Tenèze, pp. 29-30.

[312] Tenèze, pp. 23-24. Ilse Nolting-Hauff, "Märchen und Märchenroman," pp. 144-47, working directly with Propp's functions, deduced a minimal tale consisting of four functions: 1) A or a (Villainy or Lack); 2) H/I, M/N, or Pr/Rs (Conflict/Defeat of the Villain, Difficult Task/Its Solution or Pursuit/Rescue); 3) a closing function: K (Liquidation of Misfortune), ↓ (Return), U (Punishment) or W* (Wedding).

[313] Tenèze, p. 21.

[314] Marie-Louise Tenèze, "Le Conte merveilleux français: problématique d'une recherche," *Ethnologie française*, 2 (1972), 98.

[315] Tenèze, "Le Conte merveilleux," pp. 98-100.

[316] Tenèze, "Le Conte merveilleux," pp. 102-03.

[317] Phillipe Richard, Francis Lévy and Michel de Virville, "Essai de description des contes merveilleux," *Ethnologie française*, 1 (1970), 97 and 115, Note 2.

[318] Heda Jason, "Structural Analysis and the Concept of the 'Tale-Type,'" *Arv*, 28 (1972), 37-38, 53.

[319] Jason, pp. 44-45, for the Figures 5 and 6.

[320] D'Arco Silvio Avalle, "Systems and Structures in the Folktale," *Twentieth-Century Studies*, 3 (May, 1970), 73-74.

[321] Mihai Pop, "La Poétique du conte populaire," *Semiotica*, 2 (1970), 126-27.

322 Vilmos Voigt, "Some Problems of Narrative Structure Universals in Folklore," *Linguistica Biblica*, 15-16 (1972), 78-90.

323 Voigt, p. 87.

324 J. Dudley Andrew, "The Structuralist Study of Narrative: Its History, Use, and Limits," *The Bulletin of the Midwest Modern Language Association*, 6 (1973), 49-55.

325 Andrew, pp. 58-61, cites phenomenologist criticism in general and that of Paul Ricoeur and Mikel Dufrenne in particular.

326 Andrew, pp. 60-61.

327 Michel Mathieu had already published some structuralist ideas in "Les Acteurs du récit," *Poétique*, 19 (1974), 357-67.

328 Michel Mathieu, "Analyse du récit," *Poétique*, 30 (1977), 226-59.

329 Ingrid Hantsch, *Semiotik des Erzählens* (München: Wilhelm Fink, 1975), pp. 213-29.

330 Philippe Hamon, "Narrative Semiotics in France," *Style*, 8 (1974), 34-45.

331 Gothot-Mersch, pp. 7-9 (see Note 258). Philippe Hamon (above) concluded his article by postulating some of the reasons for resistance to semiotics: inflation of terminology and the destruction of literary hierarchies and modes of classification (p. 38). Certainly, the terminology has required continuous explication: Shlomith Rimmon, "A Comprehensive Theory of Narrative: Genette's *Figures III* and the Structuralist Study of Fiction," *PTL*, 1 (1976), 33-62, devoted the first part of his article (pp. 33-37) to the five pairs of concepts in constant use, langue/parole; deep/surface structure; récit/discours; armature/totality; paraphrase/texture. Emil Volek attempted to elucidate "Die Begriffe 'Fabel' und 'Sujet' in der modernen Literaturwissenschaft," *Poetica*, 9 (1977), 144-66.

332 Gothot-Mersch, p. 18.

333 Gothot-Mersch, pp. 14-18.

334 Hendricks, "Folklore and the Structural Analysis of Literary Texts (see Note 14), 86.

335 Hendricks, p. 95.

336 Hendricks, p. 97.

337 Hendricks, p. 98.

338 Hendricks, "Verbal Art and the Structuralist Synthesis" (see Note 128), pp. 241-46.

[339] William O. Hendricks, "The Work and Play Structures of Narrative," *Semiotica*, 13 (1975), 282, 308.

[340] Hendricks, "The Work and Play Structures of Narrative," pp. 284, 290.

[341] Hendricks, "The Work and Play Structures of Narrative," pp. 314-15.

[342] Hendricks, "The Work and Play Structures of Narrative," pp. 309-10. Hendricks cites Johann Huizinga, *Homo Ludens: A Study of Play Element in Culture* (Boston: Beacon Press, 1955), as the source for his theory of play elements in narrative structure.

[343] Hendricks, "The Work and Play Structures of Narrative," offers a clear analogy in human biology to elucidate the three aspects of Bremond's conception of function: 1) the organic: the organic function of the beating of the heart is essential to the life of the organism (p. 283); 2) the activity sense: the function of the activity of beating is the circulating of the blood (p. 289); 3) the internal functioning: an aspect of the blood circulation is described as it pertains, not to the whole system, but to some part dependent upon it, for example, the maintenance of muscles (p. 302).

[344] Hendricks, "The Work and Play Structures of Narrative," p. 318.

[345] Hendricks, "The Work and Play Structures of Narrative," pp. 304-08.

[346] William O. Hendricks, " 'A Rose for Emily': A Syntagmatic Analysis," *PTL*, 2 (1977), 259-263.

[347] Hendricks, " 'A Rose for Emily,' " pp. 265-85.

[348] See, for example, William O. Hendricks, "The Structural Study of Narration: Sample Analyses," *Poetics*, 3 (1972), 100: "Methodology of Narrative Structural Analysis," *Semiotica*, 7 (1973), 163; " 'A Rose for Emily,' " pp. 257-58.

[349] Hendricks, "Folklore and the Structural Analysis of Literary Texts" in 1970 (see Note 14); "Methodology of Narrative Structural Analysis" in 1973; " 'A Rose for Emily' " in 1977.

[350] William O. Hendricks, "Linguistic Contributions to Literary Science," *Poetics*, 7 (1973), 93.

[351] Hendricks, see Note 348.

[352] Hendricks, " 'A Rose for Emily,' " p. 265.

[353] Hendricks, "Folklore and the Structural Analysis of Literary Texts," p. 89; "The Structural Study of Narration," p. 100; "The Work and Play Structures of Narrative," p. 281.

[354] Lubomír Doležel, "From Motifemes to Motifs," *Poetics*, 4 (1972), 55.

[355] Doležel, pp. 87-88.

[356] Doležel, pp. 59-61.

[357] Doležel, pp. 73-74.

[358] Doležel, p. 67.

[359] Sheldon Klein et al., "Modeling Propp and Lévi-Strauss in a Metasymbolic Simulation System," in *Patterns in Oral Literature* (see Note 269), pp. 141-220; Pierre Maranda's comments and Sheldon Klein's reply: pp. 218-20.

[360] Ilana Dan, "The Innocent Persecuted Heroine: An Attempt at a Model for the Surface Level of the Narrative Structure of the Female Fairy Tale," in *Patterns in Oral Literature*, pp. 13-30; and in the same volume, Rina Drory, "Ali Baba and the Forty Thieves: An Attempt at a Model for the Narrative Structure of the Reward-and-Punishment Fairy Tale," pp. 31-48.

[361] Heda Jason, "A Model for Narrative Structure in Oral Literature," in *Patterns in Oral Literature*, p. 102.

[362] Jason, pp. 104-05.

[363] Jason, p. 110.

[364] Jason, p. 129.

[365] Jason, p. 131.

[366] Jason, pp. 2-3.

[367] Paul Larivaille, "L'Analyse (morpho)logique du récit," *Poétique*, 19 (1974), 376, presents his grid of the basic narrative functions and their specific fairy-tale transformations; p. 380 features the grid of the preparatory functions.

[368] Larivaille, p. 383.

[369] Doležel, p. 57.

Chapter II

[1] Ilse Nolting-Hauff, "Märchen und Märchenroman. Zur Beziehung zwischen einfacher Form und narrativer Großform in der Literatur," *Poetica*, 6 (1974), 142.

[2] Yuri Prizel, "Evolution of a Tale: From Literary to Folk," *Southern Folktale Quarterly*, 38 (1974), 211-22.

[3] Juha Pentikäinen, *Oral Repertoire and World View: An Anthropological Study of Marina Takalo's Life History* (Helsinki: Suomalainen Tiedeakatemia, 1978), pp. 273-93.

[4] Reinhard Breymayer, "Vladimir Jakovlevič Propp (1895-1970)--Leben, Wirken und Bedeutsamkeit," *Linguistica Biblica*, 15-16 (1972), 27, and Max Lüthi, in his review of the German translation of Propp's work, in the *Neue Zürcher Zeitung*, 21. Oktober, 1973, p. 50, give this information about the titles, as relayed by Propp in his comments appended to the 1966 Italian translation of his *Morphology*.

[5] Erna Pomeranceva, "A. N. Afanas'ev und die Brüder Grimm," tr. W. Fiedler, in *Jacob Grimm: Zur 100. Wiederkehr seines Todestages*, ed. Wilhelm Fraenger and Wolfgang Steinitz (Berlin: Akademie-Verlag, 1963), pp. 94-103.

[6] Details of each tale type are given in the opening paragraphs of the nine sections constituting Chapter III.

[7] Gilbert Rouger, ed., *Contes de Perrault* (Paris: Garnier Frères, 1967), p. LXXX. Full bibliographical information concerning Perrault's tales is given on pp. LXIII-LXXXIII. All quotations and direct references to Perrault's tales refer to this edition, indicated in the main body of this study, in parentheses, as *Contes*, with the pertinent page reference. The Perrault tales in the Appendix are reproduced from the Rouger edition.

[8] Herta Klepl, Nachwort, *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm* (München: Winkler, 1966), p. 838. All quotations from and direct references to the Grimms' texts refer to this edition (unless otherwise specified) and are indicated in the main body of this study as KHM, with the appropriate tale number or page reference.

[9] Friedrich Panzer, ed., *Kinder- und Hausmärchen der Brüder Grimm*. Vollständige Ausgabe in der Urfassung (Wiesbaden, Berlin: Vollmer, n.d. [1956?]), pp. 145-48, 222-24.

[10] The kindly co-operation of the staff of the Zentralarchiv, who made this material accessible, is herewith gratefully acknowledged. The Marburg Archiv für Volkskunde has recently been renamed the Institut für mitteleuropäische Volksforschung and correspondingly, the word "deutschen" dropped from the Zentralarchiv der deutschen

Volkserzählung. Since all the material for this study was recorded under the auspices of the ZAdV, this well-known abbreviation has been retained throughout this study.

11 Siegfried Neumann, ed., *Mecklenburgische Volksmärchen*, 2nd ed. (Berlin: Akademie-Verlag, 1973). *Rotkäppchen* (p. 131) was collected in 1895 by W. Jonas and *Der weiße Wolf und seine treue Frau* (pp. 150-53) in 1892 by I. Baade.

12 Geneviève Massignon, *Contes de l'Ouest* (Paris: Éditions Érasme, 1953): *Le Père Jacques* (pp. 171-74); *Le Petit Pouzet* (pp. 231-37); *La Belle et la bête* (pp. 218-19); *La Pouillouse* (pp. 83-89). Also, Geneviève Massignon, ed., *Folktales of France*, tr. Jacqueline Hyland (Chicago: The University of Chicago Press, 1968): *Cinderella* (pp. 147-49) and *The She Donkey's Skin* (pp. 149-52).

13 Charles Joisten, *Contes populaires du Dauphiné*, I (Grenoble: Musée Dauphinois, 1971): *La Petit Poucet* (pp. 302-04); *Le Petit Chaperon rouge* (pp. 285-90); *La Bonne et la Mauvaise Fille* (pp. 318-21).

14 Paul Delarue, *Le Conte populaire français*, II (Paris: Maisonneuve et Larose, 1964), 70. *La Belle endormie* was reproduced by Delarue (pp. 68-69) from Léopold Dardy's *Anthologie de l'Albret* (Agen, 1891), II, 33, 35, which was a collection of local tales highly esteemed by Delarue, as indicated by his bibliographical entry No. 154 in the first volume of his catalogue (Paris: Éditions Érasme, 1957), 74.

15 Delarue, II, 245-48, 256-60. The Poitou tale is taken from Léon Pineau's *Contes populaires du Poitou* (Paris, 1891), pp. 117-22; the Nivernais tale from A. Millien and P. Delarue, *Contes du Nivernais et du Morvan* (Paris, 1953), pp. 59-66, No. 6 (see Delarue's bibliography entries Nos. 300 and 271, respectively, in I, 86, 84). The Nivernais tale was recorded in manuscript form in 1885 (Delarue, II, 260).

16 Marie-Rose Turcot, "Trois Contes populaires canadiens," *Les Archives de Folklore*, 1 (1946), 160-66. *La Poiluse*, the second of the tales, was narrated and recorded in 1931.

17 The exception in Joisten's collection is No. 48.1, the first version of *Le Petit Chaperon rouge* (p. 285), which was taken from a published collection of Yvonne Sévoz, *Contes populaires recueillis à Villard-Reculas* (1913), pp. 88-89.

18 The three French texts taken from Delarue's *Le Conte populaire français* have been considered reliable by virtue of their published source. Delarue's collaborator, Marie-Louise Tenèze, director of research at the Paris Musée National des Arts et Traditions Populaires, personally recommended the Massignon and Joisten collections of folk-tales. From the standards espoused by Neumann in the introduction to his collection, the two tales from Mecklenburg are judged to be authentic. Some of the tales from the Marburg archive were recorded by Gottfried Henssen, one of the leading contemporary folktale collectors and specialists in Germany; others were specifically designated "Unmittelbar aus dem Volksmunde wortgetreu aufgeschrieben."

Chapter III

[1] All the bibliographical details pertaining to the fifty-nine texts selected for analysis in this chapter and set forth in the Appendix are given in full in the Notes to Chapter II (pp. 421-22).

[2] Friedrich von der Leyen, *Das deutsche Märchen und die Brüder Grimm* (Düsseldorf, Köln: Eugen Diederich, 1964), p. 315.

[3] Leyen, p. 320.

[4] Paul Delarue, *Le Conte populaire français*, I (Paris: Éditions Érasme, 1957), 70.

[5] Delarue, p. 74, describes Dardy's collection very positively: "Le t. II est consacré aux c. pop. Textes patois et trad. fr. Excellent recueil."

[6] The terms blind, stunted and semi-stunted motifs are used in this study according to their definitions in one of Max Lüthi's earliest works on the genre of the *Märchen*, namely *Das europäische Volksmärchen: Form und Wesen*, 3rd ed. (Bern: Francke, 1968), pp. 56-60. The definitions and illustrations of these terms are given in Chapter IV of this study, pp. 358-61.

[7] A. N. Afanas'ev (throughout this study: Afanasiev), *Russian Fairy Tales*, tr. Norbert Guterman, 2nd ed. (New York: Pantheon Books, 1973), p. 279.

Chapter IV

[1] A. N. Afanas'ev [Afanasiev], *Russian Fairy Tales*, tr. Norbert Guterman, 2nd ed. (New York: Pantheon Books, 1973), p. 462.

[2] Afanasiev, p. 475.

[3] Propp does not specify the varieties of connectives (§): "internal," "external," and "transitional" are my terms.

[4] Max Lüthi, *Das europäische Volksmärchen: Form und Wesen*, 3rd ed. (Bern, München: Francke, 1968), pp. 56-60. Lüthi, p. 58, differentiates blind and stunted motifs as follows: "Ich nenne 'blindes Motiv' nur ein nach allen Richtungen hin funktionsloses Element. Motive dagegen, die zwar nicht völlig funktionslos im Märchen stehen, aber doch nach einer oder nach mancher wesentlichen Richtung hin zusammenhanglos bleiben, bezeichne ich als 'stumpfe Motive'."

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Appendix: Texts

AT 311, 312

Perrault, *La Barbe bleue*

α [Il était une fois un homme qui avait de belles maisons à la Ville et à la Campagne, de la vaisselle d'or et d'argent, des meubles en broderie, et des carrosses tout dorés; mais par malheur cet homme avait la Barbe bleue: cela le rendait si laid et si terrible, qu'il n'était ni femme ni fille qui ne s'enfuît de devant lui. Une de ses Voisines, Dame de qualité, avait deux filles parfaitement belles. Il lui en demanda une en Mariage, et lui laissa le choix de celle Mot. qu'elle voudrait lui donner.] [Elles n'en voulaient point toutes deux, et se le renvoyaient l'une à l'autre, ne pouvant se résoudre à prendre un homme qui eût la barbe bleue. Ce qui les dégoûtait encore, c'est qu'il avait déjà épousé plusieurs femmes, et qu'on ne savait ce que ces femmes étaient η^1 devenues.] [La Barbe bleue, pour faire connaissance, les mena avec leur Mère, et trois ou quatre de leurs meilleures amies, et quelques jeunes gens du voisinage, à une de ses maisons de Campagne, où on demeura huit jours entiers. Ce n'était que promenades, que parties de chasse et de pêche, que danses et festins, que collations: on ne dormait point, et on passait toute la nuit à se faire des malices les uns θ^1 aux autres;] [enfin tout alla si bien, que la Cadette commença à trouver que le Maître du logis n'avait plus la barbe si bleue, et que c'était un fort honnête homme. Dès qu'on γ^1 fut de retour à la Ville, le Mariage se conclut.] [Au bout d'un mois la Barbe bleue dit à sa femme qu'il était obligé de faire un voyage en Province, de six semaines au moins, pour une affaire de conséquence; qu'il la priait de se bien divertir pendant son absence, qu'elle fît venir ses bonnes amies, qu'elle les menât à la Campagne si elle voulait, que partout elle fît bonne chère. "Voilà, lui dit-il, les clefs des deux grands garde-meubles, voilà celles de la vaisselle d'or et d'argent qui ne sert pas tous les jours, voilà celles de mes coffre-forts, où est mon or et mon argent, celles des cassettes où sont mes pierreries, et voilà le passe-partout de tous les appartements. Pour cette petite clef-ci, c'est la clef du cabinet au bout de la grande galerie de l'appartement bas: ouvrez tout, allez partout, mais pour ce petit cabinet, je vous défends d'y entrer, et je vous le défends de telle sorte, que s'il vous arrive de l'ouvrir, il n'y

β1 rien que vous ne deviez attendre de ma colère."] [Elle promit d'observer exactement tout ce qui lui venait d'être ordonné; et lui, après l'avoir embrassée, il monte dans son
Mot. carrosse, et part pour son voyage.] [Les voisines et les bonnes amies n'attendirent pas qu'on les envoyât querir pour aller chez la jeune Mariée, tant elles avaient d'impatience de voir toutes les richesses de sa Maison, n'ayant osé y venir pendant que le Mari y était, à cause de sa Barbe bleue qui leur faisait peur. Les voilà aussitôt à parcourir les chambres, les cabinets, les garde-robes, toutes plus belles et plus riches les unes que les autres. Elles montèrent ensuite aux garde-meubles, où elles ne pouvaient assez admirer le nombre et la beauté des tapisseries, des lits, des sophas, des cabinets, des guéridons, des tables et des miroirs, où l'on se voyait depuis les pieds jusqu'à la tête, et dont les bordures, les unes de glace, les autres d'argent et de vermeil doré, étaient les plus belles et les plus magnifiques qu'on eût jamais vues. Elles ne cessaient d'exagérer et d'envier le bonheur de leur amie, qui cependant ne se divertissait point à voir toutes ces richesses, à cause de l'impatience qu'elle avait d'aller ouvrir le
δ1 cabinet de l'appartement bas.] [Elle fut si pressée de sa curiosité, que sans considérer qu'il était malhonnête de quitter sa compagnie, elle y descendit par un petit escalier dérobé, et avec tant de précipitation, qu'elle pensa se rompre le cou deux ou trois fois. Étant arrivée à la porte du cabinet, elle s'y arrêta quelque temps, songeant à la défense que son Mari lui avait faite, et considérant qu'il pourrait lui arriver malheur d'avoir été désobéissante; mais la tentation était si forte qu'elle ne put la surmonter: elle prit donc la petite clef, et ouvrit en tremblant la porte du cabinet. D'abord elle ne vit rien, parce que les fenêtres étaient fermées; après quelques moments elle commença à voir que le plancher était tout couvert de sang caillé, et que dans ce sang se miraient les corps de plusieurs femmes mortes et attachées le long des murs
θ2 (c'était toutes les femmes que la Barbe bleue avait épousées et qu'il avait égorgées l'une après l'autre).] [Elle pensa mourir de peur, et la clef du cabinet qu'elle venait de retirer de la serrure lui tomba de la main. Après avoir un peu repris ses esprits, elle ramassa la clef, referma la porte, et monta à sa chambre pour se remettre un peu; mais elle n'en pouvait venir à bout, tant elle était émue. Ayant remarqué que la clef du cabinet était tachée de sang, elle l'essuya deux ou trois fois, mais le sang ne s'en allait point; elle eut beau la laver, et même la frotter avec du sablon et avec du grais, il y demeura toujours du sang, car la clef était Fée, et il n'y avait pas moyen de la nettoyer tout à fait: quand on ôtait le sang d'un côté, il revenait
§ de l'autre.] [La Barbe bleue revint de son voyage dès le soir même, et dit qu'il avait reçu des Lettres dans le chemin, qui lui avaient appris que l'affaire pour laquelle

il était parti venait d'être terminée à son avantage. Sa femme fit tout ce qu'elle put pour lui témoigner qu'elle était ravie de son prompt retour. Le lendemain il lui redemanda les clefs, et elle les lui donna, mais d'une main si tremblante, qu'il devina sans peine tout ce qui s'était passé. "D'où vient, lui dit-il, que la clef du cabinet n'est point avec les autres? --Il faut, dit-elle, que je l'aie laissée là-haut sur ma table. --Ne manquez pas, dit la Barbe bleue, de me la donner tantôt." Après plusieurs remises, il fallut apporter la clef. La Barbe bleue, l'ayant considérée, dit à sa femme: "Pourquoi y a-t-il du sang sur cette clef? --Je n'en sais rien, répondit la pauvre femme, plus pâle que la mort.] [--Vous n'en savez rien, reprit la Barbe bleue, je le sais bien, moi; vous avez voulu entrer dans le cabinet! Hé bien, Madame, vous y entrerez, et irez prendre votre place auprès des Dames que vous y avez vues." Elle se jeta aux pieds de son Mari, en pleurant et en lui demandant pardon, avec toutes les marques d'un vrai repentir de n'avoir pas été obéissante. Elle aurait attendri un rocher, belle et affligée comme elle était; mais la Barbe bleue avait le coeur plus dur qu'un rocher. "Il faut mourir, Madame, lui dit-il, et tout à l'heure.] [--Puisqu'il faut mourir, répondit-elle, en le regardant les yeux baignés de larmes, donnez-moi un peu de temps pour prier Dieu. --Je vous donne un demi-quart d'heure, reprit la Barbe bleue, mais pas un moment davantage." Lorsqu'elle fut seule, elle appela sa soeur, et lui dit: "Ma soeur Anne (car elle s'appelait ainsi), monte, je te prie, sur le haut de la Tour, pour voir si mes frères ne viennent point; ils m'ont promis qu'ils me viendraient voir aujourd'hui, et si tu les vois, fais-leur signe de se hâter." La soeur Anne monta sur le haut de la Tour, et la pauvre affligée lui criait de temps en temps: *"Anne, ma soeur Anne, ne vois-tu rien venir?"* Et la soeur Anne lui répondait: *"Je ne vois rien que le Soleil qui poudroie, et l'herbe qui verdoie."* Cependant la Barbe bleue, tenant un grand coutelas à sa main, criait de toute sa force à sa femme: "Descends vite, ou je monterai là-haut. --Encore un moment, s'il vous plaît", lui répondait sa femme; et aussitôt elle criait tout bas: *"Anne, ma soeur Anne, ne vois-tu rien venir?"* Et la soeur Anne répondait: *"Je ne vois rien que le Soleil qui poudroie, et l'herbe qui verdoie."* "Descends donc vite, criait la Barbe bleue, ou je monterai là-haut. --Je m'en vais" répondait sa femme, et puis elle criait: *"Anne, ma soeur Anne, ne vois-tu rien venir?* --Je vois, répondit la soeur Anne, une grosse poussière qui vient de ce côté-ci. --Sont-ce mes frères? --Hélas! non, ma soeur, c'est un Troupeau de Moutons. --Ne veux-tu pas descendre? criait la Barbe bleue. --Encore un moment", répondait sa femme; et puis elle criait: *"Anne, ma soeur Anne, ne vois-tu rien venir?* Je vois, répondit-elle, deux Cavaliers qui viennent de ce côté-ci, mais ils sont bien loin encore... Dieu soit loué, s'écria-t-elle un moment après, ce sont mes frères;

A^{14} je leur fais signe tant que je puis de se hâter."] [La Barbe bleue se mit à crier si fort que toute la maison en trembla. La pauvre femme descendit, et alla se jeter à ses pieds toute épleurée et toute échevelée. "Cela ne sert de rien, dit la Barbe bleue, il faut mourir." Puis la prenant d'une main par les cheveux, et de l'autre levant le coutelas en l'air, il allait lui abattre la tête. La pauvre femme se tournant vers lui, et le regardant avec des yeux mourants, le pria de lui donner un petit moment pour se recueillir. "Non, non, dit-il, recommande-toi bien à Dieu"; et levant

I^1 son bras...] [Dans ce moment on heurta si fort à la porte, que la Barbe bleue s'arrêta tout court: on ouvrit, et aussitôt on vit entrer deux Cavaliers, qui mettant l'épée à la main, coururent droit à la Barbe bleue. Il reconnut que c'était les frères de sa femme, l'un Dragon et l'autre Mousquetaire, de sorte qu'il s'enfuit aussitôt pour se sauver; mais les deux frères le poursuivirent de si près, qu'ils l'attrapèrent avant qu'il pût gagner le perron. Ils lui passèrent leur épée au travers du corps, et le laissèrent mort. La pauvre femme était presque aussi morte que son Mari, et n'avait pas la force de se lever pour embrasser

w° W* ses Frères.] [Il se trouva que la Barbe bleue n'avait point d'héritiers, et qu'ainsi sa femme demeura maîtresse de tous ses biens. Elle en employa une partie à marier sa soeur Anne avec un jeune Gentilhomme, dont elle était aimée depuis longtemps; une autre partie à acheter des Charges de Capitaine à ses deux frères; et le reste à se marier elle-même à un fort honnête homme, qui lui fit oublier le mauvais temps qu'elle avait passé avec la Barbe bleue.]

Grimms (KHM 46), *Fitchers Vogel*

Move I α [Es war einmal ein Hexenmeister, der nahm die Gestalt eines armen Mannes an, ging vor die Häuser und bettelte, und fing die schönen Mädchen. Kein Mensch wußte, wo er sie hinbrachte, denn sie kamen nie wieder zum Vorschein.]

η^1 [Eines Tages erschien er vor der Türe eines Mannes, der drei schöne Töchter hatte, sah aus wie ein armer schwacher Bettler und trug eine Kötze auf dem Rücken, als wollte er milde Gaben darin sammeln. Er bat um ein bißchen Essen, und als die älteste herauskam und ihm ein Stück Brot reichen wollte,]

θ^3 [rührte er sie nur an, und sie mußte in seine Kötze springen. Darauf eilte er mit starken Schritten fort und trug sie in einen finstern Wald zu seinem Haus, das mitten darin stand.]

γ^1 [In dem Haus war alles prächtig: er gab ihr, was sie nur wünschte, und sprach 'mein Schatz, es wird dir wohl gefallen bei mir, du hast alles, was dein Herz begehrt.' Das dauerte ein paar Tage, da sagte er 'ich muß fortreisen und dich eine kurze Zeit allein lassen, da sind die Hausschlüssel, du kannst überall hingehen und alles betrachten, nur nicht in eine Stube, die dieser kleine Schlüssel da aufschließt, das verbiet ich dir bei Lebensstrafe.' Auch gab er ihr ein Ei

und sprach 'das Ei verwahre mir sorgfältig und trag es lieber beständig bei dir, denn ginge es verloren, so würde ein großes Unglück daraus entstehen.' Sie nahm die Schlüssel
β^1 und das Ei, und versprach, alles wohl auszurichten.] [Als
Mot. er fort war,] [ging sie in dem Haus herum von unten bis oben und besah alles, die Stuben glänzten von Silber und Gold, und sie meinte, sie hätte nie so große Pracht gesehen. Endlich kam sie auch zu der verbotenen Tür, sie wollte vorübergehen,
δ^1 aber die Neugierde ließ ihr keine Ruhe.] [Sie besah den Schlüssel, er sah aus wie ein anderer, sie steckte ihn ein und drehte ein wenig, da sprang die Türe auf. Aber was erblickte sie, als sie hineintrat? ein großes blutiges Becken stand in der Mitte, und darin lagen tote zerhauene Menschen, daneben stand ein Holzblock, und ein blinkendes
θ^2 Beil lag darauf.] [Sie erschrak so sehr, daß das Ei, das sie in der Hand hielt, hineinplumpte. Sie holte es wieder heraus und wischte das Blut ab, aber vergeblich, es kam den Augenblick wieder zum Vorschein; sie wischte und schabte, aber sie konnte es nicht herunterkriegen.]

§ [Nicht lange, so kam der Mann von der Reise zurück, und das erste, was er forderte, war der Schlüssel und das Ei. Sie reichte es ihm hin, aber sie zitterte dabei, und er sah gleich an den roten Flecken, daß sie in der Blutkammer gewesen war. 'Bist du gegen meinen Willen in die Kammer gegangen,' sprach er, 'so sollst du gegen deinen Willen
$A^6{}_{14}$ wieder hinein. Dein Leben ist zu Ende.'] [Er warf sie nieder, schleifte sie an den Haaren hin, schlug ihr das Haupt auf dem Blocke ab und zerhackte sie, daß ihr Blut auf dem Boden dahinfloß. Dann warf er sie zu den übrigen ins Becken.]

Move II η^1 ['Jetzt will ich mir die zweite holen,' sprach der Hexenmeister, ging wieder in Gestalt eines armen Mannes vor das
θ^3 Haus und bettelte.] [Da brachte ihm die zweite ein Stück Brot, er fing sie wie die erste durch bloßes Anrühren und
$[\gamma^1\ \beta^1]$ trug sie fort.] [Es erging ihr nicht besser als ihrer
Mot. Schwester,] [sie ließ sich von ihrer Neugierde verleiten,]
$\delta^1\ A^6{}_{14}$ [öffnete die Blutkammer und schaute hinein,] [und mußte es
Move III $[\eta^1\ \theta^3]$ bei seiner Rückkehr mit dem Leben büßen.] [Er ging nun und
$[\gamma^1\ A^6{}_{14}]$ holte die dritte, die aber war klug und listig.] [Als er ihr
β^1 die Schlüssel und das Ei gegeben hatte][und fortgereist
δ^1 war,] [verwahrte sie das Ei erst sorgfältig, dann besah sie
$K^1{}_9$ das Haus und ging zuletzt in die verbotene Kammer.] [Ach, was erblickte sie! ihre beiden lieben Schwestern lagen da in dem Becken jämmerlich ermordet und zerhackt. Aber sie hub an und suchte die Glieder zusammen und legte sie zurecht, Kopf, Leib, Arme und Beine. Und als nichts mehr fehlte, da fingen die Glieder an, sich zu regen, und schlossen sich aneinander, und beide Mädchen öffneten die Augen und waren wieder lebendig. Da freuten sie sich, küßten und herzten
Mot. einander.] [Der Mann forderte bei seiner Ankunft gleich Schlüssel und Ei, und als er keine Spur von Blut daran entdecken konnte, sprach er 'du hast die Probe bestanden, du sollst meine Braut sein.' Er hatte jetzt keine Macht mehr

Rs[4] über sie und mußte tun, was sie verlangte.] ['Wohlan,' antwortete sie, 'du sollst vorher einen Korb voll Gold meinem Vater und meiner Mutter bringen und es selbst auf deinem Rücken hintragen; derweil will ich die Hochzeit bestellen.' Dann lief sie zu ihren Schwestern, die sie in einem Kämmerlein versteckt hatte, und sagte 'der Augenblick ist da, wo ich euch retten kann: der Bösewicht soll euch selbst wieder heimtragen; aber sobald ihr zu Hause seid, sendet mir Hilfe.' Sie setzte beide in einen Korb und deckte sie mit Gold ganz zu, daß nichts von ihnen zu sehen war, dann rief sie den Hexenmeister herein und sprach 'nun trag den Korb fort, aber daß du mir unterwegs nicht stehen bleibst und ruhest, ich schaue durch mein Fensterlein und habe acht.'

Der Hexenmeister hob den Korb auf seinen Rücken und ging damit fort, er drückte ihn aber so schwer, daß ihm der Schweiß über das Angesicht lief. Da setzte er sich nieder und wollte ein wenig ruhen, aber gleich rief eine im Korbe 'ich schaue durch mein Fensterlein und sehe, daß du ruhst, willst du gleich weiter.' Er meinte, die Braut rief ihm das zu, und machte sich wieder auf. Nochmals wollte er sich setzen, aber es rief gleich 'ich schaue durch mein Fensterlein und sehe, daß du ruhst, willst du gleich weiter.' Und sooft er stillstand, rief es, und da mußte er fort, bis er endlich stöhnend und außer Atem den Korb mit dem Gold und den beiden Mädchen in ihrer Eltern Haus brachte.]

U [Daheim aber ordnete die Braut das Hochzeitsfest an und ließ die Freunde des Hexenmeisters dazu einladen. Dann nahm sie einen Totenkopf mit grinsenden Zähnen, setzte ihm einen Schmuck auf und einen Blumenkranz, trug ihn oben vors Bodenloch und ließ ihn da hinausschauen. Als alles bereit war, steckte sie sich in ein Faß mit Honig, schnitt das Bett auf und wälzte sich darin, daß sie aussah wie ein wunderlicher Vogel und kein Mensch sie erkennen konnte. Da ging sie zum Haus hinaus, und unterwegs begegnete ihr ein Teil der Hochzeitsgäste, die fragten

'du Fitchers Vogel, wo kommst du her?'
'Ich komme von Fitze Fitchers Hause her.'
'Was macht denn da die junge Braut?'
'Hat gekehrt von unten bis oben das Haus,
und guckt zum Bodenloch heraus.'

Endlich begegnete ihr der Bräutigam, der langsam zurückwanderte. Er fragte wie die andern

'du Fitchers Vogel, wo kommst du her?'
'Ich komme von Fitze Fitchers Hause her.'
'Was macht denn da die junge Braut?'
'Hat gekehrt von unten bis oben das Haus,
und guckt zum Bodenloch heraus.'

Der Bräutigam schaute hinauf und sah den geputzten Totenkopf, da meinte er, es wäre seine Braut, und nickte ihr zu

und grüßte sie freundlich. Wie er aber samt seinen Gästen ins Haus gegangen war, da langten die Brüder und Verwandte der Braut an, die zu ihrer Rettung gesendet waren. Sie schlossen alle Türen des Hauses zu, daß niemand entfliehen konnte, und steckten es an, also daß der Hexenmeister mitsamt seinem Gesindel verbrennen mußte.]

Grimms (KHM, 1812, 62), *Blaubart*

α
η[1] [In einem Walde lebte ein Mann, der hatte drei Söhne und eine schöne Tochter.] [Einmal kam ein goldener Wagen mit sechs Pferden und einer Menge Bedienten angefahren, hielt vor dem Haus still, und ein König stieg aus und bat den Mann,
θ[1] er möchte ihm seine Tochter zur Gemahlin geben.] [Der Mann war froh, daß seiner Tochter ein solches Glück widerfuhr, und sagte gleich ja; es war auch an dem Freier gar nichts auszusetzen, als daß er einen ganz blauen Bart hatte, so daß man einen kleinen Schrecken kriegte, so oft man ihn ansah. Das Mädchen erschrack auch anfangs davor, und scheute sich ihn zu heirathen, aber auf Zureden ihres Vaters,
Mot. willigte es endlich ein.] [Doch weil es so eine Angst
§ fühlte,] [ging es erst zu seinen drei Brüdern, nahm sie allein und sagte: "liebe Brüder, wenn Ihr mich schreien hört, wo ihr auch seyd, so laßt alles stehen und liegen und kommt mir zu Hülfe." Das versprachen ihm die Brüder und küßten es, "leb wohl, liebe Schwester, wenn wir deine Stimme hören, springen wir auf unsere Pferde und sind bald bei
† dir."] [Darauf setzte es sich in den Wagen zu dem Blaubart, und fuhr mit ihm fort. Wie es in sein Schloß kam, war alles prächtig, und was die Königin nur wünschte, das geschah, und sie wären recht glücklich gewesen, wenn sie sich nur an den blauen Bart des Königs hätte gewöhnen können, aber immer,
γ[1] wenn sie den sah, erschrack sie innerlich davor.] [Nachdem das einige Zeit gewährt, sprach er: "ich muß eine große Reise machen, da hast du die Schlüssel zu dem ganzen Schloß, du kannst überall aufschließen und alles besehen, nur die Kammer, wozu dieser kleine goldene Schlüssel gehört, verbiet' ich dir; schließt du die auf, so ist dein Leben verfallen."]
β[1] [Sie nahm die Schlüssel, versprach ihm zu gehorchen, und als
Mot. er fort war,] [schloß sie nach einander die Thüren auf, und sah so viel Reichthümer und Herrlichkeiten, daß sie meinte, aus der ganzen Welt wären sie hier zusammen gebracht. Es war nun nichts mehr übrig, als die verbotene Kammer, der Schlüssel war von Gold, da gedachte sie, in dieser ist vielleicht das allerkostbarste verschlossen; die Neugierde fing an sie zu plagen, und sie hätte lieber all das andere nicht gesehen, wenn sie nur gewußt, was in dieser wäre. Eine Zeit lang widerstand sie der Begierde, zuletzt aber ward diese so
δ[1] mächtig,] [daß sie den Schlüssel nahm und zu der Kammer hinging: "wer wird es sehen, daß ich sie öffne, sagte sie zu sich selbst, ich will auch nur einen Blick hineinthun." Da schloß sie auf, und wie die Thüre aufging, schwomm ihr ein

Strom Blut entgegen, und an den Wänden herum sah sie todte
Weiber hängen, (und von einigen waren nur die Gerippe noch
θ2 übrig.] [Sie erschrack so heftig, daß sie die Thür gleich
wieder zuschlug, aber der Schlüssel sprang dabei heraus und
fiel in das Blut. Geschwind hob sie ihn auf und wollte das
Blut abwischen, aber es war umsonst, wenn sie es auf der
einen Seite abgewischt, kam es auf der andern wieder zum
Vorschein; sie setzte sich den ganzen Tag hin und rieb daran
und versuchte alles Mögliche, aber es half nichts, die Blut-
flecken waren nicht herabzubringen; endlich am Abend legte
sie ihn ins Heu, das sollte in der Nacht das Blut ausziehen.]
§ [Am andern Tag kam der Blaubart zurück, und das erste war,
daß er die Schlüssel von ihr forderte; ihr Herz schlug, sie
brachte die andern und hoffte, er werde es nicht bemerken,
daß der goldene fehlte. Er aber zählte sie alle, und wie er
fertig war, sagte er: "wo ist der zu der heimlichen Kammer?"
dabei sah er ihr in das Gesicht. Sie ward blutroth und
antwortete: "er liegt oben, ich habe ihn verlegt, morgen
will ich ihn suchen." --"Geh lieber gleich, liebe Frau, ich
werde ihn noch heute brauchen." --"Ach ich will dirs nur
sagen, ich habe ihn im Heu verloren, da muß ich erst suchen."
--"Du hast ihn nicht verloren, sagte der Blaubart zornig, du
hast ihn dahin gesteckt, damit die Blutflecken herausziehen
sollen, denn du hast mein Gebot übertreten, und bist in der
Kammer gewesen, aber jetzt sollst du hinein, wenn du auch
nicht willst." Da mußte sie den Schlüssel holen, der war
A14 noch voller Blutflecken;] ["Nun bereite dich zum Tode, du
sollst noch heute sterben", sagte der Blaubart, holte sein
B1 großes Messer und führte sie auf den Hausehrn.] ["Laß mich
nur noch vor meinem Tod mein Gebet thun", sagte sie; --"so
geh, aber eil dich, denn ich habe keine Zeit lang zu warten."
Da lief sie die Treppe hinauf, und rief so laut sie konnte
zum Fenster hinaus: "Brüder, meine lieben Brüder, kommt,
helft mir!" Die Brüder saßen im Wald beim kühlen Wein, da
sprach der jüngste: "mir ist als hätt' ich unserer Schwester
Stimme gehört; auf! wir müssen ihr zu Hülfe eilen!" da
sprangen sie auf ihre Pferde und ritten, als wären sie der
B1 Sturmwind.] [Ihre Schwester aber lag in Angst auf den
Knieen; da rief der Blaubart unten: "nun, bist du bald
fertig?" dabei hörte sie, wie er auf der untersten Stufe
sein Messer wetzte; sie sah hinaus, aber sie sah nichts, als
von Ferne einen Staub, als käm eine Heerde gezogen. Da
schrie sie noch einmal: "Brüder, meine lieben Brüder!
B1 kommt, helft mir!" und ihre Angst ward immer größer.] [Der
Blaubart aber rief: "wenn du nicht bald kommst, so hol ich
dich, mein Messer ist gewetzt!" Da sah sie wieder hinaus,
und sah ihre drei Brüder durch das Feld reiten, als flögen
sie wie Vögel in der Luft, da schrie sie zum drittenmal in
der höchsten Noth und aus allen Kräften: "Brüder, meine
lieben Brüder! kommt, helft mir!" und der jüngste war schon
so nah, daß sie seine Stimme hörte: "tröste dich, liebe
Schwester, noch einen Augenblick, so sind wir bei dir!"]
I1 [Der Blaubart aber rief: "nun ists genug gebetet, ich will

nicht länger warten, kommst du nicht, so hol ich dich!" "Ach! nur noch für meine drei lieben Brüder laß mich beten." --Er hörte aber nicht, kam die Treppe heraufgegangen und zog sie hinunter, und eben hatte er sie an den Haaren gefaßt, und wollte ihr das Messer in das Herz stoßen, [illegible] schlugen die drei Brüder an die Hausthüre, drangen herein und rissen sie ihm aus der Hand, dann zogen sie ihre Säbel und hieben ihn nieder. Da ward er in die Blutkammer aufgehängt zu den
↓ andern Weibern, die er getödtet[illegible]] [die Brüder aber nahmen
w° ihre liebste Schwester mit nach Haus,] [und alle Reichthümer des Blaubarts gehörten ihr.]

Grimms (KHM 66), *Häsichenbraut*

α [Et was ene Frou mit ener Toachter in änen schöhnen Goarten mit Koal; dahin kam än Häsichen und froaß zo Wenterszit allen Koal.] [Da seit de Frou zur Toachter 'gäh in den
γ^2 δ^2 Goarten und jags Häsichen.'] [Seits Mäken zum Häsichen
η^1 'schu! schu! du Häsichen, frißt noch allen Koal.'] [Seits
Häsichen 'kumm, Mäken, und sett dich uf min Haosenschwänzeken und kumm mit in min Haosenhüttchen.'] [Mäken well
$\bar{\theta}^1$ γ^2 nech.] [Am annern Tog kummts Häsichen weder und frißt den Koal, do seit de Frou zur Toachter 'gäh in den Goarten und
δ^2 η^1 jags Häsichen.'] [Seits Mäken zum Häsichen 'schu! schu! du Häsichen, frißt noch allen Koal.'] [Seits Häsichen 'kumm, Mäken, sett dich uf min Haosenschwänzeken und kumm mit mer
$\bar{\theta}^1$ γ^2 in min Haosenhüttchen.'] [Mäken well nech.] [Am dretten Tog kummts Häsichen weder und frißt den Koal. Do seit de Frou zur Tochter 'gäh in den Goarten und jags Häsichen.']
δ^2 η^1 [Seits Mäken 'schu! schu! du Häsichen, frißt noch allen Koal.'] [Seits Häsichen 'kumm, Mäken, sett dich uf min Haosenschwänzeken und kumm mit mer in min Haosenhüttchen.']
θ^1 † [Mäken sätzt sich uf den Haosenschwänzeken,] [do brachts
A^{16} Häsichen weit raus in sin Hüttchen] [und seit 'nu koach Grinkoal und Hersche (Hirse), ick well de Hochtidlüd beten.' Do kamen alle Hochtidlüd zusam'm. (Wer waren dann die Hochzeitsleute? das kann ich dir sagen, wie mirs ein anderer erzählt hat: das waren alle Hasen, und die Krähe war als Pfarrer dabei, die Brautleute zu trauen, und der Fuchs als Küster, und der Altar war unterm Regenbogen.)]

§ [Mäken aober was trurig, da se so alleene was. Kummts Häsichen und seit 'tu uf, tu uf, de Hochtidlüd senn fresch (frisch, lustig).' De Braut seit nischt und wint. Häsichen gäht fort, Häsichen kummt weder und seit 'tu uf, tu uf, de Hochtidlüd senn hongrig.' De Braut seit weder nischt und wint. Häsichen gäht fort, Häsichen kummt und seit 'tu uf, tu uf, de Hochtidlüd waorten.' Do seit de Braut nischt und
K^1 10 Häsichen gäht fort,] [aober se macht ene Puppen von Stroah
+ $\bar{W}$* met eren Kleedern, und gibt er eenen Röhrleppel, und set se an den Kessel med Hersche,] [und gäht zor Motter.] [Häsichen kummt noch ämahl und seit 'tu uf, tu uf,' und macht uf und smet de Puppe an Kopp, daß er de Hube abfällt.

Do set Häsichen, daß sine Braut nech es, und gäht fort und es trurig.]

ZAdV 28 049, *Der König Blaubart*

Move I α [Et wôr môl en Kenig gewẽn, der hat sich genannt "Kenig Blaubart". Er hat schonn so vill Frauen gehät, allgebott hadder emmer en anner gehät, unn emmer senn se verschwonn. Dô wôren môl drei Schweschdern gewẽn, dô hadder die ältscht
γ1 davẽn geheirat.] [Der hodder ein Ai genn unn en Schlessel unn hott zou er gesät, se dirft em Schloß remmerschder gehn, en all Zemmern, nur en dat letschdet net. Dô dirft se net rägehn. Dat lô wär der Schlessel davẽn. Unn dat Ai mißt se emmer em Gehren trẽn, unn se dirft et net fällen lossen. Et dirft neischt äm Ai senn, sonscht gäf se embrät. So sät
β1 δ1 er,] [unn dô eß er furtgang.] [Weil eß die Frau en all Zemmern gang. Unn dô hat se gedenkt: Wat soll ich dann en all Zemmern gehn, unn lô en dat letscht soll ich net regehn! Eich gehn äfach ren! Dô hat se offgeschbarrt unn eß regang. Wie se ännewenzig wôr, dô hat se geseihn, dô
θ2 wôren lauter dot Leit drẽn, die hodden de Käpp ab.] [Dô eß se for Schreck zesammengebroch unn haddet Ai fällen geloß. Dô eß dat ganz bloudig wôrd. Wie se näß zou sich komm eß, hott se dat Ai näß offgehof unn haddet näß em Gehren geträ'.]

§ [De näkschden Môien hat der Kenig Blaubart se gefrôt, wo se dat Ai hätt. Unn dô hott se et Ai brät, unn dô wôr et ganz bloudig. Unn dô horrer se gefrôt, ob se em dem
A14 Zemmer geweß wär. Dô hat se gesät "nä".] [Dô sät er zou er: Jô, de wôrscht drẽn! Weil kannschde dich fertig machen! Môr kreischde de Kopp ronnergemach!

De näkschden Dach hadder se gehöll, hat se off de Hauklotz geschnallt unn harrer de Kopp abgehau.]

§ [Kä Mensch hat dem Kenig lô getraut. Se hann all gedenkt, et wär en Merder. So'n Knecht haddet gemerkt. Der eß môl so'er Bloutschbur nôgang. Dat hott der Kenig gemerkt. Er sät zou'm wann er äppes gäng verrôden, dann kräng er de
Move II Mot. Kopp abgemach.] [Weil hadder die Leich en de Lad gelät unn hat se begrawen geloß. Dô hadder so greilich gekresch. Dô hann die Leit'n bedauert, unn dô hadder kennen die zwät
γ1 heiraten.] [Dô hodder met der en paar Dä' rouig geläft, unn dô hodder et met der grad so gemach wie met der erscht. Er hadder ach et Ai unn den Schlessel genn; die hat kennen
β1 [δ1 θ2] zwẽn Dä' dureh die Zemmern gehn.] [Er eß zwẽn Dä' furt-
A14 blief.] [Nohär hadder'er ach de Kopp abgeschlä'.]

Move III α [Weil hadder die Jengscht geheirat. Die hat awwer offgepaßt. Die hat noch en Broader gehat, der wôr Offizeier
γ1 gewen.] [Der Kenig Blaubart hat medder rouig geleft, en paar Wochen, unn dô hadder der ach dat Ai unn den Schlessel
β1 genn.] [Dann eß er drei Dä' furtgang.]
δ1 [Dô eß se schonn äm erschden Dach en dat Zemmer gang. Dat Ai hott se awwer wechgelat. Dô eß se ach rägang, unn dô hott se dô ihr zwät Schweschder geseihn leien unn noch

B[1] vill annern.] [Dô hat se gleich ihrem Brouder geschrief, er
θ[2] soll kommen, sonscht gäf se gekäppt.] [Se eß noch durch all
Zemmern gang, unn ām dretten Dach eß der Kenig nommôl komm.
§ Weil wôr doch äppes ām Ai.] [Dô harrer gefrôt, ob se en dem
A[14] Zemmer gewen wär. Sie sät "nä".] [Unn dô sät er: Doch, de
wôrscht dren. Wei kannschde dich fertig machen, noch haudô-
wend, en drei Schdonnen, geffschde gekäppt.]

§ [Sie hott schonn de ganzen Dach off ihren Brouder
gewārt. Wie die drei Schdonnen rem wôren, unn er wôr emmer
noch net dô, dô hat se gerouf --sie wôr ennen unn er wôr
owen om Schbeicher --, er soll se nur noch ān Schdonn läwen
lossen. Wie die Schdonn rem wôr, dô wôr der Brouder emmer
noch net dô. Dô hat der Kenig Blaubart gerouf: Soll ich
ronnerkommen, odder kemmschde roff?

Dô hat sie gerouf: Noch eine halbe Stunde!

Wie die rem wôr, dô hadder nommôl gerouf: Weil komm
roff! Dô hat sie gerouf, se käm. Er soll er noch en
Värtelschdonn genn!

Wie die Värtelschdonn rem wôr, dô wôr der Brouder emmer
noch net dô. Dô hat der Kenig Blaubart näß gerouf: Kemm-
schde weil odder kemmschde net?

Dô hat sie gerouf: Jô, ich kommen!

Dô eß se roffgang.

I[1] Dô hadder se angeschnällt.] [Iwwerämôl hat der Kenig
Bard gehort trappen vor der Dier. Dat wôr ihrer Brouder.
Dô hadder sich noch en beßjin bedenkt. Weil wollt er grad
de Schdräich zeien, dô gett de Dier off, unn der Brouder eß
renkomm. Der hat gleich sei Säwel gezō' unn hat den Kenig
Blaubart vān ôwen bes ennen geschballt.]

K[10] [Dô hadder sei Schweschder loßgemach unn hat se hämge-
U fouert.] [Dem Kenig sei Schloß hann se niddergebrannt.]

Massignon (*Ouest*, XIX), *Le Père Jacques*

α [C'était une fois un homme qu'avait eu six femmes, il
β[1] les avait toutes tuées. Il en prend une septième,] [part en
γ[1] voyage] [et lui donne les clés du château.

--Ma femme, tu vois cette petite clé: elle ouvre cette
porte; je te défends d'y rentrer. Si tu y rentres, tu
périras.]

δ[1] [Sitôt son mari parti, elle a ouvert la porte; elle a
eu tellement peur quand elle a vu ces six femmes pendues,
θ[2] habillées dans leurs robes de mariées,] [qu'elle a laissé
tomber sa clé dans la bassine de sang au-dessus de laquelle
il les avait égorgées.

Elle a refermé la porte, puis elle a frotté, frotté la
clé: mais elle n'a pas pu enlever le sang.]

D [Mais en visitant les chambres du château, elle était
arrivée en haut de la tour, et elle avait vu un vieux qui
avait été enfermé là par Barbe-Bleue.]

E[2] --[Que faites-vous ici, mon bon vieillard?]

[d[7]] --[Je suis le père Jacques, Barbe-Bleue m'a emprisonné

ici depuis longtemps.

Jamais les autres femmes n'étaient montées à la tour.]

E7 F [Elle lui a apporté de ce qu'elle avait à manger.] [Le père Jacques lui a appris que Barbe-Bleue le maintenait enfermé dans cette tour pour le prévenir des gens qui pouvaient venir au château. La dame se mit à conter son histoire:

--Mon mari m'avait défendu d'aller dans une petite chambre, dit-elle.

Et puis elle frottait la clé.

--Oh! ma pauvre dame! Qu'avez-vous fait! Vous allez subir le même sort que ses autres épouses...

--Ah!

--Barbe-Bleue a tué ses six femmes, dit le vieux, et avant de les tuer, il leur passait quelque chose sous les pieds qui les faisait rire, puis, après, ça leur faisait mal.]

B1 [La dame avait une petite chienne, qui allait souvent dans sa famille: elle avait une lettre dans la gueule et allait chez les frères de la dame.

Elle écrit:

"Mes frères, venez de suite: mon mari veut me tuer."]

§ [Barbe-Bleue revient de voyage et dit à sa femme:

--Remets-moi les clés que je t'ai données!

Il vit que la petite clé était tachée de sang:

A14 --Tu m'as désobéi,] [tu auras le même sort que celles que tu as vues. Va t'habiller, monte dans ta chambre, prends ta robe de mariée, et descends!]

§ [La petite chienne marchait comme le vent, et la dame faisait attendre sa toilette à son mari.

--Etes-vous prête, madame?

--Je prends mon jupon de dentelle et mes beaux souliers.

--*Père Jacques, voyez-vous rien venir?*

--Non, je ne vois rien!

Pendant ce temps, Barbe-Bleue aiguisait son couteau:

Aiguise couteau coutrille
Pour couper le cou à la belle fille.

--Etes-vous prête, madame?

--Pas encore. Je mets mon corsage et ma couronne d'oranger.

--*Père Jacques, voyez-vous rien venir?*

--Si! Je vois vos frères à cheval qui marchent comme le vent!

--Le temps me dure, madame, dit Barbe-Bleue, dépêchez-vous.

--Je n'ai plus qu'à mettre ma coiffe et mon mouchoir de dentelle.

--*Père Jacques, voyez-vous rien venir?*

--Vos frères arrivent, madame!

--Oui, je suis prête!]

I1 [Barbe-Bleue arrivait avec son couteau pour couper le cou à sa femme. Mais ses frères sont arrivés à temps, ils ont coupé le cou à Barbe-Bleue.]

K^{10} [Alors la dame leur a dit que là-haut, dans la tour, était enfermé le père Jacques, qu'ils ont délivré. Puis ils se sont mis à habiter le château.]

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Perrault, *Le Petit Poucet*

Move I α [Il était une fois un Bûcheron et une Bûcheronne qui avaient sept enfants tous Garçons. L'aîné n'avait que dix ans, et le plus jeune n'en avait que sept. On s'étonnera que le Bûcheron ait eu tant d'enfants en si peu de temps; mais c'est que sa femme allait vite en besogne, et n'en faisait pas moins que deux à la fois.] Mot. [Ils étaient fort pauvres, et leurs sept enfants les incommodaient beaucoup, parce qu'aucun d'eux ne pouvait encore gagner sa vie. Ce qui les chagrinait encore, c'est que le plus jeune était fort délicat et ne disait mot: prenant pour bêtise ce qui était une marque de la bonté de son esprit. Il était fort petit, et quand il vint au monde, il n'était guère plus gros que le pouce, ce qui fit que l'on l'appela le petit Poucet. Ce pauvre enfant était le souffre-douleurs de la maison, et on lui donnait toujours le tort. Cependant il était le plus fin, et le plus avisé de tous ses frères, et A^9 s'il parlait peu, il écoutait beaucoup.] [Il vint une année très [illegible]euse, et la famine fut si grande, que ces pauvres gens résolurent de sa défaire de leurs enfants. Un soir que ces enfants étaient couchés, et que le Bûcheron était auprès du feu avec sa femme, il lui dit, le coeur serré de douleur: "Tu vois bien que nous ne pouvons plus nourrir nos enfants; je ne saurais les voir mourir de faim devant mes yeux, et je suis résolu de les mener perdre demain au bois, ce qui sera bien aisé, car tandis qu'ils s'amuseront à fagoter, nous n'avons qu'à nous enfuir sans qu'ils nous voient. --Ah! s'écria la Bûcheronne, pourrais-tu bien toi-même mener perdre tes enfants?" Son mari avait beau lui représenter leur grande pauvreté, elle ne pouvait y consentir; elle était pauvre, mais elle était leur mère. Cependant ayant considéré quelle douleur ce lui serait de les voir mourir de faim, elle y consentit, et alla se C coucher en pleurant.] [Le petit Poucet ouït tout ce qu'ils dirent, car ayant entendu de dedans son lit qu'ils parlaient d'affaires, il s'était levé doucement, et s'était glissé sous l'escabelle de son père pour les écouter sans être vu. Il alla se recoucher et ne dormit point le reste de la nuit, songeant à ce qu'il avait à faire. Il se leva de bon matin, et alla au bord d'un ruisseau où il emplit ses poches de petits cailloux blancs, et ensuite revint à B^5 ↑ la maison.] [On partit, et le petit Poucet ne découvrit rien de tout ce qu'il savait à ses frères. Ils allèrent

dans une forêt fort épaisse, où à dix pas de distance on ne se voyait pas l'un l'autre. Le Bûcheron se mit à couper du bois et ses enfants à ramasser les broutilles pour faire des fagots. Le père et la mère, les voyant occupés à travailler, s'éloignèrent d'eux insensiblement, et puis s'enfuirent tout à coup par un petit sentier détourné. Lorsque ces enfants se virent seuls, ils se mirent à crier et à pleurer de toute leur force.] [Le petit Poucet les laissait crier, sachant bien par où il reviendrait à la maison; car en marchant il avait laissé tomber le long du chemin les petits cailloux blancs qu'il avait dans ses poches. Il leur dit donc: "Ne craignez point, mes frères; mon Père et ma Mère nous ont laissés ici, mais je vous remènerai bien au logis, suivez-moi seulement." Ils le suivirent, et il les mena jusqu'à leur maison par le même chemin qu'ils étaient venus dans la forêt. Ils n'osèrent d'abord entrer, mais ils se mirent tous contre la porte pour écouter ce que disaient leur Père et leur Mère.

Dans le moment que le Bûcheron et la Bûcheronne arrivèrent chez eux, le Seigneur du Village leur envoya dix écus qu'il leur devait il y avait longtemps, et dont ils n'espéraient plus rien. Cela leur redonna la vie, car les pauvres gens mouraient de faim. Le Bûcheron envoya sur l'heure sa femme à la Boucherie. Comme il y avait longtemps qu'elle n'avait mangé, elle acheta trois fois plus de viande qu'il n'en fallait pour le souper de deux personnes. Lorsqu'ils furent rassasiés, la Bûcheronne dit: "Hélas! où sont maintenant nos pauvres enfants? Ils feraient bonne chère de ce qui nous reste là. Mais aussi, Guillaume, c'est toi qui les as voulu perdre; j'avais bien dit que nous nous en repentirions. Que font-ils maintenant dans cette Forêt? Hélas! mon Dieu, les Loups les ont peut-être déjà mangés! Tu es bien inhumain d'avoir perdu ainsi tes enfants." Le Bûcheron s'impatienta à la fin, car elle redit plus de vingt fois qu'ils s'en repentiraient et qu'elle l'avait bien dit. Il la menaça de la battre si elle ne se taisait. Ce n'est pas que le Bûcheron ne fût peut-être encore plus fâché que sa femme, mais c'est qu'elle lui rompait la tête, et qu'il était de l'humeur de beaucoup d'autres gens, qui aiment fort les femmes qui disent bien, mais qui trouvent très importunes celles qui ont toujours bien dit. La Bûcheronne était toute en pleurs: "Hélas! où sont maintenant mes enfants, mes pauvres enfants?" Elle le dit une fois si haut que les enfants qui étaient à la porte, l'ayant entendu, se mirent à crier tous ensemble: "Nous voilà, nous voilà." Elle courut vîte leur ouvrir la porte, et leur dit en les embrassant: "Que je suis aise de vous revoir, mes chers enfants! Vous êtes bien las, et vous avez bien faim; et toi Pierrot, comme te voilà crotté, viens que je te débarbouille." Ce Pierrot était son fils aîné qu'elle aimait plus que tous les autres, parce qu'il était un peu rousseau, et qu'elle était un peu rousse. Ils se mirent à Table, et mangèrent d'un appétit qui faisait plaisir au Père

et à la Mère, à qui ils racontaient la peur qu'ils avaient eue dans la Forêt en parlant presque toujours tous ensemble. Ces bonnes gens étaient ravis de revoir leurs enfants avec
Move II A9. eux,] [et cette joie dura tant que les dix écus durèrent. Mais lorsque l'argent fut dépensé, ils retombèrent dans leur premier chagrin, et résolurent de les perdre encore, et pour ne pas manquer leur coup, de les mener bien plus loin que la
C première fois.] [Ils ne purent parler de cela si secrètement qu'ils ne fussent entendus par le petit Poucet, qui fit son compte de sortir d'affaire comme il avait déjà fait; mais quoiqu'il se fût levé de bon matin pour aller ramasser des petits cailloux, il ne put en venir à bout, car il trouva la porte de la maison fermée à double tour. Il ne savait que faire, lorsque la Bûcheronne leur ayant donné à chacun un morceau de pain pour leur déjeuner, il songea qu'il pourrait se servir de son pain au lieu de cailloux en le jetant par miettes le long des chemins où ils passeraient;
B5 ↑ il le serra donc dans sa poche.] [Le Père et la Mère les menèrent dans l'endroit de la Forêt le plus épais et le plus obscur, et dès qu'ils y furent, ils gagnèrent un faux-fuyant
G3 et les laissèrent là.] [Le petit Poucet ne se chagrina pas beaucoup, parce qu'il croyait retrouver aisément son chemin par le moyen de son pain qu'il avait semé partout où il avait passé; mais il fut bien surpris quand il ne put en retrouver une seule miette; les Oiseaux étaient venus qui avaient tout mangé. Voilà donc bien affligés, car plus ils marchaient, plus ils s'égaraient et s'enforçaient dans la Forêt. La nuit vint, et il s'éleva un grand vent qui leur faisait des peurs épouvantables. Ils croyaient n'entendre de tous côtés que des hurlements de Loups qui venaient à eux pour les manger. Ils n'osaient presque se parler ni tourner la tête. Il survint une grosse pluie qui les perça jusqu'aux os; ils glissaient à chaque pas et tombaient dans la boue, d'où ils se relevaient tout crottés, ne sachant que faire de leurs mains. Le petit Poucet grimpa au haut d'un Arbre pour voir s'il ne découvrirait rien; ayant tourné la tête de tous côtés, il vit une petite lueur comme d'une chandelle, mais qui était bien loin par-delà la Forêt. Il descendit de l'arbre; et lorsqu'il fut à terre, il ne vit plus rien; cela le désola. Cependant, ayant marché quelque temps avec ses frères du côté qu'il avait vu la lumière, il la revit en sortant du Bois. Ils arrivèrent enfin à la maison où était cette chandelle, non sans bien des frayeurs, car souvent ils la perdaient de vue, ce qui leur arrivait toutes les fois
D8 qu'ils descendaient dans quelques fonds.] [Ils heurtèrent à la porte, et une bonne femme vint leur ouvrir. Elle leur demanda ce qu'ils voulaient; le petit Poucet lui dit qu'ils étaient de pauvres enfants qui s'étaient perdus dans la Forêt, et qui demandaient à coucher par charité. Cette femme les voyant tous si jolis se mit à pleurer, et leur dit: "Hélas! mes pauvres enfants, où êtes-vous venus? Savez-vous bien que c'est ici la maison d'un Ogre qui mange les petits enfants? --Hélas! Madame, lui répondit le petit

Poucet, qui tremblait de toute sa force aussi bien que ses frères, que ferons-nous? Il est bien sûr que les Loups de la Forêt ne manqueront pas de nous manger cette nuit, si vous ne voulez pas nous retirer chez vous. Et cela étant, nous aimons mieux que ce soit Monsieur qui nous mange; peut-être qu'il aura pitié de nous, si vous voulez bien l'en prier." La femme de l'Ogre qui crut qu'elle pourrait les cacher à son mari jusqu'au lendemain matin, les laissa entrer et les mena se chauffer auprès d'un bon feu; car il y avait un Mouton tout entier à la broche pour le souper de l'Ogre. Comme ils commençaient à se chauffer, ils entendirent heurter trois ou quatre grands coups à la porte: c'était l'Ogre qui revenait. Aussitôt sa femme les fit cacher sous le lit et alla ouvrir la porte. L'Ogre demanda d'abord si le souper était prêt, et si on avait tiré du vin, et aussitôt se mit à table. Le Mouton était encore tout sanglant, mais il ne lui en sembla que meilleur. Il fleurait à droite et à gauche, disant qu'il sentait la chair fraîche. "Il faut, lui dit sa femme, que ce soit ce Veau que je viens d'habiller que vous sentez. --Je sens la chair fraîche, te dis-je encore une fois, reprit l'Ogre, en regardant sa femme de travers, et il y a ici quelque chose que je n'entends pas." En disant ces mots, il se leva de Table, et alla droit au lit. "Ah, dit-il, voilà donc comme tu veux me tromper, maudite femme! Je ne sais à quoi il tient que je ne te mange aussi; bien t'en prend d'être une vieille bête. Voilà du Gibier qui me vient bien à propos pour traiter trois Ogres de mes amis qui doivent me venir voir ces jours ici." Il les tira de dessous le lit, l'un après l'autre. Ces pauvres enfants se mirent à genoux en lui demandant pardon; mais ils avaient à faire au plus cruel de tous les Ogres, qui bien loin d'avoir de la pitié les dévorait déjà des yeux, et disait à sa femme que ce serait là de friands morceaux lorsqu'elle leur aurait fait une bonne sauce. Il alla prendre un grand Couteau, et en approchant de ces pauvres enfants, il l'aiguisait sur une longue pierre qu'il tenait à sa main gauche.] [Il en avait déjà empoigné un, lorsque sa femme lui dit: "Que voulez-vous faire à l'heure qu'il est? n'aurez-vous pas assez de temps demain matin? --Tais-toi, reprit l'Ogre, ils en seront plus mortifiés. --Mais vous avez encore là tant de viande, reprit sa femme; voilà un Veau, deux Moutons et la moitié d'un Cochon! -- Tu as raison, dit l'Ogre; donne-leur bien à souper, afin qu'ils ne maigrissent pas, et va les mener coucher." La bonne femme fut ravie de joie, et leur porta bien à souper, mais ils ne purent manger tant ils étaient saisis de peur. Pour l'Ogre, il se remit à boire, ravi d'avoir de quoi si bien régaler ses Amis. Il but une douzaine de coups plus qu'à l'ordinaire, ce qui lui donna un peu dans la tête, et l'obligea de s'aller coucher.

E[8]

L'Ogre avait sept filles, qui n'étaient encore que des enfants. Ces petites Ogresses avaient toutes le teint fort beau, parce qu'elles mangeaient de la chair fraîche comme

leur père, mais elles avaient de petits yeux gris et tout ronds, le nez crochu et une fort grande bouche avec de longues dents fort aiguës et fort éloignées l'une de l'autre. Elles n'étaient pas encore fort méchantes; mais elles promettaient beaucoup, car elles mordaient déjà les petits enfants pour en sucer le sang. On les avait fait coucher de bonne heure, et elles étaient toutes sept dans un grand lit, ayant chacune une Couronne d'or sur la tête. Il y avait dans la même Chambre un autre lit de la même grandeur; ce fut dans ce lit que la femme de l'Ogre mit coucher les sept petits garçons; après quoi, elle s'alla coucher auprès de son mari. Le petit Poucet qui avait remarqué que les filles de l'Ogre avaient des Couronnes d'or sur la tête, et qui craignait qu'il ne prît à l'Ogre quelque remords de ne les avoir pas égorgés dès le soir même, se leva vers le milieu de la nuit, et prenant les bonnets de ses frères et le sien, il alla tout doucement les mettre sur la tête des sept filles de l'Ogre, après leur avoir ôté leurs Couronnes d'or qu'il mit sur la tête de ses frères et sur la sienne, afin que l'Ogre les prît pour ses filles, et ses filles pour les garçons qu'il voulait égorger. La chose réussit comme il l'avait pensé; car l'Ogre s'étant éveillé sur le minuit eut regret d'avoir différé au lendemain ce qu'il pouvait exécuter la veille; il se jeta donc brusquement hors du lit, et prenant son grand Couteau: "Allons voir," dit-il, comment se portent nos petits drôles; n'en faisons pas à deux fois." Il monta donc à tâtons à la Chambre de ses filles et s'approcha du lit où étaient les petits garçons, qui dormaient tous, excepté le petit Poucet, qui eut bien peur lorsqu'il sentit la main de l'Ogre qui lui tâtait la tête, comme il avait tâté celles de tous ses frères. L'Ogre, qui sentit les Couronnes d'or: "Vraiment, dit-il, j'allais faire là un bel ouvrage; je vois bien que je bus trop hier au soir." Il alla ensuite au lit de ses filles, où ayant senti les petits bonnets des garçons: "Ah! les voilà, dit-il, nos gaillards! travaillons hardiment." En disant ces mots, il coupa sans balancer la gorge à ses sept filles. Fort content de cette expédition, il alla se recoucher auprès de sa femme. Aussitôt que le petit Poucet entendit ronfler l'Ogre, il réveilla ses frères, et leur dit de s'habiller promptement et de le suivre. Ils descendirent doucement dans le Jardin, et sautèrent par-dessus les murailles. Ils coururent presque toute la nuit, toujours en tremblant et sans savoir où ils allaient.] [L'Ogre s'étant éveillé dit à sa femme: "Va-t'en là-haut habiller ces petits drôles d'hier au soir." L'Ogresse fut fort étonnée de la bonté de son mari, ne se doutant point de la manière qu'il entendait qu'elle les habillât, et croyant qu'il lui ordonnait de les aller vêtir, elle monta en haut où elle fut bien surprise lorsqu'elle aperçut ses sept filles égorgées et nageant dans leur sang. Elle commença par s'évanouir (car c'est le premier expédient que trouvent presque toutes les femmes en pareilles rencontres). L'Ogre, craignant que sa femme ne fût trop long-

temps à faire la besogne dont il l'avait chargée, monta en haut pour lui aider. Il ne fut pas moins étonné que sa femme lorsqu'il vit cet affreux spectacle. "Ah! qu'ai-je fait là? s'écria-t-il. Ils me le payeront, les malheureux, et tout à l'heure." Il jeta aussitôt une potée d'eau dans le nez de sa femme et l'ayant fait revenir: "Donne-moi vite mes bottes de sept lieues, lui dit-il, afin que j'aille les attraper." Il se mit en campagne, et après avoir couru bien loin de tous côtés, enfin il entra dans le chemin où marchaient ces pauvres enfants qui n'étaient plus qu'à cent pas du logis de leur père. Ils virent l'Ogre qui allait de montagne en montagne, et qui traversait des rivières aussi aisément qu'il aurait fait le moindre ruisseau. Le petit Poucet, qui vit un Rocher creux proche le lieu où ils étaient, y fit cacher ses six frères, et s'y fourra aussi, regardant

Rs[4] toujours ce que l' Ogre deviendrait.] [L'Ogre qui se trouvait fort las du long chemin qu'il avait fait inutilement (car les bottes de sept lieues fatiguent fort leur homme), voulut se reposer, et par hasard il alla s'asseoir sur la roche où les petits garçons s'étaient cachés. Comme il n'en pouvait plus de fatigue, il s'endormit après s'être reposé quelque temps, et vint à ronfler si effroyablement que les pauvres enfants n'en eurent pas moins de peur que quand il tenait son grand Couteau pour leur couper la gorge. Le petit Poucet en eut moins de peur, et dit à ses frères de s'enfuir promptement à la maison pendant que l'Ogre dormait bien fort, et qu'ils ne se missent point en peine de lui. Ils crurent

F[8] son conseil, et gagnèrent vite la maison.] [Le petit Poucet s'étant approché de l'Ogre lui tira doucement ses bottes, et les mit aussitôt. Les bottes étaient fort grandes et fort larges; mais comme elles étaient Fées, elles avaient le don de s'agrandir et de s'apetisser selon la jambe de celui qui les chaussait, de sorte qu'elles se trouvèrent aussi justes à ses pieds et à ses jambes que si elles avaient été faites pour lui. Il alla droit [redacted]aison de l'Ogre où il trouva sa femme qui pleurait au[redacted]e ses filles égorgées.]

Kf[1] ["Votre mari, lui dit le petit Poucet, est en grand danger; car il a été pris par une troupe de Voleurs qui ont juré de le tuer s'il ne leur donne tout son or et tout son argent. Dans le moment qu'ils lui tenaient le poignard sur la gorge, il m'a aperçu et m'a prié de vous venir avertir de l'état où il est, et de vous dire de me donner tout ce qu'il a vaillant sans en rien retenir, parce qu'autrement ils le tueront sans miséricorde. Comme la chose presse beaucoup, il a voulu que je prisse ses bottes de sept lieues que voilà pour faire diligence, et aussi afin que vous ne croyiez pas que je sois un affronteur." La bonne femme fort effrayée lui donna aussitôt tout ce qu'elle avait: car cet Ogre ne laissait pas d'être fort bon mari, quoiqu'il mangeât les petits enfants.] [Le petit Poucet étant donc chargé de toutes les richesses de l'Ogre s'en revint au logis de son père, où il fut reçu avec bien de la joie.]

Move III § [Il y a bien des gens qui ne demeurent pas d'accord de

cette dernière circonstance, et qui prétendent que le petit Poucet n'a jamais fait ce vol à l'Ogre; qu'à la vérité, il n'avait pas fait conscience de lui prendre ses bottes de sept lieues, parce qu'il ne s'en servait que pour courir après les petits enfants. Ces gens-là assurent le savoir de bonne part, et même pour avoir bu et mangé dans la maison du Bûcheron.] [Ils assurent que lorsque le petit Poucet eut chaussé les bottes de l'Ogre,] [il s'en alla à la Cour, où il savait qu'on était fort en peine d'une Armée qui était à deux cents lieues de là, et du succès d'une Bataille qu'on avait donnée.] [Il allá, disent-ils, trouver le Roi, et lui dit que s'il le souhaitait, il lui rapporterait des nouvelles de l'Armée avant la fin du jour. Le Roi lui promit une grosse somme d'argent s'il en venait à bout.] [Le petit Poucet rapporta des nouvelles dès le soir même,] [et cette première course l'ayant fait connaître, il gagnait tout ce qu'il voulait; car le Roi le payait parfaitement bien pour porter ses ordres à l'Armée, et une infinité de Dames lui donnaient tout ce qu'il voulait pour avoir des nouvelles de leurs Amants, et ce fut là son plus grand gain. Il se trouvait quelques femmes qui le chargeaient de Lettres pour leurs maris, mais elles le payaient si mal, et cela allait à si peu de chose, qu'il ne daignait mettre en ligne de compte ce qu'il gagnait de ce côté-là. Après avoir fait pendant quelque temps le métier de courrier, et y avoir amassé beaucoup de bien,] [il revint chez son père, où il n'est pas possible d'imaginer la joie qu'on eut de le revoir. Il mit toute sa famille à son aise. Il acheta des Offices de nouvelle création pour son père et pour ses frères; et par là il les établit tous, et fit parfaitement bien sa sa Cour en même temps.]

F[8] [a[5]]
C †
D[1]
E[1]
K[f1]
†

Grimms (KHM 15), *Hänsel und Gretel*

Move I α

[Vor einem großen Walde wohnte ein armer Holzhacker mit seiner Frau und seinen zwei Kindern; das Bübchen hieß Hänsel und das Mädchen Gretel.] [Er hatte wenig zu beißen und zu brechen, und einmal, als große Teuerung ins Land kam, konnte er auch das tägliche Brot nicht mehr schaffen. Wie er sich nun abends im Bette Gedanken machte und sich vor Sorgen herumwälzte, seufzte er und sprach zu seiner Frau 'was soll aus uns werden? wie können wir unsere armen Kinder ernähren, da wir für uns selbst nichts mehr haben?'] ['Weißt du was, Mann,' antwortete die Frau, 'wir wollen morgen in aller Frühe die Kinder hinaus in den Wald führen, wo er am dicksten ist: da machen wir ihnen ein Feuer an und geben jedem noch ein Stückchen Brot, dann gehen wir an unsere Arbeit und lassen sie allein. Sie finden den Weg nicht wieder nach Haus und wir sind sie los.' 'Nein, Frau,' sagte der Mann, 'das tue ich nicht; wie sollt ichs übers Herz bringen, meine Kinder im Walde allein zu lassen, die wilden Tiere würden bald kommen und sie zerreißen.' 'O du Narr,' sagte sie, 'dann müssen wir alle viere Hungers sterben, du kannst nur

Mot.

A[9]

die Bretter für die Särge hobeln,' und ließ ihm keine Ruhe, bis er einwilligte. 'Aber die armen Kinder dauern mich doch,' sagte der Mann.]

C [Die zwei Kinder hatten vor Hunger auch nicht einschlafen können und hatten gehört, was die Stiefmutter zum Vater gesagt hatte. Gretel weinte bittere Tränen und sprach zu Hänsel 'nun ists um uns geschehen.' 'Still, Gretel,' sprach Hänsel, 'gräme dich nicht, ich will uns schon helfen.' Und als die Alten eingeschlafen waren, stand er auf, zog sein Röcklein an, machte die Untertüre auf und schlich sich hinaus. Da schien der Mond ganz helle, und die weißen Kieselsteine, die vor dem Haus lagen, glänzten wie lauter Batzen. Hänsel bückte sich und steckte so viel in sein Rocktäschlein, als nur hinein wollten. Dann ging er wieder zurück, sprach zu Gretel 'sei getrost, liebes Schwesterchen. und schlaf nur ruhig ein, Gott wird uns nicht verlassen,' und legte sich wieder in sein Bett.]

B^5 ↑ [Als der Tag anbrach, noch ehe die Sonne aufgegangen war, kam schon die Frau und weckte die beiden Kinder, 'steht auf, ihr Faulenzer, wir wollen in den Wald gehen und Holz holen.' Dann gab sie jedem ein Stückchen Brot und sprach 'da habt ihr etwas für den Mittag, aber eßts nicht vorher auf, weiter kriegt ihr nichts.' Gretel nahm das Brot unter die Schürze, weil Hänsel die Steine in der Tasche hatte. Danach machten sie sich alle zusammen auf den Weg nach dem Wald. Als sie ein Weilchen gegangen waren, stand Hänsel still und guckte nach dem Haus zurück und tat das wieder und immer wieder. Der Vater sprach 'Hänsel, was guckst du da und bleibst zurück, hab acht und vergiß deine Beine nicht.' 'Ach, Vater,' sagte Hänsel, 'ich sehe nach meinem weißen Kätzchen, das sitzt oben auf dem Dach und will mir Ad[redacted] Die Frau sprach 'Narr, das ist dein Kätzchen nicht [redacted]ist die Morgensonne, die auf den Schornstein scheint.' Hänsel aber hatte nicht nach dem Kätzchen gesehen, sondern immer einen von den blanken Kieselsteinen aus seiner Tasche auf den Weg geworfen.

Als sie mitten in den Wald gekommen wären, sprach der Vater 'nun sammelt Holz, ihr Kinder, ich will ein Feuer anmachen, damit ihr nicht friert.' Hänsel und Gretel trugen Reisig zusammen, einen kleinen Berg hoch. Das Reisig ward angezündet, und als die Flamme recht hoch brannte, sagte die Frau 'nun legt euch ans Feuer, ihr Kinder, und ruht euch aus, wir gehen in den Wald und hauen Holz. Wenn wir fertig sind, kommen wir wieder und holen euch ab.'

Hänsel und Gretel saßen am Feuer, und als der Mittag kam, aß jedes sein Stücklein Brot. Und weil sie die Schläge der Holzaxt hörten, so glaubten sie, ihr Vater wäre in der Nähe. Es war aber nicht die Holzaxt, es war ein Ast, den er an einen dürren Baum gebunden hatte, und den der Wind hin- und herschlug. Und als sie so lange gesessen hatten, fielen ihnen die Augen vor Müdigkeit zu, und sie schliefen fest

K^1 ↑ ein.] [Als sie endlich erwachten, war es schon finstere Nacht. Gretel fing an zu weinen und sprach 'wie sollen wir

nun aus dem Wald kommen!' Hänsel aber tröstete sie, 'wart nur ein Weilchen, bis der Mond aufgegangen ist, dann wollen wir den Weg schon finden.' Und als der volle Mond aufgestiegen war, so nahm Hänsel sein Schwesterchen an der Hand und ging den Kieselsteinen nach, die schimmerten wie neu geschlagene Batzen und zeigten ihnen den Weg. Sie gingen die ganze Nacht hindurch und kamen bei anbrechendem Tag wieder zu ihres Vaters Haus. Sie klopften an die Tür, und als die Frau aufmachte und sah, daß es Hänsel und Gretel war, sprach sie 'ihr bösen Kinder, was habt ihr so lange im Walde geschlafen, wir haben geglaubt, ihr wolltet gar nicht wiederkommen.' Der Vater aber freute sich, denn es war ihm zu Herzen gegangen, daß er sie so allein zurückgelassen hatte.]

Move II A^9 [Nicht lange danach war wieder Not in allen Ecken, und die Kinder hörten, wie die Mutter nachts im Bette zu dem Vater sprach 'alles ist wieder aufgezehrt, wir haben noch einen halben Laib Brot, hernach hat das Lied ein Ende. Die Kinder müssen fort, wir wollen sie tiefer in den Wald hineinführen, damit sie den Weg nicht wieder herausfinden; es ist sonst keine Rettung für uns.' Dem Mann fiels schwer aufs Herz und er dachte 'es wäre besser, daß du den letzten Bissen mit deinen Kindern teiltest.' Aber die Frau hörte auf nichts, was er sagte, schalt ihn und machte ihm Vorwürfe. Wer A sagt, muß auch B sagen, und weil er das erstemal nachgegeben hatte, so mußte er es auch zum zweitenmal.]

C [Die Kinder waren aber noch wach gewesen und hatten das Gespräch mit angehört. Als die Alten schliefen, stand Hänsel wieder auf, wollte hinaus und Kieselsteine auflesen wie das vorigemal, aber die Frau hatte die Tür verschlossen, und Hänsel konnte nicht heraus. Aber er tröstete sein Schwesterchen und sprach 'weine nicht, Gretel, und schlaf nur ruhig, der liebe Gott wird uns schon helfen.']

B^5 † Am frühen Morgen kam die Frau und holte die Kinder aus dem Bette. Sie erhielten ihr Stückchen Brot, das war aber noch kleiner als das vorigemal. Auf dem Wege nach dem Wald bröckelte es Hänsel in der Tasche, stand oft still und warf ein Bröcklein auf die Erde. 'Hänsel, was stehst du und guckst dich um,' sagte der Vater, 'geh deiner Wege.' 'Ich sehe nach meinem Täubchen, das sitzt auf dem Dache und will mir Ade sagen,' antwortete Hänsel. 'Narr,' sagte die Frau, 'das ist dein Täubchen nicht, das ist die Morgensonne, die auf den Schornstein oben scheint.' Hänsel aber warf nach und nach alle Bröcklein auf den Weg.

Die Frau führte die Kinder noch tiefer in den Wald, wo sie ihr Lebtag noch nicht gewesen waren. Da ward wieder ein großes Feuer angemacht, und die Mutter sagte 'bleibt nur da sitzen, ihr Kinder, und wenn ihr müde seid, könnt ihr ein wenig schlafen: wir gehen in den Wald und hauen Holz, und abends, wenn wir fertig sind, kommen wir und holen euch ab.' Als es Mittag war, teilte Gretel ihr Brot mit Hänsel, der sein Stück auf den Weg gestreut hatte. Dann schliefen sie ein, und der Abend verging, aber niemand kam zu den

G3 armen Kindern.] [Sie erwachten erst in der finsteren Nacht, und Hänsel tröstete sein Schwesterchen und sagte 'wart nur, Gretel, bis der Mond aufgeht, dann werden wir die Brotbröcklein sehen, die ich ausgestreut habe, die zeigen uns den Weg nach Haus.' Als der Mond kam, machten sie sich auf, aber sie fanden kein Bröcklein mehr, denn die viel tausend Vögel, die im Walde und im Felde umherfliegen, die hatten sie weggepickt. Hänsel sagte zu Gretel 'wir werden den Weg schon finden,' aber sie fanden ihn nicht. Sie gingen die ganze Nacht und noch einen Tag von Morgen bis Abend, aber sie kamen aus dem Wald nicht heraus, und waren so hungrig, denn sie hatten nichts als die paar Beeren, die auf der Erde standen. Und weil sie so müde waren, daß die Beine sie nicht mehr tragen wollten, so legten sie sich unter einen Baum und schliefen ein.

Nun wars schon der dritte Morgen, daß sie ihres Vaters Haus verlassen hatten. Sie fingen wieder an zu gehen, aber sie gerieten immer tiefer in den Wald, und wenn nicht bald Hilfe kam, so mußten sie verschmachten. Als es Mittag war, sahen sie ein schönes schneeweißes Vöglein auf einem Ast sitzen, das sang so schön, daß sie stehen blieben und ihm zuhörten. Und als es fertig war, schwang es seine Flügel und flog vor ihnen her, und sie gingen ihm nach, bis sie zu einem Häuschen gelangten, auf dessen Dach es sich setzte, und als sie ganz nah herankamen, so sahen sie, daß das Häuslein aus Brot gebaut war und mit Kuchen gedeckt; aber die

D8 Fenster waren von hellem Zucker.] ['Da wollen wir uns dran machen,' sprach Hänsel, 'und eine gesegnete Mahlzeit halten. Ich will ein Stück vom Dach essen, Gretel, du kannst vom Fenster essen, das schmeckt süß.' Hänsel reichte in die Höhe und brach sich ein wenig vom Dach ab, um zu versuchen, wie es schmeckte, und Gretel stellte sich an die Scheiben und knuperte daran. Da rief eine feine Stimme aus der Stube heraus

'knuper, knuper, kneischen,
wer knupert an meinem Häuschen?'

Die Kinder antworteten

'der Wind, der Wind,
das himmlische Kind,'

und aßen weiter, ohne sich irre machen zu lassen. Hänsel, dem das Dach sehr gut schmeckte, riß sich ein großes Stück davon herunter, und Gretel stieß eine ganze runde Fensterscheibe heraus, setzte sich nieder und tat sich wohl damit. Da ging auf einmal die Türe auf, und eine steinalte Frau, die sich auf eine Krücke stützte, kam herausgeschlichen. Hänsel und Gretel erschraken so gewaltig, daß sie fallen ließen, was sie in den Händen hielten. Die Alte aber wackelte mit dem Kopfe und sprach 'ei, ihr lieben Kinder, wer hat euch hierher gebracht? kommt nur herein und bleibt bei mir, es geschieht euch kein Leid.' Sie faßte beide an der Hand und führte sie in ihr Häuschen. Da ward gutes Essen aufgetragen, Milch und Pfannekuchen mit Zucker, Äpfel und Nüsse. Hernach wurden zwei schöne Bettlein weiß gedeckt,

und Hänsel und Gretel legten sich hinein und meinten, sie wären im Himmel.

Die Alte hatte sich nur so freundlich angestellt, sie war aber eine böse Hexe, die den Kindern auflauerte, und hatte das Brothäuslein bloß gebaut, um sie herbeizulocken. Wenn eins in ihre Gewalt kam, so machte sie es tot, kochte es und aß es, und das war ihr ein Festtag. Die Hexen haben rote Augen und können nicht weit sehen, aber sie haben eine feine Witterung, wie die Tiere, und merkens, wenn Menschen herankommen. Als Hänsel und Gretel in ihre Nähe kamen, da lachte sie boshaft und sprach höhnisch 'die habe ich, die sollen mir nicht wieder entwischen.' Frühmorgens, ehe die Kinder erwacht waren, stand sie schon auf, und als sie beide so lieblich ruhen sah, mit den vollen roten Backen, so murmelte sie vor sich hin 'das wird ein guter Bissen werden.' Da packte sie Hänsel mit ihrer dürren Hand und trug ihn in einen kleinen Stall und sperrte ihn mit einer Gittertüre ein: er mochte schreien, wie er wollte, es half ihm nichts. Dann ging sie zu Gretel, rüttelte sie wach und rief 'steh auf, Faulenzerin, trag Wasser und koch deinem Bruder etwas Gutes, der sitzt draußen im Stall und soll fett werden. Wenn er fett ist, so will ich ihn essen.' Gretel fing an bitterlich zu weinen, aber es war alles vergeblich, sie mußte tun, was die böse Hexe verlangte.

Nun ward dem armen Hänsel das beste Essen gekocht, aber Gretel bekam nichts als Krebsschalen. Jeden Morgen schlich die Alte zu dem Ställchen und rief 'Hänsel, streck deine Finger heraus, damit ich fühle, ob du bald fett bist.' Hänsel streckte ihr aber ein Knöchlein heraus, und die Alte, die trübe Augen hatte, konnte es nicht sehen, und meinte, es wären Hänsels Finger, und verwunderte sich, daß er gar nicht fett werden wollte. Als vier Wochen herum waren und Hänsel immer mager blieb, da übernahm sie die Ungeduld, und sie wollte nicht länger warten. 'Heda, Gretel,' rief sie dem Mädchen zu, 'sei flink und trag Wasser: Hänsel mag fett oder mager sein, morgen will ich ihn schlachten und kochen.' Ach, wie jammerte das arme Schwesterchen, als es das Wasser tragen mußte, und wie flossen ihm die Tränen über die Backen herunter! 'Lieber Gott, hilf uns doch,' rief sie aus, 'hätten uns nur die wilden Tiere im Wald gefressen, so wären wir doch zusammen gestorben.' 'Spar nur dein Geblärre,' sagte die Alte, 'es hilft dir alles nichts.'

Frühmorgens mußte Gretel heraus, den Kessel mit Wasser aufhängen und Feuer anzünden. 'Erst wollen wir backen,' sagte die Alte, 'ich habe den Backofen schon eingeheizt und den Teig geknetet!' Sie stieß das arme Gretel hinaus zu dem Backofen, aus dem die Feuerflammen schon herausschlugen. 'Kriech hinein,' sagte die Hexe, 'und sieh zu, ob recht eingeheizt ist, damit wir das Brot hineinschießen können.' Und wenn Gretel darin war, wollte sie den Ofen zumachen, und Gretel sollte darin braten, und dann wollte sies auch aufessen.] [Aber Gretel merkte, was sie im Sinn hatte, und sprach 'ich weiß nicht, wie ichs machen soll; wie komm ich

E8

da hinein?' 'Dumme Gans,' sagte die Alte, 'die Öffnung ist groß genug, siehst du wohl, ich könnte selbst hinein,' krabbelte heran und steckte den Kopf in den Backofen. Da gab ihr Gretel einen Stoß, daß sie weit hineinfuhr, machte die eiserne Tür zu und schob den Riegel vor. Hu! da fing sie an zu heulen, ganz grauselig; aber Gretel lief fort, und die gottlose Hexe mußte elendiglich verbrennen.

Gretel aber lief schnurstracks zum Hänsel, öffnete sein Ställchen und rief 'Hänsel, wir sind erlöst, die alte Hexe ist tot!' Da sprang Hänsel heraus, wie ein Vogel aus dem Käfig, wenn ihm die Türe aufgemacht wird. Wie haben sie sich gefreut, sind sich um den Hals gefallen, sind herumgesprungen und haben sich geküßt!] [Und weil sie sich nicht mehr zu fürchten brauchten, so gingen sie in das Haus der Hexe hinein, da standen in allen Ecken Kasten mit Perlen und Edelsteinen. 'Die sind noch besser als Kieselsteine,' sagte Hänsel und steckte in seine Taschen, was hinein wollte, und Gretel sagte 'ich will auch etwas mit nach Haus bringen,' und füllte sich sein Schürzchen voll.] [Aber jetzt wollen wir fort,' sagte Hänsel, 'damit wir aus dem Hexenwald herauskommen.' Als sie aber ein paar Stunden gegangen waren, gelangten sie an ein großes Wasser. 'Wir können nicht hinüber,' sprach Hänsel, 'ich seh keinen Steg und keine Brücke.' 'Hier fährt auch kein Schiffchen,' antwortete Gretel, 'aber da schwimmt eine weiße Ente, wenn ich die bitte, so hilft sie uns hinüber.' Da rief sie.

Kf[1]

Rs[1]

'Entchen, Entchen,
da steht Gretel und Hänsel.
Kein Steg und keine Brücke,
nimm uns auf deinen weißen Rücken.'

Das Entchen kam auch heran, und Hänsel setzte sich auf und bat sein Schwesterchen, sich zu ihm zu setzen. 'Nein,' antwortete Gretel, 'es wird dem Entchen zu schwer, es soll uns nacheinander hinüberbringen.' Das tat das gute Tierchen,] [und als sie glücklich drüben waren und ein Weilchen fortgingen, da kam ihnen der Wald immer bekannter und immer bekannter vor, und endlich erblickten sie von weitem ihres Vaters Haus. Da fingen sie an zu laufen, stürzten in die Stube hinein und fielen ihrem Vater um den Hals. Der Mann hatte keine frohe Stunde gehabt, seitdem er die Kinder im Walde gelassen hatte, die Frau aber war gestorben. Gretel schüttete sein Schürzchen aus, daß die Perlen und Edelsteine in der Stube herumsprangen, und Hänsel warf eine Handvoll nach der anderen aus seiner Tasche dazu. Da hatten alle Sorgen ein Ende, und sie lebten in lauter Freude zusammen. Mein Märchen ist aus, dort läuft eine Maus, wer sie fängt, darf sich eine große große Pelzkappe daraus machen.]

ZAdV 40 190 (untitled)

α [Bi Ohlendörps in de Wißken wörn de Mannslue an't söwwen.
β[1] Se möken de Grüppen rein.] [Da segen se, dat de Hexe de anköm un'n Sack up'n Nacken hädd. De fräöch ehr, ef se den Sack dar an di Eiken delleggen drewwede. Se wohl noch Fudder, se köm awwer vör Aewend noch weder trugge. De Keerls
A[1]15 säen ehr, dat schüllt se man dauhn.] [De säen se einen tau'n ännere: Wi wullt doch es seihn wat dat ele Wief der in'n Sack häff. Sei jöngen dehen un bünnen den Sack laeß. Un wat sprunk der ut? Erdmännken sprunk der ut. "Erdmännken, buß de der inn? Wo kumma du der in?" "Sei häff mi gräpen. Wat frei ik mi, dat ji mi wear laeßmeken!" Un et fönk an te
F[9] danßen un te springen.] [De säen de Keerls te n Erdmännken: Nu mö' wi di hier aewer versticken, dat sei die nich te seihn
K[10] kricht. Meß in de Grüppen sitten bliewen, bis se vörbi is.] [Dat säen de Keerls ein te'n ännern: "Wi möt de Hex aewer anschmären: wi stäket 'n Plaggen, un dän dauh wi wear in'n Sack." Nao n' Tied von'n paar Stunnen kump de Hexe weer trügge. Se freiet sick, dat ehr Sack, der noch an de Eiken steiht. Sei secht te de Mannslue: "Nu mag 't ja well gaehn," un sei tungelt wäg mit'n Sack up'n Nacken.

Un de Grüppenkeerls freiet sück, dat sei't Erdmännken der se nett bi sück in de Grüppen sitten häbbt, un dat sei de Hexe anneflatet (=angeführt) häbbt.

As dei nu 'n Ende Wäges gaehn is, wäd ehr de Rüggen natt un sei denket: Erdmännken pisset, un sei freiet sück, dat sei't bi sück häff. De Sume was ümergaohn, de dachte sei: Ick will nu man de Sack epen maeken. Wat sei mit Erdmännken vör hädd, dat weit man nich, awer sei wull't erst ut'n Sack springen laeten.

Se maeket 'n epen un de fallt der 'n Plaggen ut. Sei wendt'n dör, sei bekickt üm schüddet em van allen Sieden, man't Erdmännken is den nich.]

X [De fank se van dullen Sinnen an te stappen un sei stappet se lange, dat de Wißken anfangen te wüppen un se sand bi Buschden (Bischen) de Fluddar antstaehn. Dat sind de Wißken, wo man bis up'n hütigen Dag nich aower föhre dröff, wo men'n Weselboom in ünner gaht, ohne dat'n darut kickt, un dei jeder ein miet (=meidet).]

ZAdV 144 501, *Hänsel und Gretel*

α [Do worn amol zwei Eltern, die hotten mehrere Kinner.]
Mot. [Und weil sie so arm worn, konnten sie ihre Kinner nicht
[A[9]] B[5]. † mehr ernehrn.] [Sogt die Mutter: "Wir gehn heint in den Wold und lesen Holz." Sie hobn einen Karren mitgnummer, den hobn sie hingstellt und hobn den Kinnern gsogt: "Wartet hier und paßt mir schen auf den Karren auf!" Die Kinner hobn gwort und gwort, ober die Eltan san niet kummer. Do hobn sie die Eltern gsucht und hobn sich dabei verirrt. Ols die Nacht kummer is, hobn sie sich unter einen Baum glegt.

Om onneren Morgen sind sie weitergoger, ober sie hobn sich immer weiter in dem Wold verirrt. Om Obend warn sie sehr
D8 hungrig und meid.] [Do hobn sie mitten im Wold a Haus stehn sehn. Die Kinner sind hin und hobn an die Tier pocht. Do hots einen Kracher dohn, und die Tier is aufgeflogn, und do is a Hex dogstonden: "Kommt nur aner, ihr sollts gut hobn, ich geb eich gleich a Butterbrot und Essen," hot sie gsogt. Die Kinner sind in das Haus aner und hobn gessen und trunken. Danach hat die Hex die Kinner auf den Hof gführt, hot sie pockt und in den Schweinestall gsperrt.

Die Hex hot a Tochter ghobt, a Mädl, die hot Liesl gheißn. Die hot die Kinder immer mit Schweinefutter füttern mein. Die Kinner sollton fett werden, und die Hex wollt sie dann schlachten. Nach apoor Wochen hot die Hex zum Lieserl gsogt, sie soll a Messer nemmer und den Kinnern in den Finger schneiden, wenn viel Blut kummt, sind sie fett. Liesl is hien zum Schweinestall und hott gsogt: "Hänsel, stecks Fingerle naus!"]

E8 [Do hobn der Hänsel und das Gretel das Hosenbändel und das Schürzenbändel nausgsteckt. Die Lies wor ober a gutes Mädel. Das hat ihr leid getan, daß der Hänsel und Gretl im Schweinestall eingesperrt waren und daß sie die immer mit
D8 Schweinefutter füttern mußte.] [Amol hot die Hexe zum Lieserl gsogt, sie soll am Morgen einen großen Topf mit Wasser auf den Herd stelln, morgen werden die Kinner geschlachtet.]

E8 [Die Lieserl is om Morgen hiegonger und hot die Kinder
F9 zeitig aus dem Stall gelassen.] [Hot zu den Kindern gsogt, sie mog nimmer die Magd machen, sie könnt hexen, sie wollt ihnen helfen und sie wollt furt mit ihnen von der Hex. Sie hot auf die Schwelle gspuckt und einen Zauberspruch gsogt. Und dann is sie mit den Kindern furtglaufen in den Wold.

A Stund später is die Hexe aufgwocht und hat laut grufn: "Liesel, is das Wasser grichtet und die Stuben gfegt?" Do hot die Spucke geantwortet: "Jo, olles is gerichtet und die Stuben is a gfegt!" Liesel hot das ghört und hot zum Hänsel und zum Gretel gsogt: "Kinner beeilt eich, die Hex is schon wach!" Die Hexe hot noch zweimol gfrogt, und die Spucke hot immer geantwortet. Beim drittenmol stand aber schon die Sonne am Himmel, und die Spucke wor schon trocken. Do hot
Pr1 die Spucke nicht mehr geantwortet. [Die Hexe is wie wild
Rs3 as dem Bett gspruhgen und is in die Luft gflogn.] [Liesel hot glei in die Luft gschaut, do hots a schwarze Wolken gsehn. Und sie wußt glei, des is die Hex. Do hot sie den Hänsel in einen Hagebuttenstrauch verzaubert, Gretel in eine Hagebutte und sich hot sie in einen Teich verzaubert.]

Pr5 [Do wor die Hexe auch gleich do. Hot sie gsogt: "Ach, hob
Rs3 ich einen Durst, die Luft hot so trocken gmocht. Do is jo eine scheene Hagebutte.] [Do hot die die Beere in der Hand
Pr6 ghobt. Af amol is aber die Beere in das Wasser grollt. Und
Rs9 der Hänsel und die Gretel worn zwei Enten.] [Die Hexe hot
U mit den Pantoffeln nach ihnen gschmissen.] [Ober den hot nix genutzt.] [Do hot sie sich an das Wasser glegt und wollt den

Teich austrinken. Do sind die beiden Enten hin und hobn die
† Hexe in das Wasser gezogn. Die Hexe is ertrunken] [und die
W* Kinner sind heim.]. [Später hot der Hänsel die Liesel gheirot.]

ZAdV 144 582, *Die zwei Mädchen im Hexenhaus*

α [Do wor amol a Wei, dei hot zwei Moidl ghobt. Des Wei
γ^1 hot a Heiserl ghobt, des is dicht om Wold gstonden.] [Hot
des Wei olle Doge zou den Moideln gsogt, sie solln niet zou
δ^1 deif in den Wold gein, do is es farchtig.] [Ober amol san
A^6 die Moideln doch deif im Wold gonger] [und do hobn sie sich verirrt. Sans immer deifer in den Wold kummer und san zou einem Haus kummer. Um das Haus wor a Gortenzaun, do san lauter Dodenschädel draufgsteckt. Sans ins Vorhaus gonger, do is a Faßl mit Bloud gstonden. Sans in a Kammer kummer, do san lauter Dote glegn. Sans in a Stubn kummer, san lauter Arme ghängt. Dei hobn mit den Händen klatscht. Sans in a Kammer kummer, do san lauter Boiner gstonden. Dei hobn af den Buodn troppelt. Sans in die Keichen kummer. Do is die Hex gsessn mit groußen scheicherten Glutzern. Hots gschrien: "No, scheene Moideln, wos douts ihr denn do?" "Dirts künnts mir hölfen beim Schlochten!" Is a Hockstock do gstonden mit an bloudigen Beil. Und a Menschenfleisch is do glegn. Is das oine Moidel hie und hot das Beil gnummer und ihr
K^1 Schwester und die Hex hobn das Fleisch gholten.] [Af oamol
Pr hot das Moidl derer Hexen die Hand ogschlogn, und aßer as dem Haus sans grennt.] [Die Hex hot gschrien und is nochergrennt und hot Orme und Boiner nochergschmissen. Dei hobn
Rs † sich zammengfeigt und san a nochergrennt.] [Ober do sans bold as dem Wold aßerkummer und san schnell ins Haus und hobn zougriegelt. Do hot die Hex nix meiner mocher künner. Do hots die Orme und Boiner zruckgrufen und is wieder in den Wold. Das Wei und die Moideln san bold darauf furtzuogn.]

ZAdV 195 113, *Der Däumling*

Move I α [Es war einmal ein mann der hatte drei grosse buben, der
$\beta^1{}_3$ virte war so klein wie vater's Daumen.] [Eines tages ging
γ^1 der mann mit seinen söhne auf das feld.] [Zu dem kleinen Hans sagte er, Du bleibst bei dem tornister sizen und gehe nicht in das gras, den der storch kan glauben, du seiest ein frosch und so wird er dich auffressen. Hans vesprach dort
δ^1 zu bleiben.] [Wie er seinen vater nicht mer sah machte er
A^1 einen spaziergang in der wiese.] [Es kam wirklich ein
B^4 storch nahm Hans auf und flog mit ihm in den wald.] [Der mann hörte ihn weinen und konnte dem Storch aber nicht nachkommen, und er ging betrübt nach hause.] [Die andern drei
Move II β^3 schickte er in den wald holzen.] [Der storch flog mit Hans
§ auf einen Thurm wo er sein nest hätte. In dem Thurm wohnte ein riese und seine frau. Es kam ein grosser sturm und

D^8 warf das nest mit Hans ins Gras.] [Der Riese sah ihn liegen und sagte zu seiner frau: diesen könnte man auch schlachten. Ja, sagte sie, wier wollen ihn einsperren, und mästen, den er ist klein und mager. Sie trugen ihn in einen stall und

A^1 schlossen die Thür zu.] [Das war eine freude fr Hans, den im stall waren auch seine 3 brüder eingesperrt. Er fragte sie wie sie daherkamen. Gestern waren wir im wald holz sammeln, sagte der eine, dan kam der garstige riese und trieb uns da herein. Sie bekamen gut zu essen, den sie sollten ja

C fett werden.] [Als es nacht wurde, sagte Hans zu den andern, wisst ihr was, ich schlupfe durch das schlüsselloch und lasse

E^8 [illegible] euch hinaus, denn gehen wir nach hause.] [Als es geschehen war, liefen sie die ganze nacht im walde herum. Gegen morgen hin kamen sie zu einem grossen wasser. Sie gingen hinein,

Move III A^{15} alle kamen ans ufer] [nur Hans ertrank. Ein grosser fisch schluckte ihn. Jetzt muss ich schohn sicher sterben, dachte

K^{10} er bei sich, den in dem fischbauch war wenig luft.] [Den andern tag kamen fischer vom königlichen hof. Als sie genug fische hatten kerten sie zu dem könig zurück. Dieser wollte sehen wie man die fische reinigt. Er setzte sich neben den Koch und schaute wie er eben dem grössten fisch den bauch aufschnitt. Auf einmal sprang Hans heraus und hüpfte auf dem ganzen tisch herum. Der König und alle andern lachten über den lebhaften jungen und liessen ihn passieren.]

Move IV A^{15} [Hans hüpfte solange bis er in eine schüssel voll torten teig

K^{10} fiel. Niemand sah es und er musste darin ertrinken.] [Alles hatte sich zur Tafel gesetzt. Die knigin schnitt die torte auf und Hans hüpfte frölich heraus. Alle lachten und freuten sich über den kleinen Däumling. Hans wurde alles zugelassen,

Move V § er durfte hin wo er wollte.] [Er ging in ein schönes zimmer und setzte sich, der königin ihren nähkorb. Dann kam der hofrath und ein knecht ins zimmer. Hans passte auf was die

A^{13} zwei reden miteinander.] [Der hofrath sagte zu dem knecht, wenn du heute nicht den könig ermordest, werde ich aus dir einen rechen mann machen. Der Knecht versprach es ihm und

C beide gingen hinaus.] [Hans eilte zu dem könig und sagte ihm

K^1 U was die zwei für einen plan haben.] [Sie wurden fortgejagt.]

w° [Hans durfte für immer in dem königlichen palaste bleiben.]

Move VI β^3 [Es war schönes wetter. Hans ging in dem garten spazieren.]

A^1 [Er setzte sich in eine schöne rose, es kam ein grosser Schmetterling und umklammerte ihn und flog über das Mehr.

B^4 Dort liess er ihn fallen.] [Hans weinte sehr, er wusste

$F^6{}_9$ nicht wo er sei. Ein fischer hörte in weinen] [ging zu ihm hien und fragte, was ihm fehle. Ich möchte nach hause und

F^2 kann nicht, sagte Hans.] [Dort auf dem Hügel sate der fischer, ist ein Kranich; versteck dich in seine federn so kanst du über das mehr mit ihm kommen, er fliegt morgen

G^1 ↓ fort.] [Hans bedankte sich für den guten rath und machte es so wie der mann sagte. Als er den andern tag bei dem könig

$T^4=w^\circ$ ankam, freuten sich alle das er wieder da ist.] [Der könig liss Hans ein goldenes wägechen machen und spannte zwei silberne mäuschen davor. Er durfte so viel kutschieren so viel er wollte. Wenn sie nicht gestorben sind; leben sie noch.]

Joisten (51.1), *Le Petit Poucet*

Move I α Mot.
[Il y avait un bûcheron et une bûcheronne qui avaient trois enfants.] [Ils étaient bien pauvres et souvent le pain manquait à la maison. Et plutôt que de les voir

A^9
souffrir de faim,] [ils avaient calculé d'aller les perdre dans les bois.]

C
[Alors un des trois petits, qu'on appelait le Petit Poucet parce qu'il était resté bien petit, mais il était malin et très intelligent, il avait entendu les parents quand ils parlaient d'aller les perdre. Il avait rempli sa poche de cendre et il en avait semé un peu tout le long du

$[B^5]$ ↑
chemin.] [Arrivé au bois, le père leur a dit:

--Bé, reposez-vous un peu, mes enfants.

Et pendant qu'ils dormaient, le père s'était vite en

K^1
allé.] [Quand ils se réveillèrent, les deux autres se mirent à pleurer, mais le Petit Poucet les rassura tout de suite en leur disant qu'il savait le chemin. En effet, ils

↓
suivirent la cendre] [et arrivèrent à la porte de leur maison. Alors ils entendirent leur mère qui disait:

--Oh! mes pauvres petits, qu'ils doivent avoir faim! Il y a de la soupe de reste, ils en auraient bien mangé!

Et les petits répondirent:

--Oh! mais nous sommes là, ouvrez-nous!

Alors les petits rentrèrent et mangèrent vite toute la

Move II A^9 C $[B^5$ ↑]
soupe.] [Si bien qu'au bout de quelques jours il fallait repenser d'aller les perdre de nouveau.] [Cette fois-là, le Petit Poucet n'avait pas pu avoir de la cendre; il avait gardé son pain qu'il avait émietté tout le long du chemin.]

G^3
[Et cette fois-là, quand ils se réveillèrent dans la forêt, les oiseaux avaient tout mangé le pain; ils eurent beau chercher, ils ne trouvèrent plus le pain.

La nuit étant venue, le Petit Poucet grimpa sur un arbre et il vit au loin une lumière. Ils se dirigèrent vers

D^8
cette lumière] [et arrivèrent à la porte d'une maison. Ils frappèrent, une femme vint leur ouvrir et ils lui dirent:

--Madame, nous nous sommes perdus; il nous faut donner à manger et nous faire reposer un peu.

La femme leur répondit:

--Mes pauvres petits, vous tombez bien mal: vous êtes dans la maison de l'ogre qui mange les petits enfants.

Alors ils entendirent justement les grands pas de l'ogre dans la cour et la femme les fit vite cacher. Elle les fit cacher sous le lit. Au même instant l'ogre entra. Il regarda tout autour de lui en disant:

--Ça sent la viande fraîche!

Alors la femme lui dit:

--Tiens, regarde: je t'ai fait cuire une poule, là, pour ton souper.

Mais l'ogre alla sentir dans la marmite et dit:

--C'est pas ça. Je sens de la viande fraîche.

Il sent tout autour, passe la main sous le lit, et il en sort un; il dit:

--Oh! qu'il est tendre, ça fera bien!]

E[8] [Mais la femme lui répond:

--Tu es fatigué; il faut te reposer. Je te le préparerai pour ton souper ce soir.

F[9] Alors il va se reposer.] [Puis, quand il dort, la femme fait sortir les enfants, leur remplit les poches d'argent et leur donne un petit cheval blanc. Il était pas gros le cheval pour les porter tous les trois. (Les enfants aiment quand c'est petit). Et les petits s'enfuient à cheval. Et quand l'ogre se réveille, il les réclame tout de suite; mais la femme lui dit:

--C'est pas ma faute. Pendant que j'étais à l'eau, ils se sont sauvés, je ne sais pas où ils sont passés.

Mais lui ne la croit pas, il lui dit:

--Heu, tu les as fait partir, méchante femme! Je vais les rattraper; si j'avais le temps, je te mangerais toi!

La femme avait un peu peur.]

Pr[1] [--Vite, vite, mes bottes de sept lieues et ma *caye*, que je vais les rattraper.

Et le voilà parti sur sa *caye* en disant:

Tic tac, tic tac,
Tant que ma caye marchera et durera!

Alors il a pas envie de s'arrêter vite! Sur son chemin, il rencontre un laboureur qui labourait et lui demande:

N'avez-vous pas vu
Trois petits enfants,
Chargés d'or et d'argent
Avec un petit cheval blanc?]

Rs [Le laboureur connaissait l'ogre. Il avait bien vu les enfants, mais il ne voulait pas les trahir. Il lui répond:

--Qu'est-ce que vous dites? Que je sais pas labourer?

--Mais non, je vous dis pas ça.

N'avez-vous pas vu
Trois petits enfants,
Chargés d'or et d'argent,
Avec un petit cheval blanc?

--Mais non, j'ai rien vu.]

Pr[1] [L'ogre lui répond pas; il repart.

Tic tac, tic tac,
Tant que ma caye marchera et durera.

Alors il rencontre des femmes qui lavaient la lessive au ruisseau. Il leur demande:

N'avez-vous pas vu
Trois petits enfants,

Chargés d'or et d'argent,
Avec un petit cheval blanc?]

Rs [Mais les femmes aussi font semblant de ne pas le comprendre:
--Qu'est-ce que vous dites? Que notre linge est pas blanc?
--Je vous dis pas ça! Je vous demande si vous n'avez pas vu passer trois petits enfants, chargés d'or et d'argent, avec un petit cheval blanc.
Les femmes lui répondent:
--Nous n'avons rien vu, nous n'avons vu personne.]

Pr^1 [L'ogre file son chemin.

Et tic tac, tic tac,
Tant que ma caye marchera et durera.

En attendant, les enfants avaient bien cheminé et, comme ils étaient bien fatigués, ils s'étaient cachés sous une grosse pierre. Et l'ogre, en arrivant, fatigué lui aussi, se couche sur la même pierre. L'ogre était dessus, les

KF^8 petits dessous.] [Il s'était endormi; il s'est mis à ronfler et, quand il ronflait fort, les petits sont sortis et ils ont tout pris: ils se sont emparés des bottes et de la *caye*,]

↓ [et ils sont rentrés bien contents chez eux. Ils n'étaient plus dans la misère.]

U [Et quand l'ogre s'est réveillé, il n'avait plus ses bottes, il n'avait plus sa *caye*, et il lui fallait s'en aller chez lui à pied dans les épines et dans les pierres. Arrivé chez lui, tout sanglant et malheureux, il s'est couché et il est mort. Et maintenant, depuis, il n'y en a plus.]

Massignon (*Ouest*, XXX), *Le Petit Pouzet*

Move I α [Il était une fois un bonhomme et puis une bonne femme, ils n'étaient pas riches, ils avaient une grande famille: ils avaient sept petits gars, y en avait un qui était gros comme mon pouce, ils l'appelaient le Petit Poucet.]

A^9 [Puis, ils avaient de la peine à vivre, puis une journée, le bonhomme dit à sa bonne femme:
--C'est pas tout ça! il faudrait que nous nous débarrasserions de ces enfants, parce que nous avons beau temps à vivre...
--Ça me fait bien de la peine, que dit la bonne femme, mais si tu crois qu'il le faut, fais-le!
--Eh bien! qu'il dit, demain matin, nous allons nous en aller dans la forêt, puis nous nous coucherons, puis quand ils seront bien endormis, je tâcherai de les laisser.]

B^5↑ C [Le lendmain matin, ils sont partis,] [puis le Petit Poucet, qui avait entendu ça, il a pris de la cendre, sans rien dire, puis en s'en allant la semait tout le long du chemin; puis quand les petits enfants se réveillèrent, le

bonhomme était parti.]

K[1] ↓ [Le Petit Poucet a dit:

--Ayez pas peur, mes frères! je retrouverai bien le chemin, j'ai semé de la cendre tout le long du chemin.

Puis, ma foi, ils sont bien arrivés à la porte; le bonhomme et la bonne femme avaient fait une chaudronnée de mil, puis la bonne femme disait de même:

--Si tous ces enfants étaient là, ils en mangeraient bien eux aussi!

Le Petit Poucet lui a dit de même:

--Nous en mangerions bien, si vous nous ouvriez la porte!

Puis la bonne femme s'en va ouvrir la porte, trouve tous ces enfants, puis les voilà tous autour du chaudron, puis ils en mangeaient à belles dents.]

Move II Mot. [Oui, mais deux, trois jours après, la chaudronnée était

A[9] mangée,] [il a fallu encore aller les perdre.]

C [Cette fois, c'était du mil que le Petit Poucet avait

B[5] ↑ emporté,] [puis le bonhomme les a menés encore dans la forêt, puis les petits enfants ont dit:

--Nous allons nous attacher au bonhomme avec des épingles, pour pas qu'il nous perde cette fois!

Mais le bonhomme, quand ils ont été bien endormis, il a démonté les épingles tout doucement, puis il s'en est allé!]

G[3] [Alors, le Petit Poucet a encore dit:

--Je trouverai bien le chemin, parce que j'ai semé des grains de mil...

Oui, mais c'est que les oiseaux les avaient mangés! Pas moyen de trouver le chemin!

Le Petit Poucet a dit:

--Je vais monter dans ce chêne pour voir de loin.

Il a aperçu une petite cheminée qui fumait.

--Nous allons y aller voir...]

D[8] [Ils sont arrivés à la porte: y avait rien que la bonne femme; elle leur a dit:

--Vous arrivez mal, parce que mon bonhomme il mange les petits enfants qui ne sont pas de chez lui.

Cette bonne femme avait sept filles:

--Entrez tout de même, a-t-elle dit aux petits enfants, je vous cacherai.

Ils sont entrés, la bonne femme les a fait manger de bonne heure, elle les a fait coucher, puis quand le bonhomme est rentré:

--Ça sent bien la viande fraîche, là.

La bonne femme a eu de la peine de lui que c'était des petits gars qui étaient venus demander à loger; puis le bonhomme a dit:

--Ça ferait bien un bon déjeuner pour le lendemain matin!

Le lendemain matin, les petits enfants étaient partis, quand le bonhomme a été pour les chercher, puis la bonne femme avait boulangé, puis le bonhomme s'est mis à chauffer le four, puis il avait dit:

--Après le pain, nous allons faire cuire ces petits enfants!]

E^8 [Ils n'étaient pas bien loin, quand ils ont vu que le four chauffait, ils sont retournés, puis le bonhomme était en train de chauffer le four: ils se sont jetés sur le bon-
Kf^1 homme, puis ils l'ont enfoncé dans le four,] [puis le bonhomme disait:

--Je pète, je grille
Mes filles!
Ma bourse est sur le seuil
de la porte!

Le Petit Poucet a trouvé la bourse sur le seuil de la
$\dagger$ porte,] [puis les petits enfants s'en sont retournés chez leurs parents: Comme ils avaient trouvé la bourse, ils sont
W* restés avec leur parents,] [et puis se sont mariés avec les sept filles.]

AT 333

Perrault, *Le Petit Chaperon rouge*

Move I α [Il était une fois une petite fille de Village, la plus jolie qu'on eût su voir; sa mère en était folle, et sa mère-grand plus folle encore. Cette bonne femme lui fit faire un petit chaperon rouge, qui lui seyait si bien, que partout on l'appelait le Petit chaperon rouge.]

γ^2 [Un jour sa mère, ayant cuit et fait des galettes, lui dit: "Va voir comme se porte ta mère-grand, car on m'a dit qu'elle était malade, porte-lui une galette et ce petit pot
δ^2 de beurre."] [Le petit chaperon rouge partit aussitôt pour aller chez sa mère-grand, qui demeurait dans un autre
ε^1 Village.] [En passant dans un bois elle rencontra compère le Loup, qui eut bien envie de la manger; mais il n'osa, à cause de quelques Bûcherons qui étaient dans la Forêt. Il
Mot. lui demanda où elle allait;] [la pauvre enfant, qui ne savait pas qu'il est dangereux de s'arrêter à écouter un Loup, lui
ζ^1 dit:] ["Je vais voir ma Mère-grand, et lui porter une galette avec un petit pot de beurre que ma Mère lui envoie.]
$\varepsilon^1\ \zeta^1$ [--Demeure-t-elle bien loin? lui dit le Loup.] [--Oh! oui, dit le petit chaperon rouge, c'est par delà le moulin que vous voyez tout là-bas, là-bas, à la première maison du
η^1 Village.] [--Hé bien, dit le Loup, je veux l'aller voir aussi; je m'y en vais par ce chemin ici, et toi par ce chemin-là, et nous verrons qui plus tôt y sera." Le Loup se mit à courir de toute sa force par le chemin qui était le
θ^1 plus court,] [et la petite fille s'en alla par le chemin le plus long, s'amusant à cueillir des noisettes, à courir après des papillons, et à faire des bouquets des petites fleurs
η^1 qu'elle rencontrait.] [Le Loup ne fut pas longtemps à arriver à la maison de la Mère-grand; il heurte: Toc, toc. "Qui

est là? --C'est votre fille le chaperon rouge (dit le Loup, en contre-faisant sa voix) qui vous apporte une galette et
θ^1 un petit pot de beurre que ma Mère vous envoie."] [La bonne Mère-grand, qui était dans son lit à cause qu'elle se trouvait un peu mal, lui cria: "Tire la chevillette, la
A^{17} bobinette cherra."] [Le Loup tira la chevillette, et la porte s'ouvrit. Il se jeta sur la bonne femme, et la dévora
Mot. en moins de rien;] [car il y avait plus de trois jours qu'il
Move II η^1 n'avait mangé.] [Ensuite il ferma la porte, et s'alla coucher dans le lit de la Mère-grand, en attendant le petit chaperon rouge, qui quelque temps après vint heurter à la
θ^1 porte. Toc, toc. "Qui est là?"] [Le petit chaperon rouge, qui entendit la grosse voix du Loup, eut peur d'abord, mais croyant que sa Mère-grand était enrhumée, répondit: "C'est votre fille le petit chaperon rouge, qui vous apporte une galette et un petit pot de beurre que ma Mère vous envoie."]
η^1 [Le Loup lui cria en adoucissant un peu sa voix: "Tire la
θ^1 chevillette, la bobinette cherra."] [Le petit chaperon rouge
η^1 tira la chevillette, et la porte s'ouvrit.] [Le Loup, la voyant entrer, lui dit en se cachant dans le lit sous la couverture: Mets la galette et le petit pot de beurre sur
θ^1 la huche, et viens te coucher avec moi."] [Le petit chaperon rouge se déshabille, et va se mettre dans le lit, où elle fut bien étonnée de voir comment sa Mère-grand était
§ faite en son déshabillé.] [Elle lui dit: "Ma mère-grand, que vous avez de grands bras! --C'est pour mieux t'embrasser, ma fille. --Ma mère-grand, que vous avez de grandes jambes! --C'est pour mieux courir, mon enfant. --Ma mère-grand, que vous avez de grandes oreilles! --C'est pour mieux écouter, mon enfant. --Ma mère-grand, que vous avez de grands yeux! --C'est pour mieux voir, mon enfant. --Ma mère-grand, que
A^{17} vous avez de grandes dents! --C'est pour te manger."] [Et en disant ces mots, ce méchant Loup se jeta sur le petit chaperon rouge, et la mangea.]

Grimms (KHM 26), *Rotkäppchen*

Move I α [Es war einmal eine kleine süße Dirne, die hatte jedermann lieb, der sie nur ansah, am allerliebsten aber ihre Großmutter, die wußte gar nicht, was sie alles dem Kinde geben sollte. Einmal schenkte sie ihm ein Käppchen von rotem Sammet, und weil ihm das so wohl stand und es nichts anders
γ^2 mehr tragen wollte, hieß es nur das Rotkäppchen.] [Eines Tages sprach seine Mutter zu ihm 'komm, Rotkäppchen, da hast du ein Stück Kuchen und eine Flasche Wein, bring das der Großmutter hinaus; sie ist krank und schwach und wird sich
γ^1 daran laben. Mach dich auf, bevor es heiß wird,] [und wenn du hinauskommst, so geh hübsch sittsam und lauf nicht vom Weg ab, sonst fällst du und zerbrichst das Glas, und die Großmutter hat nichts. Und wenn du in ihre Stube kommst, so vergiß nicht, guten Morgen zu sagen, und guck nicht erst in alle Ecken herum.' 'Ich will schon alles gut machen,' sagte

δ^2 Rotkäppchen zur Mutter, und gab ihr die Hand darauf.] [Die Großmutter aber wohnte draußen im Wald, eine halbe Stunde vom Dorf. Wie nun Rotkäppchen in den Wald kam, begegnete
Mot. ihm der Wolf.] [Rötkappchen aber wußte nicht, was das für ein böses Tier war, und fürchtete sich nicht vor ihm.]
ε^1 ['Guten Tag, Rotkäppchen', sprach er. 'Schönen Dank, Wolf.'
ζ^1 'Wo hinaus so früh, Rotkäppchen?'] ['Zur Großmutter.']
ε^1 ζ^1 ['Was trägst du unter der Schürze?'] ['Kuchen und Wein: gestern haben wir gebacken, da soll sich die kranke und schwache Großmutter etwas zugut tun und sich damit stärken.']
ε^1 ζ^1 ['Rotkäppchen, wo wohnt deine Großmutter?'] ['Noch eine gute Viertelstunde weiter im Wald, unter den drei großen Eichbäumen, da steht ihr Haus, unten sind die Nußhecken, das
η^1 wirst du ja wissen,' sagte Rotkäppchen.] [Der Wolf dachte bei sich 'das junge zarte Ding, das ist ein fetter Bissen, der wird noch besser schmecken als die Alte: du mußt es listig anfangen, damit du beide erschnappst.' Da ging er ein Weilchen neben Rotkäppchen her, dann sprach er 'Rotkäppchen, sieh einmal die schönen Blumen, die ringsumher stehen, warum guckst du dich nicht um? ich glaube, du hörst gar nicht, wie die Vöglein so lieblich singen? du gehst ja für dich hin, als wenn du zur Schule gingst, und ist so lustig haußen in dem Wald'.]

θ^1 [Rotkäppchen schlug die Augen auf, und als es sah, wie die Sonnenstrahlen durch die Bäume hin- und hertanzten und alles voll schöner Blumen stand, dachte es 'wenn ich der Großmutter einen frischen Strauß mitbringe, der wird ihr auch Freude machen; es ist so früh am Tag, daß ich doch zu
δ^1 rechter Zeit ankomme,'] [lief vom Wege ab in den Wald hinein und suchte Blumen. Und wenn es eine gebrochen hatte, meinte es, weiter hinaus stände eine schönere, und lief darnach,
η^1 und geriet immer tiefer in den Wald hinein.] [Der Wolf aber ging geradeswegs nach dem Haus der Großmutter, und klopfte an die Türe. 'Wer ist draußen?' 'Rotkäppchen, das bringt
θ^1 Kuchen und Wein, mach auf.'] ['Drück nur auf die Klinke,' rief die Großmutter, 'ich bin zu schwach und kann nicht
A^{17} aufstehen.'] [Der Wolf drückte auf die Klinke, die Türe sprang auf und er ging, ohne ein Wort zu sprechen, gerade
Move II η^1 zum Bett der Großmutter und verschluckte sie.] [Dann tat er ihre Kleider an, setzte ihre Haube auf, legte sich in ihr Bett und zog die Vorhänge vor.]

θ^1 [Rotkäppchen aber war nach den Blumen herumgelaufen, und als es so viel zusammen hatte, daß es keine mehr tragen konnte, fiel ihm die Großmutter wieder ein, und es machte sich auf den Weg zu ihr. Es wunderte sich, daß die Türe aufstand, und wie es in die Stube trat, so kam es ihm so seltsam darin vor, daß es dachte 'ei, du mein Gott, wie
ş ängstlich wird mirs heute zumut, und ich bin sonst so gerne bei der Großmutter!' Es rief 'guten Morgen,' bekam aber keine Antwort. Darauf ging es zum Bett und zog die Vorhänge zurück; da lag die Großmutter, und hatte die Haube tief ins
§ Gesicht gesetzt und sah so wunderlich aus.] ['Ei, Großmutter, was hast du für große Ohren!' 'Daß ich dich besser hören

kann.' 'Ei, Großmutter, was hast du für große Augen!' 'Daß ich dich besser sehen kann.' 'Ei Großmutter, was hast du für große Hände!' 'Daß ich dich besser packen kann.' 'Aber, Großmutter, was hast du für ein entsetzlich großes Maul!'
A17 'Daß ich dich besser fressen kann.'] [Kaum hatte der Wolf das gesagt, so tat er einen Satz aus dem Bette und verschlang das arme Rotkäppchen.]

[Wie der Wolf sein Gelüsten gestillt hatte, legte er sich wieder ins Bett, schlief ein und fing an überlaut zu schnarchen. Der Jäger ging eben an dem Haus vorbei und dachte 'wie die alte Frau schnarcht, du mußt doch sehen, ob ihr etwas fehlt.' Da trat er in die Stube, und wie er vor das Bette kam, so sah er, daß der Wolf darin lag. 'Finde ich dich hier, du alter Sünder,' sagte er, 'ich habe dich lange gesucht.']
K9 10 [Nun wollte er seine Büchse anlegen, da fiel ihm ein, der Wolf könnte die Großmutter gefressen haben, und sie wäre noch zu retten: schoß nicht, sondern nahm eine Schere und fing an, dem schlafenden Wolf den Bauch aufzuschneiden. Wie er ein paar Schnitte getan hatte, da sah er das rote Käppchen leuchten, und noch ein paar Schnitte, da sprang das Mädchen heraus und rief 'ach wie war ich erschrocken, wie wars so dunkel in dem Wolf seinem Leib!' Und dann kam die alte Großmutter auch noch lebendig heraus und konnte kaum atmen.]
U [Rotkäppchen aber holte geschwind große Steine, damit füllten sie dem Wolf den Leib, und wie er aufwachte, wollte er fortspringen, aber die Steine waren so schwer, daß er gleich niedersank und sich totfiel.

Da waren alle drei vernügt; der Jäger zog dem Wolf den Pelz ab und ging damit heim, die Großmutter aß den Kuchen und trank den Wein, den Rotkäppchen gebracht hatte, und erholte sich wieder, Rotkäppchen aber dachte 'du willst dein Lebtag nicht wieder allein vom Wege ab in den Wald laufen, wenn dirs die Mutter verboten hat.']

Move III 3[3] [Es wird auch erzählt, daß einmal, als Rotkäppchen der
n1 alten Großmutter wieder Gebackenes brachte,] [ein anderer Wolf ihm zugesprochen und es vom Wege habe ableiten wollen.]
ϑ1 [Rotkäppchen aber hütete sich und ging gerade fort seines
§ Wegs] [und sagte der Großmutter, da es dem Wolf begegnet wäre, der ihm guten Tag gewünscht, aber so bös aus den Augen geguckt hätte: 'wenns nicht auf offner Straße gewesen wäre, er hätte mich gefressen.' 'Komm', sagte die Großmutter, 'wir wollen die Türe verschließen, daß er nicht herein
n1 kann.'] [Bald darnach klopfte der Wolf an und rief 'mach auf, Großmutter, ich bin das Rotkäppchen, ich bring dir
ϑ1 Gebackenes.'] [Sie schwiegen aber still und machten die
A17 Türe nicht auf:] [da schlich der Graukopf etlichemal um das Haus, sprang endlich aufs Dach und wollte warten, bis Rotkäppchen abends nach Hause ginge, dann wollte er ihm nachschleichen und wollts in der Dunkelheit fressen.]
K3 [Aber die Großmutter merkte, was er im Sinn hatte. Nun stand vor dem Haus ein großer Steintrog, da sprach sie zu dem Kind 'nimm den Eimer, Rotkäppchen, gestern hab ich Würste gekocht, da trag das Wasser, worin sie gekocht sind,

in den Trog.' Rotkäppchen trug so lange, bis der große, große Trog ganz voll war. Da stieg der Geruch von den Würsten dem Wolf in die Nase, er schnupperte und guckte hinab,]
U [endlich machte er den Hals so lang, daß er sich nicht mehr halten konnte und anfing, zu rutschen: so rutschte er vom Dach herab, gerade in den großen Trog hinein, und ertrank.]
+ [Rotkäppchen aber ging fröhlich nach Haus, und tat ihm niemand etwas zuleid.]

Grimms (KHM 5) „*Der Wolf und die sieben jungen Geißlein*

α [Es war einmal eine alte Geiß, die hatte sieben junge Geißlein, und hatte sie lieb, wie eine Mutter ihre Kinder
γ^2 lieb hat.] [Eines Tages wollte sie in den Wald gehen und Futter holen, da rief sie alle sieben herbei und sprach 'liebe Kinder, ich will hinaus in den Wald, seid auf eurer Hut vor dem Wolf, wenn er hereinkommt, so frißt er euch alle mit Haut und Haar. Der Bösewicht verstellt sich oft, aber an seiner rauhen Stimme und an seinen schwarzen Füßen werdet ihr ihn gleich erkennen.' Die Geißlein sagten 'liebe Mutter, wir wollen uns schon in acht nehmen, Ihr könnt ohne
β^1 Sorge fortgehen.'] [Da meckerte die Alte und machte sich getrost auf den Weg.]

$\tilde{\eta}^1$ [Es dauerte nicht lange, so klopfte jemand an die Haustür und rief 'macht auf, ihr lieben Kinder, eure Mutter ist
$\bar{\theta}^1$ da und hat jedem von euch etwas mitgebracht.'] [Aber die Geißerchen hörten an der rauhen Stimme, daß es der Wolf war, 'wir machen nicht auf,' riefen sie, 'du bist unsere Mutter nicht, die hat eine feine und liebliche Stimme, aber deine
η^1 Stimme ist rauh; du bist der Wolf.'] [Da ging der Wolf fort zu einem Krämer und kaufte sich ein großes Stück Kreide: die aß er und machte damit seine Stimme fein. Dann kam er zurück, klopfte an die Haustür und rief 'macht auf, ihr lieben Kinder, eure Mutter ist da und hat jedem von euch
$\bar{\theta}^1$ etwas mitgebracht.'] [Aber der Wolf hatte seine schwarze Pfote in das Fenster gelegt, das sahen die Kinder und riefen 'wir machen nicht auf, unsere Mutter hat keinen schwarzen
η^1 Fuß wie du: du bist der Wolf.'] [Da lief der Wolf zu einem Bäcker und sprach 'ich habe mich an den Fuß gestoßen, streich mir Teig darüber.' Und als ihm der Bäcker die Pfote bestrichen hatte, so lief er zum Müller und sprach 'streu mir weißes Mehl auf meine Pfote.' Der Müller dachte 'der Wolf will einen betrügen,' und weigerte sich, aber der Wolf sprach 'wenn du es nicht tust, so fresse ich dich.' Da fürchtete sich der Müller und machte ihm die Pfote weiß. Ja, so sind die Menschen.

Nun ging der Bösewicht zum drittenmal zu der Haustüre, klopfte an und sprach 'macht mir auf, Kinder, euer liebes Mütterchen ist heimgekommen und hat jedem von euch etwas
θ^1 aus dem Walde mitgebracht.'] [Die Geißerchen riefen 'zeig uns erst deine Pfote, damit wir wissen, daß du unser liebes Mütterchen bist.' Da legte er die Pfote ins Fenster, und als

sie sahen, daß sie weiß war, so glaubten sie, es wäre alles
A14 wahr, was er sagte, und machten die Türe auf.] [Wer aber hereinkam, das war der Wolf. Sie erschraken und wollten sich verstecken. Das eine sprang unter den Tisch, das zweite ins Bett, das dritte in den Ofen, das vierte in die Küche, das fünfte in den Schrank, das sechste unter die Waschschüssel, das siebente in den Kasten der Wanduhr. Aber der Wolf fand sie alle und machte nicht langes Federlesen: eins nach dem andern schluckte er in seinen Rachen; nur das jüngste in dem Uhrkasten, das fand er nicht. Als der Wolf seine Lust gebüßt hatte, trollte er sich fort, legte sich draußen auf der grünen Wiese unter einen Baum und fing an zu schlafen.]

B4 [Nicht lange danach kam die alte Geiß aus dem Walde wieder heim. Ach, was mußte sie da erblicken! Die Haustüre stand sperrweit auf: Tisch, Stühle und Bänke waren umgeworfen, die Waschschüssel lag in Scherben, Decke und Kissen waren aus dem Bett gezogen. Sie suchte ihre Kinder, aber nirgend waren sie zu finden. Sie rief sie nacheinander bei Namen, aber niemand antwortete. Endlich, als sie an das jüngste kam, da rief eine feine Stimme 'liebe Mutter, ich stecke im Uhrkasten.' Sie holte es heraus, und es erzählte ihr, daß der Wolf gekommen wäre und die andern alle gefressen hätte. Da könnt ihr denken, wie sie über ihre armen Kinder geweint hat.]

K9 10 [Endlich ging sie in ihrem Jammer hinaus, und das jüngste Geißlein lief mit. Als sie auf die Wiese kam, so lag da der Wolf an dem Baum und schnarchte, daß die Äste zitterten. Sie betrachtete ihn von allen Seiten und sah, daß in seinem angefüllten Bauch sich etwas regte und zappelte. 'Ach Gott,' dachte sie, 'sollten meine armen Kinder, die er zum Abendbrot hinuntergewürgt hat, noch am Leben sein?' Da mußte das Geißlein nach Haus laufen und Schere, Nadel und Zwirn holen. Dann schnitt sie dem Ungetüm den Wanst auf, und kaum hatte sie einen Schnitt getan, so streckte schon ein Geißlein den Kopf heraus, und als sie weiter schnitt so sprangen nacheinander alle sechse heraus, und waren noch alle am Leben, und hatten nicht einmal Schaden gelitten, denn das Ungetüm hatte sie in der Gier ganz hinuntergeschluckt. Das war eine Freude! Da herzten sie ihre liebe Mutter und hüpften wie ein Schneider,
U der Hochzeit hält.] [Die Alte aber sagte 'jetzt geht und sucht Wackersteine, damit wollen wir dem gottlosen Tier den Bauch füllen, solange es noch im Schlafe liegt.' Da schleppten die sieben Geißerchen in aller Eile die Steine herbei und steckten sie ihm in den Bauch, so viel sie hineinbringen konnten. Dann nähte ihn die Alte in aller Geschwindigkeit wieder zu, daß er nichts merkte und sich nicht einmal regte.

Als der Wolf endlich ausgeschlafen hatte, machte er sich auf die Beine, und weil ihm die Steine im Magen so großen Durst erregten, so wollte er zu einem Brunnen gehen und trinken. Als er aber anfing zu gehen und sich hin und her zu bewegen, so stießen die Steine in seinem Bauch aneinander und rappelten. Da rief er

'was rumpelt und pumpelt
in meinem Bauch herum?
ich meinte, es wären sechs Geißlein,
so sinds lauter Wackerstein.'

Und als er an den Brunnen kam und sich über das Wasser bückte und trinken wollte, da zogen ihn die schweren Steine hinein und er mußte jämmerlich ersaufen. Als die sieben Geißlein das sahen, da kamen sie herbeigelaufen, riefen laut 'der Wolf ist tot! der Wolf ist tot!' und tanzten mit ihrer Mutter vor Freude um den Brunnen herum.]

Neumann (72), *Rotkäppchen*

Move I α [Dor wir mal eins ein Fruu, dei hadd ein lütt Diern. Diss' hadd ümmer so 'ne rode Kapp up, dorvon heit sei "Rotkäppchen".]

γ^2 [Einmal seggt ehr Mudder tau ehr: "Rotkäppchen, gäh hen un bring' Großmudder'n bäten Kauken un Wien hen, denn sei is krank!"]

δ^2 ε^1 [As Rotkäppchen in 'n Holt is,] [begegent ehr dei Wulf. Dei seggt: "Wo willst du hen, Rotkäppchen?"]

ζ^1 [Ick will Großmudder Kauken un Wien henbringen."]

ε^1 ["Wo wahnt dien Großmudder?"]

ζ^1 ["Dor hinnen in 'n Holt ünner dei groten Eiken."]

η^1 [Donn seggt dei Wulf: "Willst Großmudder nich 'n poor Ierdbeeren un einen Blaumenstruuß mitnähmen?"]

θ^1 ["Ja", seggt Rotkäppchen.]

η^1 [Un ünner dei Tiet geht dei Wulf hen nah Großmudder ehr Huus un kloppt an.
Donn seggt Großmudder: "Wer ist da?"
"Dat is Rotkäppchen! Ick bring di Kauken un Wien!"]

θ^1 [Donn seggt Großmudder: "Drück man up dei Klink!"]

A^{17} [Donn geht dei Wulf hen un frett Großmudder up.]

Move II § [Donn kümmt Rotkäppchen un seggt: "O Großmudder, wat hest du för grote Ogen?"
"Dat ick di bäter seihn kann!"
"O Großmudder, wat hest du för 'ne grote Näs'?"
"Dat ick di bäter rüken kann!"
"O Großmudder, wat hest du för grote Uhren?"
"Dat ick di bäter hüren kann!"
"O Großmudder, wat hest du för grote Händ'n?"
"Dat ick di bäter anfaten kann!"
"O Großmudder, wat hest du för ein grotes Muul?"

A^{17} "Dat ick di bäter fräten kann!"] [--Un donn springt hei tau un frett Rotkäppchen up.]

§ [Donn leggt hei sick wedder in 'n Bett hen un snorkt.
Donn kümmt dei Jäger dor vörbie un seggt: "Wo snorkt dei oll Fruu so dull: Is sei so krank? Ick möt mal tauseihn."
Un hei geht nu rin, un donn liggt dei Wulf in 'n Bett.]

$K^9 10$ U [Dei Jäger kümmt nu bie un snitt den Wulf den Buuk apen. Donn kümmt Rotkäppchen wedder ruut un Großmudder uck.] [Donn

packen sei den Wulf den Buuk vull Stein un laten em nu loopen.

Donn will dei Wulf eins suupen un föllt rin ⌈in 't Water⌉.]

Joisten (48.1), *Conté des essarts.*

Move I α — [Dans la forêt, il y avait une cabane, et dans cette
β^1 — cabane vivaient un homme, sa femme et leur fille.] [Un jour
$[\gamma^1]$ δ^1 — l'homme partit à la chasse et ne revint pas le soir.] [La mère et la fille se couchent, mais oublient de fermer la porte.]

A^{18} — [Pendant la nuit survient un loup. Il entre dans la cabane, prend une chaise, s'assied à côté du lit. Puis il
Move II § A^{17} — étrangle la mère et boit son sang.] [La petite fille dormait toujours. Mais le loup se glisse près d'elle et la réveille. L'enfant passe la main sur son corps et s'écrie:

--Oh! maman, vous avez bien de la grande *bourre*?

--C'est pour me tenir chaud.

--Oh! maman, vous avez bien de grandes jambes?

--C'est pour mieux courir.

--Oh! maman, vous avez bien de grandes dents?

--C'est pour mieux te manger.]

$K^1{}_{10}$ — [A ces mots, la fillette lui dit:

--Attendez un moment, je veux aller dehors faire une petite commission.

Le loup accepte, mais lui noue une corde au bras et tient l'autre extrémité. L'enfant sort, attache la corde à un pieu qui se trouvait là et s'enfuit du côté du Villard.]

Pr — [Le loup, toujours couché, s'impatiente, tire la corde qui résiste. Il se lève, ne voit plus personne dehors. Il pousse un hurlement de rage et part à la poursuite de la petite fille de toute la vitesse de ses quatre jambes.]

Rs — [Comme il arrivait au village, la fillette pénétrait dans la maison (celle de l'élève qui me raconte cette histoire). Le loup a peur des lumières et retourne à la
U — forêt.] [Il entre dans la cabane, se couche sur le lit.

Au matin, le chasseur arrive, voit sa femme morte, le loup étendu. Il ne s'effraie pas, et comme il revenait de la chasse, il prend son fusil et le tue.]

Joisten (48.2), *Le Chaperon rouge*

Move I α — [C'était une femme qui avait une petite qu'elle aimait bien. Et elle était allée à la foire, cette femme, et elle avait porté un petit chapeau rouge de la foire à sa petite qu'elle aimait bien. C'est pour ça qu'on l'appelait le
§ — Chaperon rouge.] [Et, à la foire, la maman a appris que
γ^2 — sa maman était malade.] [Et puis quand elle est arrivée, elle a dit à la petite:

--Dis, ma petite, j'ai appris que ta grand-mère était

malade. Demain, puisque c'est jeudi, tu ne vas pas à l'école;

Tu porteras une toumèta
Bien frisquèta
A ta meirinèta.]

δ^2 ε^1 [De bon matin, elle a préparé la *toumèta* pour qu'elle la porte à sa grand-mère.] [Et puis le long du chemin, la petite s'amusait à ramasser des fleurs. Et le loup était là, à côté du bois, qui la regardait venir. Et puis, en s'approchant d'elle, il lui dit comme ça:

--Eh bé, où tu vas avec ton panier? Où te voilà partie?]

ζ^1 [*Je porte une toumette*
Bien frisquette
A ma meirinette.]

ε^1 [Alors le loup lui demande:

--Par quel chemin que tu passes, toi, par le chemin des *Aiguilles* ou des *Epingles*?]

ζ^1 [La petite lui dit:

--Je passe par le chemin des *Aiguilles*.]

A^{17} [C'était le plus long. Et le loup, qui est passé par le chemin des *Epingles*, est arrivé le premier chez la grand-

Move II η^1 mère. Il l'a mangée] [et il s'est mis à sa place dans le lit. Et la petite est arrivée après. En arrivant, elle a frappé à la porte et le loup lui a répondu:

--Tire la chevillette et la porte s'ouvrira.]

θ^1 [Alors elle est rentrée, puis le loup lui a dit:

--Si tu as faim, il y a une casserole dans le placard, prends-la et fais chauffer ce qu'il y a dedans.

Et du moment que ça chauffait, le loup dedans le lit lui disait comme ça:

Fricon, fricasse
Les tétons de ta meirinasse.]

§ A^{17} [Et la petite, elle était pas tranquille, elle avait peur, elle commençait à savoir que c'etait pas sa marraine. Elle lui dit:

--Mais grand-mère, tu as bien des grosses oreilles!

--C'est pour t'entendre, ma petite, c'est pour t'entendre.

--Tu as bien des grands yeux!

--C'est pour te voir, mon enfant, c'est pour te voir!

--Tu as bien des grosses mains!

--C'est pour t'étrangler, mon enfant, c'est pour t'étrangler!]

$K^1{}_{10}$ [Elle tremblait, elle avait peur; et pour se bien débrouiller, elle lui dit:

--Ben, grand-mère, je veux faire mon pipi.

--Fais-le là.

--Grand-mère, j'ai besoin de faire mon caca.

--Fais-le là.

Alors la petite elle lui dit:
--Si tu as peur que je m'échappe, prends une attache et attache-moi mon pied."
Le loup l'a attachée; mais la petite, qui avait un petit
↓ couteau dans sa poche, elle a coupé l'attache] [et elle s'est
U mise à courir jusqu'à chez elle.] [Elle a averti ses parents qui sont venus avec des fusils, des tridents, des haches; et, pendant que quelqu'un faisait sortir le loup de la maison, les autres l'ont tué. Et après, je me suis en allée.]

Joisten (48.3), *Le Petit Chaperon rouge*

Move I α [Il était une fois une petite fillette qu'on l'habillait toujours de rouge: on l'appelait le Petit Chaperon rouge.]
γ^2 [Voilà que sa maman avait cuit au four; elle avait fait des galettes. Alors elle lui dit:
--Tiens, Petit Chaperon rouge, tu vas aller chez ta grand-mère lui porter ce petit pot de beurre et la galette.]
δ^2 [En route, le Petit Chaperon rouge s'amusait à ramasser
Mot. des fleurs.] [Elle rencontre un loup. Elle ne savait pas ce que c'était qu'un loup, elle croyait que c'était un chien.]
ε^1 [--Où tu es parti, Petit Chaperon rouge?]
ζ^1 [--Je vais chez ma grand-mère porter ce petit pot de miel et ce petit pot de beurre, qu'elle est malade.
Elle part *maï*.]
ε^1 [Le loup a fait un grand détour et est allé se cacher derrière pour écouter ce que le Petit Chaperon rouge il
ζ^1 disait à sa grand-mère.] [En arrivant, la petite fille, toc, toc, frappe à la porte:
--C'est le Petit Chaperon rouge qui vous apporte des galettes et une petit pot de beurre et de miel.
La grand-mère était couchée et elle dit:
--Tire la chevillette, petite bobinette, et la porte s'ouvrira.
Voilà le Petit Chaperon rouge qui entre et dit:
--Tiens grand-mère, je t'ai apporté un petit pot de miel, un pot de beurre et des galettes.
La grand-mère lui dit:
--Rentre-les-moi dans le placard, tu seras brave.
Le Petit Chaperon rouge va lui faire une caresse et lui dit:
--Je vais faire un petit tour et je reviens.]
A^{17} [Au bout de quelques instants, voilà le loup qui revient à la porte et fait toc, toc. La grand-mère de lui dire:
--Tire la chevillette, petite bobinette, et la porte s'ouvrira.
Move II η^1 Le loup rentre et dévore la grand-mère.] [Et il se fourre dans le lit. Au bout de quelques instants, le Petit Chaperon rouge arrive: toc, toc.
--Tire la chevillette, petite bobinette, et la porte s'ouvrira.
Le loup avait fait la voix un peu douce pour imiter la

θ^1 grand-mère!] [Le Petit Chaperon rouge rentre, il avait apporté des boudins.]

§ A^{17} [--Laisse-les sur la table, lui dit le loup.

La fillette s'approche du lit, regarde la grand-mère et lui dit:

--Vous avez bien des grands yeux!

--C'est pour bien te voir, mon enfant, c'est pour bien te voir.

--Vous avez bien des grosses oreilles, grand-mère!

--C'est pour mieux t'entendre, mon enfant, c'est pour mieux t'entendre.

--Vous avez bien des grosses dents, grand-mère!

--C'est pour mieux te manger, mon enfant, c'est pour mieux te manger.

Alors le Petit Chaperon rouge il a pris peur. Le loup lui a dit:

--Tu vas me faire cuire ces boudins et puis après tu viendras te coucher avec moi.

Voilà que du temps que le Petit Chaperon rouge faisait cuire les boudins, sur le haut de la cheminée il y avait des corbeaux qui criaient:

Fricon, fricasse
Le sang de ta mérasse.

$K^1{}_{10}$ Le loup lui dit d'aller se coucher avec lui.] [Le Petit Chaperon rouge lui dit:

--Laisse-moi sortir que j'aille faire pipi dehors.

Le loup lui attache un fil au pied, dont il tient l'autre bout. Le Petit Chaperon rouge sort. Quand elle a été dehors, elle a coupé le fil et elle a grimpé en haut d'un

Pr Rs arbre.] [Le loup lui a donné la poursuite,] [mais il ne

U pouvait pas grimper sur l'arbre. Le Petit Chaperon rouge a été sauvé par des chasseurs] [qui ont tué le loup.]

Joisten (48.4), *Le Petit Chaperon rouge*

Move I α [Le Petit Chaperon rouge avait un manteau rouge et un

γ^2 chapeau rouge, comme Mimi.] [Sa mère avait cuit au four; elle avait fait la fouace. Alors elle appelle le Petit Chaperon rouge; elle lui dit:

--Va chercher ton *paniérou*.

Bien sûr, il lui apporte le panier. Elle met la fouace et un pot de beurre dedans et elle lui dit:

--Tu le portes à ta *grand-toune* qui est malade et qui habite au moulin.]

δ^2 [Il part, passe devant l'école près de la colonie.

ε^1 Arrivé au pré des Viaous, il voit des noisettes, pose son *paniérou* et ramasse des noisettes.] [Le loup arrive et lui dit:

--Où vas-tu?]

ζ^1 [--Je vais porter une fouace et un pot de beurre à ma

grand-toune qui habite au moulin.]

ϵ^1 [--Eh bien, moi j'y vais aussi. Par quel chemin tu passes?]

ζ^1 [--Par la Pava.]

η^1 [--Eh bien, moi, je passe par Champ-de-Fanton.

En passant par Champ-de-Fanton, c'est plus court; le loup savait qu'il arriverait avant. Enfin, le Petit Chaperon rouge décide de partir. Il met son *paniérou* à son bras et il s'en va. Pendant ce temps, le loup arrive au moulin et frappe à la porte. La grand-mère demande:

--Qui est là?

--C'est votre Petit Chaperon rouge qui vous apporte une fouace et un pot de beurre.]

θ^1 [--Entre; pose-le sur la table et viens me faire un *bisou*.]

A^{17} Move II η^1 [Le loup se jette sur la grand-mère et la dévore.] [Il met sa chemise et sa *carotte*. Le Petit Chaperon rouge arrive. Il frappe à son tour.

--Qui est là?]

θ^1 [--C'est votre Petit Chaperon rouge qui vous apporte une fouace et un pot de beurre.

--Entre!

η^1 Le Petit Chaperon rouge entre] [et le loup lui dit:

--Pose-le sur la table et viens te coucher avec moi.]

θ^1 [A^{17}] [Mais le Petit Chaperon rouge a peur; il comprend que ce n'est pas sa grand-mère] [et il lui dit:

$K^1{}_{10}$ --Avant, je voudrais faire mon caca.

--Fais-le dans la maison! que le loup répond.

--Oh! non, ça sentirait trop mauvais.

--Je te dis de le faire dans la maison!

--Vous avez peur que je me sauve? Mettez-moi une ficelle à la jambe.

Le loup lui attache une ficelle à la cheville et tient l'autre bout. Le Petit Chaperon rouge sort et, comme il avait dans sa poche un petit *coutelou*, il coupe la ficelle

Rs et se sauve.] [Il rencontre un chasseur à cheval qui le

Pr monte avec lui et le cache dans son manteau.] [Pendant ce temps, le loup lui crie:

--Et alors, tu rentres?

Il tire sur la ficelle; la ficelle vient; il comprend que le Petit Chaperon rouge s'est sauvé. Il se lève et sort

U en colère.] [Le chasseur passait juste à ce moment-là. Le loup lui demande:

--N'as-tu pas vu le Petit Chaperon rouge?

--Le Petit Chaperon rouge? Si, je l'ai vu; il est monté en haut de ce peuplier.

Le loup s'élance et grimpe sur l'arbre. Pour monter, il déchire la chemise dans les branches, il en perd la *carotte* et, arrivé en haut, il voit très bien que le Petit Chaperon rouge n'y est pas.

Il veut redescendre plus vite, les branches cassent sur son passage et il dégringole jusqu'en bas. Il dit au chasseur:

--Tu m'as trompé, je vais te manger!
Le chasseur appelle son chien et lui dit:
--Allez! Finatte, mords-le, kchch! kchch! kchch!
Finatte mord le loup aux jarrets. Le loup se sauve, court, court, court, vite, vite, vite! Finatte toujours à ses trousses, si bien que le loup ne voit pas le puits de la colonie, tombe dedans et se noie.]

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Perrault, *La Belle au bois dormant*

Move I α [Il était une fois un Roi et une Reine, qui étaient si fâchés de n'avoir point d'enfants, si fâchés qu'on ne saurait dire. Ils allèrent à toutes les eaux du monde; voeux, pèlerinages, menues dévotions, tout fut mis en oeuvre, et
Mot. rien n'y faisait.] [Enfin pourtant la Reine devint grosse, et accoucha d'une fille: on fit un beau Baptême; on donna pour Marraines à la petite Princesse toutes les Fées qu'on pût trouver dans le Pays (il s'en trouva sept), afin que chacune d'elles lui faisant un don, comme c'était la coutume des Fées en ce temps-là, la Princesse eût par ce moyen toutes les perfections imaginables. Après les cérémonies du Baptême toute la compagnie revint au Palais du Roi, où il y avait un grand festin pour les Fées. On mit devant chacune d'elles un couvert magnifique, avec un étui d'or massif, où il y avait une cuiller, une fourchette, et un couteau de de fin or, garni de diamants et de rubis. Mais comme chacun prenait sa place à table, on vit entrer une vieille Fée qu'on n'avait point priée parce qu'il y avait plus de cinquante ans qu'elle n'était sortie d'une Tour et qu'on la croyait morte, ou enchantée. Le Roi lui fit donner un couvert, mais il n'y eut pas moyen de lui donner un étui d'or massif, comme aux autres, parce que l'on n'en avait fait faire que sept pour les sept
λ Fées. La vieille crut qu'on la méprisait] [et grommela quelques menaces entre ses dents. Une des jeunes Fées qui se trouva auprès d'elle l'entendit, et jugeant qu'elle pourrait donner quelque fâcheux don à la petite Princesse, alla dès qu'on fut sorti de table se cacher derrière la tapisserie, afin de parler la dernière, et de pouvoir réparer autant qu'il lui serait possible le mal que la vieille aurait fait. Cependant les Fées commencèrent à faire leurs dons à la Princesse. La plus jeune lui donna pour don qu'elle serait la plus belle personne du monde, celle d'après qu'elle aurait de l'esprit comme un Ange, la troisième qu'elle aurait une grâce admirable à tout ce qu'elle ferait, la quatrième qu'elle danserait parfaitement bien, la cinquième qu'elle chanterait comme un Rossignol, et la sixième qu'elle jouerait de toutes sortes d'instruments dans la dernière perfection. Le rang de la vieille Fée étant venu, elle dit, en branlant

la tête encore plus de dépit que de vieillesse, que la Princesse se percerait la main d'un fuseau, et qu'elle en mourrait. Ce terrible don fit frémir toute la compagnie, et il n'y eût personne qui ne pleurât. Dans ce moment la jeune Fée sortit de derrière la tapisserie, et dit tout haut ces paroles: "Rassurez-vous, Roi et Reine, votre fille n'en mourra pas; il est vrai que je n'ai pas assez de puissance pour défaire entièrement ce que mon ancienne a fait. La Princesse se percera la main d'un fuseau; mais au lieu d'en mourir, elle tombera seulement dans un profond sommeil qui durera cent ans, au bout desquels le fils d'un Roi viendra
γ^1 la réveiller."] [Le Roi, pour tâcher d'éviter le malheur annoncé par la vieille, fit publier aussitôt un Edit, par lequel il défendait à toutes personnes de filer au fuseau,
β^1 ni d'avoir des fuseaux chez soi sur peine de la vie.] [Au bout de quinze ou seize ans, le Roi et la Reine étant allés
δ^1 à une de leurs Maisons de plaisance,] [il arriva que la jeune Princesse courant un jour dans le Château, et montant de chambre en chambre, alla jusqu'au haut d'un donjon dans un petit galetas, où une bonne Vieille était seule à filer sa quenouille. Cette bonne femme n'avait point ouï parler des défenses que le Roi avait faites de filer au fuseau. "Que faites-vous là, ma bonne femme? dit la Princesse. --Je file, ma belle enfant, lui répondit la vieille qui ne la connaissait pas. --Ah! que cela est joli, reprit la Princesse, comment faites-vous? donnez-moi que je voie si j'en ferais
A^{11} bien autant."] [Elle n'eut pas plus tôt pris le fuseau, que comme elle était fort vive, un peu étourdie, et que d'ailleurs l'Arrêt des Fées l'ordonnait ainsi, elle s'en perça la main, et tomba évanouie. La bonne vieille, bien embarrassée, crie au secours: on vient de tous côtés, on jette de l'eau au visage de la Princesse, on la délace, on lui frappe dans les mains, on lui frotte les temples avec de l'eau de la Reine de Hongrie; mais rien ne la faisait revenir. Alors le Roi, qui était monté au bruit, se souvint de la prédiction des Fées, et jugeant bien qu'il fallait que cela arrivât, puisque les Fées l'avaient dit, fit mettre la Princesse dans le plus bel appartement du Palais, sur un lit en broderie d'or et d'argent. On eût dit d'un Ange, tant elle était belle; car son évanouissement n'avait pas ôté les couleurs vives de son teint: ses joues étaient incarnates, et ses lèvres comme du corail; elle avait seulement les yeux fermés, mais on l'entendait respirer doucement, ce qui faisait voir qu'elle n'était pas morte. Le Roi ordonna qu'on la laissât dormir en repos, jusqu'à ce que son heure de se réveiller fût venue. La bonne Fée qui lui avait sauvé la vie, en la condamnant à dormir cent ans, était dans le Royaume de Mataquin, à douze mille lieues de là, lorsque l'accident arriva à la Princesse; mais elle en fut avertie en un instant par un petit Nain, qui avait des bottes de sept lieues (c'était des bottes avec lesquelles on faisait sept lieues d'une seule enjambée). La Fée partit aussitôt, et on la vit au bout d'une heure arriver dans un chariot tout de feu, traîné par des dragons. Le Roi

lui alla présenter la main à la descente du chariot. Elle approuva tout ce qu'il avait fait; mais comme elle était grandement prévoyante, elle pensa que quand la Princesse viendrait à se réveiller, elle serait bien embarrassée toute seule dans ce vieux Château: voici ce qu'elle fit. Elle toucha de sa baguette tout ce qui était dans ce Chateau (hors le Roi et la Reine), Gouvernantes, Filles d'Honneur, Femmes de Chambre, Gentilshommes, Officiers, Maîtres d'Hôtel, Cuisiniers, Marmitons, Galopins, Gardes, Suisses, Pages, Valets de pied; elle toucha aussi tous les chevaux qui étaient dans les Écuries, avec les Palefreniers, les gros mâtins de basse-cour, et la petite Pouffe, petite chienne de la Princesse, qui était auprès d'elle sur son lit. Dès qu'elle les eut touchés, ils s'endormirent tous, pour ne se réveiller qu'en même temps que leur Maîtresse, afin d'être tout prêts à la servir quand elle en aurait besoin; les broches mêmes qui étaient au feu toutes pleines de perdrix et de faisans s'endormirent, et le feu aussi. Tout cela se fit en un moment; les Fées n'étaient pas longues à leur besogne. Alors le Roi et la Reine, après avoir baisé leur chère enfant sans qu'elle s'éveillât, sortirent du Château, et firent publier des défenses à qui que ce soit d'en approcher. Ces défenses n'étaient pas nécessaires, car il crût dans un quart d'heure tout autour du parc une si grande quantité de grands arbres et de petits, de ronces et d'épines entrelacées les unes dans les autres, que bête ni homme n'y aurait pu passer: en sorte qu'on ne voyait plus que le haut des Tours du Château, encore n'était-ce que de bien loin. On ne douta point que la Fée n'eût encore fait là un tour de son métier, afin que la Princesse, pendant qu'elle dormirait, n'eût rien à craindre les Curieux.]

§ [Au bout de cent ans, le Fils du Roi qui régnait alors, et qui était d'une autre famille que la Princesse endormie, étant allé à la chasse de ce côté-là, demanda ce que c'était que des Tours qu'il voyait au-dessus d'un grand bois fort épais; chacun lui répondit selon qu'il en avait ouï parler. Les uns disaient que c'était un vieux Château où il revenait des Esprits; les autres que tous les Sorciers de la contrée y faisaient leur sabbat. La plus commune opinion était qu'un Ogre y demeurait, et que là il emportait tous les enfants qu'il pouvait attraper, pour les pouvoir manger à son aise, et sans qu'on le pût suivre, ayant seul le pouvoir de se

B^4 faire un passage au travers du bois.] [Le Prince ne savait qu'en croire, lorsqu'un vieux Paysan prit la parole, et lui dit: "Mon Prince, il y a cinquante ans que j'ai ouï dire à mon père qu'il y avait dans ce Château une Princesse, la plus belle du monde; qu'elle y devait dormir cent ans, et qu'elle serait réveillée par le fils d'un Roi, à qui elle était

C réservée."] [Le jeune Prince, à ce discours, se sentit tout de feu; il crut sans balancer qu'il mettrait fin à une si belle aventure; et poussé par l'amour et par la gloire, il

† résolut de voir sur-le-champ ce qui en était.] [A peine

$F^9 = G^4{}_5$ s'avança-t-il vers le bois,] [que tous ces grands arbres, ces

ronces et ces épines s'écartèrent d'elles-mêmes pour le laisser passer: il marche vers le Château qu'il voyait au bout d'une grande avenue où il entra, et ce qui le surprit un peu, il vit que personne de ses gens ne l'avait pu suivre, parce que les arbres s'étaient rapprochés dès qu'il avait été passé. Il ne laissa pas de continuer son chemin: un Prince jeune et amoureux est toujours vaillant. Il entra dans une grande avant-cour où tout ce qu'il vit d'abord était capable de le glacer de crainte: c'était un silence affreux, l'image de la mort s'y présentait partout, et ce n'était que des corps étendus d'hommes et d'animaux, qui paraissaient morts. Il reconnut pourtant bien au nez bourgeonné et à la face vermeille des Suisses, qu'ils n'étaient qu'endormis, et leurs tasses où il y avait encore quelques gouttes de vin montraient assez qu'ils s'étaient endormis en buvant. Il passe une grande cour pavée de marbre, il monte l'escalier, il entre dans la salle des Gardes qui étaient rangés en haie, la carabine sur l'épaule, et ronflants de leur mieux. Il traverse plusieurs chambres pleines de Gentilshommes et de Dames, dormants tous, les uns debout, les autres assis; il entre dans une chambre toute dorée, et il vit sur un lit, dont les rideaux étaient ouverts de tous côtés, le plus beau spectacle qu'il eût jamais vu: une Princesse qui paraissait avoir quinze ou seize ans, et dont l'éclat resplendissant avait quelque chose de lumineux et de divin. Il s'approcha en tremblant et en admirant, et se mit
K[8] à genoux auprès d'elle.] [Alors comme la fin de l'enchantement était venue, la Princesse s'éveilla; et le regardant avec des yeux plus tendres qu'une première vue ne semblait le permettre: "Est-ce vous, mon Prince? lui dit-elle, vous vous êtes bien fait attendre." Le Prince charmé de ces paroles, et plus encore de la manière dont elles étaient dites, ne savait comment lui témoigner sa joie et sa reconnaissance; il l'assura qu'il l'aimait plus que lui-même. Ses discours furent mal rangés, ils en plurent davantage; peu d'éloquence, beaucoup d'amour. Il était plus embarrassé qu'elle, et l'on ne doit pas s'en étonner; elle avait eu le temps de songer à ce qu'elle aurait à lui dire, car il y a apparence (l'Histoire n'en dit pourtant rien) que la bonne Fée, pendant un si long sommeil, lui avait procuré le plaisir des songes agréables. Enfin il y avait quatre heures qu'ils se parlaient, et ils ne s'étaient pas encore dit la moitié des choses qu'ils avaient à se dire.

Cependant tout le Palais s'était réveillé avec la Princesse; chacun songeait à faire sa charge, et comme ils n'étaient pas tous amoureux, ils mouraient de faim: la Dame d'honneur, pressée comme les autres, s'impatienta, et dit tout haut à la Princesse que la viande était servie. Le Prince aida à la Princesse à se lever; elle était tout habillée et fort magnifiquement; mais il se garda bien de lui dire qu'elle était habillée comme ma mère-grand, et qu'elle avait un collet monté; elle n'en était pas moins belle. Ils passèrent dans un Salon de miroirs, et y

soupèrent, servis par les Officiers de la Princesse; les Violons et les Hautbois jouèrent de vieilles pièces, mais excellentes, quoiqu'il y eût près de cent ans qu'on ne les
W* jouât plus;] [et après soupé, sans perdre de temps, le grand Aumônier les maria dans la Chapelle du Château, et la Dame
Move II § d'honneur leur tira le rideau:] [ils dormirent peu, la Princesse n'en avait pas grand besoin, et le Prince la quitta dès le matin pour retourner à la Ville, où son Père devait être en peine de lui. Le Prince lui dit qu'en chassant il s'était perdu dans la forêt, et qu'il avait couché dans la hutte d'un Charbonnier, qui lui avait fait manger du pain noir et du fromage. Le Roi son père, qui était bon homme, le crut, mais sa Mère n'en fut pas bien persuadée, et voyant qu'il allait presque tous les jours à la chasse, et qu'il avait toujours une raison en main pour s'excuser, quand il avait couché deux ou trois nuits dehors, elle ne douta plus qu'il n'eût quelque amourette: car il vécut avec la Princesse plus de deux ans entiers, et en eut deux enfants, dont le premier, qui fut une fille, fut nommée l'Aurore, et le second un fils, qu'on nomma le Jour, parce qu'il paraissait encore plus beau que sa soeur. La Reine dit plusieurs fois à son fils, pour le faire expliquer, qu'il fallait se contenter dans la vie, mais il n'osa jamais se fier à elle de son secret; il la craignait quoiqu'il l'aimât, car elle était de race Ogresse, et le Roi n'avait épousée qu'à cause de ses grands biens; on disait même tout bas à la Cour qu'elle avait les inclinations des Ogres, et qu'en voyant passer de petits enfants, elle avait toutes les peines du monde à se retenir de se jeter sur eux; ainsi
+ le Prince ne voulut jamais rien dire.] [Mais quand le Roi fut mort, ce qui arriva au bout de deux ans, et qu'il se vit le maître, il déclara publiquement son Mariage, et alla en grande cérémonie querir la Reine sa femme dans son Château. On lui fit une entrée magnifique dans la Ville Capitale, où
β^1 elle entra au milieu de ses deux enfants.] [Quelque temps après le Roi alla faire la guerre à l'Empereur Cantalabutte
γ^1 son voisin.] [Il laissa la Régence du Royaume à la Reine sa
δ^1 mère, et lui recommanda fort sa femme et ses enfants:] [il devait être à la guerre tout l'Été, et dès qu'il fut parti, la Reine-Mère envoya sa Bru et ses enfants à une maison de campagne dans les bois, pour pouvoir plus aisément assouvir
A^{xvii} son horrible envie.] [Elle y alla quelques jours après, et dit un soir à son Maître d'Hôtel: "Je veux manger demain à mon dîner la petite Aurore. --Ah! Madame, dit le Maître d'Hôtel. --Je le veux, dit la Reine (et elle le dit d'un ton d'Ogresse qui a envie de manger de la chair fraîche), et
B^6 je la veux manger à la Sauce-robert."] [Ce pauvre homme voyant bien qu'il ne fallait pas se jouer à une Ogresse, prit son grand couteau, et monta à la chambre de la petite Aurore: elle avait pour lors quatre ans, et vint en sautant et en riant se jeter à son col, et lui demander du bonbon. Il se mit à pleurer, le couteau lui tomba des mains, et il alla dans la bassecour couper la gorge à un petit agneau, et lui fit une si bonne sauce que sa Maîtresse l'assura qu'elle

n'avait jamais rien mangé de si bon. Il avait emporté en même temps la petite Aurore, et l'avait donnée à sa femme pour la cacher dans le logement qu'elle avait au fond de la basse-
A^{xvii} cour.] [Huit jours après la méchante Reine dit à son Maître
B^{6} d'Hôtel: "Je veux manger à mon souper le petit Jour."] [Il ne répliqua pas, résolu de la tromper comme l'autre fois; il alla chercher le petit Jour, et le trouva avec un petit fleuret à la main, dont il faisait des armes avec un gros Singe; il n'avait pourtant que trois ans. Il le porta à sa femme qui le cacha avec la petite Aurore, et donna à la place du petit Jour un petit chevreau fort tendre, que l'Ogresse trouva admirablement bon.]

A^{xvii} [Cela était fort bien allé jusque-là; mais un soir cette méchante Reine dit au Maître d'Hôtel: "Je veux manger la
B^{6} Reine à la même sauce que ses enfants."] [Ce fut alors que le pauvre Maître d'Hôtel désespéra de la pouvoir encore tromper. La jeune Reine avait vingt ans passés, sans compter les cent ans qu'elle avait dormi: sa peau était un peu dure, quoique belle et blanche; et le moyen de trouver dans la Ménagerie une bête aussi dure que cela? Il prit la résolution, pour sauver sa vie, de couper la gorge à la Reine, et monta dans sa chambre, dans l'intention de n'en pas faire à deux fois; il s'excitait à la fureur, et entra le poignard à la main dans la chambre de la jeune Reine. Il ne voulut pourtant point la surprendre, et lui dit avec beaucoup de respect l'ordre qu'il avait reçu de la Reine-Mère. "Faites votre devoir, lui dit-elle, en lui tendant le col; exécutez l'ordre qu'on vous a donné; j'irai revoir mes enfants, mes pauvres enfants que j'ai tant aimés"; car elle les croyait morts depuis qu'on les avait enlevés sans lui rien dire. "Non, non, Madame, lui répondit le pauvre Maître d'Hôtel tout attendri, vous ne mourrez point, et vous ne laisserez pas d'aller revoir vos chers enfants, mais ce sera chez moi où je les ai cachés, et je tromperai encore la Reine, en lui faisant manger une jeune biche en votre place." Il la mena aussitôt à sa chambre, où la laissant embrasser ses enfants et pleurer avec eux, il alla accommoder une biche, que la Reine mangea à son soupé, avec le même appétit que si c'eût été la jeune Reine. Elle était bien contente de sa cruauté, et elle se préparait à dire au Roi, à son retour, que les loups enragés avaient mangé la Reine sa femme et ses deux enfants.]

§ [Un soir qu'elle rôdait à son ordinaire dans les cours et basse-cours du Château pour y halener quelque viande fraîche, elle entendit dans une salle basse le petit Jour qui pleurait, parce que la Reine sa mère le voulait faire fouetter, à cause qu'il avait été méchant, et elle entendit aussi la petite Aurore qui demandait pardon pour son frère.]

A^{13} [L'Ogresse reconnut la voix de la Reine et de ses enfants, et furieuse d'avoir été trompée, elle commande dès le lendemain au matin, avec une voix épouvantable qui faisait trembler tout le monde, qu'on apportât au milieu de la cour une grande cuve, qu'elle fit remplir de crapauds, de vipères, de cou-

leuvres et de serpents, pour y faire jeter la Reine et ses enfants, le Maître d'Hôtel, sa femme et sa servante: elle avait donné ordre de les amener les mains liées derrière le dos. Ils étaient là, et les bourreaux se préparaient à les
K^4 jeter dans la cuve,] [lorsque le Roi, qu'on n'attendait pas si tôt, entra dans la cour à cheval; il était venu en poste, et demanda tout étonné ce que voulait dire cet horrible
U spectacle; personne n'osait l'en instruire,] [quand l'Ogresse, enragée de voir ce qu'elle voyait, se jeta elle-même la tête la première dans la cuve, et fut dévorée en un instant par les vilaines bêtes qu'elle y avait fait mettre. Le Roi ne laissa pas d'en être fâché: elle était sa mère; mais il s'en consola bientôt avec sa belle femme et ses enfants.]

Grimms (KHM 50), *Dornröschen*

Move I α [Vor Zeiten war ein König und eine Königin, die sprachen jeden Tag 'ach, wenn wir doch ein Kind hätten!' und kriegten immer keins. Da trug sich zu, als die Königin einmal im Bade saß, daß ein Frosch aus dem Wasser ans Land kroch und zu ihr sprach 'dein Wunsch wird erfüllt werden, ehe ein Jahr vergeht, wirst du eine Tochter zur Welt bringen.'] [Was der
Mot. Frosch gesagt hatte, das geschah, und die Königin gebar ein Mädchen, das war so schön, daß der König vor Freude sich nicht zu lassen wußte und ein großes Fest anstellte. Er ladete nicht bloß seine Verwandte, Freunde und Bekannte, sondern auch die weisen Frauen dazu ein, damit sie dem Kind hold und gewogen wären. Es waren ihrer dreizehn in seinem Reiche, weil er aber nur zwölf goldene Teller hatte, von welchen sie essen sollten, so mußte eine von ihnen daheim bleiben. Das Fest ward mit aller Pracht gefeiert, und als es zu Ende war, beschenkten die weisen Frauen das Kind mit ihren Wundergaben: die eine mit Tugend, die andere mit Schönheit, die dritte mit Reichtum, und so mit allem, was auf der Welt zu wünschen ist. Als elfe ihre Sprüche eben getan hatten, trat plötzlich die dreizehnte herein. Sie wollte sich dafür rächen, daß sie nicht eingeladen war,]
λ [und ohne jemand zu grüßen oder nur anzusehen, rief sie mit lauter Stimme 'die Königstochter soll sich in ihrem funfzehnten Jahr an einer Spindel stechen und tot hinfallen.' Und ohne ein Wort weiter zu sprechen, kehrte sie sich um und verließ den Saal. Alle waren erschrocken, da trat die zwölfte hervor, die ihren Wunsch noch übrig hatte, und weil sie den bösen Spruch nicht aufheben, sondern nur ihn mildern konnte, so sagte sie 'es soll aber kein Tod sein, sondern ein hundertjähriger tiefer Schlaf, in welchen die Königstochter fällt.']

γ^1 [Der König, der sein liebes Kind vor dem Unglück gern bewahren wollte, ließ den Befehl ausgehen, daß alle Spindeln
β^1 im ganzen Königreiche sollten verbrannt werden.] [An dem Mädchen aber wurden die Gaben der weisen Frauen sämtlich erfüllt, denn es war so schön, sittsam, freundlich und

verständig, daß es jedermann, der es ansah, lieb haben mußte. Es geschah, daß an dem Tage, wo es gerade funfzehn Jahr alt ward, der König und die Königin nicht zu Haus waren, und das Mädchen ganz allein im Schloß zurückblieb.] [Da ging es allerorten herum, besah Stuben und Kammern, wie es Lust hatte, und kam endlich auch an einen alten Turm. Es stieg die enge Wendeltreppe hinauf, und gelangte zu einer kleinen Türe. In dem Schloß steckte ein verrosteter Schlüssel, und als es umdrehte, sprang die Türe auf, und saß da in einem kleinen Stübchen eine alte Frau mit einer Spindel und spann emsig ihren Flachs. 'Guten Tag, du altes Mütterchen,' sprach die Königstochter, 'was machst du da?' 'Ich spinne,' sagte die Alte und nickte mit dem Kopf. 'Was ist das für ein Ding, das so lustig herumspringt?' sprach das Mädchen, nahm die Spindel und wollte auch spinnen.] [Kaum hatte sie aber die Spindel angerührt, so ging der Zauberspruch in Erfüllung, und sie stach sich damit in den Finger.

In dem Augenblick aber, wo sie den Stich empfand, fiel sie auf das Bett nieder, das da stand, und lag in einem tiefen Schlaf. Und dieser Schlaf verbreitete sich über das ganze Schloß: der König und die Königin, die eben heim gekommen waren und in den Saal getreten waren, fingen an einzuschlafen, und der ganze Hofstaat mit ihnen. Da schliefen auch die Pferde im Stall, die Hunde im Hofe, die Tauben auf dem Dache, die Fliegen an der Wand, ja, das Feuer, das auf dem Herde flackerte, ward still und schlief ein, und der Braten hörte auf zu brutzeln, und der Koch, der den Küchenjungen, weil er etwas versehen hatte, an den Haaren ziehen wollte, ließ ihn los und schlief. Und der Wind legte sich, und auf den Bäumen vor dem Schloß regte sich kein Blättchen mehr.

Rings um das Schloß aber begann eine Dornenhecke zu wachsen, die jedes Jahr höher ward, und endlich das ganze Schloß umzog und darüber hinauswuchs, daß gar nichts mehr davon zu sehen war, selbst nicht die Fahne auf dem Dach.] [Es ging aber die Sage in dem Land von dem schönen schlafenden Dornröschen, denn so ward die Königstochter genannt,] [also daß von Zeit zu Zeit Königssöhne kamen] [und durch die Hecke in das Schloß dringen wollten.] [Es war ihnen aber nicht möglich, denn die Dornen, als hätten sie Hände, hielten fest zusammen, und die Jünglinge blieben darin hängen, konnten sich nicht wieder losmachen und starben eines jämmerlichen Todes.] [Nach langen Jahren kam wieder einmal ein Königssohn in das Land, und hörte, wie ein alter Mann von der Dornhecke erzählte, es sollte ein Schloß dahinter stehen, in welchem eine wunderschöne Königstochter, Dornröschen genannt, schon seit hundert Jahren schliefe, und mit ihr schliefe der König und die Königin und der ganze Hofstaat. Er wußte auch von seinem Großvater, daß schon viele Königssöhne gekommen wären und versucht hätten, durch die Dornenhecke zu dringen, aber sie wären darin hängen geblieben und eines traurigen Todes gestorben.] [Da sprach der Jüngling 'ich fürchte mich nicht, ich will hinaus und

das schöne Dornröschen sehen.' Der gute Alte mochte ihm abraten, wie er wollte, er hörte nicht auf seine Worte.

Nun waren aber gerade die hundert Jahre verflossen, und der Tag war gekommen, wo Dornröschen wieder erwachen sollte.]
† $F^9=G^4_5$ [Als der Königssohn sich der Dornenhecke näherte,] [waren es lauter große schöne Blumen, die taten sich von selbst auseinander und ließen ihn unbeschädigt hindurch, und hinter ihm taten sie sich wieder als eine Hecke zusammen. Im Schloßhof sah er die Pferde und scheckigen Jagdhunde liegen und schlafen, auf dem Dache saßen die Tauben und hatten das Köpfchen unter den Flügel gesteckt. Und als er ins Haus kam, schliefen die Fliegen an der Wand, der Koch in der Küche ~~hielt~~ noch die Hand, als wollte er den Jungen anpacken, und die Magd saß vor dem schwarzen Huhn, das sollte gerupft werden. Da ging er weiter und sah im Saale den ganzen Hofstaat liegen und schlafen, und oben bei dem Throne lag der König und die Königin. Da ging er noch weiter, und alles war so still, daß einer seinen Atem hören konnte, und endlich kam er zu dem Turm und öffnete die Türe zu der kleinen Stube, in welcher Dornröschen schlief.] [Da lag es und war so schön, daß er die Augen nicht abwenden konnte, und er bückte sich und gab ihm einen Kuß. Wie er es mit dem Kuß berührt hatte, schlug Dornröschen die Augen auf, erwachte, und blickte ihn ganz freundlich an. Da gingen sie zusammen herab, und der König erwachte und die Königin und der ganze Hofstaat, und sahen einander mit großen Augen an. Und die Pferde im Hof standen auf und rüttelten sich: die Jagdhunde sprangen und wedelten: die Tauben auf dem Dache zogen das Köpfchen unterm Flügel hervor, sahen umher und flogen ins Feld: die Fliegen an den Wänden krochen weiter: das Feuer in der Küche erhob sich, flackerte und kochte das Essen: der Braten fing wieder an zu brutzeln: und der Koch gab dem Jungen eine Ohrfeige,
K[8] W* daß er schrie: und die Magd rupfte das Huhn fertig.] [Und da wurde die Hochzeit des Königssohns mit dem Dornröschen in aller Pracht gefeiert, und sie lebten verhügt bis an ihr Ende.]

ZAdV 187 153, *Das steirische Dornröslein*

D[7] [Ist einmal ein alter Bettler mit einem schwärenden Fuss zum damaligen Rocherl kommen, der recht geizig war und niemand
Ē[7] Fremden ein Stückel Brot vergönnte.] [Natürlich hat er auch nichts bekommen, selbst auf eine glückliche Niederkunft der
F= Bäurin nicht.] [Und so verwünscht er den Bauern, dass er durch sein Kind, das kommen wird Unreim haben soll, ehe ein Jahr vergeht; an einer Spindel werde es sich stechen, und alles wird einschlafen und nicht früher erwachen, bevor nicht ein blutarmer Bub den Stier bezähmt, der den Schlaf der Hausleut überwacht.]

[D[7]] [Das Bettelmandle geht fort dann und ist zu der Badstubenkeuschen gekommen beim Grattinger.] [Die Einwohnerin, ein
E[7] armes, altes Gästweibel, hat das kranke Mandle aufgenommen,

ihm zu essen gegeben, die Wunden gewaschen und gepflastert
[D7] E7 und ihm gesagt, er solle bleiben bis er geheilt sei.] [Am Abend ist nun ihr Enkelbub gekommen, der bei Kasi unter dem Ofen-Halterbub war, und hat ihr von der guten Kasin Milch gebracht. Und am Sonntag ist der Bub überhaupt daheim
F gewesen bei seiner Grossmutter,] [und das Bettelmandle hat ihm schöne Geschichten erzählt und manche Lehr gegeben.]
[D7] E7 [Der Bub hat ihm wieder manchen Blumenstrauss heimgebracht,
F2 weil er mit den Blumen eine Freud gehabt hat,] [und der Alte wiederum gibt ihm an, welche Kräuter einen Nutzen bringen, und welche nicht. Und einmal zeigte er ihm in einem Strauss ein Blümlein, das der Bub im Kasi-Bergmoos gefunden hatte, und sagte ihm, dass dieses Blümerl allen Zauber löst; das stärkste und wildeste Tier wird zahm, wenn es daran riecht, der steilste und heilste (glatteste) Zauberberg lässt sich erklimmen, wenn du das Blümerl bei dir trägst.]

α [Mittlerweile hat die Rocherlin ein Kind bekommen, ein
γ1 liebes blondes Dirnderl.] [Eingedenk der Verwünschung hat nun der Rocherl alle Spindeln im Haus verbrennen und alle
δ1 Spinnräder aufhülzen lassen;] [nur das spielsüchtige Lockerdirndl (Kindsmädchen) hat sich eine Spindel zum heimlichen
A11 Spiel auf die Seite geräumt.] [An diese Spindel ist die Kind geraten, als es etwas gehen konnte, und gaggs hat es sich gestochen. Da ist das Kind müd geworden und hat sich gleich auf die Diele hingelegt, aber auch das Lockerdirndl ist eingeschlafen gleich beim Stubentisch, und alle Hausleute
F9T fielen in tiefen Schlaf.] [Das Bettelmandle, das noch immer in der Badstubenkeuschen beim Grattinger war, hat gerade ein Heferl unter den Brunnen beim Grattinger gehalten, da hat er das Heferl fallengelassen, und an Stelle des Bettelmandles ist ein grosser starker Stier vom Brunnen weg gegangen, nachdem er im Trog gesoffen hatte. Er ist hinab zum Rocherl gegangen, und hat die Schlafenden bewacht.]

§ [Jahre sind vorüber gegangen und der ehemalige Halterbub ist in die Fremde gezogen, das Bettelpinkerl des Mandles ist aber in der Keuschen liegen geblieben. Nach Jahren ist er als strammer Mann zurückgekommen und hat die Grossmutter nicht mehr angetroffen; sie ist in den Freithof gewandert, die Keuschen ist leer gestanden. Da ist er hinauf gestiegen zum Kasi, vorn dort ins Bergmoos und hat einen Blumenstrauss
F5 gepflückt für das Grossmuttergrab.] [Und dabei fällt ihm ein, was der alte Bettler ihm alles erzählt hat von den Blumen, und hat auch das Zauberblümerl gefunden.]

B4 [Wie er hinabgeht von der Weiden, trifft er den alten Kasibauern und fragt ihn, was es denn alles Neues gebe, und red i hin, red i her, hat der Kasi erzählt, dass das Rocherl verwunschen sei; nichts rühre sich im Hause schon bei zwanzig Jahre, die Felder liegen brach und seien Wiesen geworden. Ein grosser Stier halte Wache vor dem Haus und lasse niemanden hinzu; des öftern habe man es versucht, hinzutraten, aber
C jeder sei vertrieben worden.] ["Halt," denkt sich der
† Bursch, "da versuch ich mein Blümlein."] [Er ist hinab
M gegangen zum Rocherl,] [der Stier ist ihm entgegen gekommen,]

N [der Bursch hat aber furchtlos das Blümerl ihm entgegen gehalten. Ein fröhliches Büllen stiess drauf der Stier aus und verliess
T das Rocherl,] [und ein alter Bettler ging ins Metnitztal.]
[K⁸] w°[W*] [Der Bursch jedoch küsste die Jungfrau] [und ward nun Bauer auf dem Rocherlhof.]

Dardy, *La Belle endormie*

α [Il y avait une fois un prince des plus riches mais des plus laids, tout de travers sur jambes, bouffi, chassieux avec une mauvaise odeur sur lui. Pour lors il y avait une princesse, belle enfant, la plus gentille de ce temps et de
Mot. ce pays.] [Le laid prince vit la fille et l'aima: il la fit demander. Il fut arrêté qu'on se verrait à une foire des environs, et en effet ils s'y rendirent. Mais aussitôt que la princesse vit ce vilain objet:

--Non, dit-elle, j'aime mieux ne me marier jamais que de faire ma société de cette laideur.

Les gens de la foire criaient tous quand on le vit:

--Ah le laid personnage! Quel affreux prince est-ce là, Mère de Dieu!]

A¹¹ [Une vilaine peau ridée de vieille fée qui était la marraine du prince entendit le propos de la princesse; vindicative elle se tourna contre elle pour jeter à la pauvre innocente le sort de dormir. Elle s'endormit la belle enfant à l'arrivée de la foire et ne se réveilla plus.]

§ [Il y avait peut-être six ou sept vingt ans qu'elle était endormie dans le château quand un seigneur passa en chasse par ce petit endroit. Personne n'avait oublié le malheur de la princesse et n'osait entrer dans le manoir délabré: buissons, orties, ronces, faisaient là avec les petits houx une épaisseur de haies qui obstruait tout le préau: lézards verts, lézards gris, serpents, chouettes et petits-ducs étaient les seuls maîtres du lieu.

B⁴ Le seigneur qui chassait s'était égaré.] [Dans une maisonnette où il se retira, on lui raconta le récit du
C D¹E¹ château et de la belle enfant.] [Pour pouvoir y aller,] [il accepta de dormir dans la maisonnette, et de se nourrir de pain de seigle, de cruchade, de jambon salé, et de gâteau bouilli.]

† [Le lendemain le chasseur arrivé de bonne heure aux broussailles ne regarda pas de se piquer.]

K⁸ [Tant il travailla qu'il put arriver jusqu'à la grande chambre où dormait dans un lit d'ancien temps une belle enfant qui se réveilla aussitôt. La demoiselle demanda ses parents: le seigneur lui répondit qu'il n'avait vu personne; que le lierre couvrait tout jusque sur les tourelles.]

† [La princesse dehors ne se reconnut pas. Dans le pays
W* personne ne se souvenait ni d'elle ni des siens. Il y avait plus de cent ans qu'elle dormait là, la pauvre fille.] [Le seigneur l'épousa et la belle endormie avec lui n'eut plus de malheurs.]

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Perrault, *Riquet à la houppe*

α [Il était une fois une Reine qui accoucha d'un fils, si laid et si mal fait, qu'on douta longtemps s'il avait forme
F1 humaine.] [Une Fée qui se trouva à sa naissance assura qu'il ne laisserait pas d'être aimable, parce qu'il aurait beaucoup d'esprit; elle ajouta même qu'il pourrait, en vertu du don qu'elle venait de lui faire, donner autant d'esprit qu'il en aurait à la personne qu'il aimerait le mieux. Tout cela consola un peu la pauvre Reine, qui était bien affligée d'avoir mis au monde un si vilain marmot. Il est vrai que cet enfant ne commença pas plus tôt à parler qu'il dit mille jolies choses, et qu'il avait dans toutes ses actions je ne
α cont'd sais quoi de si spirituel, qu'on en était charmé.] [J'oubliais de dire qu'il vint au monde avec une petite houppe de cheveux sur la tête, ce qui fit qu'on le nomma Riquet à la houppe, car Riquet était le nom de la famille.]

F= [Au bout de sept ou huit ans la Reine d'un Royaume voisin accoucha de deux filles. La première qui vint au monde était plus belle que le jour: la Reine en fut si aise, qu'on appréhenda que la trop grande joie qu'elle en avait ne lui fît mal. La même Fée qui avait assisté à la naissance du petit Riquet à la houppe était présente, et pour modérer la joie de la Reine, elle lui déclara que cette petite Princesse n'aurait point d'esprit, et qu'elle serait aussi stupide
F1 qu'elle était belle.] [Cela mortifia beaucoup la Reine; mais elle eut quelques moments après un bien plus grand chagrin, car la seconde fille dont elle accoucha se trouva extrêmement laide. "Ne vous affligez point tant, Madame, lui dit la Fée; votre fille sera récompensée d'ailleurs, et elle aura tant d'esprit, qu'on ne s'apercevra presque pas qu'il lui manque de la beauté. --Dieu le veuille, répondit la Reine; mais n'y aurait-il point moyen de faire avoir un peu d'esprit à l'aînée qui est si belle? --Je ne puis rien pour elle, Madame, du côté de l'esprit, lui dit la Fée, mais je puis tout du côté de la beauté; et comme il n'y a rien que je ne veuille faire pour votre satisfaction, je vais lui donner pour don de pouvoir rendre beau ou belle la personne qui lui plaira." A mesure que ces deux Princesses devinrent grandes, leurs perfections crûrent aussi avec elles, et on ne parlait partout que de la beauté de l'aînée, et de l'esprit de la cadette. Il est vrai aussi que leurs défauts augmentèrent beaucoup avec l'âge. La cadette enlaidissait à vue d'oeil, et l'aînée devenait plus stupide de jour en jour. Ou elle ne répondait rien à ce qu'on lui demandait, ou elle disait une sottise. Elle était avec cela si maladroite qu'elle n'eût pu ranger quatre Porcelaines sur le bord d'une cheminée sans en casser une, ni boire un verre d'eau sans en répandre la moitié sur ses habits. Quoique la beauté soit

un grand avantage dans une jeune personne, cependant la cadette l'emportait presque toujours sur son aînée dans toutes les Compagnies. D'abord on allait du côté de la plus belle pour la voir et pour l'admirer, mais bientôt après, on allait à celle qui avait le plus d'esprit, pour lui entendre dire mille choses agréables; et on était étonné, qu'en moins d'un quart d'heure l'aînée n'avait plus personne auprès d'elle, et que tout le monde s'était rangé autour de la cadette. L'aînée, quoique fort stupide, le remarqua bien, et elle eût donné sans regret toute sa beauté pour avoir la moitié de l'esprit de sa soeur. La Reine, toute sage qu'elle était, ne put s'empêcher de lui reprocher plusieurs fois sa bêtise, ce qui
a[1] pensa faire mourir de douleur cette pauvre Princesse.] [Un jour qu'elle s'était retirée dans un bois pour y plaindre son malheur, elle vit venir à elle un petit homme fort laid et fort désagréable, mais vêtu très magnifiquement. C'était la jeune Prince Riquet à la houppe, qui étant devenu amoureux d'elle sur ses Portraits qui couraient par tout le monde,]
C† [avait quitté le Royaume de son père pour avoir le plaisir de
D la voir et de lui parler.] [Ravi de la rencontrer ainsi toute seule, il l'aborde avec tout le respect et toute la politesse imaginable. Ayant remarqué, après lui avoir fait les compliments ordinaires, qu'elle était fort mélancolique, il lui dit: "Je ne comprends point, Madame, comment une personne aussi belle que vous l'êtes peut être aussi triste que vous le paraissez; car, quoique je puisse me vanter d'avoir vu une infinité de belles personnes, je puis dire que je n'en ai jamais vu dont la beauté approche de la vôtre. --Cela vous plaît à dire, Monsieur", lui répondit la Princesse, et en demeure là. "La beauté, reprit Riquet à la houppe, est un si grand avantage qu'il doit tenir lieu de tout le reste; et quand on le possède, je ne vois pas qu'il y ait rien qui puisse nous affliger beaucoup. --J'aimerais mieux, dit la Princesse, être aussi laide que vous et avoir de l'esprit, que d'avoir de la beauté comme j'en ai, et être bête autant que je le suis. --Il n'y a rien, Madame, qui marque davantage qu'on a de l'esprit, que de croire n'en pas avoir, et il est de la nature de ce bien là, que plus on en a, plus on croit en manquer. --Je ne sais pas cela, dit la Princesse, mais je sais bien que je suis fort bête, et c'est de là que vient le chagrin qui me tue. --Si ce n'est que cela, Madame, qui vous afflige, je puis aisément mettre fin à votre douleur. --Et comment ferez-vous? dit la Princesse. --J'ai le pouvoir, Madame, dit Riquet à la houppe, de donner de l'esprit autant qu'on en saurait avoir à la personne que je dois aimer le plus, et comme vous êtes, Madame, cette personne, il ne tiendra qu'à vous que vous n'ayez autant d'esprit qu'on en peut avoir, pourvu que vous vouliez bien m'épouser." La Princesse demeura toute interdite, et ne répondit rien. "Je vois, reprit Riquet à la houppe, que cette proposition vous fait de la peine, et je ne m'en étonne pas; mais je vous donne un an
Mot. tout entier pour vous y résoudre."] [La Princesse avait si peu d'esprit, et en même temps une si grande envie d'en avoir,

qu'elle s'imagina que la fin de cette année ne viendrait
E_+ jamais;] [de sorte qu'elle accepta la proposition qui lui
$F=T$ était faite.] [Elle n'eut pas plus tôt promis à Riquet à la houppe qu'elle l'épouserait dans un an à pareil jour, qu'elle se sentit tout autre qu'elle n'était auparavant; elle se trouva une facilité incroyable à dire tout ce qui lui plaisait, et à le dire d'une manière fine, aisée et naturelle. Elle commença dès ce moment une conversation galante et soutenue avec Riquet à la houppe, où elle brilla d'une telle force que Riquet à la houppe crut lui avoir donné plus d'esprit qu'il ne s'en était réservé pour lui-même. Quand elle fut retournée au Palais, toute la Cour ne savait que penser d'un changement si subit et si extraordinaire, car autant qu'on lui avait ouï dire d'impertinences auparavant, autant lui entendait on dire des choses bien sensées et infiniment spirituelles. Toute la Cour en eut une joie qui ne se peut imaginer; il n'y eut que sa cadette qui n'en fut pas bien aise, parce que n'ayant plus sur son aînée l'avantage de l'esprit, elle ne paraissait plus auprès d'elle qu'une Guenon fort désagréable. Le Roi se conduisait par ses avis, et allait même quelquefois tenir le Conseil dans son Appartement. Le bruit de ce changement s'étant répandu, tous les jeunes Princes des Royaumes voisins firent leurs efforts pour s'en faire aimer, et presque tous la demandèrent en Mariage; mais elle n'en trouvait point qui eût assez d'esprit, et elle les écoutait tous sans s'engager à pas un d'eux.]
K^1 [Cependant il en vint un si puissant, si riche, si spirituel et si bien fait, qu'elle ne put s'empêcher d'avoir de la bonne volonté pour lui. Son père s'en étant aperçu lui dit qu'il la faisait la maîtresse sur le choix d'un Époux, et qu'elle n'avait qu'à se déclarer. Comme plus on a d'esprit et plus on a de peine à prendre une ferme résolution sur cette affaire, elle demanda, après avoir remercié son père, qu'il lui donnât du temps pour y penser. Elle alla par hasard se promener dans le même bois où elle avait trouvé Riquet à la houppe, pour rêver plus commodément à ce qu'elle avait à faire. Dans le temps qu'elle se promenait, rêvant profondément, elle entendit un bruit sourd sous ses pieds, comme de plusieurs personnes qui vont et viennent et qui agissent. Ayant prêté l'oreille plus attentivement, elle ouït que l'un disait: "Apporte-moi cette marmite"; l'autre: "Donne-moi cette chaudière"; l'autre: "Mets du bois dans ce feu." La terre s'ouvrit dans le même temps, et elle vit sous ses pieds comme une grande Cuisine pleine de Cuisiniers, de Marmitons et de toutes sortes d'Officiers nécessaires pour faire un festin magnifique. Il en sortit une bande de vingt ou trente Rôtisseurs, qui allèrent se camper dans une allée du bois autour d'une table fort longue, et qui tous, la lardoire à la main, et la queue de Renard sur l'oreille, se mirent à travailler en cadence au son d'une Chanson harmonieuse. La Princesse, étonnée de ce spectacle, leur demanda pour qui ils travaillaient. "C'est, Madame, lui répondit le plus apparent de la bande, pour le Prince Riquet à la houppe, dont les noces se feront demain." La Princesse encore plus surprise qu'elle ne l'avait été, et

se ressouvenant tout à coup qu'il y avait un an qu'à pareil jour elle avait promis d'épouser le Prince Riquet à la houppe, elle pensa tomber de son haut. Ce qui faisait qu'elle ne s'en souvenait pas, c'est que, quand elle fit cette promesse, elle était une bête, et qu'en prenant le nouvel esprit que le Prince lui avait donné, elle avait oublié toutes ses sottises. Elle n'eut pas fait trente pas en continuant sa promenade, que Riquet à la houppe se présenta à elle, brave, magnifique, et comme un Prince qui va se marier. "Vous me voyez, dit-il, Madame, exact à tenir ma parole, et je ne doute point que vous ne veniez ici pour exécuter la vôtre, et me rendre, en me donnant la main, le plus heureux de tous les hommes. --Je vous avouerai franchement, répondit la Princesse, que je n'ai pas encore pris ma résolution là-dessus, et que je ne crois pas pouvoir jamais la prendre telle que vous la souhaitez. --Vous m'étonnez, Madame, lui dit Riquet à la houppe. --Je le crois, dit la Princesse, et assurément si j'avais affaire à un brutal, à un homme sans esprit, je me trouverais bien embarrassée. Une Princesse n'a que sa parole, me dirait-il, et il faut que vous m'épousiez, puisque vous me l'avez promis; mais comme celui à qui je parle est l'homme du monde qui a le plus d'esprit, je suis sûre qu'il entendra raison. Vous savez que, quand je n'étais qu'une bête, je ne pouvais néanmoins me résoudre à vous épouser; comment voulez-vous qu'ayant l'esprit que vous m'avez donné, qui me rend encore plus difficile en gens que je n'étais, je prenne aujourd'hui une résolution que je n'ai pu prendre dans ce temps-là? Si vous pensiez tout de bon à m'épouser, vous avez eu grand tort de m'ôter ma bêtise, et de me faire voir plus clair que je ne voyais. --Si un homme sans esprit, répondit Riquet à la houppe, serait bien reçu, comme vous venez de le dire, à vous reprocher votre manque de parole, pourquoi voulez-vous, Madame, que je n'en use pas de même, dans une chose où il y va de tout le bonheur de ma vie? Est-il raisonnable que les personnes qui ont de l'esprit soient d'une pire condition que ceux qui n'en ont pas? Le pouvez-vous prétendre, vous qui en avez tant, et qui avez tant souhaité d'en avoir? Mais venons au fait, s'il vous plaît. A la réserve de ma laideur, y a-t-il quelque chose en moi qui vous déplaise? Êtes-vous mal contente de ma naissance, de mon esprit, de mon humeur, et de mes manières? --Nullement, répondit la Princesse, j'aime en vous tout ce que vous venez de me dire. --Si cela est ainsi, reprit Riquet à la houppe, je vais être heureux, puisque vous pouvez me rendre le plus aimable de tous les hommes. --Comment cela se peut-il faire? lui dit la Princesse. --Cela se fera, répondit Riquet à la houppe, si vous m'aimez assez pour souhaiter que cela soit; et afin, Madame, que vous n'en doutiez pas, sachez que la même Fée qui au jour de ma naissance me fit le don de pouvoir rendre spirituelle la personne qu'il me plairait, vous a aussi fait le don de pouvoir rendre beau celui que vous aimerez, et à qui vous voudrez bien faire cette faveur. --Si la chose est ainsi, dit la Princesse, je souhaite de tout mon coeur que vous deveniez le Prince du monde le plus

beau et le plus aimable; et je vous en fais le don autant
T^1 qu'il est en moi."] [La Princesse n'eut pas plus tôt prononcé ces paroles, que Riquet à la houppe parut à ses yeux l'homme du monde le plus beau, le mieux fait et le plus aimable qu'elle eût jamais vu. Quelques-uns assurent que ce ne furent point les charmes de la Fée qui opérèrent, mais que l'amour seul fit cette Métamorphose. Ils disent que la Princesse ayant fait réflexion sur la persévérance de son Amant, sur sa discrétion, et sur toutes les bonnes qualités de son âme et de son esprit, ne vit plus la difformité de son corps, ni la laideur de son visage, que sa bosse ne lui sembla plus que le bon air d'un homme qui fait le gros dos, et qu'au lieu que jusqu'alors elle l'avait vu boiter effroyablement, elle ne lui trouva plus qu'un certain air penché qui la charmait; ils disent encore que ses yeux, qui étaient louches, ne lui en parurent que plus brillants, que leur dérèglement passa dans son esprit pour la marque d'un violent excès d'amour, et qu'enfin son gros nez rouge eut pour elle quelque chose
W* de Martial et d'Héroïque.] [Quoi qu'il en soit, la Princesse lui promit sur-le-champ de l'épouser, pourvu qu'il en obtint le consentement du Roi son Père. Le Roi ayant su que sa fille avait beaucoup d'estime pour Riquet à la houppe, qu'il connaissait d'ailleurs pour un Prince très spirituel et très sage, le reçut avec plaisir pour son gendre. Dès le lendemain les noces furent faites, ainsi que Riquet à la houppe l'avait prévu, et selon les ordres qu'il en avait donnés longtemps auparavant.]

Grimms (KHM 88), *Das singende springende Löweneckerchen*

Move I α [Es war einmal ein Mann, der hatte eine große Reise vor, und beim Abscheid fragte er seine drei Töchter, was er ihnen mitbringen sollte. Da wollte die älteste Perlen, die zweite wollte Diamanten, die dritte aber sprach 'lieber Vater, ich wünsche mir ein singendes springendes Löweneckerchen (Lerche).' Der Vater sagte 'ja, wenn ich es kriegen kann, sollst
β^1 λ du es haben,' küßte alle drei] [und zog fort.] [Als nun die Zeit kam, daß er wieder auf dem Heimweg war, so hatte er Perlen und Diamanten für die zwei ältesten gekauft, aber das singende springende Löweneckerchen für die jüngste hatte er umsonst allerorten gesucht, und das tat ihm leid, denn sie war sein liebstes Kind. Da führte ihn der Weg durch einen Wald, und mitten darin war ein prächtiges Schloß, und nah am Schloß stand ein Baum, ganz oben auf der Spitze des Baumes aber sah er ein Löweneckerchen singen und springen. 'Ei, du kommst mir gerade recht,' sagte er ganz vernügt und rief seinem Diener, er sollte hinaufsteigen und das Tierchen fangen. Wie er aber zu dem Baum trat, sprang ein Löwe darunter auf, schüttelte sich und brüllte, daß das Laub an den Bäumen zitterte. 'Wer mir mein singendes springendes Löweneckerchen stehlen will,' rief er, 'den fresse ich auf.' Da sagte der Mann 'ich habe nicht gewußt, daß der Vogel dir

gehört: ich will mein Unrecht wieder gutmachen und mich mit schwerem Golde loskaufen, laß mir nur das Leben.' Der Löwe sprach 'dich kann nichts retten, als wenn du mir zu eigen versprichst, was dir daheim zuerst begegnet; willst du das aber tun, so schenke ich dir das Leben und den Vogel für deine Tochter obendrein.' Der Mann aber weigerte sich und sprach 'das könnte meine jüngste Tochter sein, die hat mich am liebsten und läuft mir immer entgegen, wenn ich nach Haus komme.' Dem Diener aber war angst und er sagte 'muß Euch denn gerade Eure Tochter begegnen, es könnte ja auch eine Katze oder ein Hund sein.' Da ließ sich der Mann überreden, nahm das singende springende Löweneckerchen und versprach dem Löwen zu eigen, was ihm daheim zuerst begegnen würde.

Wie er daheim anlangte und in sein Haus eintrat, war das erste, was ihm begegnete, niemand anders als seine jüngste, liebste Tochter; die kam gelaufen, küßte und herzte ihn, und als sie sah, daß er ein singendes springendes Löweneckerchen mitgebracht hatte, war sie außer sich vor Freude. Der Vater aber konnte sich nicht freuen, sondern fing an zu weinen und sagte 'mein liebstes Kind, den kleinen Vogel habe ich teuer gekauft, ich habe dich dafür einem wilden Löwen versprechen müssen, und wenn er dich hat, wird er dich zerreißen und fressen,' und erzählte ihr da alles, wie es zugegangen war, und bat sie, nicht hinzugehen, es möchte auch kommen, was da
A^8 wollte.] [Sie tröstete ihn aber und sprach 'liebster Vater,
C was Ihr versprochen habt, muß auch gehalten werden:] [ich will hingehen und will den Löwen schon besänftigen, daß ich
† wieder gesund zu Euch komme.'] [Am andern Morgen ließ sie
T sich den Weg zeigen, nahm Abschied und ging getrost in den Wald hinein.] [Der Löwe aber war ein verzauberter Königssohn, und war bei Tag ein Löwe, und mit ihm wurden alle seine Leute Löwen, in der Nacht aber hatten sie ihre natürliche menschliche Gestalt. Bei ihrer Ankunft ward sie freundlich empfangen und in das Schloß geführt. Als die Nacht kam, war
W* er ein schöner Mann,] [und die Hochzeit ward mit Pracht gefeiert. Sie lebten vergnügt miteinander, wachten in der
Move II ↑† Nacht und schliefen am Tag.] [Zu einer Zeit kam er und sagte 'morgen ist ein Fest in deines Vaters Haus, weil deine älteste Schwester sich verheiratet, und wenn du Lust hast hinzugehen, so sollen dich meine Löwen hinführen.' Da sagte sie ja, sie möchte gern ihren Vater wiedersehen, fuhr hin und ward von den Löwen begleitet. Da war große Freude, als sie ankam, denn sie hatten alle geglaubt, sie wäre von dem Löwen zerrissen worden und schon lange nicht mehr am Leben. Sie erzählte aber, was sie für einen schönen Mann hätte, und wie gut es ihr ginge,
↓ und blieb bei ihnen, solang die Hochzeit dauerte,] [dann fuhr
γ^1 sie wieder zurück in den Wald.]. [Wie die zweite Tochter heiratete und sie wieder zur Hochzeit eingeladen war, sprach sie zum Löwen 'diesmal will ich nicht allein sein, du mußt mitgehen.' Der Löwe aber sagte, das wäre zu gefährlich für ihn, denn wenn dort der Strahl eines brennenden Lichts ihn berührte, so würde er in eine Taube verwandelt und müßte sieben Jahre lang mit den Tauben fliegen. 'Ach,' sagte sie,

'geh nur mit mir: ich will dich schon hüten und vor allem
β Licht bewahren.'] [Also zogen sie zusammen und nahmen auch
δ1 ihr kleines Kind mit.] [Sie ließ dort einen Saal mauern, so
stark und dick, daß kein Strahl durchdringen konnte, darin
sollt er sitzen, wann die Hochzeitslichter angesteckt wür-
den. Die Tür aber war von frischem Holz gemacht, das sprang
und bekam einen kleinen Ritz, den kein Mensch bemerkte. Nun
ward die Hochzeit mit Pracht gefeiert, wie aber der Zug aus
der Kirche zurückkam mit den vielen Fackeln und Lichtern an
dem Saal vorbei, da fiel ein haarbreiter Strahl auf den
A11 Königssohn,] [und wie dieser Strahl ihn berührt hatte, in
dem Augenblick war er auch verwandelt, und als sie hineinkam
und ihn suchte, sah sie ihn nicht, aber es saß da eine weiße
Taube. Die Taube sprach zu ihr 'sieben Jahr muß ich in die
Welt fortfliegen: alle sieben Schritte aber will ich einen
roten Blutstropfen und eine weiße Feder fallen lassen, die
sollen dir den Weg zeigen, und wenn du der Spur folgst, kannst
du mich erlösen.'

Da flog die Taube zur Tür hinaus, und sie folgte ihr nach,
und alle sieben Schritte fiel ein rotes Blutströpfchen und ein
weißes Federchen herab und zeigte ihr den Weg. So ging sie
immerzu in die weite Welt hinein, und schaute nicht um sich
und ruhte sich nicht, und waren fast die sieben Jahre herum:
da freute sie sich und meinte, sie wären bald erlöst, und war
noch so weit davon. Einmal, als sie so fortging, fiel kein
Federchen mehr und auch kein rotes Blutströpfchen, und als
sie die Augen aufschlug, so war die Taube verschwunden.]
C [Und weil sie dachte 'Menschen können dir da nicht helfen,']
↑ D E [so stieg sie zur Sonne hinauf] [und sagte zu ihr 'du scheinst
in alle Ritzen und über alle Spitzen, hast du keine weiße
F1 Taube fliegen sehen?'] ['Nein,' sagte die Sonne, 'ich habe
keine gesehen, aber da schenk ich dir ein Kästchen, das mach
D E auf, wenn du in großer Not bist.'] [Da dankte sie der Sonne
und ging weiter, bis es Abend war und der Mond schien, da
fragte sie ihn 'du scheinst ja die ganze Nacht und durch alle
Felder und Wälder, hast du keine weiße Taube fliegen sehen?']
F1 ['Nein,' sagte der Mond, 'ich habe keine gesehen, aber da
schenk ich dir ein Ei, das zerbrich, wenn du in großer Not
D E bist.'] [Da dankte sie dem Mond, und ging weiter, bis der
Nachtwind herankam und sie anblies: da sprach sie zu ihm
'du wehst ja über alle Bäume und unter allen Blättern weg,
hast du keine weiße Taube fliegen sehen?' 'Nein,' sagte der
Nachtwind, 'ich habe keine gesehen, aber ich will die drei
andern Winde fragen, die haben sie vielleicht gesehen.' Der
Ostwind und der Westwind kamen und hatten nichts gesehen,
der Südwind aber sprach 'die weiße Taube habe ich gesehen,
sie ist zum Roten Meer geflogen, da ist sie wieder ein Löwe
geworden, denn die sieben Jahre sind herum, und der Löwe
steht dort im Kampf mit einem Lindwurm, der Lindwurm ist
F1 aber eine verzauberte Königstochter.'] [Da sagte der Nacht-
wind zu ihr 'ich will dir Rat geben, geh zum Roten Meer, am
rechten Ufer, da stehen große Ruten, die zähle, und die
eilfte schneid dir ab und schlag den Lindwurm damit, dann

kann ihn der Löwe bezwingen, und beide bekommen auch ihren menschlichen Leib wieder. Hernach schau dich um, und du wirst den Vogel Greif sehen, der am Roten Meer sitzt, schwing dich mit deinem Liebsten auf seinen Rücken: der Vogel wird euch übers Meer nach Haus tragen. Da hast du auch eine Nuß, wenn du mitten über dem Meere bist, laß sie herabfallen, alsbald wird sie aufgehen, und ein großer Nußbaum wird aus dem Wasser hervorwachsen, auf dem sich der Greif ausruht: und könnte er nicht ruhen, so wäre er nicht stark genug, euch hinüberzutragen: und wenn du vergißt, die Nuß herabzuwerfen, so läßt er euch ins Meer fallen.']

H [Da ging sie hin und fand alles, wie der Nachtwind gesagt hatte. Sie zählte die Ruten am Meer und schnitt die eilfte

I ab, damit schlug sie den Lindwurm,] [und der Löwe bezwang

K^8=T ihn:] [alsbald hatten beide ihren menschlichen Leib wieder.]

Move III A^1 [Aber wie die Königstochter, die vorher ein Lindwurm gewesen war, vom Zauber frei war, nahm sie den Jüngling in den Arm, setzte sich auf den Vogel Greif, und führte ihn mit sich fort. Da stand die arme Weitgewanderte und war wieder verlassen,

C und setzte sich nieder und weinte.] [Endlich aber ermutigte sie sich und sprach 'ich will noch so weit gehen, als der Wind weht, und so lange, als der Hahn kräht, bis ich ihn finde.']

+ T^3 [Und ging fort, lange lange Wege,] [bis sie endlich zu dem Schloß kam, wo beide zusammen lebten: da hörte sie, daß bald ein Fest wäre, wo sie Hochzeit miteinander machen wollten. Sie sprach aber 'Gott hilft mir noch,' und öffnete das Kästchen, das ihr die Sonne gegeben hatte, da lag ein Kleid darin, so glänzend wie die Sonne selber. Da nahm sie es heraus und zog es an und ging hinauf in das Schloß, und alle Leute und die Braut selber sahen sie mit Verwunderung an;]

K^3 [und das Kleid gefiel der Braut so gut, daß sie dachte, es könnte ihr Hochzeitskleid geben, und fragte, ob es nicht feil wäre? 'Nicht für Geld und Gut,'antwortete sie, 'aber für Fleisch und Blut.' Die Braut fragte, was sie damit meinte. Da sagte sie 'laßt mich eine Nacht in der Kammer schlafen, wo der Bräutigam schläft.' Die Braut wollte nicht, und wollte doch gerne das Kleid haben, endlich willigte sie ein, aber der Kammerdiener mußte dem Königssohn einen Schlaftrunk geben. Als es nun Nacht war und der Jüngling schon schlief, ward sie in die Kammer geführt. Da setzte sie sich ans Bett und sagte 'ich bin dir nachgefolgt sieben Jahre, bin bei Sonne und Mond und bei den vier Winden gewesen, und habe nach dir gefragt, und habe dir geholfen gegen den Lindwurm, willst du mich denn ganz vergessen?' Der Königssohn aber schlief so hart, daß es ihm nur vorkam, als rauschte der Wind draußen in den Tannenbäumen. Wie nun der Morgen anbrach, da ward sie wieder hinausgeführt und mußte das goldene Kleid hingeben. Und als auch das nichts geholfen hatte, ward sie traurig, ging hinaus auf

K^3 eine Wiese, setzte sich da hin und weinte.] [Und wie sie so saß, da fiel ihr das Ei noch ein, das ihr der Mond gegeben hatte: sie schlug es auf, da kam eine Glucke heraus mit zwölf Küchlein ganz von Gold, die liefen herum und piepten und krochen der Alten wieder unter die Flügel, so daß nichts

Schöneres auf der Welt zu sehen war. Da stand sie auf, trieb sie auf der Wiese vor sich her, so lange, bis die Braut aus dem Fenster sah, und da gefielen ihr die kleinen Küchlein so gut, daß sie gleich herabkam und fragte, ob sie nicht feil wären. 'Nicht für Geld und Gut, aber für Fleisch und Blut; laßt mich noch eine Nacht in der Kammer schlafen, wo der Bräutigam schläft.' Die Braut sagte 'ja' und wollte sie
a § betrügen wie am vorigen Abend.] [Als aber der Königssohn zu Bett ging, fragte er seinen Kammerdiener, was das Murmeln und Rauschen in der Nacht gewesen sei. Da erzählte der Kammerdiener alles, daß er ihm einen Schlaftrunk hätte geben müssen, weil ein armes Mädchen heimlich in der Kammer geschlafen hätte, und heute nacht sollte er ihm wieder einen geben. Sagte der Königssohn 'gieß den Trank neben das Bett aus.']
K^3cont'd [Zur Nacht wurde sie wieder hereingeführt, und als sie anfing zu erzählen, wie es ihr traurig ergangen wäre, da erkannte er gleich an der Stimme seine liebe Gemahlin, sprang auf und rief 'jetzt bin ich erst recht erlöst, mir ist gewesen wie in einem Traum, denn die fremde Königstochter hatte mich bezaubert, daß ich dich vergessen mußte, aber Gott hat noch
Rs^1 zu rechter Stunde die Betörung von mir genommen.'] [Da gingen sie beide in der Nacht heimlich aus dem Schloß, denn sie fürchteten sich vor dem Vater der Königstochter, der ein Zauberer war, und setzten sich auf den Vogel Greif, der trug sie über das Rote Meer, und als sie in der Mitte waren, ließ sie die Nuß fallen. Alsbald wuchs ein großer Nußbaum, darauf
↓ ruhte sich der Vogel,] [und dann führte er sie nach Haus, wo
w^2 sie ihr Kind fanden, das war groß und schön geworden,] [und sie lebten von nun an vergnügt bis an ihr Ende.]

Grimms (KHM 127), *Der Eisenofen*

Move I α [Zur Zeit, wo das Wünschen noch geholfen hat, ward ein Königssohn von einer alten Hexe verwünscht, daß er im Walde in einem großen Eisenofen sitzen sollte. Da brachte er viele
β^3 Jahre zu, und konnte ihn niemand erlösen.] [Einmal kam eine Königstochter in den Wald, die hatte sich irre gegangen und konnte ihres Vaters Reich nicht wiederfinden: neun Tage war
/ sie so herumgegangen und stand zuletzt vor dem eisernen
λ Kasten.] [Da kam eine Stimme heraus und fragte sie 'wo kommst du her, und wo willst du hin?' Sie antwortete 'ich habe meines Vaters Königreich verloren und kann nicht wieder nach Haus kommen.' Da sprachs aus dem Eisenofen 'ich will dir wieder nach Hause verhelfen, und zwar in einer kurzen Zeit, wenn du willst unterschreiben zu tun, was ich verlange. Ich bin ein größerer Königssohn als du eine Königstochter, und will dich heiraten.' Da erschrak sie und dachte 'lieber Gott, was soll ich mit dem Eisenofen anfangen!' Weil sie aber gerne wieder zu ihrem Vater heim wollte, unterschrieb sie sich doch zu tun, was er verlangte. Er sprach aber 'du sollst wiederkommen, ein Messer mitbringen und ein Loch in das Eisen schrappen.' Dann gab er ihr jemand zum Gefährten, der ging nebenher und sprach nicht: er brachte sie aber in zwei

Stunden nach Haus. Nun war große Freude im Schloß, als die Königstochter wiederkam, und der alte König fiel ihr um den Hals und küßte sie. Sie war aber sehr betrübt und sprach 'lieber Vater, wie mirs gegangen hat! ich wäre nicht wieder nach Haus gekommen aus dem großen wilden Walde, wenn ich nicht wäre bei einen eisernen Ofen gekommen, dem habe ich mich müssen dafür unterschreiben, daß ich wollte wieder zu ihm zurückkehren, ihn erlösen und heiraten.' Da erschrak der alte König so sehr, daß er beinahe in eine Ohnmacht gefallen wäre, denn er hatte nur die einzige Tochter. Beratschlagten sich also, sie wollten die Müllerstochter, die schön wäre, an ihre Stelle nehmen; führten die hinaus, gaben ihr ein Messer und sagten, sie sollte an dem Eisenofen schaben. Sie schrappte auch vierundzwanzig Stunden lang, konnte aber nicht das geringste herabbringen. Wie nun der Tag anbrach, riefs in dem Eisenofen 'mich deucht, es ist Tag draußen.' Da antwortete sie 'das deucht mich auch, ich meine, ich höre meines Vaters Mühle rappeln.' 'So bist du eine Müllerstochter, dann geh gleich hinaus und laß die Königstochter herkommen.' Da ging sie hin und sagte dem alten König, der draußen wollte sie nicht, er wollte seine Tochter. Da erschrak der alte König und die Tochter weinte. Sie hatten aber noch eine Schweinehirtentochter, die war noch schöner als die Müllerstochter, der wollten sie ein Stück Geld geben, damit sie für die Königstochter zum eisernen Ofen ginge. Also ward sie hinausgebracht und mußte auch vierundzwanzig Stunden lang schrappen; sie brachte aber nichts davon. Wie nun der Tag anbrach, riefs im Ofen 'mich deucht, es ist Tag draußen.' Da antwortete sie 'das deucht mich auch, ich meine, ich höre meines Vaters Hörnchen tüten.' 'So bist du eine Schweinehirtentochter, geh gleich fort und laß die Königstochter kommen: und sag ihr, es sollt ihr widerfahren, was ich ihr versprochen hätte, und wenn sie nicht käme, sollte im ganzen Reich alles zerfallen und einstürzen und kein Stein auf dem andern bleiben.'] [Als die Königstochter das hörte, fing sie an zu weinen: es war aber nun nicht anders, sie mußte ihr Versprechen halten.] [Da nahm sie Abschied von ihrem Vater, steckte ein Messer ein und ging zu dem Eisenofen in den Wald hinaus.] [Wie sie nun angekommen war, hub sie an zu schrappen, und das Eisen gab nach, und wie zwei Stunden vorbei waren, hatte sie schon ein kleines Loch geschabt. Da guckte sie hinein und sah einen so schönen Jüngling, ach, der glimmerte in Gold und Edelsteinen, daß er ihr recht in der Seele gefiel. Nun, da schrappte sie noch weiter fort und machte das Loch so groß, daß er heraus konnte. Da sprach er 'du bist mein und ich bin dein, du bist meine Braut und hast mich erlöst.'] [Er wollte sie mit sich in sein Reich führen, aber sie bat sich aus, daß sie noch einmal dürfte zu ihrem Vater gehen, und der Königssohn erlaubte es ihr, doch sollte sie nicht mehr mit ihrem Vater sprechen als drei Worte, und dann sollte sie wiederkommen.] [Also ging sie heim,] [sie sprach aber mehr als drei Worte:] [da verschwand alsbald der Eisenofen und ward weit weg gerückt über gläserne Berge und schneidende

A^8

†

$K^8{}_{10}$

Move II γ^1

β^3 δ^1
A^7

Schwerter; doch der Königssohn war erlöst, und nicht mehr darin eingeschlossen.] [Danach nahm sie Abschied von ihrem Vater und nahm etwas Geld mit, aber nicht viel, ging wieder in den großen Wald und suchte den Eisenofen, allein der war nicht zu finden. Neun Tage suchte sie, da ward ihr Hunger so groß, daß sie sich nicht zu helfen wußte, denn sie hatte nichts mehr zu leben. Und als es Abend ward, setzte sie sich auf einen kleinen Baum und gedachte darauf die Nacht hinzubringen, weil sie sich vor den wilden Tieren fürchtete. Als nun Mitternacht herankam, sah sie von fern ein kleines Lichtchen und dachte 'ach, da wär ich wohl erlöst,' stieg vom Baum und ging dem Lichtchen nach, auf dem Weg aber betete
D2 sie.] [Da kam sie zu einem kleinen alten Häuschen, und war viel Gras darum gewachsen, und stand ein kleines Häufchen Holz davor. Dachte sie 'ach, wo kommst du hier hin!' guckte durchs Fenster hinein, so sah sie nichts darin als dicke und kleine Itschen (Kröten), aber einen Tisch, schön gedeckt mit Wein und Braten, und Teller und Becher waren von Silber. Da nahm sie sich das Herz und klopfte an. Alsbald rief die Dicke

'Jungfer grün und klein,
Hutzelbein,
Hutzelbeins Hündchen,
hutzel hin und her,
laß geschwind sehen, wer draußen wär.'

Da kam eine kleine Itsche herbeigegangen und machte ihr auf. Wie sie eintrat, hießen alle sie willkommen, und sie mußte sich setzen. Sie fragten 'wo kommt Ihr her? wo wollt
E2 Ihr hin?'] [Da erzählte sie alles, wie es ihr gegangen wäre, und weil sie das Gebot übertreten hätte, nicht mehr als drei Worte zu sprechen, wäre der Ofen weg samt dem Königssohn: nun wollte sie so lange suchen und über Berg und Tal wandern, bis sie ihn fände. Da sprach die alte Dicke

'Jungfer grün und klein,
Hutzelbein,
Hutzelbeins Hündchen,
hutzel hin und her,
bring mir die große Schachtel her.'

Da ging die kleine hin und brachte die Schachtel herbeigetragen. Hernach gaben sie ihr Essen und Trinken, und brachten sie zu einem schönen gemachten Bett, das war wie Seide und Sammet, da legte sie sich hinein und schlief in Gottes
F1 Namen.] [Als der Tag kam, stieg sie auf, und gab ihr die alte Itsche drei Nadeln aus der großen Schachtel, die sollte sie mitnehmen; sie würden ihr nötig tun, denn sie müßte über einen hohen gläsernen Berg und über drei schneidende Schwerter und über ein großes Wasser: wenn sie das durchsetzte, würde sie ihren Liebsten wiederkriegen. Nun gab sie hiermit drei Teile (Stücke), die sollte sie recht in acht nehmen, nämlich
G drei große Nadeln, ein Pflugrad und drei Nüsse.] [Hiermit

reiste sie ab, und wie sie vor den gläsernen Berg kam, der so glatt war, steckte sie die drei Nadeln als hinter die Füße und dann wieder vorwärts, und gelangte so hinüber, und als sie hinüber war, steckte sie sie an einen Ort, den sie wohl in acht nahm. Danach kam sie vor die drei schneidenden Schwerter, da stellte sie sich auf ihr Pflugrad und rollte hinüber. Endlich kam sie vor ein großes Wasser, und wie sie
o übergefahren war, in ein großes schönes Schloß.] [Sie ging hinein und hielt um einen Dienst an, sie wär eine arme Magd und wollte sich gerne vermieten; sie wußte aber, daß der Königssohn drinne war, den sie erlöst hatte aus dem eisernen Ofen im großen Wald. Also ward sie angenommen zum Küchen-
Mot. mädchen für geringen Lohn.] [Nun hatte der Königssohn schon wieder eine andere an der Seite, die wollte er heiraten, denn
K³ er dachte, sie wäre längst gestorben.] [Abends, wie sie aufgewaschen hatte und fertig war, fühlte sie in die Tasche und fand die drei Nüsse, welche ihr die alte Itsche gegeben hatte. Biß eine auf und wollte den Kern essen, siehe, da war ein stolzes königliches Kleid drin. Wies nun die Braut hörte, kam sie und hielt um das Kleid an und wollte es kaufen und sagte, es wäre kein Kleid für eine Dienstmagd. Da sprach sie nein, sie wollts nicht verkaufen, doch wann sie ihr einerlei (ein Ding) wollte erlauben, so sollte sies haben, nämlich eine Nacht in der Kammer ihres Bräutigams zu schlafen. Die Braut erlaubt es ihr, weil das Kleid so schön war und sie noch keins so hatte. Wies nun Abend war, sagte sie zu ihrem Bräutigam 'das närrische Mädchen will in deiner Kammer schlafen.' 'Wenn dus zufrieden bist, bin ichs auch,' sprach er. Sie gab aber dem Mann ein Glas Wein, in das sie einen Schlaftrunk getan hatte. Also gingen beide in die Kammer schlafen, und er schlief so fest, daß sie ihn nicht erwecken konnte. Sie weinte die ganze Nacht und rief 'ich habe dich erlöst aus dem wilden Wald und aus einem eisernen Ofen, ich habe dich gesucht und bin gegangen über einen gläsernen Berg, über drei schneidende Schwerter und über ein großes Wasser, ehe ich dich gefunden habe, und willst mich doch nicht hören.']
§ [Die Bedienten saßen vor der Stubentüre und hörten, wie sie so die ganze Nacht weinte, und sagtens am Morgen ihrem Herrn.]
K³ [Und wie sie im andern Abend aufgewaschen hatte, biß sie die zweite Nuß auf, da war noch ein weit schöneres Kleid drin; wie das die Braut sah, wollte sie es kaufen. Aber Geld wollte das Mädchen nicht und bat sich aus, daß es noch einmal in der Kammer des Bräutigams schlafen durfte. Die Braut gab ihm aber einen Schlaftrunk, und er schlief so fest, daß er nichts hören konnte. Das Küchenmädchen weinte aber die ganze Nacht und rief 'ich habe dich erlöst aus einem Walde und aus einem eisernen Ofen, ich habe dich gesucht und bin gegangen über einen gläsernen Berg, über drei schneidende Schwerter und über ein großes Wasser, ehe ich dich gefunden habe, und
§ du willst mich doch nicht hören.'] [Die Bedienten saßen vor der Stubentüre und hörten, wie sie so die ganze Nacht weinte,
K³ und sagtens am Morgen ihrem Herrn.] [Und als sie am dritten Abend aufgewaschen hatte, biß sie die dritte Nuß auf, da war

ein noch schöneres Kleid drin, das starrte von purem Gold. Wie die Braut das sah, wollte sie es haben, das Mädchen aber gab es nur hin, wenn es zum drittenmal dürfte in der Kammer des Bräutigams schlafen. Der Königssohn aber hütete sich und ließ den Schlaftrunk vorbeilaufen. Wie sie nun anfing zu weinen und zu rufen 'liebster Schatz, ich habe dich erlöst aus dem grausamen wilden Walde und aus einem eisernen Ofen,' so sprang der Königssohn auf und sprach 'du bist die rechte, Rs du bist mein, und ich bin dein.'] [Darauf setzte er sich noch in der Nacht mit ihr in einen Wagen, und der falschen Braut nahmen sie die Kleider weg, daß sie nicht aufstehen konnte. Als sie zu dem großen Wasser kamen, da schifften sie hinüber, und vor den drei schneidenden Schwertern, da setzten sie sich aufs Pflugrad, und vor dem gläsernen Berg, da steckten sie die drei Nadeln hinein.] [So gelangten sie endlich zu dem alten kleinen Häuschen, aber wie sie hineintraten, wars ein großes Schloß: die Itschen waren alle erlöst und lauter Königskinder und waren in voller Freude.] W‡ [Da ward Vermählung gehalten, und sie blieben in dem Schloß, das war viel größer als ihres Vaters Schloß. Weil aber der Alte jammerte, daß er allein bleiben sollte, so fuhren sie weg und holten ihn zu sich, und hatten zwei Königreiche und lebten in gutem Ehestand.]

Neumann (82), *Der weiße Wolf und seine treue Frau*

Move I α [Dor wir mal eins ein Buer, dei hadd drei Döchter. As hei mal nah dei Stadt reiste, frög' hei sei, wat hei ehr mitbringen süll. --Dei öllst wünschte sick ein golden Spinnrad, dei tweit ein golden Haspel un dei jüngst ein Klingklöckschen-Fingerfeld.]

[β^1] λ [Dei Buer fünd' ok bald dat Spinnrad un dei Haspel, oewer ein Klingklöckschen-Fingerfeld künn hei nich finnen. Un wiel hei nu grad' dei jüngste Dochter am leiwsten hadd, so würd hei sihr truurig doroewer. Hei güng in deip[illegible]edanken sienen Weg. --Dunn kem mit einmal ein lütten Mann b[illegible]em, dei frög' em, wat em fählen ded'.

"Ach wat", seggt dei Buer, "du kannst mi doch nich helpen."

"Dat kann'n manchmal nich weiten", seggt dei lütt Mann, "vertell mi dat man!"

Dunn vertellt em dei Buer dei Sak un dat hei dat Klingklöckschen-Fingerfeld nich kriegen künn.

"Dat lett sick maken", seggt dei lütt Mann. "Wenn du mi dat gäben willst, wat di tauierst ut dei Huusdör entgegenkümmt, denn will ick di dat verschaffen."

Dei Buer denkt, wat em tauierst entgegenspringt, dat ward woll sien lütt Hund sien, besinnt sick nich lang' un seggt "ja". --Dunn is dei lütt Mann weg, oewer nah korte Tiet bringt hei em dat Klingklöckschen-Fingerfeld.

As dei Buer nah sien Huus rankümmt, springt em sien jüngst Dochter tauierst ut dei Huusdör entgegen, un dei Buer verfihrt sick so, dat hei kein Wuurt seggen kann. --Dei Döchter freuen

sick nich slicht tau ehr Geschenke, am meisten oewer dei jüngst.

Dei Buer seggt oewer nicks tau ehr, wur em dat gahn het, un hölt heimlich Rat mit sien Fruu, wo sei ehr Dochter redden koenen, denn in drei Dag' will dei lütt Mann ehr halen. Sei besluten, sei willen den Kauhhier sien Dochter hunnert Daler gäben un hübsch anputzen un prathollen.

As dei lütt gries' Mann kümmt, dunn geiht hei ok mit ehr af. As sei oewer ein End'lang weg sünd, seggt hei tau ehr: "Mien Diern, wat is woll dei Klock?"

Sei antwuurt't: "Wenn ick morgens mit dei Käuh ruutdriew, denn is sei söß."

Dunn nimmt sei dei lütt Mann an dei Hand un seggt: "Kumm man wedder taurüch, du büst dei Rechte nich!"

As sei bie den Buern kamen, schelt dei lütt Mann un' seggt, sei hebben em bedragen. Dit is nich dei Rechte. Sei soelen em dei Rechte gäben.

In dei Angst gäben sei den Gaushier sien Dochter hunnert Daler, putzen sei recht schön an un denken, dit ward hei woll nich marken.

As sei 'n bäten gahn hebben, fröggt dei lütt Mann wedder, wat woll dei Klock is, un sei seggt: "Wenn ick morgens mit dei Gäus' ruutdriew, denn is sei söß."

Dunn ward dei lütt Mann sihr bös, kihrt mit ehr üm un seggt tau den Buern, wenn sei em nu noch nich dei Rechte gäben, denn geiht ehr dat nich gaut.]

A^8 [Nu möt dei jüngste Dochter mit. Sei weint un will nich, un sei weinen all mit ehr, oewer sei beräden ehr doch, sei sall man mitgahn. Un dei Swestern willen ehr ok dei golden

C Haspel un dat Spinnrad schenken.] [Dunn seggt sei "ja"]

† [un geiht mit, un dei lütt Mann verspreckt ehr, sei sall dat gaut bie em hebben.

Sei kamen nu in 'n groten Wald un an ein wunderschönes

T Sloß. Dat hürt den lütten Mann.] [Hei oewer is verwünscht in 'n witten Wulf, un blot männichmal is hei ein Minsch.]

[W*] [Sei wahnen dor nu in gauden Fräden un hebben drei Kinner, un dei Fruu geiht dat gaut, un sei is taufräden.]

Move II γ^1 [Dunn kümmt dei Mann mal tau Huus un vertellt ehr, dat ehr öllste Swester Hochtiet hollen will, ob sei dor ok woll giern henwill.

"Ja", seggt sei, dor wir sei giern wäst.

Dunn lett hei ehr ein sülwern Kleid maken, verbütt ehr

† oewer, wieder wat tau seggen as "ja" un "nee",] [un sei reist mit Mann un Kinner tau Hochtiet.]

δ_+ [†] [Ehr Öllern un Swestern freuen sick, dat sei ehr so gesund un hübsch un vergnäugt wedderseihn, oewer sei seggt nicks as "ja" un "nee", wenn sei ehr nah dit un dat fragen.]

† [Nah einige Tiet kümmt dei Mann mal wedder tau Huus un bringt ehr Orrer, dat ehr anner Swester ok heiraten wull, un

γ^1 sei reist in ein golden Kleid tau Hochtiet,] [oewer seggen sall sei nicks as "ja" un "nee".

Ehr Öllern freuen sick sihr, dat sei so fien antrocken is un dat dat ehr so wellgeiht, oewer sei seggt nicks as "ja"

un "nee".]

† δ[1] [As sei oewer wedder dörch dat grote Holt tau Huus reisen,] [seggt sei tau ehren Mann, dat ehr Öllern sick sihr tau ehr freut hebben, worüm sei oewer nicks seggen süll as 'ja' un 'nee'.]

A[7] [As sei dat seggt, is ehr Mann mit einmal weg, un sei steiht allein un weit nich, wat sei anfangen sall. Tauletzt nimmt sei ehr Kinner an dei Hand un geiht mit ehr ümmer wieder, bet sei an dat Sloß kamen.

Dor kann sei oewer nich rannerkamen, wiel dei Barg, up den dat Sloß steiht, von luuter Glas is un ganz vón Metzers un wilde Diere ümgäben. Sei geiht den ganzen Dag üm dat Sloß rümmer un singt:

"Die Boren, die beißen sich,
Die Messer, die schmeißen sich,
Ich kann nich nach dem gläsernen Berg raufkömmen."]

† D[7] [As dat Abend is, geiht sei mit ehr Kinner weg un geiht so lang',] [bet sei an den Maand kümmt. Den fröggt sei, ob hei nich 'n witten Wulf seihn het.

Dei Maand seggt "nee", oewer hei will mal acht Dag' ut un dut schienen, ob hei em denn nich upschienen kann. Denn möt sei em oewer ein von ehr Kinner gäben.]

E[7] F[9] $\bar{K}$ [Sei weint tworst väl, oewer tauletzt deit sei em den Willen,] [un dei Maand schient acht Dag' ut un dut,] [kriggt oewer keinen witten Wulf upschient.]

D[7] [Dunn kümmt sei nah dei Sünn un fröggt ehr, ob sei keinen witten Wulf seihn het.

"Nee", seggt dei Sünn, oewer wenn sei ehr ein von ehr Kinner gäben will, denn will sei mal acht Dag' ut un dut schienen, ob sei em nich upschienen kann.]

E[7] F[9] $\bar{K}$ [D[7]] E[7] F[9] K[8]=T [Wat sall dei arme Fruu daun? Sei möt ehr tweit Kind ok hengäben,] [oewer dei Sünn kriggt em ok nich upschient.] [Dunn kümmt sei nah den Wind un fröggt em nah den witten Wulf.] [--Dor möt sei ehr letztes Kind hengäben,] [un dei Wind weiht acht Dag' ut un dut] [un weiht den witten Wulf vör den gläsern Barg.

Dei witte Wulf is nu erlöst, wiel sien Fruu ehr drei Kinner för em hengäben het.] [Hei is König von dat ganze Land un wahmt in dat schöne Sloß.] [Dei Fruu oewer is wiet von em af un kann dor nich henkamen. Dunn nimmt dei Wind ehr up un dreggt ehr hen.]

† Rs[1] [⌈Nah sien Erlösung⌉ is dei König ⌈tauierst⌉ sihr truurig wäst, dat hei sien Fruu verloren het, un sien Räte raden em, hei sall sick 'ne anner nähmen. Hei will ierst nich, oewer tauletzt lett hei sick beräden.] [Un as dei ierste Fruu mit ehr golden Spinnrad, Haspel un Klingklöckschen-Fingerfeld vör dat Sloß kümmt, hürt sei, dat dei König eine niege Fruu het.] [Dunn sett't sei sick mit dat golden Spinnrad buuten vör dat Sloß hen un fängt an tau spinnen.]

Move III A[vii] B C $\bar{K}^3$ [As dei Königin dat süht, schickt sei hen un lett ehr fragen, ob sei ehr dat Spinnrad nich verköpen will.

"Nee", seggt sei, "dat ward nich verköfft un ok nich verschenkt!" Un ⌈sei⌉ fängt up den golden Haspel an tau haspeln.

Dei Königin lett wedder fragen, ob sei den Haspel nich verkööpen will.

"Nee", seggt sei, "dei ward nich verköfft un ok nich verschenkt!" Un ⌈sei⌉ fängt up dat Klingklöckschen-Fingerfeld an tau spälen.

Dat geföllt dei Königin so schön, dat sei ehr väl Geld dorför beeden lett. --Sei will oewer nich un seggt, wenn dei Königin ehr ein Nacht bie den König in dei Slapkamer sitten laten will, denn will sei ehr ein von dei drei Saken gäben.

Dei Königin seggt "ja", gifft oewer den König einen Slapdrunk in, un dei Fruu sitt dei ganze Nacht un spinnt up dat golden Spinnrad un singt dat Lied:

"Die Boren, die beißen sich,
Die Messer, die schmeißen sich,
Ich kann nich nach dem gläsernen Berg raufkommen."

Dei König wakt oewer nich up.]

K^3 [Sei gifft dei Königin dat golden Spinnrad un verspreckt ehr ok den golden Haspel, wenn sei ehr noch ein Nacht bie den König in dei Kamer sitten laten will.

Dat geschüht. Oewer dei König het wedder einen Slapdrunk krägen un hürt nich, wur sien Fruu haspelt un singt.]

K^3 [Morgens gifft sei dei Königin ok den Haspel un verspreckt ehr ok dat Klingklöckschen-Fingerfeld, wenn sei ehr noch ein Nacht bie den König sitten lett.]

§ [Ditmal drinkt dei König den Slapdrunk oewer nich, denn sien Kammerdeiner het em vertellt, dat 'ne frömde Fruu all twei Nacht in sien Kamer säten het, dat em sien Fruu oewer 'n Slapdrunk ingäben het, dat hei dat nich marken süll.]

K^3 cont'd [Un hei hürt, wur sien ierste Fruu spält un singt. --Dunn springt hei up, kennt sien ierste Fruu gliek wedder, un sei freuen sick sihr, dat sei sick wedderfunnen hebben.

Den annern Dag gifft dei König ein grotes Gastmahl un seggt tau sien Gäst, wat woll am besten wir, wenn einer sienen Sloetel verloren hadd', hadd' sick 'n niegen maken laten un fünd' späder den ollen wedder. Weckern hei denn woll behollen müßt.

"Den ollen", säden dei Gäst.]

w^2 [Un dunn behölt dei König sien ierste Fruu, un dei tweite geiht mit Spinnrad, Haspel un Klingklöckschen-Fingerfeld af. --Un wenn sei nich storben sünd, denn läben sei hüüt noch.]

Massignon (*Ouest*, XXVIII), *La Belle et la bête*

Move I α [C'était un homme qui avait trois filles, il allait à la foire, il leur a demandé ce qu'elles voulaient.

La première a dit:

--Je veux une robe.

La seconde: je ne me souviens pas de ce qu'elle voulait.
La troisième a dit:
--Je veux une rose.]

[β^1] λ [En sortant de la foire, le père a été cueillir une rose dans un jardin, puis quand il a fini de cueillir la rose, il a entendu une Bête dans la rosier, qui a dit:
--Ça te coûtera la vie! Pourquoi prends-tu cette rose?
Le père dit:
--C'est pour une de mes filles.
La Bête lui dit:
--Ta fille, tu me la donneras, ou bien ça te coûtera la vie!
Le père s'en est retourné, puis les deux soeurs méprisaient la troisième de coûter la vie à son père.]

A^8 C [A *c't'heure* elle a dit:
--J'y vais, mon père.]

† [Elle a été dans le jardin où son père avait cueilli la rose, elle a rentré dans le château: il y avait un beau souper, la table était garnie. Quand elle a eu à moitié soupé, elle a entendu un grand bruit. Cette Bête est arrivée, la jeune fille a eu peur; cette Bête lui a dit:
--N'aie point peur.]

F^1 [†] [Puis, elle a dit à la jeune fille:
--Quand tu voudras quelque chose, voilà une baguette, tu n'auras qu'à frapper: tu auras ce que tu voudras.]

Move II $\gamma^2\delta^2$ [Tous les soirs, la jeune fille venait dans le château, puis la Bête arrivait au milieu du souper.] [Mais cette soirée-là, ses soeurs l'avaient retenue, aussi,] [quand elle est arrivée, elle s'est mise à table, mais la Bête n'est point venue.] [La Belle a été inquiète, parce qu'elle commençait à l'aimer, cette Bête.] [Elle a cherché dans le jardin,] [elle a trouvé la Bête sous le rosier, prête à mourir. La jeune fille s'est mise à pleurer:
--J'ai eu du chagrin de ne pas te voir!
La Bête lui répond:
--Si tu veux m'épouser, je serai sauvé.]

Mot. A^7 [Elle a dit: "Oui", qu'elle était prête à l'épouser.]

Mot. C† M [Alors, au lieu d'être une Bête, il a sorti un beau prince (c'est une fée qui l'avait rendu comme ça),] [ils se sont mariés.]

N $K^8{}_9$=T W* Turcot (*Archives*, 2), *La Poiluse*

Move I α [I' y avait une fois un homme et une femme qu'étaient pas riches, mais en lieu de bi'n vivre. I' s'avaient pas d'enfants et ça les chagrinait plus que de raison.]

η^1 [Un beau matin, vient à passer par là une quêteuse qui cogne à la porte. La vieille avait un mauvais nom, a' passait pour jeter des sorts. A' s'adresse à la femme et a' lui dit d'un air entendu:

--Ça vous fait de la peine de pas avoir d'enfants, pas vrai? Voulez-vous mon conseil?

--Oui, je veux b'in, si i'a du bon sens, répond la femme de la maison.

--Eh! bi'n! demain au matin, drè le petit jour, vous entaillerez l'arbre qui fait de l'ombre su' le pas de votre porte et vous boirez trois gouttes de sa sève avant déjeûner.

Et la vieille sorcière s'en va en marchant de reculons pour juger de l'effet de ses paroles; puis, le doigt levé comme pour une menace, a' répète en ricanant:

"Oubliez pas: trois gouttes avant déjeûner."

Et a' replie en deux son vieux dos voûté, et a' disparaît dans la ruelle.]

θ^1 [Le lendemain au matin, la femme fait comme la quêteuse lui avait dit. Aux premières lueurs du jour, alle entaille l'érable qui fait de l'ombre su' le seuil et alle avale trois gouttes de sève. Les deux premières, a' les trouve sucrées comme du miel; mais la troisième a un goût amer comme du fiel.]

λ [Des jours se passent et encore des jours, des mois et encore des mois. La femme met au monde trois jumelles: deux qui sont bi'n jolies et l'autre qu'est poiluse comme une taupe.

La Poiluse à part le mauvais sort que lui a jeté la quêteuse est une fille futée, pleine de coeur.]

a^6 [Les trois bessonnes grandissent. Quand a' sont devenues grandettes, a' se mettent dans la tête d'aller s'engager sus le roi comme couturières, parc' qu'a' sont déplètes à tirer l'aiguille, a' tiennent ça de leur mère qui était dépareillée pour la couture.

La Poiluse qu'est pas manchote, elle non plus, déclare qu'elle itou veut s'en aller avec ses soeurs pour s'engager sus le roi.]

$C^{\dagger}$ [A' partent don! pour se rendre sus le roi. C'est passablement loin; c' qui fait que, après avoir marché et marché toute la journée, la nuit' qui tombe les force à chercher un refuge en qu'que part.]

G^3 [Alles aperçoivent tout d'un coup une lumière qui brille au loin, sur la pointe, au bout de l'île et sans se douter de rien, alles approchent de la Chaussée des Géants. I' y a là une cabane au ras de la chaussée; a' s'en vont de ce côté-là.

D'aucunes qui ont l'expérience du monde auraient deviné que c'était pas un lieu pour demander à coucher; mais à leur âge, on croit tout le monde du bon monde, on pense qu'i' sont avenants et charitables; on' connaît pas le danger.]

D^8 [A' s'en vont don' frapper à la porte de la cabane, où c' que la lumière est allumée. Une femme vient leur ouvrir, une grande bringue simplette d'apparence qui parait pas trop rassurée, rapport à la terreur où la jette son géant de mari.

C'est tard, i' fait noir. La femme de l'ogre qu'est pas une ogresse, prend en pitié les trois arrivantes eu égard à leur jeunesse. A' comprend leur embarras, ayant, elle itou, trois filles jumelles de la même grandeur.

A' les prévient que son mari est un ogre qui rentre tou-

jours bi'n tard et bi'n affamé. A' leu' fait tout bas bi'n des recommandations apres quoi a' les fait monter en haut sur la pointe des pieds au grenier, là où c' que couchent ses trois filles.

--Vous partagerez les lits de mes bessonnes, qu' a' leur dit, si vous en faites pas de différence.

Et les trois jumelles se couchent près des trois ogresses.

Tard dans la nuit, vient à rentrer le géant. Sa grosse voix roûle des mots comme des tonnerres. La Poiluse et ses deux soeurs, à plat ventre sur le plancher du grenier, la main en coquille sur l'oreille, pour' pas perdre un mot, écoutent ce qui se passe.

Le géant demande à sa femme ce qui bouille dans le chaudron sus le poêle. A' répond:

"Un quartier d'agneau, un jambon et puis une épaule d'orignal."

Là-dessus, i' s'installe à table et i' dévore tout' comme un cochon affamé. Puis, en reniflant l'air:

--Ça sent la viande fraîche, qu'i' lui crie. T'as des réserves qu'que part et tu me l'as caché!

--J'ai mis devant toé tout ce que j'ai au feu, lui réplique en tremblant sa femme.

--J'ai senti la chair humaine, que j'te dis et j'ai bon nez, tu le sais. T'en as dans la maison, ça fait pas aucun doute.

Sa femme a beau protester sus tous les tons, apeurée qu'alle est.

--Tu rêves, qu'a' lui dit. Tu sais bi'n que ta réputation dans le canton' sent pas bon; ni dans le canton, ni au loin; c'est rien pour attirer les passants à entrer; jamais personne' arrête icite.

--L'odeur de chair humaine est dans la maison. (I' l'a dans le nez, i' menace): Eh! bi'n! J'irai voir moi-même ce qui se passe en-haut, et malheur à toé, si tu m'as menti, maudite créature!

I' grimpe au grenier, deux marches à la fois. L'escalier craque, sous son poids. Rendu en haut, i' s'approche des trois couchettes de ses filles et v'là que sus chaque oreiller, i' découvre deux têtes: une qu'i' reconnaît pour sa fille et l'autre qu'i' sait pas à qui donner...

--Oh! oh! qu'i' crie à pleine tête! J'ai pourtant pas bu et v'là que je vois double à c'te heure! C'est ça que tu me cachais, ma venimeuse? Tu vas me dépecer ça tout de suite, ce beau gibier-là et je le mangerai en blanquette pour mon déjeûner.

La femme, tout' honteuse de voir gâcher comme ça la nuitée à l'ombre qu'alle avait offert' aux trois jumelles, se met en train de conter à son mari comment 'ce que les trois étrangères lui étaient arrivées à la brunante et que pris' de pitié en pensant à leu's propres filles, a' leur avait offert à coucher. Pour détourner la férocité de son mari, a' lui propose:

--Pourquoi se presser? Laisse-les don' s'engraisser un

peu; leu' chair en sera rien que meilleure et dans ce temps-là, t'inviteras tes amis à venir se régaler avec toé.

--Ah! c'est comme ça qu'i' lui rétorque! T'as pas les ner's assez solides pour la besogne? C'est bon! je les abatterai moi-même au petit jour!

Et comme un pourceau qu'i' est, le géant grogne de plaisir et redescend se coucher.]

E[8] [Les trois jumelles ont tout entendu. A' sont pas noires de rire, comme vous pensez bi'n. La Poiluse qu'est pas battue pour trouver moyen de sauver sa peau, a tout d'un coup une bonne idée.

Les trois filles de l'ogre dorment comme des toupies, a' les entend souffler un respir de sommeil. A' s'en va sur le bout des pieds leu' ôter leu' bonnet et s'en coiffe d'un et dit à ses deux soeurs d'en faire autant; puis, a' fait patte de velours et a' s'en retourne se coucher au ras d'une des filles de la maison qui' se doute de rien. Toutes les trois ont le souffle de qu'qu'un qui dort.

I' fait encore gris le lendemain, que le géant se réveille. I' s'arme d'un couteau à deux tranchants et monte à la chambrée de ses filles. Aveuglé par la noirceur, i' palpe les six têtes et saigne sans merci les trois qui sont sans bonnet; puis i' se lèche les babines en pensant au régal qui l'attend, i' renacle comme une bête féroce puis i' redescend l'escalier et s'en va se remettre au lit.]

Rs[1] [I' est pas sitôt rendormi, que La Poiluse qui l'entend ronfler, tire les draps de dessous les trois mortes, les attache les uns aux autres avec un gros noeud. A' hisse ensuite en bas du chassis les draps attachés ensemble, jusqu'au ras le sol: puis a' se laisse glisser à terre tirant après elle ses deux soeurs.

A' touchent enfin terre et a' se sauvent à toutes jambes. La peur leu' donne des ailes. A' courent comme des perdues, des milles et des milles de chemin, des plans pour se démembrer! A la fin, a' vont se buter à la grand' barrière qui ouvre sus l'avenue du roi.]

Move II Mot. [Là, le portier engage les deux plus belles comme couturières. Comme a' sont hautes et prétentieuses, a' lèvent le nez sur leur soeur la Poiluse, all' en ont honte; de sorte que la pauvre Poiluse attrappe ce qu' a' peut; on lui donne une besogne à la cuisine, c'est de faire l'ordinaire.]

§ [Par bonheur, qu'i' y avait là une vieille dans la cuisine qui sut toute de suite toiser la Poiluse comme étant vive, déplète à l'ouvrage et surtout prompte dans ses réparties.

La vieille s'en va répéter au roi les propos de la nouvelle engagère; et le roi qu'est un peu braque s'amuse à se faire raconter les histoires de Poiluse qu'est bi'n drôle.]

Mot. [Les soeurs de Poiluse' tardent pas à se montrer jalouses du cas qu'en fait le roi. A' se mettent dans la tête que le roi trouve la Poiluse de son goût. La jalousie les ronge et les aveugle jusqu'à leur faire perdre de vue ce qu'a' doivent

à Poiluse; car sans elle, le géant de la Chaussée les aurait croquées tout' les trois comme trois noisettes.]

§ [A' se déterminent don' à empoisonner le roi sur le compte de la Poiluse et comme elles ont la langue venimeuse, a' font savoir au roi qu'à la Chaussée des Géants, i' y a un soleil qui luit jour et nuit à sept lieues à la ronde.]

Mot. [A' voulaient par là piquer la curiosité du roi qu'est fêlé du cerveau. Leur idée est faite d'avance sur le choix que fera le roi pour envoyer qu'ri' le soleil qui luit jour et nuit' là-bas. A' 'ignorent pas les risques qu'i' y a à courir pour un pareil voyage, et a' comptent de c'te manière-là se débarrasser de celle qui leur porte ombrage dans l'esprit du roi.]

a^3 [Le roi qu'est joliment timbré se met à réfléchir sur ce soleil qui luit jour et nuit et se dit qu'i' va enfin pourvoir mettre à jour tout ce qui se trame à la noirceur aux alentours de lui.]

B^2 [I' s'informe où se trouve la Chaussée des Géants et demande qui est-ce qui serait assez hardi pour y aller décrocher le soleil qui luit jour et nuit à sept lieues à la ronde.

C. Sur l'heure, le roi fait demander à la Poiluse si a' voudrait se charger de le lui apporter.] [La Poiluse a deviné les desseins inavouables des deux autres en déclenchant l'aventure; mais a' se rend quand même au bon plaisir du roi.]

† [A' part don', a' traverse la forêt, puis a' longe une

G^2 rivière qui la sépare de la Chaussée des Géants.] [Alle aperçoit à ce moment-là une barque abandonnée et a' se jette dedans et rame jusqu'à l'autre bord.

A' fait le tour de l'île, s'en va se cacher derrière un buisson épais pour méditer son plan sans être vue.]

Kf^8 [L'heure est arrivée où c'que le soleil va se coucher; mais v'là un géant qui s'en vient et qui décroche le soleil et s'en va l'accrocher drète en avant de la cachette de la Poiluse, derrière le rideau de sapins. L'ombre épaisse empêche le soleil de se mirer ou de s'éteindre dans l'eau.

Le géant qui' se méfie de rien, rentre chez eux. Tout est redevenu bi'n tranquille. La Poiluse ' perd pas de temps

↓ à décrocher le soleil] [et a' se sauve à la fine course, aussi vite que ses jambes peuvent la mener.]

Pr [La traînée de jour qui la suit miroite dans la noirceur. L'ogre se réveille en sursaut, la lumière ' est plus là. La noirceur est revenue. I' se lève en furie, enragé de ' pas voir clair. I' siffle pour appeler au secours tous les géants de la chaussée.

I's sortent de leu' trou drus comme des vers de terre après la pluie et, tambour battant, i's arrivent tout essoufflés. I' voudraient sauter dans la rivière, la passer à la nage ou autrement pour rejoindre la Poiluse qui se sauve

Rs avec le soleil;] [mais i's peuvent pas, parc' que du moment que leurs pieds se détachent de la terre ferme, i's perdent leur force et leur stature et i's redeviendraient petits comme des nains.

Aucun moyen de rattrapper la Poiluse qui file à grand'erre

sur l'eau dans sa barque, emportant dans son manteau le soleil qui luit jour et nuit. Les géants écument de rage en la regardant s'en aller au loin.

I' faut croire que qu'que bon génie la suit à la piste pour protéger sa sortie du bois. Toujours est-i' que la Poiluse revient sus le roi avec le soleil dans un pan de son manteau.

Le roi est bi'n fier de posséder un soleil qui luit jour et nuit à sept lieues à la ronde pour éclairer tous les coins et recoins. I' espère pouvoir enfin mettre la main sur ceux qu'i' a pris en méfiance.]

Move III § [La Poiluse à qui i' a conté ses embarras, lui fait assavoir que le géant de la chaussée a un violon à qui personne' peut résister, à sept lieues à la ronde.]

a^3 [Le roi est tout réjoui d'apprendre ça et i' veut se
B^2 procurer l'instrument tout de suite.] [I' envoie donc sur les lieux la Poiluse pour aller chercher le violon à faire danser et i' lui promet une fière récompense si a' le lui rapporte.]

C [La Poiluse elle, ' se fait pas d'illusion sur le danger qu'a' s'en va courir. I' s'agit de s'en retourner sus l'ogre, celui-là qui a mangé ses propres filles, croyant les manger elle et ses soeurs; celui-là aussi à qui alle a volé le soleil qui luit toujours.]

† G^2 D [La Poiluse refait le voyage par le même chemin.] [Aussitôt que la femme du géant la voit venir, a' lui crie de loin:

--Quoi c' que tu reviens faire icite, petite vermine? Si mon mari t'entrevoit seulement, tu ' sors pas d'icite en vie, tu peux te préparer! I'est enragé d'avoir dévoré ses filles à ta place et à la place de tes deux soeurs. I' sait que c'est toé qu'a volé le soleil qui luit toujours. Je te conseille de déguerpir sur l'heure et de ' plus remettre les pieds sus l'île de ta sainte vie, parce que tu peux compter qu'i' te manquera pas.]

E^7 [--Je ' m'en irai pas, répond La Poiluse. Le roi fait demander le violon à faire danser, pour mettre au pas ceux qui lui résistent. J'ai promis de le lui apporter pour faire virer son monde à sa fantaisie. Si vous voulez m'aider, je vous promets de vous délivrer de votre mari. Foi de Poiluse! je vous sortirai d'icite.

Les yeux de la pauvre femme ont brillé.

--Alle 'est pas si bête qu'alle en a l'air, se dit La Poiluse.]

KF^8 [De fait' la femme fait semblant de rien et sans mot dire, alle enferme la Poiluse dans l'armoire où c' qu'est caché le violon qui fait danser le monde.

--Surtout! grouillez pas de là, qu'elle lui remontre.

Le soir venu, l'ogre revient à la maison. Le plancher branle sous ses talons. La poiluse dans l'armoire retient son respir! crainte de manquer son affaire; mais le géant' se méfie de rien. I' a pris un gros souper, puis i' est allé s'étendre sur son grabat. Ça' tarde pas avant qu'i' s'endorme.

Sa femme alors ouvre tranquillement l'armoire et la Poiluse gagne la porte sur la pointe des pieds avec sous son bras le fameux violon qui fait danser le monde.]

[Rendue sus l'autre bord de la rivière, alle entonne un rigaudon sus le violon. Tous les géants de la chaussée se réveillent et dansent une vraie bordée du diable.

Les v'là sortis de chez eux en se démenant comme des possédés pendant que la voleuse de soleil se sauve en les tenant à distance avec son archet endiablé.

Le roi est si content d'avoir entre les mains un instrument pour faire danser son monde comme i' veut, qu'i' promet à la Poiluse de lui donner son fils en mariage.]

Move IV Mot. [Mais le fils ' chante pas la même chanson. I' refuse absolument de prendre en mariage la Poiluse qu'i' trouve laite à faire peur et i' essaye de faire comprendre au roi que ce mariage-là aurait aucun bon sens et serait une vrai folie.

Le roi se fâche; i' menace son garçon de la corde si i' ose lui résister. I' lui donne la nuit' pour réfléchir.]

a^6 [La Poiluse qu'est pas sans se douter que sa laideur lui a attiré le dédain du fils du roi, s'en afflige plus que de

B^4 raison.] [A' s'en va don' conter sa peine à la vieille qui, à la cuisine, l'a toujours protégée.]

$F^2{}_7$ [La vieille lui dit:

--' Te chagrine pas, la Poiluse, demain, à l'aube, avant que le soleil ait dansé, j'irai chercher de l'eau du ruisseau. Avant de t'habiller, t'en boiras un grand verre.

Le lendemain ' vient [illegible] assez vite au gré de la Poiluse qui est sur pieds de grand matin. Elle se dépite et attend avec impatience le retour de la vieille, assurée que ce qu'a' lui a enseigné de faire ne peut rien que lui porter chance.

De fait' a' se lave [illegible] eau du ruisseau que la vieille

T^1 a été qu'ri' au petit jour, et aussitôt, a' voit tomber son pelage, comme une pelure de pêche. Sa peau redevient nette et fraîche comme celle d'un enfant naissant. Son miroir lui met devant les yeux une jolie créature toute transformée et capable de gagner à l'instant le coeur d'un fils du roi.

A' jette sur elle une belle robe qu'est là pour elle; et à la course, a' s'en va se présenter au roi. Le roi, en l'apercevant ne peut s'empêcher de lui crier qu'alle est belle comme le jour.]

W* [I' fait venir son garçon, que la vieille i' avait menacé de la corde s'i' se mariait pas avec la Poiluse. A la vue de la jolie créature que lui présente son père, le fils du roi demande en grâce à son pere de lui laisser le choix entre celle-là qui est si belle et l'autre, la vilaine Poiluse.

La Poiluse qui entend ça est humiliée et heureuse en même temps, puisqu'a' est choisie par le fils du roi. A' donne don' son coeur et sa main au prétendant qui héritera du royaume.]

$\bar{U}$ [On aurait cru qu'une fois reine, la Poiluse se serait vengée de ses deux soeurs ambitieuses et jalouses, qui ont fait leur possible pour se débarrasser d'elle; mais au con-

traire, a' décide de les garder près d'elle et en fait grand cas comme si alles avaient jamais eu rien que des bontés à son adresse.]

$\bar{w}^2$ [La femme du géant qu'a' fait venir aussi au palais est de c'te manière-là délivrée de l'infâme pourceau qu'alle avait pour mari.]

AT 480

Perrault, *Les Fées*

Move I α [Il était une fois une veuve qui avait deux filles; l'aînée lui ressemblait si fort et d'humeur et de visage, que qui la voyait voyait la mère. Elles étaient toutes deux si désagréables et si orgueilleuses qu'on ne pouvait vivre avec elles. La cadette, qui était le vrai portrait de son Père pour la douceur et pour l'honnêteté, était avec cela

Mot. une des plus belles filles qu'on eût su voir.] [Comme on aime naturellement son semblable, cette mère était folle de sa fille aînée, et en même temps avait une aversion effroyable pour la cadette. Elle la faisait manger à la Cuisine et travailler sans cesse.

Il fallait entre autre chose que cette pauvre enfant allât deux fois le jour puiser de l'eau à une grande demi-lieue du logis, et qu'elle en rapportât plein une grande

[†] D^7 cruche.] [Un jour qu'elle était à cette fontaine, il vint à elle une pauvre femme qui la pria de lui donner à boire.]

E^7 ["Oui-dà, ma bonne mère", dit cette belle fille; et rinçant aussitôt sa cruche, elle puisa de l'eau au plus bel endroit de la fontaine, et la lui présenta, soutenant toujours la

F^1 cruche afin qu'elle bût plus aisément.] [La bonne femme, ayant bu, lui dit: "Vous êtes si belle, si bonne, et si honnête, que je ne puis m'empêcher de vous faire un don (car c'était une Fée qui avait pris la forme d'une pauvre femme de village, pour voir jusqu'où irait l'honnêteté de cette jeune fille). Je vous donne pour don, poursuivit la Fée, qu'à chaque parole que vous direz, il vous sortira de la

† bouche ou une Fleur, ou une Pierre précieuse."] [Lorsque cette belle fille arriva au logis, sa mère la gronda de

§ revenir si tard de la fontaine.] ["Je vous demande pardon, ma mère, dit cette pauvre fille, d'avoir tardé si longtemps"; et en disant ces mots, il lui sortit de la bouche deux Roses, deux Perles, et deux gros Diamants. "Que vois-je là! dit sa mère toute étonnée; je crois qu'il lui sort de la bouche des Perles et des Diamants; d'où vient cela, ma fille?" (ce fut là la première fois qu'elle l'appela sa fille). La pauvre enfant lui raconta naïvement tout ce qui lui était arrivé,

a^6 non sans jeter une infinité de Diamants.] ["Vraiment, dit la mère, il faut que j'y envoie ma fille; tenez, Fanchon, voyez ce qui sort de la bouche de votre soeur quand elle

parle; ne seriez-vous pas bien aise d'avoir le même don? Vous n'avez qu'à aller puiser de l'eau à la fontaine, et quand une pauvre femme vous demandera à boire, lui en donner bien honnêtement. --Il me ferait beau voir, répondit la
B^2 brutale, aller à la fontaine!] [--Je veux que vous y alliez,
† reprit la mère, et tout à l'heure."] [Elle y alla, mais toujours en grondant. Elle prit le plus beau Flacon d'argent
p^7 qui fût dans le logis.] [Elle ne fut pas plus tôt arrivée à la fontaine qu'elle vit sortir du bois une Dame magnifiquement vêtue qui vint lui demander à boire: c'était la même Fée qui avait apparu à sa soeur, mais qui avait pris l'air et les habits d'une Princesse, pour voir jusqu'où irait la
$\bar{E}^7$ malhonnêteté de cette fille.] ["Est-ce que je suis ici venue, lui dit cette brutale orgueilleuse, pour vous donner à boire? Justement j'ai apporté un Flacon d'argent tout exprès pour donner à boire à Madame! J'en suis d'avis, buvez à même si vous voulez.] [--Vous n'êtes guère honnête,
$F_=$ reprit la Fée, sans se mettre en colère; hé bien! puisque vous êtes si peu obligeante, je vous donne pour don qu'à chaque parole que vous direz, il vous sortira de la bouche
↓ ou un serpent ou un crapaud."] [D'abord que sa mère l'aper-
§ çut, elle lui cria: "Hé bien, ma fille!][--Hé bien, ma mère!, lui répondit la brutale, en jetant deux vipères, et deux
Move II Mot. crapauds.] [--O Ciel! s'écria la mère, que vois-je là?
A^6 C'est sa soeur qui en est cause, elle me le paiera";] [et aussitôt elle courut pour la battre. La pauvre enfant
B^4 s'enfuit, et alla se sauver dans la Forêt prochaine.] [Le fils du Roi qui revenait de la chasse la rencontra et la voyant si belle, lui demanda ce qu'elle faisait là toute seule et ce qu'elle avait à pleurer. "Hélas! Monsieur, c'est
§ ma mère qui m'a chassée du logis."] [Le fils du Roi, qui vit sortir de sa bouche cinq ou six Perles, et autant de Diamants, la pria de lui dire d'où cela lui venait. Elle lui conta
W* toute son aventure.] [Le fils du Roi en devint amoureux, et considérant qu'un tel don valait mieux que tout ce qu'on pouvait donner en mariage à un autre, l'emmena au Palais du
U Roi son père, où il l'épousa.] [Pour sa soeur, elle se fit tant haïr, que sa propre mère la chassa de chez elle; et la malheureuse, après avoir bien couru sans trouver personne qui voulût la recevoir, alla mourir au coin d'un bois.]

Grimms (KHM 24), *Frau Holle*

Move I α Mot. [Eine Witwe hatte zwei Töchter, davon war die eine schön und fleißig, die andere häßlich und faul.] [Sie hatte aber die häßliche und faule, weil sie ihre rechte Tochter war, viel lieber, und die andere mußte alle Arbeit tun und der Aschenputtel im Hause sein. Das arme Mädchen mußte sich täglich auf die große Straße bei einem Brunnen setzen, und mußte so viel spinnen, daß ihm das Blut aus den Fingern
a^6 sprang.] [Nun trug es sich zu, daß die Spule einmal ganz blutig war, da bückte es sich damit in den Brunnen und wollte

sie abwaschen: sie sprang ihm aber aus der Hand und fiel
B2 hinab.] [Es weinte, lief zur Stiefmutter und erzählte ihr
das Unglück. Sie schalt es aber so heftig und war so unbarm-
herzig, daß sie sprach 'hast du die Spule hinunterfallen
† lassen, so hol sie auch wieder herauf.'] [Da ging das Mäd-
chen zu dem Brunnen zurück und wußte nicht, was es anfangen
sollte: und in seiner Herzensangst sprang es in den Brunnen
hinein, um die Spule zu holen. Es verlor die Besinnung, und
als es erwachte und wieder zu sich selber kam, war es auf
einer schönen Wiese, wo die Sonne schien und viel tausend
D7 Blumen standen.] [Auf dieser Wiese ging es fort und kam zu
einem Backofen, der war voller Brot; das Brot aber rief 'ach,
zieh mich raus, zieh mich raus, sonst verbrenn ich: ich bin
E7 schon längst ausgebacken.'] [Da trat es herzu, und holte
D7 mit dem Brotschieber alles nacheinander heraus.] [Danach
ging es weiter und kam zu einem Baum, der hing voll Äpfel
und rief ihm zu 'ach schüttel mich, schüttel mich, wir Äpfel
E7 sind alle miteinander reif.'] [Da schüttelte es den Baum,
daß die Äpfel fielen, als regneten sie, und schüttelte, bis
keiner mehr oben war; und als es alle in einen Haufen zusammen-
D7 gelegt hatte, ging es wieder weiter.] [Endlich kam es zu
einem kleinen Haus, daraus guckte eine alte Frau, weil sie
aber so große Zähne hatte, ward ihm angst, und es wollte fort-
laufen. Die alte Frau aber rief ihm nach 'was fürchtest du
dich, liebes Kind? bleib bei mir, wenn du alle Arbeit im
Hause ordentlich tun willst, so soll dirs gut gehn. Du mußt
nur acht geben, daß du mein Bett gut machst und es fleißig
aufschüttelst, daß die Federn fliegen, dann schneit es in
E7 der Welt; ich bin die Frau Holle.'] [Weil die Alte ihm so
gut zusprach, so faßte sich das Mädchen ein Herz, willigte
ein und begab sich in ihren Dienst. Es besorgte auch alles
nach ihrer Zufriedenheit, und schüttelte ihr das Bett immer
gewaltig auf, daß die Federn wie Schneeflocken umherflogen;]
f1 [dafür hatte es auch ein gut Leben bei ihr, kein böses Wort,
Mot. und alle Tage Gesottenes und Gebratenes.] [Nun war es eine
Zeitlang bei der Frau Holle, da ward es traurig und wußte
anfangs selbst nicht, was ihm fehlte, endlich merkte es, daß
es Heimweh war; ob es ihm hier gleich viel tausendmal besser
ging als zu Hause, so hatte es doch ein Verlangen dahin.]
§ [Endlich sagte es zu ihr 'ich habe den Jammer nach Haus
kriegt, und wenn es mir auch noch so gut hier unten geht, so
kann ich doch nicht länger bleiben, ich muß wieder hinauf zu
den Meinigen.' Die Frau Holle sagte 'es gefällt mir, daß
du wieder nach Hause verlangst, und weil du mir so treu
gedient hast, so will ich dich selbst wieder hinaufbringen.']
K4f1 [Sie nahm es darauf bei der Hand und führte es vor ein
großes Tor. Das Tor ward aufgetan, und wie das Mädchen
gerade darunter stand, fiel ein gewaltiger Goldregen, und
alles Gold blieb an ihm hängen, so daß es über und über
davon bedeckt war. 'Das sollst du haben, weil du so fleißig
gewesen bist,' sprach die Frau Holle und gab ihm auch die
† Spule wieder, die ihm in den Brunnen gefallen war.] [Darauf
ward das Tor verschlossen, und das Mädchen befand sich oben

auf der Welt, nicht weit von seiner Mutter Haus: und als es in den Hof kam, saß der Hahn auf dem Brunnen und rief:

'kikeriki,
unsere goldene Jungfrau ist wieder hie.'

Mot. Da ging es hinein zu seiner Mutter,] [und weil es so mit Gold bedeckt ankam, ward es von ihr und der Schwester gut aufgenommen.]

Move II § [Das Mädchen erzählte alles, was ihm begegnet war, und als die Mutter hörte, wie es zu dem großen Reichtum gekommen

a^6 war,] [wollte sie der andern häßlichen und faulen Tochter

B^2 gerne dasselbe Glück verschaffen.] [Sie mußte sich an den Brunnen setzen und spinnen; und damit ihre Spule blutig ward, stach sie sich in die Finger und stieß sich die Hand in die

† Dornhecke.] [Dann warf sie die Spule in den Brunnen und

D^7 sprang selber hinein. Sie kam, wie die andere, auf die schöne Wiese und ging auf demselben Pfade weiter.] [Als sie zu dem Backofen gelangte, schrie das Brot wieder 'ach zieh mich raus, zieh mich raus, sonst verbrenn ich, ich bin schon längst

$\bar{E}^7$ ausgebacken.'] [Die Faule aber antwortete 'da hätt ich Lust,

D^7 mich schmutzig zu machen,' und ging fort.] [Bald kam sie zu dem Apfelbaum, der rief 'ach schüttel mich, schüttel mich,

$\bar{E}^7$ wir Äpfel sind alle miteinander reif.'] [Sie antwortete aber 'du kommst mir recht, es könnte mir einer auf den Knopf

D^7 fallen,' und ging damit weiter.] [Als sie vor der Frau Holle Haus kam, fürchtete sie sich nicht, weil sie von ihren großen Zähnen schon gehört hatte, und verdingte sich gleich zu ihr.]

$\bar{E}^7$ [Am ersten Tag tat sie sich Gewalt an, war fleißig und folgte der Frau Holle, wenn sie ihr etwas sagte, denn sie dachte an das viele Gold, das sie ihr schenken würde; am zweiten Tag aber fing sie schon an zu faulenzen, am dritten noch mehr, da wollte sie morgens gar nicht aufstehen. Sie machte auch der Frau Holle das Bett nicht, wie sichs gebührte, und schüttelte es nicht, daß die Federn aufflogen.] [Das ward die Frau Holle bald müde und sagte ihr den Dienst auf. Die Faule war das wohl zufrieden und meinte, nun würde der Goldregen kommen; die Frau Holle führte sie auch zu dem Tor, als sie aber darunter stand, ward statt des Goldes ein großer Kessel voll Pech ausgeschüttet. 'Das ist zur Belohnung deiner Dienste,' sagte die Frau Holle und schloß das Tor zu.]

† [Da kam die Faule heim, aber sie war ganz mit Pech bedeckt, und der Hahn auf dem Brunnen, als er sie sah, rief

'kikeriki,
unsere schmutzige Jungfrau ist wieder hie.']

U [Das Pech aber blieb fest an ihr hängen und wollte, solange sie lebte, nicht abgehen.]

ZAdV 195 186 (untitled)

Move I α [Es wor amol a Monn und a Wei', de hom a Madl ghot. Nocher is d' Muader gstor'm und d' Nochborin wor ah a Witfrau, de hot zwa Madln ghot. Und de is ollweil zu de zwa

η^1 Madln spiel'n gonga.] [Hot nocher in de zwa Madl eahner Muader gsogt zua den Madl, wonn sie was 'kocht und 'hocha hot ghot, hot s' ollweil gsogt: "Konn dei Voder ah so wos kocha?" --"Na," hot s' gsogt, "mir kinnan nur Knöd'l kocha und Kraut und Fisol'n. So wos kocha mir." Hot s' gsogt: "Wonn mi dei Voder tat kaffa, nocher hä'st a Muader, nocher tat i enk ollweil so guat kocha."]

θ^1 [Und das Madl is ollweil ham kumma und hot gsogt: "Voder, heut hob i Pogatscherl 'kriagt bei der Basl." --"Heut hob i an Strud'l 'kriagt," hot 's wieder gsogt in ondern Tog. Sogt sie: "Die Basl sogt ollweil, wonn ös ös tats kaffa, tats' uns ollweil so guat kocha." No jetzt hot si der Monn von den Kind onplaudern loss'n und hot s' richti' gheirat'.]

Mot. [Wia s' nocher d' Muader wor, nocher is holt um'kehrt gwest. Nocher hot s' holt net so guat 'kocht, wia s' so kocht hot. Dos Madl hot ollweil müass'n hüat'n, Viecher hüat'n. Hom s' eahner morbe Flecker boch'n daham und in Madl hom s' Osch'nflecker boch'n und hom s' ihr mitgeb'm.]

$[a^6]$ B^3 [Wia s' is gscheiter wor'n schon, hot s' gsogt zu ihr'n Voder: "Wissts es wos, Voder, i geh jetzt furt in Deanst." --"No," sogt a: "Is ah gscheiter, du gehtst, doß du net in

† Weg bist wenigstens."] [Hat sie si z'somm'pockt, an Pock Lump'lgwond, wos hot ghot. Hom s' ihr wieder Osch'npogat-

D^7 scherln boch'n zen mitnehma und so is nocher gonga.] [Is auf a recht a schmol's Fuasswegl kumma, den is nochgonga.

Wia s' so gonga is, is z'erst zu an klan Brünndl kumma. Dos Brünndl hot gsogt zu ihr: "Geh mein Kind, ram mi a bissl

E^7 aus, putz mi a bissl aus."] [Dos Madl hot si aufgstreckt und

f^9 hot s' ausputzt.] [Hot si bedonkt dafür und hot gsogt:

D^7 "Vielleicht konn i dir ah no amol helf'n in der Not,"] [und so is nocher weiter gonga. Nocher is zu an Wosser kumma und auf 'n Ufer is a recht a schäbig's, grindig's Roß gleg'n. Wia s' is durt hinkemma, hot's Roß gsogt: "Geh, mei liabs

E^7 Maderl, tua mi a bissl krotz'n und umkehr'n.] [No so is nocher hin, hot ihr Binkerl hingstellt, hot dos Roß umkehrt

f^9 und a bissl gwischt.] [Hot 's sie bedonkt und hot gsogt:

D^7 "Vielleicht konn i dir ah amol wos Guat's tan."] [Und sie is wim (wiederum) weiter gonga.

Nocher is zu an Bochof'n kumma. Der hot ah gsogt: "Geh, mei liabs Maderl, tua mi a bissl ausstirr'n, vielleicht konn

E^7 i dir awos Guats tan."] [Is nein gschlupft und hot'n ausputzt.]

f^9 [Hot a si ah bedonkt und hot gsogt: "Vielleicht konn i dir ah in der Not amol beistehn."]

D^7 [Nocher is zu an kraupert'n Opf'lbam kumma. Der hot ah gsogt: "Geh, mei liabs Maderl, tua mi a bissl ausputz'n,

E^7 die dürr'n Äst olle oberbrecha."] [Und sie is aufe'krax'lt

D^1 und hot den Opf'lbam ausputzt schön.] [No is weiter gonga.

Is zu an klan Häuserl kumma. Und durt is neingonga und

hot gefrogt, ob s' net a Deanstmadl braucha. Durt hot an olte Hex drinn gwohnt. Sogt s': "Jo, wonnst brav bist," hot s' gsogt, "konnst do bleib'm." No, nocher hot s' es richti' aufgnumma, hot ihr gsogt, wos olle Tog für a Orbeit is: die Betta muass olle Tog mocha, so doß die Federn rumflieag'n in der Stub'm und für d' Kotz'n muass kocha olle Tog: Kaffee, Griassgascha, Faschiert's muass für d' Kotz'n kocha. Ober do derf sie nix ess'n davon! Und die Kuch'l und 's Zimmer und oll's, wos wor, hot s' müass'n z'sammraman.]

E[1] [Dos wor ihr Orbeit und dos hot s' gonz leicht zwungen. Sie wor fleißig und brav, hot 's leicht zwungen. Hot ihr recht gfolln, und is ihr recht guat gonga. Und der Hex hot's ah gfoll'n, weil s' fleissig wor und treu. Hot s' die ah gern ghot.

Mot. No is nocher a Zeit long durt gwest.] [Auf amol hot s' Hamweh 'kriagt, dos Madl. Wor ollweil so traurig, hot ka

§ Freud ghot zan Orbeit'n und nix.] [Hot die Hex gsogt: "Warum bist denn so traurig? Wos fahlt da denn?" Hot s' gsogt: "Sie konn nix dafür, sie hot so Hamweh, sie tat so gern ham zan Voder." --"No," sogt s', "wonnst grod ham willst, konnst jo ham gehn. Nocher kummst holt wieder."]

D[1] [Richti hot sie si z' sammpockt. "Jetzt gehst auf'n Bod'n, durt stehn Truha drob'm, schöne und wilde. Konnst dir nehmen, wos du willst. Die ollerschönsten konnst dir

F[6]9 nehma a."] [Na, jetzt is sie aufegongan auf'n Bod'n. Jetzt is a olter Monn vor ihr gstondn. Sogt a: "Du, wonnst aufe kummst auf'n Bod'n, in Wink'l steht a recht a gschlumperte, olte Truch'n. Ka neue nimmst da net, die olte nimmst dir."]

E[1] [Dos Madl is aufegstieg'n auf'n Bod'n und hot richti' die olte, gschlumperte Truch'n gnumma. Jetzt wia s' is oberkumma damit, jetzt hot holt die Hex gschaut. "No, du Norr," hot s' gsogt, "wos nimmst da denn die olte gschlumperte Truch'n? San jo neue ah." --"Wos," sogt s', "ob i a neue oder an olte Hob! I bin mit der olt'n ah z'fried'n."] [No und so hot s'

f[1] die Truch'n nocher auf ihr'n Buck'l gnumma] [und is gonga

↓ nocher auf ham zua.]

Pr [Jetzt wia s' schon nocher zua den Opf'lbam is kumma, jetzt is ihr die Truch'n scho so stork schwar wor'n. Jetzt hot sie si' umgschaut, jetzt is die Hex scho nochkumma. Hot

Rs[4] s' gschria: "Wort Mistviech, glei' wer' i di hom!"] [Und der Opf'lbam hot g'schria': "Kumm nur her gschwind und steig aufer! I werd di verdeck'n, daß di net werd' find'n." Und sie is auf'n Opf'lbam zua und aufekrabbelt. Gonz leicht hot s' aufekönnan und der Opf'lbam hot s' verdeckt, bis die Hex is hinkumma und dos Madl wor verschwund'n.

Hot s' obgsucht und do is net und do is net. Hot s' holt brummt die Hex. Is a Weil gstond'n. Nocher hot s' umkehrt

w° und is wieder z'ruck.] [Wia s' z'ruck wor, is obergstieg'n dos Madl. Hot der Bam gsogt: "Jetzt konnst da Äpf'l brocka, so viel du willst." Is a gonz voll gwest von Äpf'l, von schöne, rote. Und die hom si olle zu ihr hingnagt, die Näst hom si olle hingnagt, und olle hot sie soll'n brocka. Hot

s' ihr 'brockt, wos nehma hot kinna und is weiter gonga.]

Pr [Wia s' wim weit gonga gwest, schon nachert zua den Wosser, wo dos Roß gleg'n is, derweil is ihr die Truch'n scho wieder so schwar wor'n. Jetzt hot sie si umgschaut, jetzt is die Hex scho wim nachert gwest.]

Rs [Jetzt hot dos Roß gsogt: "Renn nur gschwind, i wer di über's Wosser trog'n." Und wor gonz wunderschön und dos Madl is aufegstieg'n und dos Roß is mit ihr drüber über's Wosser. Bis die Hex is hinkumma, wor sie schon über's Wosser drüber. No bis die Hex stad is drüberkumma übers Wosser, derweil wor sie schon weit furt und is stad zu den Bochof'n kumma.]

Pr [Derweil is ihr die Truch'n wim schwar wor'n. Hot sie si umgschaut, do wor s' ihr scho wim hint'n drein, die Hex.]

Rs^4 [Hot der Bochof'n gschria: "Renn nur g'schwind und schlupf einer. I wer' di scho verdecka, doß s' di net findt." Is sie in den Bochof'n einegschlupft; bis die Hex is nochkumma, wor s' verschwund'n. Is die Hex gstond'n a Weil und hot brummt und hot s' verfluacht und hot s' vergreint. Nocher is z'ruck.

w° Donn is ihr nimmer noch kumma.] [Is ausser von den Bochof'n und herausst is so viel Bocherei gstond'n, wos ma eahm nur wünsch'n konn. Und der Bochof'n hot gsogt, sie soll ihr nehma, wos will und so viel, wos will, für des, doß sie ihr hot so Guat's ton und hot s' ausgschmiert. No, nocher hot sie si niedergsetzt und hot grost, und hot si ongess'n mit Bocherei und hot ihr no a Binkerl gnumma und einbund'n, wos ihr hot kinnan mitnehma.]

F^7 [Nocher is sie ham zua. Nocher is no zu den Brünndl kumma. Durt, wia s' hinkumma' is, wor s' so stork dirsti' und müad. Hot s' obgstellt und hot si niedergsetzt und hot grost. Nocher hot s' trunka. Durt, wia s' hot gess'n, wor net amol a Wosser drinna, durt wor a Wei' drinna. "Trink nur sott," hot s' Brünndl gsogt, "für des, doß du mi host ausgramt und putzt, bin i dir an Donk schuldig." Nocher is auf, wia's hot gess'n und trunka ghot, und hot die Truch'n gnumma. Nocher wor die Truch'n so 'ring, doß sie 's hot gor nimmer gspürt. Nocher is ham zua.]

§ [Wia s' is hamkumma und is bein Hof einekumma, die zwá Schwestern hom gschria' zua der Muader: "Die kummt scho wieder, die Drecksau," hom s' gschria. "Wor a Weil furt, jetzt kummt's scho wim doher. Die brauch ma nimmer!" Dos hot 'n Madl holt weh ton. Wia s' is einekumma, hot s' die Trucha holt obergstellt und do hom s' gsogt: "So a elendige Truch'n bringst doher, so a gschlumperte Is so long furt gwest und so is ihr Lohn? !" und hom die Füass angstöss'n on die Truch'n. Sie hot 's gor net derf'n einetrog'n, sie hot 's glei müass'n auf'n Bod'n aufetraog'n. Hot s' es aufetrog'n auf'n Bod'n und drob'm hingstellt und net gschaut, wos in der Truchn wor. So lad hot 's ihr ton, weil s' so bös wor'n, wia s' kumma is.] [Und die zwa Madl wor'n ober neugierig. Sein aufegwischt nocher und hom gschaut, wos in der Truch'n drinna is. Wor die Truch'n voll mit Geld.

Mot.

Move II [a^6] B^3 Nocher hom s' an Neid kriagt.] [Sein s' obergrennt und hom gsogt: "Muader, i geh ah in Deanst."] [Sein sie ah gonga. In die hot's ober nocher aufbocha ollerhond: Pogatscherl und Golatsch'n zum Mitnehma. Onglegt hom sie si nob'l. Und so san s' gonga.] [Die ältere auf z'erst nocher. Is ah zu den Brunn kumma. Hot dos Brünndl gsogt: "Geh mei liab's Madl, tua mia a bissl ausputz'n und ausrama."]

$\bar{E}^7$ [--"Isman, sonst follt da nix mehr ein. I mit mein schönen Gwond, i pontsch do in den Dreck uma? Wos dir net einfollt." Hot 's Brünndl gsogt: "So geh nur hatt."]

D^7 [No is weiter. Nocher is zu den Bochof'n kumma. Der hot ah gsogt: "Geh mei liab's Maderl, schmier mi a bissl aus!"]

E^7 [--"No," sogt s', "sonnst follt ma nix mehr ein. I do eineschlupf'n und mir mei Gwond dreckert mocha, des wer i net tan." Hot der Bochof'n gsogt: "Geh nur hatt."]

D^7 [Nocher is zu den Roß kumma, zu den schäbig'n, dos durt gleg'n is. Dos hot åh gsogt: "Geh mei liab's Maderl; kehr

$\bar{E}^7$ mi a bissl um und krotz mi a bissl."] [--"Pfui," hot s' gsogt, "so wos pock i on, so wos krätzigs, so wos schäbig's!" --"No," hot s gsogt, geh nur hatt" und dos Madl is weiter gonga.]

D^7 [Nocher is zu den Opf'lbam kumma. Der hot ah gsogt: "Geh mei liab's Madl, tua mi a bissl ausputz'n und ausnost'n."]

$\bar{E}^7$ [--"No," sogt 's, "des follt ma ein, doß i do aufekraxl und verreiss mei Gwond und verkrall ma meine Händ!" --"No, geh nur," hot a gsogt und is weiter gonga.]

D^1 [Is ah auf das Häusl onkumma zu dera Hex. Is 's eine und hot gfrogt, ob s' net a Deanstmadl braucht. Hot s' der ah die Orbeit gsogt, so wia in der erst'n, wos oll's tan muass: für die Kotz'n koch'n und fiadern, Better mocha,

$\bar{E}^1$ doß die Federn fliag'n.] [Dos hot s' an zwa Tog ton, nocher hot' s' die Better nimmer gmocht und die Kotz'n eahner Sach'n, wos kocht hot, die hot sie gess'n und die Kotz'n ham nix

D^1 'kriagt.] [Und in dritt'n Tog hot s' es davongjaukt. Hot gsogt: "Geh aufe auf'n Bod'n, durt stengan Truch'n. Nimm dir ane und schau, doß d' weider kummst. Di konn i net brauch'n."]

$\bar{E}^1$ [No, nocher is aufe auf'n Bod'n, durt sein verschiedene Truch'n gstond'n, große und klane, schöne funk'lneue und olte und recht verplumperte. Nocher hot s' ihr die ollerschönste und ollergrößte ausgsuacht] [und is ober damit. Jetzt soll

$F_=$ s' nur schaun, doss weider kummt.] [Nocher is furt.

Pr Is stad zu den Opf'lbam kumma.] [Nocher is die Hex scho

$\overline{Rs}^4$ nochkumma] [mit an glüahntig'n Rech'n und hot s' ogrechn't von Kopf bis zan Fuaß, dos Gwond ogrechn't, doß gonz verbrennt is und so hot s' as hergricht, doß gonz zerschund'n

U und verhaut wor.] [Nocher hätt's so gern gess'n von die Äpf'l. Der Bam is so voll ghängt. Und hot hinglängten woll'n um an. Der is weggonga von ihr. Hot ihr kan brocka kinna. Und wia s' hot hingreckt, is da Opf'l weggsprunga und der Ost is obergfall'n auf ihre Händ und hot s' gonz verstoch'n und verkrallt.]

Pr [No, nocher is weidergonga. Is nocher zua den Bochof'n

$\overline{Rs}^4$ kumma. Derweil is die Hex scho wim nochkumma.] [Hot s' woll'n eineschlupf'n in den Bochof'n. Hot a gsogt: "Hoh, hoh, bleib nur schön drausst. Du host mir a ka Gfälligkeit ton." Hot sie 's wim eingholt, die Hex und hot sie wim verkrotzt mit'n glüahntig'n Rech'n.] [Jetzt is so viel Bocherei durt gstond'n, und sie hot si woll'n wos nehma. Und wonn sie hot hinglängt, doß wor so haß, doß ihr hot die Hond verbrennt damit. Hot der Bochof'n gsogt: "So gschicht da recht!" Nocher is von durt weider gonga, hot s' nix kinnan ess'n.]

U

Pr [Nocher is zua den Roß kumma, zua den Wosser. Dos Roß is durt gstond'n so schön, wia wonn ihm nix gfahlt hätt ghot.

$\overline{Rs}^4$ Derweil is die Hex scho wim nochkumma.] [Nocher is hin und hot gsogt zu den Roß, es soll sie umetrag'n übers Wosser. "Aha, jetzt war i guat," hot 's gsogt, "ober früher host gsogt: Pfui, so wos pock i net on!"] [Derweil is die Hex scho wim durt gwest und hot's fest okrallt und okramp'lt, doß ka Haut hot ghot mehr am Buck'l. Hot dos Roß gsogt: "Recht is dir gscheg'n, in die stolz'n Leut geht 's olle so." Hot s' nocher selber müass'n über 's Wosser drüber wodnan.]

U [Nocher is sie ham zua. Nocher is zua den Brünndl kumma. Durt hätt's gern trunka und hot ober net kinna. Hot net kinna dazuakumma, doß trinka hätt kinna. Hot dos Brünndl gsogt: "Recht gschicht da! In die stolz'n Leut, geht 's olle so." Nocher is ham von durt.]

§ [Wia s' is ham kumma, wia s' scho gseg'n hot ihr Häusi, is der Hohn auf'n höchst'n Bam aufegflog'n und hot so stork gekraht. Sein olle aussegrennt und ham gschaut, wos der Hohn hot, doß er so stork kraht. San s' ausse grennt auf d' Goss'n, hom s' gseg'n eahner Madl kumma. Die wor a Bluat, die Hoor verrauft und ausgrupft, ihr Gwond is oll's obergriss'n gwest von Leib und so is dahergwock'lt kumma mit dera groß'n Truch'n, doss scho glei' nimmer hot gehn kinna.

San s' ihr entgeg'n und hom ihr die Truch'n obgnumma und hom s' einebegleit und hom s' gfrogt, wia s' ihr gonga is. Hot sie 's holt verzählt, wos mit ihr gscheg'n is und wo sie wor. Hom s' gwisst, doss die ondere ah durt wor, weil s' solche Truch'n hot s' mehr stangan gseg'n. Hom s' gsogt: "Schau amol her, wos de für a Truch'n hot. Die hot wenigstens a neuche, an ordentliche." Hom's niedergstellt und vor ihr hom s' as net amol aufgmocht und hom gmant, die segt dos, wos do drin is. Hom gmant, es is ah voll Gold.

Nocher hom s' es aufgmocht und hom einegschaut. Wor s' Move III Mot. voll Krod'n und voll Odern, die Truch'n.] [Jetzt hom s' no η^3 an größern Neid ghot über sie.] [Hom s' net gwisst, wia s' dos ongehn soll'n, daß 's verramen kinnan. Jetzt hom s' eahner ausbsunnan, sie wer'n die Truch'n ah auf'n Bod'n aufestell'n. Durt is finster. Nocher wer'n s' es auferiaf'n und wer'n sog'n, sie soll eineschaug'n und wer'n ihr in Kopf wegerzwick'n damit.

So hom s' es nocher gmocht. Hom die Truch'n ah aufe trog'n auf'n Bod'n. Hom 's neb'm ihra hingstellt. Nocher hom s' gsogt: "Jetzt geh ma amol aufe. Schau amol, wos

de für a schöne Truch'n hot, stott deiner. Du host nur so a gschlumperte." Nocher is richti' aufe auf'n Bod'n. Die
θ^3 Truch'n hom s' aufgmocht, sie soll eineschaug'n.] [Jetzt
η^3 hot s' einegschaut. Glänzt hot 's net.] [Sie soll nur eine-
θ^3 A^{14} schaug'n besser, wos is.] [Und sie hot si abegnagt.] [Und sie hom ihr in Deck'l zuagschmiss'n und den Kopf einzwickt.
β^1 Jetzt sein s' her und hom s' in Gart'n eingrob'm] [und
B^4 ihr Voder wor net daham, derweil s' des gmocht hom.] [An klan Hund hom s' ghot, der is von den Loch, wo s' es eingrob'm hom, net weggonga. Jetzt wia ihr Voder is hamkumma, jetzt is er eahm entgeg'n grennt, der Hund, und hot so stork gwins'lt und bellt und is vor seine Füass ollweil hin und her. Und is net weggonga. Und er hot'n scho weggstöss'n vor seine Füass und hot gsogt: "Wos host denn du heut?" Und der Hund is net weggonga und is ollweil vor ihm umadum gschlupft und ollweil in den Gort'n.

Jetzt is a nochgonga. Und der Hund is hin zu den Loch und hot grob'm. Dos wor dem Monn auffollend und er schaut ihm a Weil zua. Der Hund hot ihn ollweil so sinnlich ongschaut, wia wonn er ihm wollt sogen, wos er mocha soll.]
C § [Nocher is a gonga und hot a Schauf'l gholt] [und hot ongfongt dos Grob'm durt. Net long hot a grob'm, hot a 's scho gfund'n ah.

Nocher is a derschrocka. Hot er 's aussezarrt und eine zarrt und hot gsogt, wos sie jetzt gmocht hom. "No," hom s' gsogt, "dos hot sie si selber ton." Hom s' es noch so verlaugn't. "Sie war so neugierig auf die schöne Truch'n, is am Bod'n gonga," homs gsogt, "is am Bod'n gonga und hot die Truch'n aufgmocht. Nocher hot der Deck'l zuaghaut und hot ihr'n Kopf wegzwickt."]
Mot. [No jetzt hot er's müass'n glaub'n, der Monn. Gseg'n
X hot er's net. Hot er's müass'n glab'n.] [Hom s' es erst begrob'm, wia 's es sich ghört hot. No und der Monn hot gor net gschaut ghot, wos in sein Madl ihrer Truch'n wor, doß sie voll Gold wor. Dos hom sie nocher verramt, dos Gold und so is dos nocher laut wor'n unter die Leut, wos gscheg'n
Mot. is und so wor a grosser Aufruhr.] [Weil sie 's ober net gseg'n hom, ka Mensch, hom sie ihr nix mocha könnan.]
Mot. [Und de wor'n so unverschamt. San topfer hergonga, wia wonn sie gor nix wissert'n davon. No und von nun on hot
U der Monn gor ka Zuatraun mehr ghot za sen] [und hot s' davon gjaukt olle. Und er is allan bliab'm. Und wo die Hex so verschand'lt hot, die is ihr Lebtog verschand'lt blieb'm. So geht's in die neidig'n Leut.]

ZAdV 195 244, *Frau Holle*

Move I α [Einmol ist ein Mann und ein Weib gwest. Die ham zammgheirot. Hom zwei Menscher ghot. Seini ist gschickt gwest.]
γ^2 [Die Menscher hom messn am Brunnen spinnen. Den zuerst
der Fodn oreisst, muiss in Brunnen eingehn, hot gsogt die
δ^2 Muider.] [Seins ihri ist ender ogrissn, ist sie einisprungn.]

[a⁶] ↑ D⁷ [Untn ist sie fortganga.] [Ist zun grossen Opfelbaum kemma. Ist voll gwest. Hot ihr der Opfelbaum gsogt, sie
E⁷ soll ihn beitln.] [Dann hot sie so gmocht. Hots ihn beitelt.]
D⁷ [E⁷] [Ists a Stuck ganga, ist a Kuih kemma. Sie soll sie mölka. Die Müli kann sie trenka. Sö vül das sie wüll. Und was sie net zwingt, dass soll sie iwa den Kopf larn, deri Kui.]
D⁷ [Nochder ist sie zun Schof kemme. Hot a Schar hänge ghot. Sie soll ihn schern. Sie soll die Wolle nehme, was sie
E⁷ net zwingt, soll sie ihm iwan Kopf umwickln.] [Hots gmocht.]
[D⁷] E⁷ [Ist sie kemma zu ein Stoll.] [Hot sie den Stoll ausmist.]
D⁷ [Nochn ist sie zu ein Weib kemma. Ist durt gwest drei Toge.
In ersten Tag san die kleinen Vegl kemma, homs gsogt:
E⁷ [D¹] E¹ "Gib uns ein Trepfl von deini Müli."] [Hots gem,] [hot die Kui mulkn kinne.]
D¹ [In zwatn Tog hot sie ihr a schwarzi Woll gem, dass sie
E¹ soll weiss woschn.] [Sie hots austauscht.]
D¹ [Das drittimal hot sie messn mit den Sieb Wasser holn
F⁶₉ gehn.] [Hom die kleinen Vegl schrien: "Nimm Leim und stopf
E¹ mit Stroh eini!"] [Hot sie kinne mit Sieb Wasser höln.]
D¹ [Die Frau hot zwei Kistn ghot. A roti und a blaui. Hot ihr
F⁶₉ den rotn gem wölln.] [Hom die kleinen Vegl schrien: "Nimm
[E¹] f¹ net den rotn, sondern wöhl dir den blauen!"] [Ist voll mit
↓ Pr lauter Sülwer und Gold gwest.] [Sie ist fort.] [Die Olti
hot ihr gleich nochi. Hot die Kui gfrogt, obs ka Mensch net
Rs gsegn hot mit a blaui Kistn.] [Sie hot gsogt: sie hot kani gsegn. Hot sie zurick messn gehn.]
Move II [a⁶] B² ↑ [Jetzt ist sie ham. Hot die Ihri a missn gehn.] [Ist
[D⁷] Ē⁷ sie iwrall hinkemme.] [Die hot ober nichts gmocht. Die Kui
[D⁷] Ē⁷ hot sie net mulkn,] [dos Schof hot sie net gschert und
D⁷ Ē⁷ nichts.] [Dann san die klanen Vegl um Müli kemma.] [Hot
[D¹] Ē¹ [D¹] Ē¹ nichts gem.] [Hot die Kui net mulkn kinna.] [Hot a net
D¹ kinna weiss woschn die Wulln.] [Hots ihr das drittimal ein
Ē¹ Sieb gem, sie soll Wosser holn.] [Hots a net kinna mocha.]
F= ↓ [Dann hots ihr den roten Kistn gem.] [Wie sie fort ist
[Pr] gwest,] [hot sie gfrogt, ob sie net a Mensch hom gsegn mit a
Rs roti Kistn.] [Homs gsogt: "Jo." Ist sie net nachgrennt. Wie sie ham ist kemma, san lauter Ottern und Schlangn drinn gwest.]

ŻAdV 210 007, *Frau Holle*

Move I α [Amal is a Mann und a Weib gwest, die ham a Madl ghat. Amal is des Weib gstorm, und der Mann hat a andri gheirat.
a⁶ Und den Mann sei Mädl hat alles arbeitn missn.] [Amal hat sie gspunna. Jetzt hat sie si in Finger eingstocha, hat sie das Blut von Spinnradl abwaschn wöön, is des Spinnradl in
↑ Bruhna neigflogn.] [Jetzt hat sie in Brunna neigschaut, und auf amal is sie a rogflogn.
D⁷ Na gut. Untn is sie ganga,] [is mit an Apflbaum zammkumma. Die Äpfl ham gschrien: "Madl, nimm mi ro, i bin
E⁷ D⁷ scho zeitich!"] [Sie hat sie rognumma.] [Nachn is sie zu

a Backofa kumma. Das Brot hat gschrien: "Madl, nimm mi
E^7 raus, i bin scho backa!"] [Hat sies rausgnumma, hats schen hinglegt.]
D^1 [Jetzt is sie weiter ganga, is in a Stadt kumma. Dort hat a alti Frau rausgschaut. Hat sie gfragt, ebs net in
E^1 Dienst wüü gehn.] [Hats gsagt: "Ja." Gut, jetzt is sie neinganga, hat schen alles gmacht.]
f^1 [Amal wie sie aufgstandn is, hat die alti Frau gsagt, sie soll die Windatir (?) fest zuschlagn. Na jetzt is sie
† goldisch worn.] [Gut, jetzt is sie ham, jetzt is der Kokas (Hahn) am Brunnenstitzn ghockt und hat kraat:

"Kikeriki,
Unsere goldige Jungfrau is schon wieder daham!"

§ Na jetzt is sie nei.] [Sie hat alles verzööt.]
Move II β^3 a^6 [Na gut, des andri Madl is a herganga.] [Hat si in Finger einigstochn, hat sie das Spinnradl in Brunna neig-
† schmissn,] [is sie a reigfalln.]
$[D^7]$ E^7 [Na gut. Jetzt is sie zun Apflbaum kumma,] [hat awer
$[D^7]$ die Äpfl net rognumma.] [Nachn is sie zun Backofa kumma,]
E^7 D^1 [hat des Brot a net raus.] [In der Stadt hat die alti Frau wieder rausgschaut. Hat gfragt: "Madl, wüüst du in Dienst?"]
E^1 [Awer was ihre die Frau gschafft hat, hats net gmacht.]
$F_=$ [Endlich hat die Frau gsagt, sie soll die Windatir, fest zuschlagn. Jetzt is awer Dreck rundergfalln.]
† [Na wie sie hamkumma is, is der Kokas, wieder am Brunnenstitzn gstandn, hat kraat:
"Kikeriki,
Unsere drecketi Jungfrau is wieder daham!"]

Joisten (55.1), *Le Savon d'or*

Move I α [C'était une femme qui s'était remariée avec un veuf qu'il avait une petite fille. Elle s'appelait Marie. La bonne femme en avait une aussi, une enfant méchante. Marie était une brave fille, très gentille et travailleuse.
Mot. L'autre était capricieuse.] [Alors, la marâtre l'aimait pas
$[a^6]$ bien, la Marie, et lui faisait des misères.] [Tous les jours, elle l'envoyait à la fontaine laver du linge. Elle ne lui donnait qu'un tout, tout petit morceau de savon. Elle lui disait:
--Tâche moyen de bien laver ce linge et de me rapporter encore du savon.
Le morceau était petit, et Marie pleurait, pleurait...]
† [En arrivant à la fontaine, elle se baissait pour laver le
B^4 D^1 linge,] [elle pleurait, elle pleurait...] [Alors, une fée sortait de l'eau. Elle lui demanda qu'est-ce qu'elle avait de tant pleurer. La petite lui a expliqué que sa marâtre ne l'aimait pas, qu'elle lui faisait faire toujours le travail le plus dur. Alors la fée lui a dit:
--Tu veux encore un bout de savon? Tu le veux gros ou

petit?]

E^1 [La petite, qui était gentille, lui a répondu:
--Oh! non, un tout petit et je serai déjà bien contente.]

F^1 [Alors, la fée lui a donné un petit bout de savon d'or.]

K^5 [Il ne s'usait pas, on frottait le linge et il devenait tout de suite propre.]

↓ [Alors, elle est arrivée à la maison plus tôt que d'habi-
§ tude] [et la marâtre allait pour la gronder, mais elle a vu le linge bien propre, bien propre. Puis alors, la maman lui a demandé comment elle avait fait pour laver le linge si propre. La petite fille, qui était bien franche et gentille, lui a raconté l'apparition de la fée. Alors, à mesure que la petite Marie parlait, de sa bouche, il sortait des diamants. Alors, évidemment que la maman disait:
--C'est intéressant, je vais y envoyer ma fille.]

Move II $[a^3]$ B^2 [Le lendemain, elle envoie sa propre fille, avec un petit morceau de savon et du linge propre pour ne pas la fatiguer.]

↑ [En arrivant à la fontaine, elle s'est mise en colère,
D^1 qu'elle voulait pas laver.] [Alors, la fée est sortie, elle lui a demandé si elle voulait du savon.
--Bien sûr que j'en veux, moi!
--Un gros morceau ou un petit?]

E^1 [La jeune fille lui a répondu:
--Un gros, pardi!]

$F_=$ [Elle lui a donné un gros morceau, mais à mesure qu'elle
↓ lavait, le linge se salissait.] [Alors, de la colère, elle
§ est partie, elle est venue à la maison;] [la mère l'a vue arriver tout en colère et lui a demandé:
--Qu'est-ce qui t'est arrivé?
Alors là, elle lui fait voir le linge plus sale qu'avant. A mesure qu'elle parlait, il lui sortait de petits serpents par la bouche: c'était qu'elle était méchante.
Et depuis ce jour-là, elle n'a plus fait des misères à la Marie, elle a bien puni sa fille de ses méchancetés.]

Joisten (55.2), *Aimée et Cendrillon*

Move I α Mot. [Elles étaient deux petites filles: une s'appelait Aimée et l'autre Cendrillon;] [seulement qu'Aimée était mieux aimée que Cendrillon.]

$a^2{}_6B^2$ [Et voilà qu'ils envoient Cendrillon aux champs et ils lui donnent beaucoup de travail: du bois à couper, de la
↑ laine à filer et des lentilles à trier.] [Et la voilà partie en champ avec ses bêtes et son travail, bien en souci de voir si elle pourra tout faire cela.]

D^7 [Et voilà qu'elle commence par trier ses lentilles. Et voilà que la Sainte Vierge lui apparut en lui disant si elle pouvait pas regarder sur sa tête, si elle avait pas des poux
E^7 et des puces.] [Et la petite lui dit:
--Je voudrais bien, madame, seulement que j'ai tellement du travail!]

F^3 [Alors la dame lui demande ce qu'elle a à faire. La petite lui dit:

--J'ai tout ce bois à couper, toute cette laine à filer et ces lentilles à trier.

--Bé, te voilà, ma petite; ton travail se va tout faire à la fois, et toi, tu vas me chercher des poux et des puces.

Et alors voilà que la dame elle prend la hache et elle dit:

--Bois, coupe-toi.

Elle prend le rouet, enfile la laine et dit:

--Laine, file-toi.

Elle prend une lentille et la met dans le sac et dit:

--Lentille, trie-toi.

D^1 Et voilà que tout son travail se fait.] [Et la petite elle se met à regarder dans la chevelure de la dame les poux et les puces. Et la dame lui dit:

--Qu'est-ce que tu me trouves, ma petite?]

E^1 [La petite répond:

--De l'or et de l'argent.]

f^1 [Et la dame lui répond:

--Que l'or et l'argent te suivent toute la vie, ma

K^5 petite.] [Est-ce que tu m'en trouves toujours? lui dit la dame (ça voulait dire des poux et des puces).

Et la petite lui répond:

--Non, madame, j'en trouve plus.

--Eh bé, va, ça suffira, ma petite.

Et voilà que son travail a été fini aussi: son bois

$[D^1]$ E^1 coupé, sa laine filée et ses lentilles triées.] [Et voilà que la petite elle avait faim; elle dit à la dame:

--Je vous donnerais bien un peu de mon pain, seulement qu'il est trop noir, madame.]

F^1 [Voilà que la petite dénoue son tablier, l'ouvre et trouve du pain blanc.

--Oh! tiens, qu'il est blanc! Et pourtant c'était noir ce matin! Madame, je vous en donne de bon coeur si vous en voulez.

Mais la dame lui répond:

--Oh! non, ma petite, je n'en veux point; je ne vis que du pain du ciel; je te remercie beaucoup, ma petite.]

$[+ T^1]$ [Voilà que la petite va repartir pour rentrer à sa maison. Et alors la dame lui dit:

--Ecoute, ma petite; tu as été bien sage pour moi, moi je veux l'être pour toi. Lorsque tu seras sur le pont de l'*Esséraina* tu lèveras la tête et tu verras une étoile qui viendra en tournant se poser sur ton front et tu deviendras bien jolie.]

§ [Et alors, quand elle arrive chez elle, son père et sa mère se mettent à crier:

--Oh! dis, viens voir Cendrillon ce qu'elle s'est fait jolie, c'est pas possible! Oh! demain il faudra y envoyer Aimée.]

Move II Mot.$[a^6]$ [Aimée, elle n'était pas jolie.]

B^2 [Alors, le lendemain, ils ont envoyé la petite Aimée en champ, garder les moutons et rien à faire. On lui a préparé un bon dîner, du bon pain blanc, du chocolat et des figues.]

+ D^7 [Et voilà la petite partie en champ.] [Et quand elle a été là-bas, la Sainte Vierge lui a apparu et lui a dit:

--Est-ce que, ma petite, tu pourrais pas me voir si j'ai des poux et des puces, que ma tête me démange.]

E^7 [--Viens, va te mettre là, lui dit-elle d'un air méchant.]

D^1 [Et alors la dame lui dit:

--Qu'est-ce que tu me trouves?]

$\bar{E}^1$ [Et la petite lui répond:

--Qu'est-ce que tu veux que je te trouve? Des poux et des puces.]

$F_=$ [--Eh bien, ma petite, que les poux et les puces te suivent toute la vie.]

$[D^1\ \bar{E}^1]$ [Et alors, voilà: la petite a été vite ennuyée de lui chercher ses poux et ses puces. Et voilà que la petite elle ouvre son sac pour manger,] [mais seulement qu'elle trouve du pain très noir avec du mauvais chocolat et des crottes d'âne pour remplacer les figues. Et la petite elle a été bien attrapée de voir un dîner pareil.]

[+ U] [Et alors voilà que la petite languissait de rentrer à la maison pour être gâtée. Et voilà que la petite prend son départ pour retourner à la maison. La dame lui dit:

-Lorsque tu seras sur le pont de l'*Esséraina*, tu lèveras ta tête et tu verras venir une queue d'âne en tournant qui se viendra poser sur ton front.

Et voilà que la petite, quand elle a été sur le pont, elle a vu cette queue tournante qui est venue se poser sur

§ son front.] [Voilà qu'à la rentrée de la maison, son père et sa mère se mettent à crier:

--Oh! dis, viens voir notre Aimée, ce qu'elle s'est fait vilaine! Oh! dis, regarde la queue qu'elle a au front, elle l'avait pas ce matin. Je me demande pourquoi il lui est venu cette queue?

Et toujours on la coupait, toujours elle repoussait. Elle était pleine des poux et des puces, et tandis que Cendrillon elle avait toujours de l'or et d'argent et elle était bien jolie. Voilà que son père et sa mère lui demandent comment elle avait fait.

Aimée leur répond qu'il lui avait apparu une dame et qui lui avait dit si elle ne pouvait pas regarder sur sa tête, ce qu'elle avait.

--Et moi je lui ai répondu qu'elle avait des poux et des puces. Elle m'a dit que les poux et les puces me suivent toute ma vie. Et c'est pour cela que j'en ai maintenant.

--Et moi, dit Cendrillon, je l'avais vue aussi cette dame, qu'elle m'avait aidée à faire tout mon travail, et j'avais regardé aussi sur sa tête et je lui avais dit qu'elle avait de l'or et de l'argent, et elle m'a répondu que l'or et l'argent me suivent toute ma vie. Et c'est pour cela que l'or et l'argent me suivent toute ma vie.

Et voilà: le conte est fini.]

AT 510 A

Perrault, *Cendrillon ou la petite pantoufle de verre*

α [Il était une fois un Gentilhomme qui épousa en secondes noces une femme, la plus hautaine et la plus fière qu'on eût jamais vue. Elle avait deux filles de son humeur, et qui lui ressemblaient en toutes choses. Il avait de son côté une jeune fille, mais d'une douceur et d'une bonté sans exemple; elle tenait cela de sa Mère, qui était la meilleure personne du monde. Les noces ne furent pas plus tôt faites, que la Belle-mère fit éclater sa mauvaise humeur; elle ne put souffrir les bonnes qualités de cette jeune enfant, qui rendaient ses filles encore plus haïssables. Elle la chargea des plus viles occupations de la Maison: c'était elle qui nettoyait la vaisselle et les montées, qui frottait la chambre de Madame, et celles de Mesdemoiselles ses filles; elle couchait tout au haut de la maison, dans un grenier, sur une méchante paillasse, pendant que ses soeurs étaient dans des chambres parquetées, où elles avaient des lits des plus à la mode, et des miroirs où elles se voyaient depuis les pieds jusqu'à la tête. La pauvre fille souffrait tout avec patience, et n'osait s'en plaindre à son père qui l'aurait grondée, parce que sa femme le gouvernait entièrement. Lorsqu'elle avait fait son ouvrage, elle s'allait mettre au coin de la cheminée, et s'asseoir dans les cendres, ce qui faisait qu'on l'appelait communément dans le logis Cucendron. La cadette, qui n'était pas si malhonnête que son aînée, l'appelait Cendrillon; cependant Cendrillon, avec ses méchants habits, ne laissait pas d'être cent fois plus belle que ses soeurs, quoique vêtues très magnifiquement.]

a6 [Il arriva que le fils du Roi donna un bal, et qu'il en pria toutes les personnes de qualité: nos deux Demoiselles en furent aussi priées, car elles faisaient grande figure dans le Pays. Les voilà bien aises et bien occupées à choisir les habits et les coiffures qui leur siéraient le mieux; nouvelle peine pour Cendrillon, car c'était elle qui repassait le linge de ses soeurs et qui godronnait leurs manchettes. On ne parlait que de la manière dont on s'habillerait. "Moi, dit l'aînée, je mettrai mon habit de velours rouge et ma garniture d'Angleterre. --Moi, dit la cadette, je n'aurai que ma jupe ordinaire; mais en récompense, je mettrai mon manteau à fleurs d'or, et ma barrière de diamants, qui n'est pas des plus indifférentes." On envoya querir la bonne coiffeuse, pour dresser les cornettes à deux rangs, et on fit acheter des mouches de la bonne Faiseuse: elles appelèrent Cendrillon pour lui demander son avis, car elle avait le goût bon. Cendrillon les conseilla le mieux du monde, et s'offrit même à les coiffer; ce qu'elles voulurent bien. En les coiffant, elles lui disaient: "Cendrillon, serais-tu bien aise d'aller au Bal? --Hélas, Mesdemoi-

selles, vous vous moquez de moi, ce n'est pas là ce qu'il me faut. --Tu as raison, on rirait bien si on voyait un Cucendron aller au Bal." Une autre que Cendrillon les aurait coiffées de travers; mais elle était bonne, et elle les coiffa parfaitement bien. Elles furent près de deux jours sans manger, tant elles étaient transportées de joie. On rompit plus de douze lacets à force de les serrer pour leur rendre la taille plus menue, et elles étaient toujours devant leur miroir.] [Enfin l'heureux jour arriva, on partit,] β^3
B^4
[et Cendrillon les suivit des yeux le plus longtemps qu'elle put; lorsqu'elle ne les vit plus, elle se mit à pleurer. Sa Marraine, qui la vit toute en pleurs, lui demanda ce qu'elle avait. "Je voudrais bien... je voudrais bien..." Elle pleurait si fort qu'elle ne put achever.] F^3 [Sa Marraine, qui était Fée, lui dit: "Tu voudrais bien aller au Bal, n'est-ce pas? --Hélas oui, dit Cendrillon en soupirant. --Hé bien, seras-tu bonne fille? dit sa Marraine, je t'y ferai aller." Elle la mena dans sa chambre, et lui dit: "Va dans le jardin et apporte-moi une citrouille." Cendrillon alla aussitôt cueillir la plus belle qu'elle put trouver, et la porta à sa Marraine, ne pouvant deviner comment cette citrouille la pourrait faire aller au Bal. Sa Marraine la creusa, et n'ayant laissé que l'écorce, la frappa de sa baguette, et la citrouille fut aussitôt changée en un beau carrosse tout doré. Ensuite elle alla regarder dans sa souricière, où elle trouva six souris toutes en vie; elle dit à Cendrillon de lever un peu la trappe de la souricière, et à chaque souris qui sortait, elle lui donnait un coup de sa baguette, et la souris était aussitôt changée en un beau cheval; ce qui fit un bel attelage de six chevaux, d'un beau gris de souris pommelé. Comme elle était en peine de quoi elle ferait un Cocher: "Je vais voir, dit Cendrillon, s'il n'y a point quelque rat dans la ratière, nous en ferons un Cocher. --Tu as raison, dit sa Marraine, va voir." Cendrillon lui apporta la ratière, où il y avait trois gros rats. La Feé en pris un d'entre les trois, à cause de sa maitresse barbe, et l'ayant touché, il fut changé en un gros Cocher, qui avait une des plus belles moustaches qu'on ait jamais vues. Ensuite elle lui dit: "Va dans le jardin, tu y trouveras six lézards derrière l'arrosoir, apporte-les-moi." Elle ne les eut pas plus tôt apportés que la Marraine les changea en six Laquais, qui montèrent aussitôt derrière le carrosse avec leur habits chamarrés, et qui s'y tenaient attachés, comme s'ils n'eussent fait autre chose toute leur vie. La Fée dit alors à Cendrillon: "Hé bien, voilà de quoi aller au bal, n'es-tu pas bien aise?] T^3 [--Oui, mais est-ce que j'irai comme cela avec mes vilains habits?" Sa Marraine ne fit que la toucher avec sa baguette, et en même temps ses habits furent changés en des habits de drap d'or et d'argent tout chamarrés de pierreries; elle lui donna ensuite une paire de pantoufles de verre, les plus jolies du monde.] γ^2 [Quand elle fut ainsi parée, elle monta en carrosse; mais sa Marraine lui recommanda sur toutes choses de

ne pas passer minuit, l'avertissant que si elle demeurait au Bal un moment davantage, son carrosse redeviendrait citrouille, ses chevaux des souris, ses laquais des lézards, et que ses vieux habits reprendraient leur première forme. Elle promit à sa Marraine qu'elle ne manquerait pas de
† sortir du Bal avant minuit.] [Elle part, ne se sentant pas
o de joie.] [Le Fils du Roi, qu'on alla avertir qu'il venait d'arriver une grande Princesse qu'on ne connaissait point, courut la recevoir; il lui donna la main à la descente du carrosse, et la mena dans la salle où était la compagnie. Il se fit alors un grand silence; on cessa de dancer, et les violons ne jouèrent plus, tant on était attentif à contempler les grandes beautés de cette inconnue. On n'entendait qu'un bruit confus: "Ah, qu'elle est belle!" Le Roi même, tout vieux qu'il était, ne laissait pas de la regarder, et de dire tout bas à la Reine qu'il y avait longtemps qu'il n'avait vu une si belle et si aimable personne. Toutes les Dames étaient attentives á considérer sa coiffure et ses habits, pour en avoir dès le lendemain de semblables, pourvu qu'il se trouvât des étoffes assez belles, et des ouvriers
| K^4 assez habiles.] [Le Fils du Roi la mit à la place la plus honorable, et ensuite la prit pour la mener danser. Elle dansa avec tant de grâce, qu'on l'admira encore davantage. On apporta une fort belle collation, dont le jeune Prince
- o cont'd ne mangea point, tant il était occupé à la considérer.][Elle alla s'asseoir auprès de ses soeurs, et leur fit mille honnêtetés: elle leur fit part des oranges et des citrons
δ^2↓ que le Prince lui avait donnés, ce qui les étonna fort, car elles ne la connaissaient point.] [Lorsqu'elles causaient ainsi, Cendrillon entendit sonner onze heures trois quarts: elle fit aussitôt une grande révérence à la compagnie, et
6 s'en alla le plus vite qu'elle put. Dès qu'elle fut arrivée,]
Move II Mot. [elle alla trouver sa Marraine, et après l'avoir remerciée, elle lui dit qu'elle souhaiterait bien aller encore le lendemain au Bal, parce que le Fils du Roi l'en avait priée.]
§ [Comme elle était occupée à raconter à sa Marraine tout ce qui s'était passé au Bal, les deux soeurs heurtèrent à la porte; Cendrillon leur alla ouvrir. "Que vous êtes longtemps à revenir!" leur dit-elle en bâillant, en se frottant les yeux, et en s'étendant comme si elle n'eût fait que de se réveiller; elle n'avait cependant pas eu envie de dormir depuis qu'elles s'étaient quittées. "Si tu étais venue au Bal, lui dit une de ses soeurs, tu ne t'y serais pas ennuyée: il y est venu la plus belle Princesse, la plus belle qu'on puisse jamais voir; elle nous a fait mille civilités, elle nous a donné des oranges et des citrons." Cendrillon ne se sentait pas de joie: elle leur demanda le nom de cette Princesse; mais elles lui répondirent qu'on ne la connaissait pas, que le Fils du Roi en était fort en peine, et qu'il donnerait toutes choses au monde pour savoir qui elle
a^6 était.] [Cendrillon sourit et leur dit: "Elle était donc bien belle? Mon Dieu, que vous êtes heureuses, ne pourrais-je point la voir? Hélas! Mademoiselle Javotte, prêtez-moi

votre habit jaune que vous mettez tous les jours. --Vraiment, dit Mademoiselle Javotte, je suis de cet avis! Prêtez votre habit à un vilain Cucendron comme cela: il faudrait que je fusse bien folle." . Cendrillon s'attendait bien à ce refus, et elle en fut bien aise, car elle aurait été grandement embarrassée si sa soeur eût bien voulu lui prêter son
β^3 † habit.] [Le lendemain les deux soeurs furent au Bal,] [et
T^3 Cendrillon aussi,] [mais encore plus parée que la première
K^4 fois.] [Le Fils du Roi fut toujours auprès d'elle, et ne cessa de lui conter des douceurs; la jeune Demoiselle ne
γ^2 s'ennuyait point,] [et oublia ce que sa Marraine lui avait
δ^2 † recommandé;] [de sorte qu'elle entendit sonner le premier coup de minuit, lorsqu'elle ne croyait pas qu'il fût encore onze heures: elle se leva et s'enfuit aussi légèrement
J qu'aurait fait une biche.] [Le Prince la suivit, mais il ne put l'attraper; elle laissa tomber une de ses pantoufles de
T^3 verre, que le Prince ramassa bien soigneusement.] [Cendrillon arriva chez elle bien essoufflée, sans carrosse, sans laquais, et avec ses méchants habits, rien ne lui étant resté de toute sa magnificence qu'une de ses petites pantoufles, la pareille de celle qu'elle avait laissé tomber. On demanda aux Gardes de la porte du Palais s'ils n'avaient point vu sortir une Princesse; ils dirent qu'ils n'avaient vu sortir personne, qu'une jeune fille fort mal vêtue, et qui avait
§ plus l'air d'une Paysanne que d'une Demoiselle.] [Quand ses deux soeurs revinrent du Bal, Cendrillon leur demanda si elles s'étaient encore bien diverties, et si la belle Dame y avait été; elles lui dirent que oui, mais qu'elle s'était enfuie lorsque minuit avait sonné, et si promptement qu'elle avait laissé tomber une de ses petites pantoufles de verre, la plus jolie du monde; que le fils du Roi l'avait ramassée, et qu'il n'avait fait que la regarder pendant tout le reste du Bal, et qu'assurément il était fort amoureux de la belle personne à qui appartenait la petite pantoufle. Elles dirent vrai, car peu de jours après, le fils du Roi fit publier à son de trompe qu'il épouserait celle dont le pied sérait
L bien juste à la pantoufle.] [On commença à l'essayer aux Princesses, ensuite aux Duchesses, et à toute la Cour, mais inutilement. On l'apporta chez les deux soeurs, qui firent tout leur possible pour faire entrer leur pied dans la
Ex Q pantoufle,] [mais elles ne purent en venir à bout.] [Cendrillon qui les regardait, et qui reconnut sa pantoufle, dit en riant: "Que je voie si elle ne me serait pas bonne!" Ses soeurs se mirent à rire et à se moquer d'elle. Le Gentilhomme qui faisait l'essai de la pantoufle, ayant regardé attentivement Cendrillon, et la trouvant fort belle, dit que cela était juste, et qu'il avait ordre de l'essayer à toutes les filles. Il fit asseoir Cendrillon, et approchant la pantoufle de son petit pied, il vit qu'elle y entrait sans peine, et qu'elle y était juste comme de cire. L'étonnement des deux soeurs fut grand, mais plus grand encore quand Cendrillon tira de sa poche l'autre petite
T^3 pantoufle qu'elle mit à son pied.] [Là-dessus arriva la

Marraine, qui ayant donné un coup de sa baguette sur les habits de Cendrillon, les fit devenir encore plus magnifiques que tous les autres.

Alors ses deux soeurs la reconnurent pour la belle personne qu'elles avaient vue au Bal. Elles se jetèrent à ses pieds pour lui demander pardon de tous les mauvais traitements qu'elles lui avaient fait souffrir. Cendrillon les releva, et leur dit, en les embrassant, qu'elle leur pardonnait de bon coeur, et qu'elle les priait de l'aimer bien toujours. On la mena chez le jeune Prince, parée comme elle
W* était: il la trouva encore plus belle que jamais,] [et peu de jours après, il l'épousa. Cendrillon, qui était aussi bonne que belle, fit loger ses deux soeurs au Palais, et les maria dès le jour même à deux granda Seigneurs de la Cour.]

Grimms (KHM 21), *Aschenputtel*

Move I α γ^2 [Einem reichen Manne, dem wurde seine Frau krank,] [und als sie fühlte, daß ihr Ende herankam, rief sie ihr einziges Töchterlein sich ans Bett und sprach 'liebes Kind, bleibe fromm und gut, so wird dir der liebe Gott immer beistehen, und ich will vom Himmel auf dich herabblicken, und will um
β^2 dich sein.'] [Darauf tat sie die Augen zu und verschied.]
δ^2 [Das Mädchen ging jeden Tag hinaus zu dem Grabe der Mutter
α cont'd und weinte, und blieb fromm und gut.] [Als der Winter kam, deckte der Schnee ein weißes Tüchlein auf das Grab, und als die Sonne im Frühjahr es wieder herabgezogen hatte, nahm sich der Mann eine andere Frau.

Die Frau hatte zwei Töchter mit ins Haus gebracht, die schön und weiß von Angesicht waren, aber garstig und schwarz von Herzen. Da ging eine schlimme Zeit für das arme Stiefkind an. 'Soll die dumme Gans bei uns in der Stube sitzen!' sprachen sie, 'wer Brot essen will, muß es verdienen: hinaus mit der Küchenmagd.' Sie nahmen ihm seine schönen Kleider weg, zogen ihm einen grauen alten Kittel an, und gaben ihm hölzerne Schuhe. 'Seht einmal die stolze Prinzessin, wie sie geputzt ist!' riefen sie, lachten und führten es in die Küche. Da mußte es von Morgen bis Abend schwere Arbeit tun, früh vor Tag aufstehn, Wasser tragen, Feuer anmachen, kochen und waschen. Obendrein taten ihm die Schwestern alles ersinnliche Herzeleid an, verspotteten es und schütteten ihm die Erbsen und Linsen in die Asche, so daß es sitzen und sie wieder auslesen mußte. Abends, wenn es sich müde gearbeitet hatte, kam es in kein Bett, sondern mußte sich neben den Herd in die Asche legen. Und weil es darum immer staubig und schmutzig aussah, nannten sie es Aschenputtel.]

$F^1{}_9$ [Es trug sich zu, daß der Vater einmal in die Messe ziehen wollte, da fragte er die beiden Stieftöchter, was er ihnen mitbringen sollte. 'Schöne Kleider,' sagte die eine, "Perlen und Edelsteine,' die zweite. 'Aber du,

Aschenputtel,' sprach er, 'was willst du haben?' Vater, das erste Reis, das Euch auf Eurem Heimweg an den Hut stößt, das brecht für mich ab. Er kaufte nun für die beiden Stiefschwestern schöne Kleider, Perlen und Edelsteine, und auf dem Rückweg, als er durch einen grünen Busch ritt, streifte ihn ein Haselreis und stieß ihm den Hut ab. Da brach er das Reis ab und nahm es mit. Als er nach Haus kam, gab er den Stieftöchtern, was sie sich gewünscht hatten, und dem Aschenputtel gab er das Reis von dem Haselbusch. Aschenputtel dankte ihm, ging zu seiner Mutter Grab und pflanzte das Reis darauf, und weinte so sehr, daß die Tränen darauf niederfielen und es begossen. Es wuchs aber, und ward ein schöner Baum. Aschenputtel ging alle Tage dreimal darunter, weinte und betete, und allemal kam ein weißes Vöglein auf den Baum, und wenn es einen Wunsch aussprach, so warf ihm das Vöglein herab, was es sich gewünscht hatte.]

§ [Es begab sich aber, daß der König ein Fest anstellte, das drei Tage dauern sollte, und wozu alle schönen Jungfrauen im Lande eingeladen wurden, damit sich sein Sohn eine
a⁶ Braut aussuchen möchte.] [Die zwei Stiefschwestern, als sie hörten, daß sie auch dabei erscheinen sollten, waren guter Dinge, riefen Aschenputtel und sprachen 'kämm uns die Haare, bürste uns die Schuhe und mache uns die Schnallen fest, wir gehen zur Hochzeit auf des Königs Schloß.' Aschenputtel gehorchte, weinte aber, weil es auch gern zum Tanz mitgegangen wäre, und bat die Stiefmutter, sie möchte es ihm erlauben. 'Du Aschenputtel,' sprach sie, 'bist voll Staub und Schmutz, und willst zur Hochzeit? du hast keine Kleider
D¹ und Schuhe, und willst tanzen!'] [Als es aber mit Bitten anhielt, sprach sie endlich 'da habe ich dir eine Schüssel Linsen in die Asche geschüttet, wenn du die Linsen in zwei Stunden wieder ausgelesen hast, so sollst du mitgehen.']
F⁹ [Das Mädchen ging durch die Hintertür nach dem Garten und rief 'ihr zahmen Täubchen, ihr Turteltäubchen, all ihr Vöglein unter dem Himmel, kommt und helft mir lesen,

die guten ins Töpfchen,
die schlechten ins Kröpfchen.'

Da kamen zum Küchenfenster zwei weiße Täubchen herein, und danach die Turteltäubchen, und endlich schwirrten und schwärmten alle Vöglein unter dem Himmel herein und ließen sich um die Asche nieder. Und die Täubchen nickten mit den Köpfchen und fingen an pick, pick, pick, pick, und da fingen die übrigen auch an pick, pick, pick, pick, und lasen alle guten Körnlein in die Schüssel. Kaum war eine Stunde herum, so waren sie schon fertig und flogen alle wieder hinaus.]
E¹ [Da brachte das Mädchen die Schüssel der Stiefmutter, freute sich und glaubte, es dürfte nun mit auf die Hochzeit gehen.]
a⁶ [Aber sie sprach 'nein, Aschenputtel, du hast keine Kleider,
D¹ und kannst nicht tanzen: du wirst nur ausgelacht.'] [Als es nun weinte, sprach sie 'wenn du mir zwei Schüsseln voll Linsen in einer Stunde aus der Asche rein lesen kannst, so

sollst du mitgehen,' und dachte 'das kann es ja nimmermehr.']
F^9 [Als sie die zwei Schüsseln Linsen in die Asche geschüttet hatte, ging das Mädchen durch die Hintertür nach dem Garten und rief 'ihr zahmen Täubchen, ihr Turteltäubchen, all ihr Vöglein unter dem Himmel, kommt und helft mir lesen,

die guten ins [illegible]pfchen,
die schlechten ins Kröpfchen.'

Da kamen zum Küchenfenster zwei weiße Täubchen herein und danach die Turteltäubchen, und endlich schwirrten und schwärmten alle Vögel unter dem Himmel herein und ließen sich um die Asche nieder. Und die Täubchen nickten mit ihren Köpfchen und fingen an pick, pick, pick, pick, und da fingen die übrigen auch an pick, pick, pick, pick, und lasen alle guten Körner in die Schüsseln. Und ehe eine halbe Stunde herum war, waren sie schon fertig, und flogen alle
E^1 wieder hinaus.] [Da trug das Mädchen die Schüsseln zu der Stiefmutter, freute sich und glaubte, nun dürfte es mit auf
a^6 die Hochzeit gehen.] [Aber sie sprach 'es hilft dir alles nichts: du kommst nicht mit, denn du hast keine Kleider und kannst nicht tanzen; wir müßten uns deiner schämen.']
$\beta^1{}_3$ [Darauf kehrte sie ihm den Rücken zu und eilte mit ihren zwei stolzen Töchtern fort.]
F^1 [Als nun niemand mehr daheim war, ging Aschenputtel zu seiner Mutter Grab unter den Haselbaum und rief

'Bäumchen, rüttel dich und schüttel dich,
wirf Gold und Silber über mich.'

Da warf ihm der Vogel ein golden und silbern Kleid herunter
T^3 und mit Seide und Silber ausgestickte Pantoffeln.] [In aller
† o Eile zog es das Kleid an] [und ging zur Hochzeit.] [Seine Schwestern aber und die Stiefmutter kannten es nicht und meinten, es müsse eine fremde Königstochter sein, so schön sah es in dem goldenen Kleide aus. An Aschenputtel dachten sie gar nicht und dachten, es säße daheim im Schmutz und
K^4 suchte die Linsen aus der Asche.] [Der Königssohn kam ihm entgegen, nahm es bei der Hand und tanzte mit ihm. Er wollte auch sonst mit niemand tanzen, also daß er ihm die Hand nicht losließ, und wenn ein anderer kam, es aufzufordern, sprach er 'das ist meine Tänzerin.']
† [Es tanzte, bis es Abend war, da wollte es nach Haus
Pr gehen.] [Der Königssohn aber sprach 'ich gehe mit und
Mot. begleite dich,'] [denn er wollte sehen, wem das schöne Mäd-
Rs^4 chen angehörte.] [Sie entwischte ihm aber und sprang in das Taubenhaus. Nun wartete der Königssohn, bis der Vater kam, und sagte ihm, das fremde Mädchen wär in das Taubenhaus gesprungen. Der Alte dachte 'sollte es Aschenputtel sein?' und sie mußten ihm Axt und Hacken bringen, damit er das Taubenhaus entzweischlagen konnte: aber es war niemand darin. Und als sie ins Haus kamen, lag Aschenputtel in seinen schmutzigen Kleidern in der Asche, und ein trübes

Öllämpchen brannte im Schornstein; denn Aschenputtel war geschwind aus dem Taubenhaus hinten herabgesprungen, und war zu dem Haselbäumchen gelaufen: da hatte es die schönen Kleider abgezogen und aufs Grab gelegt, und der Vogel hatte sie wieder weggenommen, und dann hatte es sich in seinem grauen Kittelchen in die Küche zur Asche gesetzt.]

Move II[a^6] $\beta^1{}_3$ F^1 [Am andern Tag, als das Fest von neuem anhub,] [und die Eltern und Stiefschwestern wieder fort waren,] [ging Aschenputtel zu dem Haselbaum und sprach

'Bäumchen, rüttel dich und schüttel dich,
wirf Gold und Silber über mich.'

T^3 ↑ K^4 Da warf der Vogel ein noch viel stolzeres Kleid herab als am vorigen Tag.] [Und als es mit diesem Kleide auf der Hochzeit erschien, erstaunte jedermann über seine Schönheit.] [Der Königssohn aber hatte gewartet, bis es kam, nahm es gleich bei der Hand und tanzte nur allein mit ihm. Wenn die andern kamen und es aufforderten, sprach er 'das ist meine Tänzerin.']

↓ Pr Mot. Rs^4 [Als es nun Abend war, wollte es fort,] [und der Königssohn ging ihm nach] [und wollte sehen, in welches Haus es ging:] [aber es sprang ihm fort und in den Garten hinter dem Haus. Darin stand ein schöner großer Baum, an dem die herrlichsten Birnen hingen, es kletterte so behend wie ein Eichhörnchen zwischen die Äste, und der Königssohn wußte nicht, wo es hingekommen war. Er wartete aber, bis der Vater kam, und sprach zu ihm 'das fremde Mädchen ist mir entwischt, und ich glaube, es ist auf den Birnbaum gesprungen.' Der Vater dachte 'sollte es Aschenputtel sein?' ließ sich die Axt holen und hieb den Baum um, aber es war niemand darauf. Und als sie in die Küche kamen, lag Aschenputtel da in der Asche, wie sonst auch, denn es war auf der andern Seite vom Baum herabgesprungen, hatte dem Vogel auf dem Haselbäumchen die schönen Kleider wiedergebracht und sein graues Kittelchen angezogen.]

Move III $\beta^1{}_3$[a^6] F^1 [Am dritten Tag, als die Eltern und Schwestern fort waren,] [ging Aschenputtel wieder zu seiner Mutter Grab und sprach zu dem Bäumchen

'Bäumchen, rüttel dich und schüttel dich,
wirf Gold und Silber über mich.'

T^3 ↑ K^4 Nun warf ihm der Vogel ein Kleid herab, das war so prächtig und glänzend, wie es noch keins gehabt hatte, und die Pantoffeln waren ganz golden.] [Als es in dem Kleid zu der Hochzeit kam, wußten sie alle nicht, was sie vor Verwunderung sagen sollten.] [Der Königssohn tanzte ganz allein mit ihm, und wenn es einer aufforderte, sprach er 'das ist meine Tänzerin.']

↓ Pr Rs J [Als es nun Abend war, wollte Aschenputtel fort,] [und der Königssohn wollte es begleiten,] [aber es entsprang ihm so geschwind, daß er nicht folgen konnte.] [Der Königssohn hatte aber eine List gebraucht, und hatte die ganze Treppe

mit Pech bestreichen lassen: da war, als es hinabsprang, der linke Pantoffel des Mädchens hängen geblieben. Der Königssohn hob ihn auf, und er war klein und zierlich und ganz golden. Am nächsten Morgen ging er damit zu dem Mann und sagte zu ihm 'keine andere soll meine Gemahlin werden
L als die, an deren Fuß dieser goldene Schuh paßt.'] [Da freuten sich die beiden Schwestern, denn sie hatten schöne Füße. Die älteste ging mit dem Schuh in die Kammer und wollte ihn anprobieren, und die Mutter stand dabei. Aber sie konnte mit der großen Zehe nicht hineinkommen, und der Schuh war ihr zu klein, da reichte ihr die Mutter ein Messer und sprach 'hau die Zehe ab: wann du Königin bist, so brauchst du nicht mehr zu Fuß zu gehen.' Das Mädchen hieb die Zehe ab, zwängte den Fuß in den Schuh, verbiß den Schmerz und ging heraus zum Königssohn. Da nahm er sie als seine Braut aufs Pferd und
§ ritt mit ihr fort.] [Sie mußten aber an dem Grabe vorbei, da saßen die zwei Täubchen auf dem Haselbäumchen und riefen

'rucke di guck, rucke di guck,
Blut ist im Schuck (Schuh):
Der Schuck ist zu klein,
die rechte Braut sitzt noch daheim.']

Ex [Da blickte er auf ihren Fuß und sah, wie das Blut herausquoll. Er wendete sein Pferd um, brachte die falsche Braut wieder nach Hause und sagte, das wäre nicht die rechte,]
L [die andere Schwester solle den Schuh anziehen. Da ging diese in die Kammer und kam mit den Zehen glücklich in den Schuh, aber die Ferse war zu groß. Da reichte ihr die Mutter ein Messer und sprach 'hau ein Stück von der Ferse ab: wann du Königin bist, brauchst du nicht mehr zu Fuß zu gehen.' Das Mädchen hieb ein Stück von der Ferse ab, zwängte den Fuß in den Schuh, verbiß den Schmerz und ging heraus zum
§ Königssohn.] [Da nahm er sie als seine Braut aufs Pferd und ritt mit ihr fort. Als sie an dem Haselbäumchen vorbeikamen, saßen die zwei Täubchen darauf und riefen

'rucke di guck, rucke di guck,
Blut ist im Schuck (Schuh):
Der Schuck ist zu klein,
die rechte Braut sitzt noch daheim.']

Ex [Er blickte nieder auf ihren Fuß und sah, wie das Blut aus dem Schuh quoll und an den weißen Strümpfen ganz rot heraufgestiegen war. Da wendete er sein Pferd und brachte die falsche Braut wieder nach Haus. 'Das ist auch nicht die
Q rechte,' sprach er,] ['habt ihr keine andere Tochter?' 'Nein,' sagte der Mann, 'nur von meiner verstorbenen Frau ist noch ein kleines verbuttetes Aschenputtel da: das kann unmöglich die Braut sein.' Der Königssohn sprach, er sollte es heraufschicken, die Mutter aber antwortete 'ach nein, das ist viel zu schmutzig, das darf sich nicht sehen lassen.' Er wollte es aber durchaus haben, und Aschenputtel mußte

gerufen werden. Da wusch es sich erst Hände und Angesicht rein, ging dann hin und neigte sich vor dem Königssohn, der ihm den goldenen Schuh reichte, Dann setzte es sich auf einen Schemel, zog den Fuß aus dem schweren Holzschuh und steckte ihn in den Pantoffel, der war wie angegossen. Und als es sich in die Höhe richtete und der König ihm ins Gesicht sah, so erkannte er das schöne Mädchen, das mit ihm getanzt hatte, und rief 'das ist die rechte Braut.' Die Stiefmutter und die beiden Schwestern erschraken und wurden bleich vor Ärger: er aber nahm Aschenputtel aufs Pferd und ritt mit ihm fort. Als sie an dem Haselbäumchen vorbeikamen, riefen die zwei weißen Täubchen

'rucke di guck, rucke di guck,
kein Blut im Schuck:
Der Schuck ist nicht zu klein,
die rechte Braut, die führt er heim.'

Und als sie das gerufen hatten, kamen sie beide herabgeflogen und setzten sich dem Aschenputtel auf die Schultern, eine rechts, die andere links, und blieben da sitzen.]

W* [Als die Hochzeit mit dem Königssohn sollte gehalten werden, kamen die falschen Schwestern, wollten sich einschmeicheln und teil an seinem Gluck nehmen. Als die Brautleute nun zur Kirche gingen,] U [war die älteste zur rechten, die jüngste zur linken Seite: da pickten die Tauben einer jeden Auge aus. Hernach, als sie herausgingen, war die älteste zur linken und die jüngste zur rechten: da pickten die Tauben einer jeden das andere Auge aus. Und waren sie also für ihre Bosheit und Falschheit mit Blindheit auf ihr Lebtag bestraft.]

ZAdV 195 001, *Aschenputtel*

α [Zwei Wittleute haben zusammen geheiratet und jedes hat ein Mädchen gehabt. Ihr Mädchen war angenehm, aber dem Mann sein Mädchen wollte sie nicht leiden. Die mußte immer hinter dem Ofen sitzen. Der hat sie immer schöne Gewänder a^6 gegeben, ihr aber nicht, die hat immer gebetet.] [Die andern sind immer in die Kirche gegangen, sie war immer $F^6{}_1$ allein, hat immer gebetet.] [Auf einmal kommt ihr Schutzengel und bringt ihr schöne Schuhe und rotseidenes Kleid. $\beta^1{}_3$ Alles in einer Nußschale.] [Da hat sie auch in die Kirche gehen können am nächsten Sonntag. Die andern waren fort,] ↑ [dann hat sie sich schnell fertig gemacht und ist fort in T^3 die Kirche.] [Da war sie so schön und so lieb, daß es keine K^4 schönere gibt.] [Da hat ein junger Herr ihr schon nachgeschaut, wo sie hereingeht.] [Aber sie mußte früher dort ↓ aus der Kirche, als die Wandlung war, daß die Mutter es ↑ nicht gewißt hat.] [Den andern Sonntag ist sie wieder fort- $\beta^1{}_3$ T^3 gegangen,] [nachdem alle fort waren,] [hat sie sich gewaschen ↓ und angezogen.] [Als die Wandlung ist, ist sie dann gegangen.]

J [Ist der Herr schon draussen gestanden und hat gewartet. Dann ist er ihr auf den einen Schuh gestanden und da hat sie den einen Schuh verloren. Sie aus lauter Eil hat nicht auf den Schuh geschaut, ist nur gesprungen fort nach Haus. Am dritten Sonntag hat sie nicht mehr gehen können, da hat sie
L keinen Schuh gehabt.] [Nach 2-3 Tagen da kommt ein junger, schöner Herr und sagt: "Hat sie ein Mädchen zum Heiraten?" --"Ja, wir haben schon eines." --"Wo ist sie, bringen Sie sie hierher, welcher der Schuh paßt, das gibt meine Braut."
Ex Da haben sie ihn probiert,] [er war zu klein. Da hat die Mutter schnell die große Zehe abgehackt, war doch noch zu
Q klein.] [Da hat er gefragt: "Habt Ihr noch ein Mädchen?" --"Ja, hinter dem Ofen, so ein Aschenputtel." "Bring sie her." Dann kommt sie für von dem Ofen. Er hat so schön
T^3 gepaßt der Schuh, wie angegossen.] [Dann haben sie das andere auch vom Ofen vorgeholt, das Kleid, das rotseidene aus der Nußschale heraus und die Strümpfe und andern Schuh. Dann war sie so schön, wie der klare Tag. Dann hat sich die
[W*] Stiefmutter verwundert, woher sie das Kleid hat.] [Dann hat sich der junge Mann eingehängt und gesagt: "Die gehört mein, das ist die Rechte, die ist meine Braut." Jetzt ist aus.]

ZAdV 195 242, *Von Aschapudl*

Move I α [Einmal ist ein Wittib gwest und eine Wittfrau. Jetzt ham die Leit zammgeheirat. Das Weib hat zwei Techter ghat und der Mann ani. Und das Weib ihre Techter san so in Ehren gwest und sein Tochter ist so verweist gwest. Sie hat nichts zu essn kriegt. Hat nicht einmal ein Gwand ghat.]

D^7 [Na einmal ist der Mann am Markt ganga. Wie er ist hamgangn, ist er durch den Wald ganga. Ist ihm ein Nuss am Huit gfalln. Dann ist er ham, hat ein frisch Wasser braucht. Nachder hat er gsagt zu sein Madl: "Geh furt und hol mir
F^1 E^7 ein frisch Wasser!"] [und hat ihr die Nuss gem.] [Sie ist
D^1 furtganga mit Freuden zum Wasser.] [Na ist die Nuiss in Brunnen gfalln. Na hat sie starik zaunt. Dann ist unsri liewi Frau kemma. Ein altes Weib wars. "Geh trag das Wasser firi, dein Vater soll trinkn. Ich hol dir derweil die Nuiss
[E^1] F^2 von Brunnen."] [Nachder wie sie kemma ist, hat das Weib gsagt: "Mein Kind in den Nuiss ist dein Gwand. Am Sonntag wanns zammleitn wern zwei Tum gflogn kemma, dass sie deine
a^6 Arbeit machn."] [Sie ist halt allwal a Arweit kriegt, wal gschamt ham sie sich. In die Kirchn hat sie net derf gehn.]

T^3 γ^2 [Dann am Sonntag hat sie sich anglegt.] [Unsri liewi Frau ist hinganga. Hat sie ihr den Spruch gsagt: Nicht newer meine, nicht bei hinter meine, nicht bei feder meine, segt mi kein Mensch, wie unsri liewi Frau und mein heiliger Schutzengel."]

†[o] δ^2 [Jetzt geht sie in die Kirchn.] [Und wie die Mess aus ist gwest, hat sie den Spruch noamal gsagt: "Nicht newer meiner, nicht bei hinter meiner, nicht feder meiner, segt mi kein Mensch wie unsri liewi Frau und mein heiliger

↓ Schutzengel."] [Dann ist sie hoamganga in Gartn, hat sich
[D¹] E¹ F⁹ oaziegn missn bein Brunnan.] [Dann san die zwei Taum aussi-
T̄³ flogn und der Waaz ist schen ausklaubt gwest] [und sie hat
durt gstandn wie ein Aschapudl.]

§ [Dann san die Schwester kemma von den Kirchen. Wie sie
san neiganga in die Kuchl hams gsagt zu den Aschapudl: "Heit
Move II a⁶ sit so eine wunderscheni frau in der Kirchn gwest."] [Dann
hat die Schwester gsagt: "In Sunntag geh ich a, dass das ich
will a segn." "Du bleibst da!" hams gsagt die Schwester.]

[D¹] [Wie der zweite Sonntag kemma ist, ham sie Poindl eini in
β¹₃ [E¹] F⁹ die Aschn (Bohnen).] [Dann san-s furt.] [San wieder die
F¹ T³ zwei Taum kemma.] [Sie ist in Gartn ganga, hat sich angelegt.
δ² Hat no a schenres Gwand hat sie kriegt.] [Dann hat sie gsagt:
"Nicht bei never meiner, nicht bei hinter meiner, nicht bei
feder meiner, siegt mi kein Mensch wie unsri liewi Frau und
↓ mein heiliger Schutzengel."] [Wie sie ist in die Kirch eini-
K⁴ δ² gangn,] [ham die Kenigssehn schon gpasst auf sie.] [Na wie
sie ist bein Kirch aussiganga, hat sie den Spruch wieder
gsagt: "Nicht never meiner, nicht bei hinter meiner, nicht
bei feder meiner siegt mi kein Mensch wie unsri liewi Frau
↓ und mein heiliger Schutzengl."] [Na ham sie nicht mehr gsegn.
T̄³ Wie sie ist hamganga,] [hat sie sich anglegt ban Brunna.
Wie sie san in die Kuchl einiganga, ist sie schon hintern
Ofn gstandn, wie ein Aschapudl.]

Move III [a⁶][D¹] [In dritten Sunntag ham sie ihr Honifsahmen (Hanfsamen)
E¹ F⁹ in die Aschn gem.] [San die Taum kemma, hans ausklaubt.]
γ² [Jetzt ist unsri liei Frau durt gstanda. Heit derfst du
dich nicht umschauwa. Die Kenigssehn wern durt stehn, wern
dir den Schuh owizihn. Du derfst dich nicht umschauwa,
δ² sollst laufn mit die Strimpf.] [Dann hat sie wieder gsagt:
"Nicht bei never meiner, nicht bei hinder meiner, nicht bei
ferder meiner, soll mich kein Mensch segn, wie unsri liewi
[T³ ↑ J δ²] ↓ Frau und mein heiliger Schutzengl."] [Wie sie ham ist
T̄³ § kemme] [hat sie sich anglegt.] [Dann wie die Schwester san
kemme, hams gsagt: "Heit ist so eine wunderschöne Jungfrau
in der Kirchn gwest. So ist keine mehr, gleich werdn die
Kinichsehn im Dorf umatumgehn und wern suichn. Wen der
L Schui passt, die heirat einer."] [Die Schwester ham sich
schen anglegt. Den Aschapudl ham sie gnommen, einen grossen
Backtrog ham sie gnommen, ham sie untergstirzt.

Dann ist der Kenigsohn einigangn. Ham probiert. Die
Ex L eine hot die Fersch owigschnittn,] [hat nicht passt.] [Die
Ex andere hat die Zecherl owigschnittn,] [hat a net passt.]
§ [Wie der Kenichsohn ist ausganga, ist die Kammertir aufganga,
von sölwr und der Kokas (Hahn) hat sich auf den Trog gsetzt
und hat kraaht: "Da ist die Rechti! Da ist die Rechti!"]
Q [Hat der Kenichsuhn gfragt, was da ist. Ist er hinganga,
jetzt hat er sie gsegn. Awer hat verschmierter ist sie
T³ gwest. Ender hat er in Schui prowiert, hat passt.] [Hat
sie gsagt, er sull ein bisserl wartn. Ist zun Brunna ganga.
Hat sie schenste Gwand anglegt. Dann ist sie feriganga.
Dan ham sie sie aufighebt am Kaless. Der Kuitscher hat
angfangt zun fahrn und die Taum san schen vor ihna Gsicht
gflogn, ham die Paradi macht.]

AdV 195 491, *Aschenpudel*

Move I β^2 [Hàt, einmol woar a Maon, der hot a Tochter ghett. Verheirat; der hot guet glebt mit seiner Frau.] [Und mit dem, wo man am besten, wo guet und olles is, muß imme wos dreikumme: jetz is sei Frau gestorben.

Jetz, wei sei Frau gstorbn is, jetz is des Madl sehr traurig immer gweest und is immer zu dem Grob gange, hot

Mot. gweint und, wie so die Kinder.] [Und der Maon ah, is eahm immer schwer gfolln. Ja, er kaon ohni Frau doch net bleibn --er hot des Kind -- er muß jedoch schauen, daß er wirdrum a Frau kriagt, daß des Kind versorgt sull sein, net?]

α cont'd [Jetz hot er a Witfrau gheirat, obr die hot auch zwaa Techter ghett. Er hot obr net gsogt, daß es eahm vielleicht so schlecht geht, daß sei Kind ah besser sull geh, daß die Mueder doch schaue werd auf ihrer. Ja freili, der Maon hot in der Oarbeit miessn und hot gschaut, daß Göld kumt, daß s' lebn kenne. Und die Stiefmueder, die hot a af des Mädl gor kein Gfolln mehr ghott, hot des Mädl fier an Oschenpudl gholdn. Und wenn die ollerschmutzigste Oarbeit woar, dees hot des Mädl moche miessn, und ihre Techter hot sie holt in Vorzug, und wos der Voder verdient hot, des Göld an ihre Mädl angwendt, und des Mädl, wos sie fier an Oschnpudl gholdn hot, fier dere hot sie gor nix iebrig. Jetz is des Madl obr sehr traurig gweest, weil sie fier ihre nix iebrig hot und fier ihre eigene Tochter hot sie olles ghott, scheeni Kleider, scheeni Schueh und olles, olles im Glanz.

Jetz is sie holt olleweil in dem Friedhof gange und hot --olleweil traurig gweest--olleweil zaunt. Und biggotisch is des

$\beta^1{}_3$ Madl do gweest und hot olleweil Gott angrueft.] [No nocher san die Mädl --die ham a Gwandl ghott -- dee san in der

$[a^6]$ D^1 Kirchn gange] [--und sie, die Mueder: "Do host! Du mueßt dees moche, und du mueßt dees moche!" Und hot ihr immer so an Oarbeit higebn, wo wahrlich stunden -- um stundenlang dauert hätt, bis des Mädl fertig is gweest. Jetz is sie holt stoark traurig gweest.]

$F^6{}_9$ [Jetz san die Taubn kumme und: "Dubi, dubi, dubi!" hams

E^1 gmocht] [und ham ihrer holt ghulfe. Ha, jetz is ihrer scho

B^4 leichter gweest.] [Und wie sie nocher im Friedhof woar und

F^1 hot sie holt stoark ausgweint,] [jetz ham ihr die Taubn Kleider brocht und Schuhe brocht, und so hot si des Mädl ah anziehn kenne.]

Move II $\beta^1{}_3$ [Wei wiedrum a Sunntag kumme is, ham die Mädl und Frauen olli in der Kirchen gange --hàt, der ihri Techter san auch

a^6 in der Kirchn,] [und der hot sie immer so an Oarbeit angschafft, so an Bohnen ausklaubn, und daß sie jo net in Kirche

$F^1{}_6$ kumme kaon.] [Jetz, kaum woarn die draust, jetz ham die

D^1 Taubn ihr so a Gwandl brocht] [und hot sie eahne die Erbsn und... so higschmissn, die woar vielleicht fuffzehn Schritt

F^9 E^1 — von Haus weg,] [san die Taubn mit dere Oarbeit fertig

T^3 † gweest,] [und sie hot si anglegt und is obr ah in Kirche gange. Ha freili, so a nettes Fräulein woar dees, daß gleich keine do woar, wie des Mädl woar, sauber, a blitzsauberes

+ Kind, die woar so wie Müllich und Bluet.] [Und wie die in der Kirche gange is, hot sie sich ah net lang durt aufgholdn, bevor die Kirche aus is gweest, is sie schnell wiedrum haamgsprunge.] [Und dees hot a Keenigssuhn gsehn, daß do so a scheens Mädl in der Kirche is, und daß die so flieht und nur schnell, die hot immer nur geeilt. Und beim Kumme woar sie immer die Letzti und beim Haamweg woar sie immer die Erschti. Jetz hot der Keenig, weil er sie scho öfter gesehgn hot in der Kirche und so hot er a Aug ghott auf ihrer. "Ei", hot er si denkt, "dees war a Frauenszimmer fier mir!" Und hot sie an dem Mädl versehn, verliabt an ihrer. Jetz hot er obr net gwißt, wie er des Mädl kriagn kaon, weil sie olleweil --entweder is sie späder kumme und frieher is sie olleweil haam.]

Pr [Jetz is er her und hot vor die Kirche vor der Kirchentier so a Pickzeig hidaun, daß sie picke bleibn sull, daß sie net so eiln si kaon, daß er sie noch kriagt.

Und er woar ah in der Kirche und hot si nocher neben

Rs ihrer so higstöllt, daß er sie jo kriagn mueß.] [Jetz, wei

J die Kirche aus, net eimol noch gant aus woar, dees woar wie a Kugl aus der Flintn woar sie scho weg.] [Und wie sie den Haamweg hot wölln moche, jetz is ihre Schueh vor der Tier picke bliebn. Ja, sie hot obr kei Zeit ghott, daß sie vielleicht ihren Schueh gnomme hätt owa angzogn, sie is nocher mit aanem Schuh nur haamgsprunge.

Ha freili, der Keenig hot gsehgn, der Schuh is do, obr sie hot er doch net kriegt. Wos sull er moche? Er hot den Schuh holt gnomme und hot das Madl, mit dem Schueh gsuecht. Den Madl, wo der Schueh passen tuet, dees muß sie sein.]

L [Ha guet, jetz is er holt ah kumme zu dere Frau hi, wo die zwaa Techter hot ghott. Do sogt er, eb net eine der Schueh passen tuet. "Jo, jo!" sogt die Oldi glei, "aaner werd er scho passen!" Und sie glei der ölteri higebn (hastig und flüsternd gesprochen): sie sull eahn nur schnell anlegn. "Jo", sogt dee, "i kumm net eine mit'n Fersche!" --"Ha, dees kaon man holt wegschneidn." Jetz hams schnell wos weggschniedn, ha, jetz hots eahm anglegt. Wei sie'n anglegt hot, ha freili, er hot ihr doch wehdaun, dees is a frische Wundn. Und der Keenigssuhn obr ah: "Der poßt ihrer; is doch dees des Mädl" und is ham, hot sie wölln hamfiehrn.]

§ [Jetz wei sie zum Friedhof hikumme, jetz, ha, die Taubn und:

"Kuckro-kuu
Kück in Schuh
es is Bluet!"]

Ex [Ha freili, jetz is er nocher glei zruck und hot glei

L gschaut: na freili, es bluetet. Glei zruck: "Du bist see net!"] [Ha jetz, glei die andri gsuecht; ha, die andri sull nur probiern, jetz hot die andri probiert. Jetz fehlts wiedrum am Zehe. Hot schnell den Zehe wegschniedn und einigschlupft: "Ja, der paßt ihrer!" Ha guet, jetz is er holt

§ wieder mit derer weg.] [Wei er holt wiedrum zum Friedhof

kummt, jetz ham holt die Taubn wiedrum angfangn: "Kuckukuu"! ham gurrt die Taubn, und er sull in Schueh kucke, er bluetet.]

Ex Q [Jetz hot er wiedrum gschaut. Wei er schaut, is wieder net dees, is er wieder zruckgange:] ["Ha, eb sie net noch a Tochter hot." --"Ha", sogt sie, "die hot jo gor nix, die hot kei Schuh und hot kei Kleidung, die hot jo nix." --"Dees kaon net sein!" sogt er. "Jo, dees is so a Oschnpudl, dees is dee net!"

Ha, und der Keenigssuhn, der hot obr noch net ausgsetzt, hàt, sie sull doch probiern den Schuh, vielleicht paßt er ihrer doch. "Ah, der paßt ihr net!" und sie hots ieberaus net hobn wülln. Ja, weil er gsehgn, sie wülls ieberaus net hobn, jetz hot der Keenigssohn: Sofort sull sie die Tochter jetz herstölln; sie sull den probiern. Ho, nocher is der Oschnpudl, do hot sie miessn den Oschnpudl huuln. Dann hot sie den Schueh probiert, und der woar so wie angegossn auf ihrem Fueß. Ha, wie er nocher mit ihr den Haamweg gmocht hot, jetz ham die Taubn so scho gsogt: "Jetz hot er die

W* Rechte!"] [Jetz is holt der Keenig so in aaner Freid gweest. A scheens Mädl woars. Durt ham sie a Hochzeit gmocht, a großartigi Hochzeit und ham holt lustig gweest und do hot sie ihren Voder zu ihrer gnomme, und von die andern hot sie sich getrennt. Und ham nocher mitanand guet glebt: wenn net gstorbn sind, lebens heit noch.]

ZAdV 211 772, *Aschenputtel*

Move I.α [Emol war e Bauer un der hot a Techtel ghabt und dann is sei Wei gstorm. Nacht hat er nomal gheirot, e jungis, scheenis Wei. Un mit der hot r a zwaa Menscher ghot. Awr des zwati Wei, des hot des Kind von der erschten fir nix

Mot. gholn,] [weil se recht arm war. Se hot alliwal bein Aschenloch gesessen un de Muidr hot ihr ka Gwand gschafft.]

F^1 [Nacht is in Dorf amol a grossis Bei (Ball) worn. De Muidr is in de Stadt gange un hot einkaaft, fir ihre Menscher hot se einkaaft fir den Bei an Gwand. Awr fir de ältesti hot se nix kaaft. Wia se haam zus geht, kimmt se in Wald un do denkt se, se wird a Stammerl brocken fir de ältesti

β^3 a^6 zum mitbringe.] [Nacht sein de zwaa aufs Bei gangen] [un wia se gschickt sein zum gehen, fragt die ältesti, ob sie aa derf gehen? Na, sagt die Muidr, die ko mer net brauche

F^3 am Bei.] [Des Madel hot des Stammerl, was de Muidr brunge hot, de Stauden hot se am Grob vo ihrer Muidr hi un des is

D^1 so scheen wachsen un hot in Sommer bliht.] [Nacht wie de Muidr furt gehen will, sagt se zu der ältisten: Hat, du kost gehn am Bei, awr ehnder wirst des aussiklaubn. Un mit dem hot se an ganzen Simpel mit Magin in de Aschen geleert.

β^1 Des muisst ehnder aussiklaubn, sagt se] [un mit dem is se

B^4 furt.] [Dos Madel hot net gwisst, was dein un is hi am

F^{6_9} Grob un hot recht zaunt.] [Nacht is a weisse Tauben kummen. De sagt, se soll nur de Täuben ruifen, de wern ihr schon helfen. Des Madel is richtig am Hof gange un hot gruift:

Taubelein, Taubelein, kummt un helfts mir, den Magn aussi-
E^1 klaubn.] [Un richtig, de Tauben sein kemme un eins, zwaa,
drei, homs in Magn ausklaubt. Das Madl is hi zu Muidr un
a^6 hot ihr in aussiklaubten Magn brunge.] [Na, sagt se, du
derfst net am Bei genge, des ko mer net dein, so an Aschen-
$\beta^1{}_3$ puddel, wie du bist.] [Nacht sein de Muidr un der Vadr un
B^4 de Schwestern un alli miteinand am Bei gange.] [Un des Madel
F^6 is hi zun Grob un hot so bitterlich zaunt.] [Un wie se so
zaunt un hehnt, kimmt de Tauben wieder un sagt, se soll nur
F^1 am Baam rütteln.] [Des macht des Madel. Se packt am Baam
un ruift: Baam riddel di, Baam schiddel di, wirf e silberns
$+ T^3$ Kleid auf mi. Mit dem] [is se am Bei ganga. [Da warn gar
viele Herzoge un Grofen un diese haben den Bei angestellt.
Wia das Madel am Bei kummt, schauen alli, was das fir ein
K^4 scheens Madel is, die wär grad richtig zum heiraten.] [Un
der jungi Grof hot alliwal nur mit dem Madel getanzt. Wia
dr Bei aus is, fragt er, ob er mit ihr gehen darf? Awr sie
$+$ sagt, des kamer net.] [Wia sich der Grof emol verschaut, is
$\bar{T}^3$ se furt. Se is glei haam] [un hot des Gwand am Baam hi un
ihr alts Glumpert wiem an. Der Grof hot wohl gesehn, wo sie
eini is, awr wia hischaut, is keiner als das Aschenpuddel
§ un das sitzt in seim Glumpert bein Herd.] [Wia de Muidr
heimkimmt un de Schwestern, frogt das Aschenpuddel, wies
gwest is am Bei. Ach sagt de Muidr, der Grof, mit dem hot
Move II Mot. keini tanzen derfen als eini.] [Nacht hot der Grof wiem an
$[a^6]\ \beta^1$ Bei angstellt, er will doch das Madel aussigfinde.] [Wia de
D^1 Muidr gange is,] [so hat sie an Simpel voll Linsen in de
Aschen geschitt un den muiss das Aschenpuddel aussiklauben.]
B^4 [Nacht is das Madl wieder in Friedhof am Grab un hot zaunt.]
F^6 [Un wiem sein de Tauben kumme un sagn se werns aussiklaum.]
$E^1{}_9$ [Das Madel hot die Aschen nur straut un glei hams die Tauben
a^6 aussiklaubt.] [Nacht hot se de Linsen der Muidr zaagt un die
F^1 sagt wiem: Du derfst net du bist ja so glumpert.] [Das
Madel is wiem zum Grob un sagt zu dem Baam:

Baam, riddel di, Baam schiddel di
wirf Gold un Silber über mi.

T^3 Nacht is a golds Kleid abigfallen.] [Mit dem is se aufn Bei
$+ J$ gange.] [Diesmal hot der Grof passt, wia se furt is.] [Er
hot se stehn lassen, un beim Heisel, auf der Gassen hot dr
Pech hischmiert. Un wia se eini rennt, bleibt der eini Schui
$\bar{T}^3$ picke.] [Das Madel is glei in Garten un aussischlupft von
L den Kleid un hi beim Aschenloch.] [Nacht is de Muidr haam
un dr Grof is nachi, un zaagt ihr den Schui. Welle ihre
Menscher sein? Un weller der Schui passt, frogt er. Is de
Muidr eini un hot dr einen in Schui anpasst? Jetzt is dere
der Zeh zu lang. De Muidr nimmt an Messer un schneidt das
Zecherl weg. Nacht passt der Schui un des Madl geht zun
Grof en: Du bist jetzt auf immer un ewig meini Frau, sagt
der Grof. De Muidr hot ihr richtig mit der Stockhacke n
§ Zecherl wegghackt.] [Nacht hot sich der Grof mit den Mensch
in Wage gesetzt un is furt, se sein bein Freidhof vorbei un

da sitzen zwaa Tauben am Baam un ruifen:

O Herr, O Herr, schau di um. In den Schui
is Bluit, des is net de richtige Braut.]

Ex [Wia der Grof nachischaut, hot se richtig kei Zeh. Sagt r,
di brauch i net un is wiem zruck. Des is net die richtige
L Braut,] [se solln in Schui der andern anpasse. Bei der andern
geht de Fersche net in Schui. Do nimmt de Muidr s Schnitel-
messer un schneid de Fersche ab. Nacht passt der Schui un
der Grof setzt das Mensch in Wage un fährt furt.]

§ [Wia dr Weg bein Freidhof vorüber geht, sitzen da wiem
die Tauben auf den Baam un ruifen:

O Herr, O Herr, schau di um, in den Schui
is Bluit, des is net de richtige Braut.]

Ex Q [Hot de au nomal zruckfihrt] [un aufbegehrt: Da muiss no a
andere sein un die will i habe. Na, das is nur das Aschen-
puddel, so an glumpertes Ding, dere ghert net. Das Aschen-
puddel hot sich awr aufs Bett gsetzt un hot den Schui ange-
T^3 legt un ihr passt er glei.] [Nacht is se glei zum Freidhof
hi un hot an dem Baam gerittelt. Da is e golds Kleid auf
Q cont'd ihr gefallen un mit dem is se zum Grof hi.] [Der hot se in
sein Wagen furtgefiehrt un wie se am Freidhof fahrn, sitzen
wiem de Tauben da un die ruifen:

O Herr, O Herr, jetzt hast de richtige Braut.]

U [Nacht ham se Hochzeit angestellt un in Vadr un de Menscher
gruift. Wie die beim Freidhof genge kemmen de Krohne ange-
flogen un picke ihne de Augen ausser. Nur dem Vadr net, den
W* ham se verschont, weil der is unschuldig.] [De Hochzeit hot
vierzehn Tag dauert, bei Grofen un First is des friher so
gwest, do warn de guiden Zeitn. Wia de Muidr un de Menscher
net kemme, denkt das Aschenpuddel, se schamen sich. Un se
schickt Post, se sollen nu kemme, se brauchen sich net zu
schamen. Awr se ham de Post zruck geschickt: se kinne net
kumme, de Krohne ham ihne de Augen aussipickt. Wegen dem
wer i zur Mahlzeit gange. Wanns mi eingeladen hätten, i wer
au hingange. Awr si ham mi net eingelone.]

Pineau (*Poitou*, pp. 117-22), *La Cendrouse*

Move I α [Il y avait une fois des gens riches, des seigneurs, et
qui avaient trois filles. Il y en avait deux qui étaient
fières, fières! Et puis, la troisième, bonnes gens, était
méprisée, elle ne s'émouvait pas (ne s'amusait pas) comme
les autres, et elle restait toujours une partie dans le coin
du feu, et on l'avait baptisée "la Cendrouse". Quand les
deux aînées allaient se promener, elles demandaient à la
Cendrouse:

--Allons, Cendrouse, tu ne veux pas venir avec nous autres te promener?

--Ah non! Je ne veux pas y aller de fait (bien sûr)!

--Ah, Cendrouse! Tu ne seras toujours qu'une Cendrouse, va! Toujours gratter les cendres! Toujours rester dans le coin du feu!]

F[1] [Le papa s'en va à une foire, bien loin. Il demande à ses filles:

--Allons, mes filles! Que voulez-vous que je vous apporte?

Voilà l'aînée qui dit:

--Ah! Papa! Vous m'apporterez une belle robe, ce que vous pourrez trouver de plus beau, d'une telle couleur.

Et l'autre de même.

--Eh bien! Et toi Cendrouse, qu'est-ce que je t'apporterai?

--Ah! Papa! Une noisette, si vous voulez!

--Ah! frugale (gourmande)! Tu aimes bien mieux avoir quelque chose pour manger que d'avoir une belle robe, pas vrai, toi? Ah! Que tu as de malheur! Ah! pauvre Cendrouse!

Voilà que le papa leur apporte bien ce qu'elles lui avaient demandé. Il apporte deux jolies robes à ses deux filles, qui étaient fières, tout à fait ce qu'il y avait de plus beau; et il apporta une noisette pour la Cendrouse.]

[a[6]] [Le dimanche vint. Voilà les deux filles qui s'habillent dans leurs beaux habits en disant à la Cendrouse:

--Tu ne veux pas venir, toi, à la messe, hein? Ah! Cendrouse!

Et elles partirent à la messe.]

T[3] [Voilà bien vite ma Cendrouse qui ouvre na noisette. Elle trouva une belle voiture, bien attelée, deux fameux chevaux, un cocher, et des habits là qui étaient quatre fois plus beaux que ceux de ses soeurs.] [Et la voilà bien vite qui s'habille, qui monte dans sa voiture, et elle arrive encore aussi tôt à la messe que ses soeurs. Et, quand ils virent arriver cette voiture, tout le monde était occupé de regarder.

--A qui qu'ol est cette voiture? A qui qu'ol est cette voiture?

Ah!

Elle entre à la messe.]

[Quand la messe fut finie, elle monte dans sa voiture, et "touche, cocher!". Ah! elle fut tantôt (bien vite) rendue!] [Et personne ne pouvait s'imaginer qui était cette belle demoiselle.]

§ [Quand ses soeurs furent rendues, elles dirent à la Cendrouse, qui était dans le coin de son feu:

--Ah! ma pauvre Cendrouse! Si tu étais venue à la messe, tu aurais vu la plus belle demoiselle, que personne la connaît, que personne en a vu une plus belle dans le monde! Un cocher, deux chevaux, ah!

--Oh! Qu'elle soit tant belle qu'elle voudra, elle n'est pas plus belle que moi!

--Hein! Cendrouse, qu'est-ce que tu dis là? Elle n'est

pas plus belle que toi? Ah, mon Dieu! Qu'est-ce que tu dis là?]

[a6] [Allons, l'autre dimanche vint. Il fallut encore aller à la messe.

--Allons! qu'elles dirent encore à la Cendrouse avant de partir, allons, Cendrouse! Tu ne veux pas venir à la messe, aneu (Aujourd'hui), voir cette demoiselle? Elle y sera peut-être encore. Une si jolie voiture!

--Ah! je ne veux pas y aller, non! qu'elle dit.

--Ah! Tu aimes mieux gratter tes cendres, pardié!

T3 Et d'abord qu'elles furent parties,] [elle ouvre sa
† noisette et s'habille.] [Elle monte en voiture; elle fut encore si tôt rendue comme ses soeurs.]

o [Et revoilà encore tout le monde à regarder, et à dire:

--Qui qu'a peut être? Qui qu'a peut être? Une si jolie voiture, si jolie et que personne la connaît!]

† [Quand la messe fut dite, elle sort et elle monte dans
J sa voiture.] [En montant dans sa voiture, elle laissa tomber une de ses pantoufles. Et précisément, c'est le fils du roi qui la ramassa, sans que personne s'en aperçut. Et le voilà, après, qui dit:

--Ah! voilà une jolie pantoufle! Celle-là, à qui elle ira, qu'elle chaussera bien ça sera ma femme, je l'épouserai.]

L [Ah, mon Dieu! Si vous aviez vu toutes les princesses, toutes sortes d'espèces de demoiselles, à se rendre là et
Ex essayer la pantoufle, essayer!] [La pantoufle ne chaussait point aucun pied du tout, elle n'allait pas à aucune.].

§ [--Ah, Cendrouse, quand elles furent rendues. Elle y était bien encore, ce belle demoiselle. Va, si t'avais (tu étais) venu(e), tu l'aurais vue; va, je t'assure que c'est une belle demoiselle!

--Qu'elle soit tant belle qu'elle voudra! Elle n'est pas plus belle que moi.]

L [Allons, ce fut remis au dimanche d'après pour essayer encore cette pantoufle. Toutes les princesses de tous pays, elles venaient pour essayer cette pantoufle. Et la Cendrouse s'y rend aussi tout chapetit (doucement), point montée dans sa voiture, cette fois, toute Cendrouse, pardié!]

Ex [Voilà toutes les princesses après avoir essayé cette
Q pantoufle, elle n'allait point à aucun pied.] [Ma Cendrouse s'approche, essaie cette pantoufle, enfin, elle était comme moulée à son pied! Elle lui allait! Et puis, comme il avait dit que celle-là à qui elle irait, ça serait son épouse, les voilà toutes à se regarder, ces princesses et le tout:

--Ah, mon Dieu! Le fils du roi se mariera avec la Cendrouse! Le fils du roi se mariera avec la Cendrouse!]

T3 [Voilà ma Cendrouse qui ouvre sa noisette, et elle présenta cette belle voiture! Elle s'habilla, qu'il n'y avait point de princesse si belle comme elle était, bien sûr!]

[W*] [Et puis, elle monta dans sa voiture avec le fils du roi,

et les voilà partis! Ainsi la Cendrouse était beaucoup plus belle que ses soeurs, après!]

Massignon (*Folktales*, 43), *Cinderella*

Move I α [Once there was a widower who remarried, and the stepmother did not like the husband's daughter by his first wife. This stepmother had a daughter of her own.

As for the husband's daughter, the stepmother called her *la Cendroulié* (Cinderella) because she was always to be found in the ashes in the hearth. Now the stepmother's daughter was called "Ram's balls" by everyone because she was so ugly.

The old woman and her daughter did not like the husband's daughter. The stepmother was always cross with Cinderella, and the other girl was no better to her.]

γ^2 [One day the stepmother had said to her, "Go on off and
δ^2 look after the milking cow."] [Cinderella led the milking
a^6 cow into the meadows to graze,] [but she had been given only
F^1 dry bread to eat,] [so the Holy Virgin, who was this girl's godmother, gave her a hazel wand and said to her, "Give your milking cow a tap with this hazel wand, and she will give
K^5 you something to eat."] [Then Cinderella took the hazel wand, tapped the cow's behind with it, and out fell bread and cheese.]

Move II ε^1 [From then on, Cinderella was well fed. The stepmother was very surprised. "How is it that Cinderella always has such a fresh complexion? All I give her is dry bread."]

ζ^1 [So then the stepmother's daughter watched to see what Cinderella did with the milking cow and then one day "Ram's balls" also took a wand to hit the milking cow, but the cow only presented her with a cowpat!]

A^{ii} [The Holy Virgin came along. So then what did the old hag and the girl do? They had the milking cow killed.]

F^1 [Poor Cinderella had no more bread and cheese. This time
K^5 the Holy Virgin had an apple tree brought to Cinderella] [so
Move III ε^1 that she could eat apples off it.] [The stepmother said once more, "How is it that Cinderella still has such a fresh complexion? She certainly hasn't any milking cow to give her food now."]

ζ^1 [So the stepmother's girl watched Cinderella once again. She saw her picking up apples. The apple tree would lower its branches to give her fruit, and then it would spring back up again. In this way the stepmother's girl could not get hold of these apples, and Cinderella went on having a
A^{1s} lovely complexion.] [But the stepmother said, "You will not leave the house."]

D^1 [She gave her a mixture of millet seed and ash to sort out, but poor Cinderella had nothing to pull them out with.]

$\beta^1{}_3$ [The old hag and her daughter went out for a walk, leaving her, by way of amusement, the ashes to sort out.]

F^1 [So the Holy Virgin brought her a hazel wand to sort out
E^1 the ashes,] [and, quick as a flash, the millet seeds were

separated from the ash. That evening the stepmother was more than surprised to see the ashes sorted out and the millet seed set aside.]

Move IV $\beta^1{}_3$ a^6 [Another time there was a ball in that part of the country. The old hag and her daughter went to it,] [but Cinderella looked after the house. She wished, however, that she could have gone, too.]

F^1 [So the Holy Virgin gave her a carriage drawn by two shining horses and a coachman to take her to the ball, and

$[T^3]\uparrow$ Cinderella had a beautiful dress and beautiful shoes.] [She climbed into the carriage and soon she went past the old hag and her daughter, who were on foot.]

K^4 [There was a Prince at this ball. When he saw this lovely girl, he wished to dance with her.]

$\downarrow$ [When the old hag and her daughter were still on their way home on foot, Cinderella had already reached the house in the carriage.]

§ [They told her, "If you only knew what a beautiful girl there was at the ball!"

"No fairer than Cinderella," said the girl.]

Move V $[a^6F^1T^3\uparrow]K^4$ [Another time there was again a ball.] [Once more the Prince danced with the beautiful girl, but this time he

$\downarrow$ wanted to know her name.] [So then Cinderella tried to run

J away,] [and one of her shoes slipped off her foot. The Prince was quick to pick it up while the beautiful girl was on her way home.]

§ [The next day the Prince said, "The girl who can slip this shoe on shall be my bride."]

L [When the old hag and her daughter saw the Prince coming to their home, the woman said to her daughter, "Trim your foot, for heaven's sake! Then you will be able to slip the shoe on."

Ex Q However, although "Ram's balls" tried hard to trim her foot,] [she could not slip on the shoe.] [Then the Prince noticed Cinderella, and he wanted to make her try it on. Well, the shoe was hers. She slipped it on at once.]

Move VI Mot. A^{15} [When the stepmother saw that the Prince wished to marry Cinderella,] [she had her put in an attic, where she was locked up and no one could see her anymore.]

B^4 [Now there was a little dog who started yapping because Cinderella was shut up in this attic.]

G^3 K^{10} [The Prince followed the dog] [and let Cinderella out of the attic.]

U [Then the hag and her daughter were turned into stones. There was one on each side of the stairway in that house.]

W* [And so Cinderella married the Prince.]

AT 510 B

Perrault, *Peau d'Ane*

Prologue

[Il est des gens de qui l'esprit guindé,
Sous un fron jamais déridé,
Ne souffre, n'approuve et n'estime
Que le pompeux et le sublime;
Pour moi, j'ose poser en fait
Qu'en de certains moments l'esprit le plus parfait
Peut aimer sans rougir jusqu'aux Marionnettes;
Et qu'il est des temps et des lieux
Où le grave et le sérieux
Ne valent pas d'agréables sornettes.
Pourquoi faut-il s'émerveiller
Que la Raison la mieux sensée,
Lasse souvent de trop veiller,
Par des contes d'Ogre et de Fée
Ingénieusement bercée,
Prenne plaisir à sommeiller?

Sans craindre donc qu'on me condamne
De mal employer mon loisir,
Je vais, pour contenter votre juste désir,
Vous conter tout au long l'histoire de Peau d'Ane.]

α

[Il était une fois un Roi,
Le plus grand qui fût sur la Terre,
Aimable en Paix, terrible en Guerre,
Seul enfin comparable à soi:
Ses voisins le craignaient, ses États étaient calmes,
Et l'on voyait de toutes parts
Fleurir, à l'ombre de ses palmes,
Et les Vertus et les Arts.
Son aimable Moitié, sa Compagne fidèle,
Était si charmante et si belle,
Avait l'esprit si commode et si doux
Qu'il était encor avec elle
Moins heureux Roi qu'heureux époux.
De leur tendre et chaste Hyménée
Plein de douceur et d'agrément,
Avec tant de vertus une fille était née
Qu'ils se consolaient aisément
De n'avoir pas de plus ample lignée.

C

Dans son vaste et riche Palais
Ce n'était que magnificence;
Partout y fourmillait une vive abondance
De Courtisans et de Valets;
Il avait dans son Écurie
Grands et petits chevaux de toutes les façons;

Couverts de beaux caparaçons,
Roides d'or et de broderie;
Mais ce qui surprenait tout le monde en entrant,
C'est qu'au lieu le plus apparent,
Un maître Ane étalait ses deux grandes oreilles.
Cette injustice vous surprend,
Mais lorsque vous saurez ses vertus nonpareilles,
Vous ne trouverez pas que l'honneur fût trop grand.
Tel et si net le forma la Nature
Qu'il ne faisait jamais d'ordure,
Mais bien beaux Écus au soleil
Et Louis de toute manière,
Qu'on allait recueillir sur la blonde litière
Tous les matins à son réveil.]

γ^2 [Or le Ciel qui parfois se lasse
De rendre les hommes contents,
Qui toujours à ses biens mêle quelque disgrâce,
Ainsi que la pluie au beau temps,
Permit qu'une âpre maladie
Tout à coup de la Reine attaquât les beaux jours.
Partout on cherche du secours;
Mais ni la Faculté qui le Grec étudie,
Ni les Charlatans ayant cours,
Ne purent tous ensemble arrêter l'incendie
Que la fièvre allumait en s'augmentant toujours.

Arrivée à sa dernière heure
Elle dit au Roi son Époux:
"Trouvez bon qu'avant que je meure
J'exige une chose de vous;
C'est que s'il vous prenait envie
De vous remarier quand je n'y serai plus...
--Ah! dit le Roi, ces soins sont superflus,
Je n'y songerai de ma vie,
Soyez en repos là-dessus.
--Je le crois bien, reprit la Reine,
Si j'en prends à témoin votre amour véhément;
Mais pour m'en rendre plus certaine,
Je veux avoir votre serment,
Adouci toutefois par ce tempérament
Que si vous rencontrez une femme plus belle,
Mieux faite et plus sage que moi,
Vous pourrez franchement lui donner votre foi
Et vous marier avec elle."
Sa confiance en ses attraits
Lui faisait regarder une telle promesse
Comme un serment, surpris avec adresse,
De ne se marier jamais.
Le Prince jura donc, les yeux baignés de larmes,
Tout ce que la Reine voulut;]
β^2 [La Reine entre ses bras mourut,
Et jamais un Mari ne fit tant de vacarmes.

A l'ouïr sangloter et les nuits et les jours,
On jugea que son deuil ne lui durerait guère,
Et qu'il pleurait ses défuntes Amours
Comme un homme pressé qui veut sortir d'affaire.]

δ^2 [On ne se trompa point. Au bout de quelques mois
Il voulut procéder à faire un nouveau choix;
Mais ce n'était pas chose aisée,
Il fallait garder son serment
Et que la nouvelle Épousée
Eût plus d'attraits et d'agrément
Que celle qu'on venait de mettre au monument.

Ni la Cour en beautés fertile,
Ni la Campagne, ni la Ville,
Ni les Royaumes d'alentour
Dont on alla faire le tour,
N'en purent fournir une telle;]
A^{xvi} [L'Infante seule était plus belle
Et possédait certains tendres appas
Que la défunte n'avait pas.
Le Roi le remarqua lui-même
Et brûlant d'un amour extrême,
Alla follement s'aviser
Que par cette raison il devait l'épouser.
Il trouva même un Casuiste
Qui jugea que le cas se pouvait proposer.
Mais la jeune Princesse triste
D'ouïr parler d'un tel amour,
Se lamentait et pleurait nuit et jour.]

† [De mille chagrins l'âme pleine,
Elle alla trouver sa Marraine,
Loin, dans une grotte à l'écart
De Nacre et de Corail richement étoffée.
C'était une admirable Fée
Qui n'eut jamais de pareille en son Art.
Il n'est pas besoin qu'on vous die
Ce qu'était une Fée en ces bienheureux temps;
Car je suis sûr que votre Mie
Vous l'aura dit dès vos plus jeunes ans.]

D ["Je sais, dit-elle, en voyant la Princesse,
Ce qui vous fait venir ici,
Je sais de votre coeur la profonde tristesse;
Mais avec moi n'ayez plus de souci.
Il n'est rien qui vous puisse nuire
Pourvu qu'à mes conseils vous vous laissiez conduire.
Votre Père, il est vrai, voudrait vous épouser;
Écouter sa folle demande
Serait une faute bien grande,
Mais sans le contredire on le peut refuser.

Dites-lui qu'il faut qu'il vous donne
Pour rendre vos désirs contents,
Avant qu'à son amour votre coeur s'abandonne,
Une Robe qui soit de la couleur du Temps.
Malgré tout son pouvoir et toute sa richesse,
Quoique le Ciel en tout favorise ses voeux,
Il ne pourra jamais accomplir sa promesse."]

E + [Aussitôt la jeune Princesse
L'alla dire en tremblant à son Père amoureux
Qui dans le moment fit entendre
Aux Tailleurs les plus importants
Que s'ils ne lui faisaient, sans trop le faire attendre,
Une Robe qui fût de la couleur du Temps,
Ils pouvaient s'assurer qu'il les ferait tous pendre.]

F^3_4 [Le second jour ne luisait pas encor
Qu'on apporta la Robe désirée;
Le plus beau bleu de l'Empyrée
N'est pas, lorsqu'il est ceint de gros nuages d'or,
D'une couleur plus azurée.
De joie et de douleur l'Infante pénétrée
Ne sait que dire ni comment
Se dérober à son engagement.]

[↑] D ["Princesse, demandez-en une,
Lui dit sa Marraine tout bas,
Qui plus brillante et moins commune,
Soit de la couleur de la Lune.
Il ne vous la donnera pas."]

E[↓] [A peine la Princesse en eut fait la demande]
F^3_4 [Que le Roi dit à son Brodeur:
"Que l'astre de la Nuit n'ait pas plus de splendeur
Et que dans quatre jours sans faute on me la rende."

Le riche habillement fut fait au jour marqué,
Tel que le Roi s'en était expliqué.
Dans les Cieux où la Nuit a déployé ses voiles,
La Lune est moins pompeuse en sa robe d'argent
Lors même qu'au milieu de son cours diligent
Sa plus vive clarté fait pâlir les étoiles.
La Princesse admirant ce merveilleux habit,
Était à consentir presque délibérée;]

[↑] D [Mais par sa Marraine inspirée,]
E[↓] [Au Prince amoureux elle dit:
"Je ne saurais être contente
Que je n'aie une Robe encore plus brillante
Et de la couleur du Soleil."]

F^3_4 [Le Prince qui l'aimait d'un amour sans pareil,
Fit venir aussitôt un riche Lapidaire
Et lui commanda de la faire
D'un superbe tissu d'or et de diamants,
Disant que s'il manquait à le bien satisfaire,
Il le ferait mourir au milieu des tourments.

Le Prince fut exempt de s'en donner la peine,
Car l'ouvrier industrieux,
Avant la fin de la semaine,
Fit apporter l'ouvrage précieux,
Si beau, si vif, si radieux,
Que le blond Amant de Clymène,
Lorsque sur la voûte des Cieux
Dans son char d'or il se promène,
D'un plus brillant éclat n'éblouit pas les yeux.]

[↑] D [L'Infante que ces dons achèvent de confondre,
A son Père, à son Roi ne sait plus que répondre.
Sa Marraine aussitôt la prenant par la main:
"Il ne faut pas, lui dit-elle à l'oreille,
Demeurer en si beau chemin;
Est-ce une si grande merveille
Que tous ces dons que vous en recevez,
Tant qu'il aura l'Ane que vous savez,
Qui d'écus d'or sans cesse emplit sa bourse?
Demandez-lui la peau de ce rare Animal.
Comme il est toute sa ressource,
Vous ne l'obtiendrez pas, ou je raisonne mal."]

E[↓] [Cette Fée était bien savante,
Et cependant elle ignorait encor
Que l'amour violent pourvu qu'on le contente,
Compte pour rien l'argent et l'or;]

F^3_4 [La peau fut galamment aussitôt accordée
Que l'Infante l'eut demandée.

Cette Peau quand on l'apporta
Terriblement l'épouvanta
Et la fit de son sort amèrement se plaindre.]

[↑] D [Sa Marraine survint et lui représenta
Que quand on fait le bien on ne doit jamais craindre;
Qu'il faut laisser penser au Roi
Qu'elle est tout à fait disposée
A subir avec lui la conjugale Loi,
Mais qu'au même moment, seule et bien déguisée,
Il faut qu'elle s'en aille en quelque État lointain
Pour éviter un mal si proche et si certain.]

F^1 ["Voici, poursuivit-elle, une grande cassette
Où nous mettrons tous vos habits,
Votre miroir, votre toilette,
Vos diamants et vos rubis.
Je vous donne encor ma Baguette;
En la tenant en votre main,
La cassette suivra votre même chemin
Toujours sous la Terre cachée;
Et lorsque vous voudrez l'ouvrir,
A peine mon bâton la Terre aura touchée
Qu'aussitôt à vos yeux elle viendra s'offrir.]

D cont'd [Pour vous rendre méconnaissable,
La dépouille de l'Ane est un masque admirable.
Cachez-vous bien dans cette peau,
On ne croira jamais, tant elle est effroyable,
Qu'elle renferme rien de beau.]

E [La Princesse ainsi travestie
De chez la sage Fée à peine fut sortie,
Pendant la fraîcheur du matin,
Que le Prince qui pour la Fête
De son heureux Hymen s'apprête,
Apprend tout effrayé son funeste destin.
Il n'est point de maison, de chemin, d'avenue,
Qu'on ne parcoure promptement;
Mais on s'agite vainement,
On ne peut deviner ce qu'elle est devenue.

Partout se répandit un triste et noir chagrin;
Plus de Noces, plus de Festin,
Plus de Tarte, plus de Dragées;
Les Dames de la Cour, toutes découragées,
N'en dînèrent point la plupart;
Mais du Curé sur tout la tristesse fut grande,
Car il en déjeuna fort tard,
Et qui pis est n'eut point d'offrande.

L'Infante cependant poursuivait son chemin,
Le visage couvert d'une vilaine crasse;
A tous Passants elle tendait la main,
Et tâchait pour servir de trouver une place.
Mais les moins délicats et les plus malheureux
La voyant si maussade et si pleine d'ordure,
Ne voulaient écouter ni retirer chez eux
Une si sale créature.

Elle alla donc bien loin, bien loin, encor plus loin;]

o D^1 [Enfin elle arriva dans une Métairie
Où la Fermière avait besoin
D'une souillon, dont l'industrie
Allât jusqu'à savoir bien laver des torchons
Et nettoyer l'auge aux Cochons.]

E^1 [On la mit dans un coin au fond de la cuisine
Où les Valets, insolente vermine,
Ne faisaient que la tirailler,
La contredire et la railler;
Ils ne savaient quelle pièce lui faire,
La harcelant à tout propos;
Elle était la butte ordinaire
De tous leurs quolibets et de tous leurs bons mots.]

T^3 [Elle avait le Dimanche un peu plus de repos;
Car, ayant du matin fait sa petite affaire,
Elle entrait dans sa chambre et tenant son huis clos,
Elle se décrassait, puis ouvrait sa cassette,

Mettait proprement sa toilette,
Rangeait dessus ses petits pots.
Devant son grand miroir, contente et satisfaite,
De la Lune tantôt la robe elle mettait,
Tantôt celle où le feu du Soleil éclatait,
Tantôt la belle robe bleue
Que tout l'azur des Cieux ne saurait égaler,
Avec ce chagrin seul que leur traînante queue
Sur le plancher trop court ne pouvait s'étaler.
Elle aimait à se voir jeune, vermeille et blanche
Et plus brave cent fois que nulle autre n'était;
Ce doux plaisir la sustentait
Et la menait jusqu'à l'autre Dimanche.]

Mot. [J'oubliais à dire en passant
Qu'en cette grand Métairie
D'un Roi magnifique et puissant
Se faisait la Ménagerie,
Que là, Poules de Barbarie,
Râles, Pintades, Cormorans,
Oisons musqués, Canes Petières,
Et mille autres oiseaux de bizarres manières,
Entre eux presque tous différents,
Remplissaient à l'envi dix cours toutes entières.

Le fils du Roi dans ce charmant séjour
Venait souvent au retour de la Chasse
Se reposer, boire à la glace
Avec les Seigneurs de sa Cour.
Tel ne fut point le beau Céphale:
Son air était Royal, sa mine martiale,
Propre à faire trembler les plus fiers bataillons.
Peau d'Ane de fort loin le vit avec tendresse,
Et reconnut par cette hardiesse
Que sous sa crasse et ses haillons
Elle gardait encor le coeur d'une Princesse.

"Qu'il a l'air grand, quoiqu'il l'ait négligé,
Qu'il est aimable, disait-elle,
Et que bienheureuse est la belle
A qui son coeur est engagé!
D'une robe de rien s'il m'avait honorée,
Je m'en trouverais plus parée
Que de toutes celles que j'ai."]

K^4 [Un jour le jeune Prince errant à l'aventure
De basse-cour en basse-cour,
Passa dans une allée obscure
Où de Peau d'Ane était l'humble séjour.
Par hasard il mit l'oeil au trou de la serrure.
Comme il était fête ce jour,
Elle avait pris une riche parure
Et ses superbes vêtements

Qui, tissus de fin or et de gros diamants,
Égalaient du Soleil la clarté la plus pure.
Le Prince au gré de son désir
La contemple et ne peut qu'à peine,
En la voyant, reprendre haleine,
Tant il est comblé de plaisir.
Quels que soient les habits, la beauté du visage,
Son beau tour, sa vive blancheur,
Ses traits fins, sa jeune fraîcheur
Le touchent cent fois davantage;
Mais un certain air de grandeur,
Plus encore une sage et modeste pudeur,
Des beautés de son âme assuré témoignage,
S'emparèrent de tout son coeur.

Trois fois, dans la chaleur du feu qui le transporte,
Il voulut enfoncer la porte;
Mais croyant voir une Divinité,
Trois fois par le respect son bras fut arrêté.

Dans le Palais, pensif il se retire,
Et là, nuit et jour il soupire;
Il ne veut plus aller au Bal
Quoiqu'on soit dans le Carnaval.
Il hait la Chasse, il hait la Comédie,
Il n'a plus d'appétit, tout lui fait mal au coeur,
Et le fond de sa maladie
Est une triste et mortelle langueur.]

§ [Il s'enquit quelle était cette Nymphe admirable
Qui demeurait dans une basse-cour,
Au fond d'une allée effroyable,
Où l'on ne voit goutte en plein jour.
"C'est, lui dit-on, Peau d'Ane, en rien Nymphe ni belle
Et que Peau d'Ane l'on appelle,
A cause de la Peau qu'elle met sur son cou;
De l'Amour c'est le vrai remède,
La bête en un mot la plus laide,
Qu'on puisse voir après le Loup."
On a beau dire, il ne saurait le croire;
Les traits que l'amour a tracés
Toujours présents à sa mémoire
N'en seront jamais effacés.]

D[1] [Cependant la Reine sa Mère
Qui n'a que lui d'enfant pleure et se désespère;
De déclarer son mal elle le presse en vain,
Il gémit, il pleure, il soupire,
Il ne dit rien, si ce n'est qu'il désire
Que Peau d'Ane lui fasse un gâteau de sa main;
Et la Mère ne sait ce que son Fils veut dire.
"O Ciel! Madame, lui dit-on,
Cette Peau d'Ane est une noire Taupe

Plus vilaine encore et plus gaupe
Que le plus sale Marmiton.
--N'importe, dit la Reine, il le faut satisfaire
Et c'est à cela seul que nous devons songer."
Il aurait eu de l'or, tant l'aimait cette Mère,
S'il en avait voulu manger.]

E[1] [Peau d'Ane donc prend sa farine
Qu'elle avait fait bluter exprès
Pour rendre sa pâte plus fine,
Son sel, son beurre et ses oeufs frais;
Et pour bien faire sa galette,
S'enferme seule en sa chambrette.

D'abord elle se décrassa
Les mains, les bras et le visage,
Et pris un corps d'argent que vite elle laça
Pour dignement faire l'ouvrage
Qu'aussitôt elle commença.]

F[1] [On dit qu'en travaillant un peu trop à la hâte,
De son doigt par hasard il tomba dans la pâte
Un de ses anneaux de grand prix;
Mais ceux qu'on tient savoir le fin de cette histoire
Assurent que par elle exprès il y fut mis;
Et pour moi franchement je l'oserais bien croire,
Fort sûr que, quand le Prince à sa porte aborda
Et par le trou la regarda,
Elle s'en était aperçue:
Sur ce point la femme est si drue
Et son oeil va si promptement
Qu'on ne peut la voir un moment
Qu'elle ne sache qu'on l'a vue.
Je suis bien sûr encor, et j'en ferais serment,
Qu'elle ne douta point que de son jeune Amant
La Bague ne fût bien reçue.]

Mot. [On ne pétrit jamais un si friand morceau,
Et le Prince trouva la galette si bonne
Qu'il ne s'en fallut rien que d'une faim gloutonne
Il n'avalât aussi l'anneau.
Quand il en vit l'émeraude admirable,
Et du jonc d'or le cercle étroit,
Qui marquait la forme du doigt,
Son coeur en fut touché d'une joie incroyable;
Sous son chevet il le mit à l'instant,
Et son mal toujours augmentant,
Les Médecins sages d'expérience,
En le voyant maigrir de jour en jour,
Jugèrent tous, par leur grande science,
Qu'il était malade d'amour.]

J [Comme l'Hymen, quelque mal qu'on en die,
Est un remède exquis pour cette maladie,
On conclut à le marier;
Il s'en fit quelque temps prier,
Puis dit: "Je le veux bien, pourvu que l'on me donne
En mariage la personne
Pour qui cet anneau sera bon."
A cette bizarre demande,
De la Reine et du Roi la surprise fut grande;
Mais il était si mal qu'on n'osa dire non.]

L [Voilà donc qu'on se met en quête
De celle que l'anneau, sans nul égard du sang,
Doit placer dans un si haut rang;
Il n'en est point qui ne s'apprête
A venir présenter son doigt
Ni qui veuille céder son droit.

Le bruit ayant couru que pour prétendre au Prince,
Il faut avoir le doigt bien mince,
Tout Charlatan, peut être bienvenu,
Dit qu'il a le secret de le rendre menu;
L'une, en suivant son bizarre caprice,
Comme une rave le ratisse;
L'autre en coupe un petit morceau;
Une autre en le pressant croit qu'elle l'apetisse;
Et l'autre, avec de certaine eau,
Pour le rendre moins gros en fait tomber la peau;
Il n'est enfin point de manoeuvre
Qu'une Dame ne mette en oeuvre,
Pour faire que son doigt cadre bien à l'anneau.]

Ex [L'essai fut commencé par les jeunes Princesses,
Les Marquises et les Duchesses;
Mais leurs doigts quoique délicats,
Étaient trop gros et n'entraient pas.
Les Comtesses, et les Baronnes,
Et toutes les nobles Personnes,
Comme elles tour à tour présentèrent leur main
Et la présentèrent en vain.
Ensuite vinrent les Grisettes.
Dont les jolis et menus doigts,
Car il en est de très bien faites,
Semblèrent à l'anneau s'ajuster quelquefois.
Mais la Bague toujours trop petite ou trop ronde
D'un dédain presque égal rebutait tout le monde.

Il fallut en venir enfin
Aux Servantes, aux Cuisinières,
Aux Tortillons, aux Dindonnières,
En un mot à tout le fretin,
Dont les rouges et noires pattes,
Non moins que les mains délicates,

Espéraient un heureux destin.
Il s'y présenta mainte fille
Dont le doigt, gros et ramassé,
Dans la Bague du Prince eût aussi peu passé
Qu'un câble au travers d'une aiguille.]

Q [On crut enfin que c'était fait,
Car il ne restait en effet,
Que la pauvre Peau d'Ane au fond de la cuisine.
Mais comment croire, disait-on,
Qu'à régner le Ciel la destine!
Le Prince dit: "Et pourquoi non?
Qu'on la fasse venir." Chacun se prit à rire,
Criant tout haut: "Que veut-on dire,
De faire entrer ici cette sale guenon?"
Mais lorsqu'elle tira de dessous sa peau noire
Une petite main qui semblait de l'ivoire
Qu'un peu de pourpre a coloré,
Et que de la Bague fatale,
D'une justesse sans égale
Son petit doigt fut entouré,
La Cour fut dans une surprise
Qui ne peut pas être comprise.
On la menait au Roi dans ce transport subit;]

T^3 [Mais elle demanda qu'avant que de paraître
Devant son Seigneur et son Maître,
On lui donnât le temps de prendre un autre habit.
De cet habit, pour la vérité dire,
De tous côtés on s'apprêtait à rire;
Mais lorsqu'elle arriva dans les Appartements,
Et qu'elle eut traversé les salles
Avec ses pompeux vêtements
Dont les riches beautés n'eurent jamais d'égales;
Que ses aimables cheveux blonds
Mêlés de diamants dont la vive lumière
En faisait autant de rayons,
Que ses yeux bleus, grands, doux et longs,
Qui pleins d'une Majesté fière
Ne regardent jamais sans plaire et sans blesser,
Et que sa taille enfin si menue et si fine
Qu'avecque ses deux mains on eût pu l'embrasser,
Montrèrent leurs appas et leur grâce divine,
Des Dames de la Cour, et de leurs ornements
Tombèrent tous les agréments.

Dans la joie et le bruit de toute l'Assemblée,
Le bon Roi ne se sentait pas
De voir sa Bru posséder tant d'appas;
La Reine en était affolée,
Et le Prince son cher Amant,
De cent plaisirs l'âme comblée,
Succombait sous le poids de son ravissement.]

W* [Pour l'Hymen aussitôt chacun prit ses mesures;
Le Monarque en pria tous les Rois d'alentour,
Qui, tous brillants de diverses parures,
Quittèrent leurs Etats pour être à ce grand jour.
On en vit arriver des climats de l'Aurore,
Montés sur de grands Eléphants;
Il en vint du rivage More,
Qui, plus noirs et plus laids encore,
Faisaient peur aux petits enfants;
Enfin de tous les coins du Monde,
Il en débarque et la Cour en abonde.

Mais nul Prince, nul Potentat,
N'y parut avec tant d'éclat
Que le Père de l'Epousée,
Qui d'elle autrefois amoureux
Avait avec le temps purifié les feux
Dont son âme était embrasée.
Il en avait banni tout désir criminel
Et de cette odieuse flamme
Le peu qui restait dans son âme
N'en rendait que plus vif son amour paternel.
Dès qu'il la vit: "Que béni soit le Ciel
Qui veut bien que je te revoie,
Ma chère enfant", dit-il, et tout pleurant de joie,
Courut tendrement l'embrasser;
Chacun à son bonheur voulut s'intéresser,
Et le futur Epoux était ravi d'apprendre
Que d'un Roi si puissant il devenait le Gendre.

Dans ce moment la Marraine arriva
Qui raconta toute l'histoire,
Et par son récit acheva
De combler Peau d'Ane de gloire.]

Epilogue [Il n'est pas malaisé de voir
Que le but de ce Conte est qu'un Enfant apprenne
Qu'il vaut mieux s'exposer à la plus rude peine
Que de manquer à son devoir;
Que la Vertu peut être infortunée
Mais qu'elle est toujours couronnée;

Que contre un fol amour et ses fougueux transports
La Raison la plus forte est une faible digue,
Et qu'il n'est point de si riches trésors
Dont un Amant ne soit prodigue;

Que de l'eau claire et du pain bis
Suffisent pour la nourriture
De toute jeune Créature,
Pourvu qu'elle ait de beaux habits;
Que sous le Ciel il n'est point de femelle
Qui ne s'imagine être belle,

Et qui souvent ne s'imagine encor
Que si des trois Beautés la fameuse querelle
S'était démêlée avec elle,
Elle aurait eu la pomme d'or.

Le Conte de Peau d'Ane est difficile à croire,
Mais tant que dans le Monde on aura des Enfants,
Des Mères et des Mères-grands,
On engagera la mémoire.]

Grimms (KHM 65), *Allerleirauh*

Move I α [Es war einmal ein König, der hatte eine Frau mit goldenen Haaren, und sie war so schön, daß sich ihresgleichen nicht mehr auf Erden fand.] [Es geschah, daß sie krank
γ^2 lag, und als sie fühlte, daß sie bald sterben würde, rief sie den König und sprach 'wenn du nach meinem Tode dich wieder vermählen willst, so nimm keine, die nicht ebenso schön ist, als ich bin, und die nicht solche goldene Haare
β^2 hat, wie ich habe; das mußt du mir versprechen.'] [Nachdem es ihr der König versprochen hatte, tat sie die Augen zu und starb.]

δ^2 [Der König war lange Zeit nicht zu trösten und dachte nicht daran, eine zweite Frau zu nehmen. Endlich sprachen seine Räte 'es geht nicht anders, der König muß sich wieder vermählen, damit wir eine Königin haben.' Nun wurden Boten weit und breit umhergeschickt, eine Braut zu suchen, die an Schönheit der verstorbenen Königin ganz gleichkäme. Es war aber keine in der ganzen Welt zu finden, und wenn man sie auch gefunden hätte, so war doch keine da, die solche goldene Haare gehabt hätte. Also kamen die Boten unverrichteter Sache wieder heim.]

A^{xvi} [Nun hatte der König eine Tochter, die war gerade so schön wie ihre verstorbene Mutter, und hatte auch solche goldene Haare. Als sie herangewachsen war, sah sie der König einmal an und sah, daß sie in allem seiner verstorbenen Gemahlin ähnlich war, und fühlte plötzlich eine heftige Liebe zu ihr. Da sprach er zu seinen Räten 'ich will meine Tochter heiraten, denn sie ist das Ebenbild meiner verstorbenen Frau, und sonst kann ich doch keine Braut finden, die ihr gleicht.' Als die Räte das hörten, erschraken sie und sprachen 'Gott hat verboten, daß der Vater seine Tochter heirate, aus der Sünde kann nichts Gutes entspringen, und das Reich wird mit ins Verderben gezogen.' Die Tochter erschrak noch mehr, als sie den Entschluß ihres Vaters vernahm, hoffte aber, ihn von seinem Vorhaben noch abzubringen.]

D [Da sagte sie zu ihm 'eh ich Euren Wunsch erfülle, muß ich erst drei Kleider haben, eins so golden wie die Sonne, eins so silbern wie der Mond, und eins so glänzend wie die Sterne; ferner verlange ich einen Mantel von tausenderlei Pelz und Rauhwerk zusammengesetzt, und ein jedes Tier in Eurem Reich muß ein Stück von seiner Haut dazu geben.' Sie dachte aber

'das anzuschaffen ist ganz unmöglich, und ich bringe damit
E meinen Vater von seinen bösen Gedanken ab.'] [Der König
ließ aber nicht ab, und die geschicktesten Jungfrauen in
seinem Reiche mußten die drei Kleider weben, eins so golden
wie die Sonne, eins so silbern wie der Mond, und eins so
glänzend wie die Sterne; und seine Jäger mußten alle Tiere
im ganzen Reiche auffangen und ihnen ein Stück von ihrer
Haut abziehen; daraus ward ein Mantel von tausenderlei Rauh-
F^3_4 werk gemacht.] [Endlich, als alles fertig war, ließ der
König den Mantel herbeiholen, breitete ihn vor ihr aus und
sprach 'morgen soll die Hochzeit sein.']

† [Als nun die Königstochter sah, daß keine Hoffnung mehr
war, ihres Vaters Herz umzuwenden, so faßte sie den Ent-
schluß zu entfliehen. In der Nacht, während alles schlief,
stand sie auf und nahm von ihren Kostbarkeiten dreierlei,
einen goldenen Ring, ein goldenes Spinnrädchen und ein
goldenes Haspelchen; die drei Kleider, so Sonne, Mond und
Sternen tat sie in eine Nußschale, zog den Mantel von al-
lei Rauhwerk an und machte sich Gesicht und Hände mit Ruß
schwarz. Dann befahl sie sich Gott und ging fort, und ging
die ganze Nacht, bis sie in einen großen Wald kam. Und weil
sie müde war, setzte sie sich in einen hohlen Baum und
schlief ein.

Die Sonne ging auf, und sie schlief fort und schlief
§ noch immer, als es schon hoher Tag war.] [Da trug es sich
zu, daß der König, dem dieser Wald gehörte, darin jagte.
Als seine Hunde zu dem Baum kamen, schnupperten sie, liefen
rings herum und bellten. Sprach der König zu den Jägern
'seht doch, was dort für ein Wild sich versteckt hat.' Die
Jäger folgten dem Befehl, und als sie wiederkamen, sprachen
sie 'in dem hohlen Baum liegt ein wunderliches Tier, wie
wir noch niemals eins gesehen haben: an seiner Haut ist
tausenderlei Pelz; es liegt aber und schläft.' Sprach der
König 'seht zu, ob ihrs lebendig fangen könnt, dann bindets
D^1 auf den Wagen und nehmts mit.'] [Als die Jäger das Mädchen
anfaßten, erwachte es voll Schrecken und rief ihnen zu 'ich
bin ein armes Kind, von Vater und Mutter verlassen, erbarmt
euch mein und nehmt mich mit.' Da sprachen sie 'Allerlei-
rauh, du bist gut für die Küche, komm nur mit, da kannst du
G^2o die Asche zusammenkehren.'] [Also setzten sie es auf den
Wagen und fuhren heim in das königliche Schloß. Dort wiesen
sie ihm ein Ställchen an unter der Treppe, wo kein Tages-
licht hinkam, und sagten 'Rauhtierchen, da kannst du wohnen
E^1 und schlafen.'] [Dann ward es in die Küche geschickt, da
trug es Holz und Wasser, schürte das Feuer, rupfte das
Federvieh, belas das Gemüs, kehrte die Asche und tat alle
schlechte Arbeit.

Da lebte Allerleirauh lange Zeit recht armselig. Ach,
du schöne Königstochter, wie solls mit dir noch werden!]
Move II a^6B^3 [Es geschah aber einmal, daß ein Fest im Schloß gefeiert
ward, da sprach sie zum Koch 'darf ich ein wenig hinaufgehen
und zusehen? ich will mich außen vor die Türe stellen.']
γ^2 [Antwortete der Koch 'ja, geh nur hin, aber in einer halben

Stunde mußt du wieder hier sein und die Asche zusammentragen.'] [Da nahm sie ihr Öllämpchen, ging in ihr Ställchen, zog den Pelzrock aus und wusch sich den Ruß von dem Gesicht und den Händen ab, so daß ihre volle Schönheit wieder an den Tag kam. Dann machte sie die Nuß auf und holte ihr Kleid hervor, das wie die Sonne glänzte.] [Und wie das geschehen war, ging sie hinauf zum Fest] [und alle traten ihr aus dem Weg, denn niemand kannte sie, und meinten nicht anders, als daß es eine Königstochter wäre.] [Der König aber kam ihr entgegen, reichte ihr die Hand und tanzte mit ihr, und dachte in seinem Herzen 'so schön haben meine Augen noch keine gesehen.'] [Als der Tanz zu Ende war, verneigte sie sich, und wie sich der König umsah, war sie verschwunden, und niemand wußte, wohin. Die Wächter, die vor dem Schlosse standen, wurden gerufen und ausgefragt, aber niemand hatte sie erblickt.]

[Sie war aber in ihr Ställchen gelaufen, hatte geschwind ihr Kleid ausgezogen, Gesicht und Hände schwarz gemacht und den Pelzmantel umgetan, und war wieder Allerleirauh.] [Als sie nun in die Küche kam und an ihre Arbeit gehen und die Asche zusammenkehren wollte,] [sprach der Koch 'laß das gut sein bis morgen und koche mir da die Suppe für den König, ich will auch einmal ein bißchen oben zugucken: aber laß mir kein Haar hineinfallen, sonst kriegst du in Zukunft nichts mehr zu essen.'] [Da ging der Koch fort, und Allerleirauh kochte die Suppe für den König, und kochte eine Brotsuppe, so gut es konnte,] [und wie sie fertig war, holte es in dem Ställchen seinen goldenen Ring und legte ihn in die Schüssel, in welche die Suppe angerichtet ward. Als der Tanz zu Ende war, ließ sich der König die Suppe bringen und aß sie, und sie schmeckte ihm so gut, daß er meinte, niemals eine bessere Suppe gegessen zu haben. Wie er aber auf den Grund kam, sah er da einen goldenen Ring liegen und konnte nicht begreifen, wie er dahin geraten war,] [Da befahl er, der Koch sollte vor ihn kommen. Der Koch erschrak, wie er den Befehl hörte, und sprach zu Allerleirauh 'gewiß hast du ein Haar in die Suppe fallen lassen; wenns wahr ist, so kriegst du Schläge.' Als er vor den König kam, fragte dieser, wer die Suppe gekocht hätte. Antwortete der Koch 'ich habe sie gekocht.' Der König aber sprach 'das ist nicht wahr, denn sie war auf andere Art und viel besser gekocht als sonst.' Antwortete er 'ich muß es gestehen, daß ich sie nicht gekocht habe, sondern das Rauhtierchen.' Sprach der König 'geh und laß er heraufkommen.'

Als Allerleirauh kam, fragte der König 'wer bist du?' 'Ich bin ein armes Kind, das keinen Vater und Mutter mehr hat.' Fragte er weiter 'wozu bist du in meinem Schloß?' Antwortete es 'ich bin zu nichts gut, als daß mir die Stiefeln um den Kopf geworfen werden.' Fragte er weiter 'wo hast du den Ring her, der in der Suppe war?' Antwortete es 'von dem Ring weiß ich nichts.' Also konnte der König nichts erfahren und mußte es wieder fortschicken.]

Move III a^6 B^3 [Über eine Zeit war wieder ein Fest, da bat Allerleirauh

den Koch wie vorigesmal um Erlaubnis, zusehen zu dürfen.]

γ^2 [Antwortete er 'ja, aber komm in einer halben Stunde wieder und koch dem König die Brotsuppe, die er so gerne ißt.']

T^3 [Da lief es in sein Ställchen, wusch sich geschwind und nahm aus der Nuß das Kleid, das so silbern war wie der Mond, und

$\uparrow$ o tat es an.] [Dann ging es hinauf,] [und glich einer Königs-

K^4 tochter:] [und der König trat ihr entgegen und freute sich, daß er sie wiedersah, und weil eben der Tanz anhub, so tanz-

$\downarrow$ ten sie zusammen.] [Als aber der Tanz zu Ende war, ver-

$\bar{T}^3$ schwand sie wieder so schnell, daß der König nicht bemerken

δ^2 konnte, wo sie hinging.] [Sie sprang aber in ihr Ställchen,

D^1 E^1 F^1 und machte sich wieder zum Rauhtierchen,] [und ging in die Küche,] [die Brotsuppe zu kochen.] [Als der Koch oben war,

§ holte es das goldene Spinnrad und tat es in die Schüssel, so daß die Suppe darüber angerichtet wurde.] [Danach ward sie dem König gebracht, der aß sie, und sie schmeckte ihm so gut wie das vorigemal, und ließ den Koch kommen, der mußte auch diesmal gestehen, daß Allerleirauh die Suppe gekocht hätte. Allerleirauh kam da wieder vor den König, aber sie antwortete, daß sie nur dazu da wäre, daß ihr die Stiefeln an den Kopf geworfen würden und daß sie von dem goldenen Spinnrädchen gar nichts wüßte.]

Move IV [a^6 B^3] [Als der König zum drittenmal ein Fest anstellte, da ging

γ^2 es nicht anders als die vorigemale.] [Der Koch sprach zwar 'du bist eine Hexe, Rauhtierchen, und tust immer etwas in die Suppe, davon sie so gut wird, und dem König besser schmeckt, als was ich koche;' doch weil es so bat, so ließ er es auf

T^3 die bestimmte Zeit hingehen.] [Nun zog es ein Kleid an, das

$\uparrow$ K^4 wie die Sterne glänzte,] [und trat damit in den Saal.] [Der König tanzte wieder mit der schönen Jungfrau und meinte, daß

J sie noch niemals so schön gewesen wäre.] [Und während er tanzte, steckte er ihr, ohne daß sie es merkte, einen goldenen Ring an den Finger, und hatte befohlen, daß der Tanz recht lang währen sollte. Wie er zu Ende war, wollte er sie

$\downarrow$ an den Händen festhalten,] [aber sie riß sich los und sprang so geschwind unter die Leute, daß sie vor seinen Augen ver-

$\bar{\delta}$ schwand.] [Sie lief, was sie konnte, in ihr Ställchen unter der Treppe, weil sie aber zu lange und über eine halbe Stunde geblieben war, so konnte sie das schöne Kleid nicht ausziehen, sondern warf nur den Mantel von Pelz darüber, und in der Eile machte sie sich auch nicht ganz rußig, sondern

[D^1] E^1 ein Finger blieb weiß.] [Allerleirauh lief nun in die Küche,

F^1 kochte dem König die Brotsuppe] [und legte, wie der Koch

Q fort war, den goldenen Haspel hinein.] [Der König, als er den Haspel auf dem Grunde fand, ließ Allerleirauh rufen: da erblickte er den weißen Finger und sah den Ring, den er im Tanze ihr angesteckt hatte. Da ergriff er sie an der Hand und hielt sie fest, und als sie sich losmachen und fortspringen wollte, tat sich der Pelzmantel ein wenig auf, und das Sternenkleid schimmerte hervor. Der König faßte den Mantel und riß ihn ab. Da kamen die goldenen Haare hervor und sie stand da in voller Pracht und konnte sich nicht länger verbergen. Und als sie Ruß und Asche aus ihrem

Gesicht gewischt hatte, da war sie schöner, als man noch
W* jemand auf Erden gesehen hatte.] [Der König aber sprach 'du bist meine liebe Braut, und wir scheiden nimmermehr voneinander.' Darauf ward die Hochzeit gefeiert, und sie lebten vergnügt bis an ihren Tod.]

ZAdV 195 092, *Eselhaut*

α [Einmal war ein König und er hatte eine schöne Tochter.]
β^2 γ^2 [Die Königin ist gestorben] [und bevor sie starb, befahl sie ihrem Mann, er soll nur die jenige Frau heiraten, die schöner
δ^2 A^{xvi} und besser ist, als sie.] [Der König wollte seine eigene
D Tochter.] [Die Tochter wollte es nicht. Ihre Tante war eine Fee. Sie sagte ihr, sie soll 3 Gewand wünschen, ein sonnen-
[E] $F^3{}_4$ farbig, mondfarbig und zeitfarbig.] [Sie hat aber alles doch
[DE] bekommen.] [Endlich verlangte sie, einen Esel solle er
$F^3{}_4$ schlachten] [und die Haut hat sie als Gewand genommen.]
↑ G^2 [Dann hat sie einen Schafbock eingespannt in ihren Kallst und
[o] D^1E^1 ist gefahren in einem Maierhof,] [wo sie angenommen wurde
F^1 als Gänsehüterin.] [Ihre Tante schickte aber ihre schönen
T^3 Kleider nach.] [Abends, in ihrer Hütte, hat sie sie immer angezogen.]
K^4 [Von der Nachbarschaft ist einmal ein Fürst gekommen und hat in die Hütte geschaut und erblickte dort das Madl im Sonnenkleid. Sie hat auch eine Krone angehabt. Er ging nach Hause und wurde sehr krank. Herzenleid hat er bekommen, alle Arzte sagten, man sol ihm geben, was er will, dann wird er
D^1 gesund.] [Er verlangte von der Eselhaut eine Kuchen, was sie
E^1F^1 selber gebacken hat.] [Eselhaut hat ihren Ring in die Kuchen
J § fallen lassen.] [Er hat den Ring gefunden und sagte, wem der
L Ring passt, will er zur Frau nehmen.] [Alle die Fräulein
Ex L [Ex] sind gekommen,] [aber der Ring passte nicht.] [Dann kamen
Q die Madl und Weiber vom Könighofe aus dem Maierhofe.] [Endlich kam Eselhaut, sie hat das Mondkleid angehabt mit einem langen Wedel, darüber aber die Eselhaut. Ihr paßte der
W* Ring] [und der Königssohn hat sie verheiratet.]

ZAdV 195 143, *Eselshaut*

α [Do war emal e Keenig, un die Königin die war wunder-
γ^2 schee,] [un do is se krank, hot se am Sterwe gelege. Do hot'e (=se) den Keenig rufe losse, ihrn Gemahl, un hot g'sogt, öb er ihr verspricht, wann se - se dät jetzt sterwe - daß er kein andri heiert wie wann er noch e scheenre findt, dann konnt er heire, ober wann er kei scheenre'mehr findt, do kann er halt nit heire.
β^2 Na, des verspricht er, des macht er.] [Na, do is de
δ^2 Keenigin g'storwe.] [Un er hot noh üwerall rumg'schriewe, Porträ bringe losse und alles. Ja, hot gar kei scheenre g'funne, gar kei scheenre gewest wie sei eigne Tochter; die hot noch ihre Mutter üwertroffe in dr Scheeheit. (Enkelin:

"Ja").]

A^{XVI} † [Na, do hot er sei Tochter wille heire,] [un die Tochter die hot noh g'flennt und is in der Nocht fott bei de Fee, des war ihr God, un hot g'freecht un hot g'sogt, wos sie jetzt soll ofange, ihr Vater will sie heire, un des konn se doch

D nit mache.] [Do hot die Fee g'sogt, sie soll hamgehe un soll soge, wann er ehr e G'wand kann moche losse, was so schee is wie die Stern am Himmel, un noh heiret er.]

[E†] F^3_4 [Do hot er die siebe weise Meister g'rufe un die honn och richtig so e Klaad g'mocht wie die Stern am Himmel.]

† [Nu war sie widder bei die Fee, bei ehre God, un hot

D g'flennt: Ja, was soll se dann jetz ofange?] [--Ja, jetzt soll se dann noch mal hamgehe un soll sage, wann ehr e Klaad moche kann losse wie de Sunn, un noh derf er se heire.]

[E†] F^3_4 [Na, noh hot er die siebe weise Meister widder z'samme g'rufe; honn se e Klaad g'mocht, des war wie die Sunn. Honn se gar nit kenne betrochte außer mit griene Aagegläser, honn se nit kenne neikucke. Seit dere Zeit sind die griene Aagegläser, seit dere Zeit do.]

† [Na, un do is se widder gange: Wos fängt se jetzt o?

D Jetzt hot se a noch so e Klaad.] [--Ja, jetzt soll se soge, er hot 'n Esel, der hot Dukate g'schisse (Kind: Esel!) --un wann man dän schlocht, un do will se de Haut, die Haut die will sie, die soll ausgearbeit wer'e, mit de Orbeit un de will sie ohäng'ge.]

[E†] F^3_4 [Na, des honn se aa g'mocht, Eselshaut, fertig war's.]

† F^1 [Un do is se widder gange zu der Fee,] [un do hot die Fee g'sogt, jetzt gibt se 'r e Kästche: wann sie in der Not is un wann sie ihr Klaad un ihr schee Sache will oziehe, derf sie mit'n Stab - 'n Stab hot sie a kricht in die Hand, un do hot sie druff g'schloge uffs Kästche un do hot sie alles, der Esel un wos sie bräuchte.]

† o [Un do is se fott un is,] [hot sich braun og'striche ihr G'sicht die Eselshaut uffg'setzt un do war sie sehr häßlich

D^1 E^1 drin, hot sich jedes g'furcht vor 'r.] [Un do is sie uff'n Majerhof un do hot sie sich eigedingt als Gänsemad - als

T^3 Gänsmägd.] [Un do hot se e extra Zimmer gekricht, un honn se, die honn se all ausg'lacht in dem Majerhof, wos se geseh' honn. Do hot se sich mal betrocht in'n Grob'n in Wasser un do hot sie selber g'denkt, na, umsunst wär se nit, is se nit so häßlich.

Na, wann sie hamg'triebe is, noh hot se sich ihre schee Klaad og'zoge, wos so war wie die Stern am Himmel (Sohn: "So in ihre Stube") in ihre Stube, hot se sich a g'kocht un hot zug'schlosse ein wenig.]

K^4 [Jetzt kimmt emal dr Keenig, e Keenigssohn, was den Majerhof hot, un der hot alles betrocht, den Majerhof, alle Zimmer uffg'mocht un überoll neigekuckt. Un do is er aa über die Eselshaut. Un do honn se schon all g'lacht: Aa, er soll nur rausbleibe, do is die Eselshaut drin, die häßliche, un honn sie ausgelacht.

Na, hot er beim Schlisselloch neigekuckt. Aa, hot er g'meint, er muß die Tür neihacke. (Zuhörer: Ja, warum

denn/") Ja, er will doch zu 'r, weil sie so schee war, die hot doch so e fei G'sich ihr Klaad war doch wie die Stern am Himmel, un do hot sie drin g'stanne, war sie wunderschee. Nu hot er doch, als Keenigssohn will er doch nit die für ene ibreche.]

D[1] [Do is er ham, un wie er ham is kumme, do hot er Fieber gekricht und is er so krank worde daß se den Arzt noh geholt. Na, un der Arzt, noh hot er g'sogt, er will von de Eselshaut,

E[1] de soll ihm e Kuche backe (Zuhörer: Kollätschla).] [Hot sie e Kuche gebacke, un do honn sie'n hiegetroge, un noh hot er sich ins Bett uffgesetzt un hot er halt so gefrig gesse,]

F[1] [un uff emol hot er sich in der Gurgel gestocke. Do wäre er verstickt, do honn se widder den Arzt noh geholt, un der hot noher rausg'mocht, un do hot 'r 'n goldene Rink, 'n scheene klaane Rink.]

J § [Noh hot'r g'sogt: Jetzt will er die heire, die, wo der

L Ring paßt, die will'r heire.] [Noh honn sie alle, Fürsten-Keenigstöchter, alle hingebrunge vor sei Bett, om Bett

Ex gesetze un den Ring oprobiert.] [Ja, der Ring war a jeder

L zu klaa, nit nei gekennt.] [Un do honn sie die Bauerns-

Ex Q mädche geholt,] [die honn 'n aa nit kenne oziehe.] [Na, war noch die Eselshaut zurück. Nu war's seiner Mutter so angst; nu honn sie g'rufe un hot 'r probiert, der Ring schee gepaßt,]

T[3] [un do hot se sich obg'schittelt ihre Klaader, ihre Eselshaut, un do hot sie in derre scheene Klaader g'stanne vor'm, do

W* war sie wunderschee.] [Un noh homm sie Hochzig g'halde, sechs Woche hot die Hochzig g'dauert, un ihr Votter - de hot schon g'heiret, de sein noch all uff de Hochzig. Un wann se nit g'storwe sind, dann lewe se heut noch.]

Millien-Delarue (*Nivernais Morvan*, 6), *La Peau d'Anon*

Move I α [C'était une fois un prince et une princesse qui avaient

γ^2 une fille unique.] [La princesse vient à mourir, mais avant de mourir, elle dit à son mari:

--Si tu songes un jour à te remarier, je veux que tu ne prennes qu'une femme qui me ressemble.

--Je ne veux point me remarier, répond-il. D'ailleurs, je ne connais que notre fille qui te ressemble.]

β^2 δ^2 [Quelque temps après la mort de la princesse,] [le prince dit à sa fille:

--Je voudrais me remarier, mais ta mère m'a fait promettre de ne prendre jamais qu'une femme qui lui ressemble.]

A^{xvi} [Je ne peux donc me remarier qu'avec toi.]

† --[Ah! bien, papa, je vais le dire à ma marraine.]

D [La marraine qui était fée, lui dit:

--Ecoute. Dis à ton père que tu veux bien l'épouser, mais demande-lui qu'il t'achète d'abord un rouet qui file tout seul.]

† E [Elle revient] [et dit à son père:

--Je veux bien t'épouser, mais je voudrais que tu me donnes d'abord un rouet qui file tout seul.]

$F^5{}_1$ [Voilà le prince parti. Il marche et marche jusqu'au rouet qui file tout seul. Il l'achète et le rapporte:
--Ma fille, j'ai trouvé le rouet qui file tout seul.]

↑ [--Ah bien! je vais le dire à ma marraine.
Elle va vers sa marraine:]

D [--Marraine, mon papa a rapporté le rouet qui file tout seul.
--Eh bien, dis-lui que tu veux bien te marier avec lui. Mais qu'il t'achète d'abord une robe qui soit comme les étoiles.]

↓ [Elle revient:]

E [--Mon papa, je veux bien me marier avec toi, mais tu m'achèteras d'abord une robe qui soit commes les étoiles.]

$F^5{}_1$ [Voilà le prince reparti. Il marche, marche, marche tant qu'il peut. Il trouve la robe comme les étoiles et la rapporte à sa fille.]

[↑DE↓] $F^5{}_1$: [Après, toujours sur le conseil de sa marraine, elle lui demande une robe qui soit comme le soleil, puis une robe qui soit comme la lune, puis un cabriolet attelé de quatre rats allant raide comme le vent, et le père lui rapporte toutes ces choses.]

↑ [Elle retourne vers sa marraine:
--Eh bien, ce coup-là, j'ai le cabriolet attelé de quatre rats qui va raide comme le vent.]

D [--Ma filleule, tu vas mettre ton linge et tes belles robes dans des malles, les charger dans ton cabriolet et t'en aller. Le long du chemin tu trouveras des bergers; tu vas leur demander à acheter un âne, tu le feras dépouiller et tu te couvriras de la peau. Puis, tu iras dans une ferme où tu pourras te retirer; tu demanderas à servir dans l'emploi qu'on voudra bien te confier, à être bergère, dindonnière, ou servante.]

E ↓ [Tout se fait comme la marraine le lui avait annoncé.]

↑ [Elle se couvre avec la peau d'âne. Avant d'arriver à la ferme, elle met sa voiture dans un trou, avec son rouet

D^1 dedans, et tout et tout.] [Elle entre dans la ferme.
--Avez-vous besoin d'une bergère? d'une dindonnière? d'une servante pour n'importe quelle besogne?
--Savez-vous filer?
--Oui, très bien.
On la prend comme bergère. Le lendemain on l'envoie en champ. On lui donne de la filasse, une quenouille et un

F^9 fuseau pour qu'elle s'occupe en gardant ses moutons.] [Elle va chercher son rouet qui file tout seul, met la filasse sur le rouet, sa quenouille à côté, et le rouet se met à

E^1 filer] [pendant qu'elle garde ses moutons. Le soir, elle dévide son fil sur le fuseau et le rapporte à la maison. Le lendemain elle recommence, et de même les jours d'après.]

Move II a^6 [Le dimanche arrive. Dans la maison il y avait une fille et un garçon. Ils disent à leur mère:
--Nous allons à la danse.
--Puis-je aller avec vous? demande la bergère.
--Quelle idée! disent les autres qui se mettent à rire

et se moquent d'elle.]

B^3 [--Laissez-moi partir quand même.]

β^3 γ^2 [Enfin, quand les autres sont partis,] [la fermière lui donne un grand coup de torchon en lui disant:

--Eh bien, va! Mais je ne te donne qu'une heure, une heure et demie au plus.]

T^3 [Elle s'en va du droit à son trou pour s'habiller belle,

↑ et met sa robe d'étoiles.] [Et la voilà partie au bal.]

K [C'était à qui la ferait danser.]

δ^2 ↓ [Quand elle voit arriver l'heure de rentrer,] [elle veut s'en aller. Le garçon de la maison lui demande d'où elle est.

--Je suis du pays de Torchon, lui répond-elle.]

$\bar{T}^3$ [Elle retourne à sa voiture, se déshabille et rentre.]

§ [Le lendemain, la fille et le garçon lui disent:

--Ah! si tu avais vu la belle fille qu'il y avait au bal!

--Elle n'était toujours pas plus belle que moi! répond-elle.

Et tout le monde a bien ri en l'entendant.]

Move III β^3 [La semaine passe, l'autre dimanche arrive. Le garçon

a^6 B^3 et la fille retournent danser.] [La bergère demande encore

γ^2 à les suivre.] [A la fin, sa maîtresse lui donne un grand coup du balai qu'elle tenait à la main et lui dit:

--Va! mais je ne te donne que deux heures!]

T^3 [Elle se rend à sa voiture, prend sa robe de lune avec

↑ K ses belles parures,] [puis va au bal.] [Elle a encore un

δ^2 grand succès, tout le monde l'admire.] [Mais l'heure de

↓ rentrer arrive.] [Quand elle part, un garçon veut l'aller conduire, mais elle refuse. Alors il lui demande de quel pays elle est.

--Je suis du pays du Balai, lui répond-elle.]

§ [Le lendemain, la fille et le garçon lui disent:

--Ah! La belle fille qu'il y avait au bal! Jamais nous n'en avons vu de si belle!

--Elle n'était toujours pas plus belle que moi! leur répond la bergère.

Move IV a^6 B^3 Et tout le monde rit et se moque d'elle.] [Le dimanche

γ^2 suivant, elle [illegible] demande encore à retourner à la danse.] [La maîtresse lui donne un grand coup de fourgon en lui disant:

--Va, mais ne reste pas plus de trois heures.]

T^3[↑] K^4 [Cette fois, elle prend sa robe de soleil] [Le fils du roi avait entendu parler de cette fille si belle qui venait danser, et il avait voulu se rendre au bal pour la voir. Quand elle arrive, il commence à la faire danser,

δ^2 puis il ne veut plus la quitter.] [Mais l'heure de partir est arrivée. Le fils du roi veut la conduire.

--D'où êtes-vous? lui demande-t-il.

--Je suis du pays de Fourgon.

--Je ne connais pas ce pays-là.

Il l'accompagne un peu. Quand elle approche de sa voi-

↓ ture, elle ne veut pas qu'il aille plus loin] [et elle le

Pr laisse.] [Mais lui, en se guidant sur sa robe de soleil qui brille dans la nuit, la suit sans qu'elle le sache.]

T³ [Et il la voit aller à sa voiture, quitter sa robe, prendre sa peau d'ânon et se rendre à la ferme.]

D¹ [Dans les jours suivants, le fils du roi s'ennuie tellement qu'il tombe malade. Il déclare qu'il veut manger de la galette qui soit faite par la bergère de sa ferme. On se moque de lui; mais il insiste tant qu'on consent à la faire venir.] [Elle avait pris sa robe de soleil sous sa peau
T³ d'ânon.] [On l'installe dans une chambre pour préparer la
E¹ galette et elle pose la peau d'ânon pour être plus à l'aise. Mais elle entend le fils du roi qui vient et la reprend bien vite. Le malade se met à côté d'elle et pendant qu'elle pétrit la pâte, il tire tout doucement la peau.

--Chat, chat, chat! dit-elle sans se retourner, tu manges ma peau d'ânon.

Elle la ramène bien vite.

Le fils du roi recommence.

--Chat, chat, chat! dit-elle, tu manges ma peau d'anon.

Elle la ramène encore.

F¹ Le fils du roi se retire.] [Quand la galette est finie, elle met sa bague dedans.

Puis elle rentre à la ferme.

--As-tu bien fait la galette? lui demandent les autres.

--Oh, oui! Sûrement le fils du roi se régalera.

Les autres rient et se moquent d'elle.]

J § [Le fils du roi, en mangeant la galette, trouve la bague et la met de côté.] [Il est guéri aussitôt et dit à ses parents:

--J'ai trouvé un anneau. J'épouserai celle à qui il appartient.]

L [Aussitôt on fait battre tambour pour convoquer toutes les filles au palais du roi.

On fait venir d'abord toutes les riches filles de la
Ex ville et des châteaux:] [aucune ne peut mettre l'anneau.]
L [Ex] [Après, on appelle les servantes, puis les bergères, les dindonnières.]

Q [La peau d'ânon vient après toutes les autres: l'anneau va juste à son doigt.

--Voilà celle à qui l'anneau va, voilà celle que j'épouserai, dit le fils du roi.]

T³ [Il lui tire sa peau d'ânon; elle apparaît avec sa robe de soleil et personne ne se moque plus d'elle.]

W* [Elle écrit à son père et lui raconte tout ce qui est arrivé.

Le père arrive, on fait les accordailles, puis on célèbre le mariage. J'ai fait la noce, et puis après je suis venue ici vous conter cette histoire.]

Massignon (*Folktales*, 44), *Peu d'Anisso*

α [There was a gentleman who had a very beautiful wife.]
γ² [His wife said to him before she died, "Do not marry again unless you find a woman as beautiful as I am."]

β^2 δ^2 [When the gentleman became a widower,] [he looked everywhere for a wife as beautiful as his first but he could not find one.

This gentleman had a daughter. As she grew older, she

A^{xvi} looked much like her mother,] [so the father wanted to marry

† her. The girl would not listen to her father.] [She went

D to find her godmother, who was a *fado* (fairy)] [and who said to her, "Before you decide, ask your father for the most beautiful dresses in the whole world and wait and see what he does."]

[E†]$f^5{}_1$ [The father had people hunting everywhere for the dresses his daughter longed for, but the more she had, the more she asked for. In the end he said to her, "You'll bring me to ruin!" Still he pressed his suit.]

† D [The girl went to her godmother again,] [who said to her, "You are to run away from your father. I shall give you a chest, which goes underground, and a wand to make it do your bidding. You shall hide under a she donkey's skin (*peu d'anisso*), bringing the ears down over your face, and you'll leave your father's home."]

E[†] F^1 [The girl took the wand and the chest. When she said to the chest, "Open up!" the chest opened and she put her lovely dresses into it.]

† [She dressed herself in rags and, hiding under the she donkey's skin, she fled during the night.]

o D^1 [The next day she showed up at the King's farm.] [She was hired as turkey girl.

She looked so poor and dirty under her she donkey's skin that at first she was left to sleep outside with her turkeys. Poor Peu d'anisso! The turkeys came and rubbed against her, and this made her even more dirty. The Prince used to watch her going by and teased her because she looked so poor and so dirty.

When she was asked her name, she just replied, "I'm called 'Peu d'Anisso.'"

"'Peu d'Anisso'? What a gorgeous name for a turkey girl!"

The owner of the farm asked her, "What can you do while you look after your turkeys? Do you know how to sew or how to knit?"]

E^1 [Peu d'Anisso answered, "I know how to make lace." Now this was true. Peu d'Anisso made the most beautiful lace in the world. Seeing that she worked so well, the owner of

T^3 the farm gave her a room to sleep in.] [Then Peu d'Anisso took her chest and touched it with her wand, saying, "Open up!"

The chest opened. All the lovely dresses were there, and every evening Peu d'Anisso would wash and comb her hair and try on one of her dresses.]

J [One winter's day Peu d'Anisso was keeping warm in a corner of the hearth. The Prince went by there, and he picked up a poker and gave her a poke with it to keep her at arm's length.]

$B^1{}_3$ [The next day there was a big ball in that part of the country. The King's son went to it, like everybody else.

T^3 When everyone had gone home,] [Peu d'Anisso came into her room and opened her chest and took out one of her loveliest

↑ G^3 dresses.] [Then she ordered her chest to lead her underground to where the ball was being given. As she came in,

K^4 everyone stared at her.] [The King's son went over to fetch

§ her to dance with him.] [When the dance was over, he asked her her name.

"I'm called 'Poker Poke.'"

"Ah-ha!" said the King's son. "'Poker Poke' is a good name. I'll remember that, all right!"]

[↓].§ [The next day the King's son called at the farm and talked of the ball and the lovely girl who had been there. He started to tell them, "I danced with the most beautiful girl I have ever seen..."

"No more beautiful than I! No more fair!" Peu d'Anisso began saying as she warmed her ragged clothing by the fire.]

J ["Shut up, Peu d'Anisso!" said the King's son, teasing her, and he took up the bellows and gave her a puff from them to shame her.]

[T^3 ↑] [A little later on, another ball was being held. The

K^4 same thing happened.] [The King's son begged the beautiful girl to come and dance with him. She had an even more gorgeous dress on and she looked so lovely.]

§ ["What is your name?"

"I am called 'Bellows' Puff.'"

"Ah! 'Bellows' Puff' is a good name. I'll remember that, all right!"]

[↓] § [The next day he found himself once more with Peu d'Anisso and he talked of his meeting this beautiful girl again.

"No more beautiful than I, no more fair!" she said very softly as she stirred up the ashes in the hearth.]

J ["Shut up, Peu d'Anisso!" said the King's son, who was irritated by all this. He picked up a *friquet* (stick) and stuck Peu d'Anisso with it.]

[T^3 ↑] K^4 [Not long after, there was another ball given.] [The King's son met the lovely girl again. She was wearing yet

§ another dress.] [He asked her her name.

"I'm called 'Blow from the Stick.'"

"Ah ha! 'Blow from the Stick' is a good name. I'll remember that, all right."]

↓ [Without being any the wiser, the King's son went home while Peu d'Anisso, thanks to her chest, fled underground.]

Mot. [Some time later the King's son fell ill. He took to his bed because he was so sick with worry. By constantly thinking of the pretty girl's name, he had got to the stage of asking himself whether she had anything to do with Peu d'Anisso. Had she not said to him, "No more beautiful than I, no more fair..."? He was so sick with worry that he

D^1 refused to eat any of the food brought to him.] [One fine day he said, "I don't want to eat anything but soup made by Peu d'Anisso."

"Oh, poor Peu d'Anisso! Surely you won't ask her to make you a soup?"

"I will eat only soup made by Peu d'Anisso."

The turkey girl was asked to make the soup for the King's

T[5] son.] [She washed herself and combed her hair and put on one of her loveliest dresses so as to be clean to make this soup. The King's son got up without anyone knowing and looked through the keyhole. He saw the beautiful dresses spread

Q all over the room. They shone like gold.] [As for the girl, she was surely the one he had seen at the ball.

"Open up! Open up, Peu d'Anisso!"

The girl opened the door, but she never again wore her *peu d'anisso* because the King's son did not want her to any

W* more.] [I don't know whether he ate the soup made by Peu d'Anisso, but what is certain is that he married her and they both were very happy.]

AT 510 A and B

ZAdV 60 660 (untitled)

Move I α [Dar is'n Mann, de hett'n Dochder, un de Fru hett ok'n

a^6 Dochder.] [De Steefmudder is slech ti de Mann sin Dochder,]

B^4 F^1 [un se geiht hen na er Mudder er Graffstein.] [Do seggt de Mudder: "Hier is'n Ball, wo he henlöppt, dar lop achterna. He löppt hen na'n Sloss, dar frag, wo dar een fehlt. Dar

F^2 fehlt en Kökendeern.] [Un hier'n Stück nerrn bi'n Sloss is'n groten Bom. Wenn du dar ankloppst, kannst du all kriegen,

[G^3] † wat du hemm willt".] [Se kummt hen na de Sloss as Kökendeern,]

Move II D^1 [un mal schall de König to Ball, un do schall se em Waschwater

E^1 J bringen.] [As se kummt,] [smitt he er mit de Schal, dat is em ni recht wesen. Se bringt em wat anners, un de König

a^6 [F^1] kummt to Ball.]. [Se denkt, dar willt du ok hen.] [Se geiht

T^3 nerrn na de Garn, kloppt an de Bom] [un treckt sik fein an]

† K^4 [un geiht hen, wo de König is.] [De König danzt immer mit

§ er un fragt er mit to Wien.] [He fragt, wo se hen hört. "Na Schalenschmeiss", seggt se. Dar hett he noch nich von

† hört. "Dat is man'n kleene Dörp", seggt se.] [Toletz verschwind se weller, se hett sik en Kutsch wünscht, un denn seggt se: "Vör mi hell un achter mi düster, dat niemand

Move III Mot. süht, wo ik henfahr". Denn süht er keen Minsch.] [Dat durt nich lang, do hett de König weller'n Ball, he will gern de

[a^6] D^1 [E^1] J dare Deern hemm.] [Se schall em de Steweln bringen,] [un

[T^3] † K^4 he smitt er dar mit.] [Se kummt ok weller hen to Ball,] [un

§ he danzt mit er] [un fragt, wo se hen hört. "Na Stewel-

[†] Move IV[a^6 schmeiss", seggt se,] [un dat dritte Mal seggt se: "Na Kamm-

$D^1E^1JF^1T^3†K^4$]§J schmeiss". "Dat is man'n lütje Dörp", seggt se.] [Dat

† dritte Mal awer treckt he er gau de Schoh af,] [as se segg'n will: "Vör mi hell un achter mi düster, dat niemand süht,

L wo ik henfahr".] [Do schülln al de Damen henkamen un passen

Ex Q W* de Schoh an.] [De Schoh passt ni,] [bloss de Kökendeern passt de Schoh.] [Do heirat he de, un se vertellt, wo dat tosam sitt. Nu leben se glücklich mit' nanner los.]

Massignon (*Ouest*, IX), *La Pouillouse*

Prologue

Cric! Crac!
La clé est dans le sac.
Si on ne tombe pas en bas
C'est pas la peine de se relever;
Si on ne tombe pas dans la boue
C'est pas la peine de se débarbouiller.
Marche aujourd'hui, marche demain,
En marchant, on fait beaucoup de chemin.

Allons, nous v'là partis!

Move I α A^{xvi} [Un jour, il y avait un veuf et sa fille unique;] [voilà
↑ qu'il la demande en mariage.] [La fille ayant pour marraine
D une vieille sorcière qu'elle allait toujours voir à la fontaine, va l'y trouver pour avoir son conseil.] [Sa marraine répond:

--Demande-lui d'abord de te faire une robe couleur du soleil, couleur de la lune, couleur des étoiles. Après quoi, eh bien! nous verrons.]

E↓ [Et la jeune fille s'en va rapporter cette réponse à son
$F^3{}_4$ père.] [Quant au père, il consulte toutes les vieilles sorcières des environs pour avoir la robe; enfin elle est prête et il la présente à sa fille:

--Voilà cette robe.]

↑ [De nouveau la jeune fille se rend à la fontaine pour parler à sa marraine.]

D [--Eh bien! dit la marraine, maintenant tu vas lui dire de te faire une voiture qui aille sous terre comme sur terre.]

E↓ [La fille demande cette voiture à son pere, croyant qu'il
F^5 ne la trouverait jamais;] [mais il l'a trouvée: voilà qu'il la lui montre.]

↑ [Elle va encore à la fontaine voir sa marraine.]

D [--Eh bien! dit la marraine, prends la voiture et puis tu diras: *Sous terre!* Tu vas partir, et où elle s'arrêtera, je serai là.]

E↑ D^1 [Voilà donc la jeune fille partie dans sa voiture,] [et elle trouve, là où elle s'arrête, sa marraine qui lui dit:

--Tu vas aller dans la ferme que tu vois là-bas, une ferme très riche; tu as mis tes vieux habits: bien entendu, garde-les. Puis tu vas prendre du sel dans ta poche, et quand tu seras auprès du feu, jettes-y le sel, ça va pétiller dans le feu: on va te traiter de Pouillouse, mais ne t'inquiète pas d'être insultée.]

E^1 [La jeune fille se rend dans la ferme pour demander du travail.

--Oui. Mais, qu'est-ce que tu sais faire?

--Pas grand-chose, dit-elle, garder les moutons peut-être bien. Oh! je ne sais pas grand-chose.

--Ça ne fait rien.

Maintenant qu'elle est dans la ferme, le fils de la maison est toujours en train de lui dire:

--Ah! Pouillouse! Ah!

Mais la jeune fille ne s'en inquiète pas.]

Move II a^6 [Un beau jour, un bal devait avoir lieu. Le fils de la maison dit:

--Je vais me rendre au bal.

--Tu vas au bal? dit-elle.

--Oui, moi je vais au bal.

--Ah! je voudrais bien y aller aussi, mais j'ai de mauvais effets.]

β^3 F^1 [Aussitôt le jeune homme parti,] [elle s'en retourne à la fontaine pour trouver sa marraine et lui dire:

--Marraine, je voudrais bien aller au bal.

Elle a la chance de recevoir sa belle robe et sa voiture:]

$\uparrow[T^3]\uparrow$ [la voilà partie.]

o [Dès qu'arrive au bal une aussi belle jeune fille, aussi

K^4 bien habillée,] [le jeune homme la remarque; et comme il était le fils d'une maison très riche, il ne craint pas de lui demander:

--Mademoiselle, voulez-vous danser avec moi?

γ^2 Elle accepte et danse toute la soirée avec lui.] [Mais sa marraine lui avait dit:

--Tu ne partiras pas plus tard que neuf heures: autrement tu seras punie.]

δ^2 [Alors, à neuf heures moins cinq, la jeune fille se retire en disant.

--Monsieur, je m'en vais.

--Oh! laissez-moi aller vous reconduire!

$\downarrow$ Il aurait bien voulu l'accompagner,] [mais elle monte en voiture et dit:

--*En route!*

Et lui reste là, tout seul, disant:

--C'est bien malheureux.]

§ [Enfin il s'en retourne de son côté à la maison; là, tout de suite, en voyant la fille de ferme, il ne peut s'empêcher de dire:

--Ah! Pouillouse! si tu savais comme j'ai vu une belle fille ce soir, et comme elle était bien habillée!

--Oh! vraiment? dit-elle.

--Oui, dit-il, et j'ai dansé avec elle.

--Ah! et tu ne la connais pas?

--Non, je ne la connais pas; j'aurais bien voulu aller la reconduire, mais elle n'a pas voulu.

--Tu m'étonnes, dit-elle.

--Une autre fois, dit-il, j'irai sûrement la raccompagner...si je la revois!]

Move III $\beta^3[a^6]$ F^1 [Quelque temps après, il y a de nouveau un bal, où le fils de la maison ne manque pas de se rendre.] [La jeune

fille va encore trouver sa marraine qui lui présente sa belle
T^3 ↑ robe;] [sitôt habillée, elle reçoit aussi sa voiture] [et la
o voilà partie.] [A son arrivée au bal, elle est naturellement
K^4 remarquée par le riche monsieur,] [qui lui demande sa main pour danser avec elle.]

$[\gamma^2]$ δ^2 [Quand neuf heures approchent, elle s'écrie:
--Il est temps que je m'en aille.
Le monsieur dit alors:
--Je veux aller vous reconduire.
--Oh! mais non, mais non.
--Mais si, mais si, je vais aller vous reconduire.]

↓ [Elle monte en voiture: il voulait aussi monter, mais n'avait mis qu'un pied dedans quand elle dit:
--*En route!*
Aussi tombe-t-il sur le dos comme un grand sot.]

§ [Le lendemain, à la ferme, voilà encore le fils de la maison en train de raconter devant la Pouillouse:
--Oh! j'ai revu la belle jeune fille au bal; j'ai voulu aller la reconduire, mais elle est partie en voiture avant que je sois monté auprès d'elle.
--Vraiment, répond-elle, tu n'es pas adroit: tu aurais sûrement pu aller la reconduire.]

Move IV $\beta^3[a^6]$ [Une troisième fois a lieu un bal, où se rend le jeune
$[F^1T^3]$ homme. Comme toujours, la jeune fille va trouver sa mar-
γ^2 raine,] [qui cette fois insiste:
--Fais bien attention de ne pas rentrer plus tard que neuf heures: autrement, tu seras punie.]

$[\uparrow]$ $\overline{\delta}^2$ [Mais le bal était tellement beau que mademoiselle dansait toujours... Tout d'un coup elle regarde sa montre: neuf heures moins quelque chose!
--Oh! s'exclame-t-elle, je suis en retard, je vais être punie.]

$\overline{T}^3$ [En effet, ses beaux vêtements allaient disparaître, et
J elle devait se trouver mise avec de mauvais habits.] [Elle part, prend dans sa poche sa voiture et tâche d'y monter bien vite: mais cette fois le jeune homme réussit à monter dedans avant elle.
--Je veux absolument aller vous conduire.
Quand elle voit cela, elle laisse tomber son soulier en entrant précipitamment dans la voiture.
--Oh! mon soulier que j'ai perdu! s'écrie-t-elle.
Le jeune homme descend vivement pour prendre le soulier;]

↓ [mais elle dit: --*En route!*
Mot. La voilà partie...] [mais sa marraine la punissait déjà d'être restée au bal trop tard: un de ses souliers était perdu.]

§ [Maintenant, la jeune fille ne pouvait plus aller au bal. Quant au fils de la maison, il s'y rendait toujours, mais il n'y voyait plus la belle demoiselle. Comme il avait ramassé son soulier, un beau jour l'idée lui vint de dire:
--Celle qui pourra chausser ce soulier-là, bien à son pied, je la demanderai en mariage.

L Ex Beaucoup de jeunes filles ont essayé le soulier,] [mais

elles avaient le pied ou trop grand, ou trop petit, ou bien
Q mal fait.] [La Pouillouse, elle, restée tranquille dans son coin, en riait et se moquait du jeune homme.

--Ah! ah! dit-elle, tu ne peux donc pas trouver une jeune fille qui chausse ton soulier?

--Oh! toi, Pouillouse, dit-il, tu te moques de moi? Eh bien! je vais l'essayer à ton pied.

Elle ne voulait pas; alors le voilà qui lui prend le pied, lui met le soulier, puis regarde avec étonnement.

--Mais, Pouillouse, c'est bien toi qui as l'autre soulier?

--Oh! non.

De nouveau elle va trouver sa marraine qui lui conseille:

--Eh bien! demande-lui donc qu'il te donne ton soulier, et rapporte-le ici: moi je vais voir ce que j'en ferai.

Rentrée à la ferme, la jeune fille demande au fils de la maison:

--Donne-moi ce soulier, puisque tu dis qu'il est à moi.

--Que veux-tu en faire?

--Je m'en vais tâcher de rapporter l'autre.]

T^3 [La voilà partie à la fontaine où sa marraine lui rend ses beaux effets, elle s'habille aussitôt et s'empresse de mettre à ses pieds les deux souliers; puis elle arrive à la maison, couverte de ses beaux habits. Le jeune homme l'aper-
W* çoit... c'était la Pouillouse!] [Maintenant il fallait la prendre en mariage; et c'est ce qui est arrivé: le fils de la maison s'est marié avec la Pouillouse.]

AT 545 B

Perrault, *Le Maître Chat ou le chat botté*

$\alpha\ \beta^2$ [Un Meunier ne laissa pour tous biens à trois enfants
a^5 qu'il avait que son Moulin, son Ane, et son Chat.] [Les partages furent bientôt faits, ni le Notaire, ni le Procureur n'y furent point appelés. Ils auraient eu bientôt mangé tout le pauvre patrimoine. L'ainé eut le Moulin, le second eut l'Ane, et le plus jeune n'eut que le Chat. Ce dernier ne pouvait se consoler d'avoir un si pauvre lot: "Mes frères, disait-il, pourront gagner leur vie honnêtement en se mettant ensemble; pour moi, lorsque j'aurai mangé mon chat, et que je me serai fait un manchon de sa peau, il
D^7 faudra que je meure de faim."] [Le Chat qui entendait ce discours, mais qui n'en fit pas semblant, lui dit d'un air posé et sérieux: "Ne vous affligez point, mon maître, vous n'avez qu'à me donner un Sac, et me faire faire une paire
F^9 de Bottes pour aller dans les broussailles,] [et vous verrez que vous n'êtes pas si mal partagé que vous croyez."]
E^7 [Quoique le Maître du chat ne fît pas grand fond là-dessus, il lui avait vu faire tant de tours de souplesse, pour

prendre des Rats et des Souris; comme quand il se pendait par les pieds, ou qu'il se cachait dans la farine pour faire le mort, qu'il ne désespéra pas d'en être secouru dans sa misère.
T4 Lorsque le chat eut ce qu'il avait demandé,] [il se botta bravement, et mettant son sac à son cou, il en prit les cordons avec ses deux pattes de devant, et s'en alla dans une garenne où il y avait grand nombre de lapins. Il mit du son et des lasserons dans son sac, et s'étendant comme s'il eût été mort, il attendit que quelque jeune lapin, peu instruit encore des ruses de ce monde, vînt se fourrer dans son sac pour manger ce qu'il y avait mis. A peine fut-il couché, qu'il eut contentement; un jeune étourdi de lapin entra dans son sac, et le maître chat tirant aussitôt les cordons le prit et le tua sans miséricorde. Tout glorieux de sa proie, il s'en alla chez le Roi et demanda à lui parler. On le fit monter à l'Appartement de sa Majesté, où étant entré il fit une grande révérence au Roi, et lui dit: "Voilà, Sire, un Lapin de Garenne que Monsieur le Marquis de Carabas (c'était le nom qu'il lui prit en gré de donner à son Maître), m'a chargé de vous présenter de sa part. --Dis à ton Maître, répondit le Roi, que je le remercie, et qu'il me fait plaisir." Une autre fois, il alla se cacher dans un blé, tenant toujours son sac ouvert; et lorsque deux Perdrix y furent entrées, il tira les cordons, et les prit toutes deux. Il alla ensuite les présenter au Roi, comme il avait fait le Lapin de garenne. Le Roi reçut encore avec plaisir les deux Perdrix, et lui fit donner pour boire. Le chat continua ainsi pendant deux ou trois mois à porter de temps en temps
§ au Roi du Gibier de la chasse de son Maître.] [Un jour qu'il sut que le Roi devait aller à la promenade sur le bord de la rivière avec sa fille, la plus belle Princesse du monde,]
D [il dit à son Maître: "Si vous voulez suivre mon conseil, votre fortune est faite: vous n'avez qu'à vous baigner dans la rivière à l'endroit que je vous montrerai, et ensuite me
E laisser faire."] [Le Marquis de Carabas fit ce que son chat
f1 lui conseillait, sans savoir à quoi cela serait bon.] [Dans le temps qu'il se baignait, le Roi vint à passer, et le Chat se mit à crier de toute sa force: "Au secours, au secours, voilà Monsieur le Marquis de Carabas qui se noie!" A ce cri le Roi mit la tête à la portière, et reconnaissant le Chat qui lui avait apporté tant de fois du Gibier, il ordonna à ses Gardes qu'on allât vite au secours de Monsieur le Marquis de Carabas. Pendant qu'on retirait le pauvre Marquis de la rivière, le Chat s'approcha du Carrosse, et dit au Roi que dans le temps que son Maître se baignait, il était venu des Voleurs qui avaient emporté ses habits, quoiqu'il eût crié au voleur de toute sa force; le drôle les avait cachés sous une grosse pierre. Le Roi ordonna aussitôt aux Officiers de sa Garderobe d'aller querir un de ses plus beaux habits pour Monsieur le Marquis de Carabas.]
T4 [Le Roi lui fit mille caresses, et comme les beaux habits qu'on venait de lui donner relevaient sa bonne mine (car il était beau, et bien fait de sa personne), la fille du Roi

le trouva fort à son gré, et le Comte de Carabas ne lui eut pas jeté deux ou trois regards fort respectueux, et un peu tendres, qu'elle en devint amoureuse à la folie. Le Roi voulut qu'il montât dans son Carrosse, et qu'il fût de la promenade. Le Chat ravi de voir que son dessein commençait à réussir, prit les devants, et ayant rencontré des Paysans qui fauchaient un Pré, il leur dit: *"Bonnes gens qui fauchez, si vous ne dites au Roi que le pré que vous fauchez appartient à Monsieur le Marquis de Carabas, vous serez tous hachés menu comme chair à pâté."* Le Roi ne manqua pas à demander aux Faucheux à qui était ce Pré qu'ils fauchaient. "C'est à Monsieur le Marquis de Carabas", dirent-ils tous ensemble, car la menace du Chat leur avait fait peur. "Vous ayez là un bel héritage, dit le Roi au Marquis de Carabas. --Vous voyez, Sire, répondit le Marquis, c'est un pré qui ne manque point de rapporter abondamment toutes les années." Le maître chat, qui allait toujours devant, rencontra des Moissonneurs, et leur dit: *"Bonnes gens qui moissonnez, si vous ne dites que tous ces blés appartiennent à Monsieur le Marquis de Carabas, vous serez tous hachés menu comme chair à pâté."* Le Roi, qui passa un moment après, voulut savoir à qui appartenaient tous les blés qu'il voyait. "C'est à Monsieur le Marquis de Carabas", répondirent les Moissonneurs, et le Roi s'en réjouit encore avec le Marquis. Le Chat, qui allait devant le Carrosse, disait toujours la même chose à tous ceux qu'il rencontrait; et le Roi était étonné des grands biens de Monsieur
I5 le Marquis de Carabas."] [Le Maître Chat arriva enfin dans un beau Château dont le Maître était un Ogre, le plus riche qu'on ait jamais vu, car toutes les terres par où le Roi avait passé étaient de la dépendance de ce Château. Le Chat, qui eut soin de s'informer qui était cet Ogre, et ce qu'il savait faire, demanda à lui parler, disant qu'il n'avait pas voulu passer si près de son Château, sans avoir l'honneur de lui faire la révérence. L'Ogre le reçut aussi civilement que le peut un Ogre, et le fit reposer. "On m'a assuré, dit le Chat, que vous aviez le don de vous changer en toute sorte d'Animaux, que vous pouviez par exemple vous transformer en Lion, en Éléphant? --Cela est vrai, répondit l'Ogre brusquement, et pour vous le montrer, vous m'allez voir devenir Lion." Le Chat fut si effrayé de voir un Lion devant lui, qu'il gagna aussitôt les gouttières, non sans peine et sans péril, à cause de ses bottes qui ne valaient rien pour marcher sur les tuiles. Quelques temps après, le Chat, ayant vu que l'Ogre avait quitté sa première forme, descendit, et avoua qu'il avait eu bien peur. "On m'a assuré encore, dit le Chat, mais je ne saurais le croire, que vous aviez aussi le pouvoir de prendre la forme des plus petits Animaux, par exemple, de vous changer en un Rat, en une souris; je vous avoue que je tiens cela tout à fait impossible. --Impossible? reprit l'Ogre, vous allez voir", et en même temps il se changea en une Souris, qui se mit à courir sur le plancher. Le Chat ne l'eut pas plus tôt aperçue qu'il se jeta dessus,
T4 et la mangea.] [Cependant le Roi, qui vit en passant le

beau Château de l'Ogre, voulut entrer dedans. Le Chat, qui entendit le bruit du Carrosse qui passait sur le pont-levis, courut au-devant, et dit au Roi: "Votre Majesté soit la bienvenue dans le Château de Monsieur le Marquis de Carabas. --Comment, Monsieur le Marquis, s'écria le Roi, ce Château est encore à vous! il ne se peut rien de plus beau que cette cour et que tous ces Bâtiments qui l'environnent; voyons les dedans, s'il vous plaît." Le Marquis donna la main à la jeune Princesse, et suivant le Roi qui montait le premier, ils entrèrent dans une grande Salle où ils trouvèrent une magnifique collation que l'Ogre avait fait préparer pour ses amis qui le devaient venir voir ce même jour-là, mais qui n'avaient pas osé entrer, sachant que le Roi y était. Le Roi charmé des bonnes qualités de Monsieur le Marquis de Carabas, de même que sa fille qui en était folle, et voyant les grands biens qu'il possédait, lui dit, après avoir bu cinq ou six coups: "Il ne tiendra qu'à vous, Monsieur le Marquis, que vous ne soyez mon gendre." Le Marquis, faisant de grandes
W* révérences, accepta l'honneur que lui faisait le Roi;] [et
T^4=w° dès le même jour épousa la Princesse.] [Le Chat devint grand Seigneur, et ne courut plus après les souris, que pour se divertir.]

Grimms (KHM 33a, 1812), *Der gestiefelte Kater*

α [Ein Müller hatte drei Söhne, seine Mühle, einen Esel und einenKater; die Söhne mußten mahlen, der Esel Getreide holen und Mehl forttragen und die Katz die Mäuse wegfangen.]
β^2 a^5 [Als der Müller starb,] [teilten sich die drei Söhne in die Erbschaft: der älteste bekam die Mühle, der zweite den Esel, der dritte den Kater, weiter blieb nichts für ihn übrig. Darüber ward er traurig und sprach zu sich selbst: "Ich hab es doch am allerschlimmsten kriegt; mein ältester Bruder kann mahlen, mein zweiter kann auf seinem Esel reiten, was kann ich mit dem Kater anfangen? Laß ich mir ein paar Pelzhandschuhe aus seinem Fell machen, so ists vorbei."]
D^7 [--"Hör", fing der Kater an, der alles verstanden hatte, was er gesagt, "du brauchst mich nicht zu töten, um ein paar schlechte Handschuh aus meinem Pelz zu kriegen. Laß mir nur ein paar Stiefel machen, daß ich ausgehen kann und mich
F^9 unter den Leuten sehen lassen,] [dann soll dir bald geholfen
E^7 sein".] [--"Was? Ein paar ordentliche Stiefel willst du wie andere Leute auch?" --"Das sollt ich meinen", sprach der Kater. Der Müllerssohn verwunderte sich, daß der Kater so sprach; weil aber eben der Schuster vorbeiging, rief er
T^4 ihn herein und ließ ihm ein paar Stiefel anmessen.] [Als sie fertig waren, zog sie der Kater an, nahm einen Sack, machte den Boden desselben voll Korn, oben aber eine Schnur daran, womit man ihn zuziehen konnte, dann warf er ihn über den Rücken und ging auf zwei Beinen wie ein Mensch zur Tür, klinkte sie auf und mir nichts, dir nichts durch die Gassen zum Tor hinaus.

Dazumal regierte ein König in dem Land, der aß die Rebhühner so gern; es war aber eine Not, daß keine zu kriegen waren. Der ganze Wald war voll, aber sie waren so scheu, daß kein Jäger sie erreichen konnte. Das wußte der Kater und gedacht seine Sache besser zu machen; als er in den Wald kam, tat er den Sack auf, breitete das Korn auseinander, die Schnur aber legte er ins Gras und leitete sie hinter eine Hecke. Da versteckte er sich selber, schlich auf und ab, schaute und lauerte. Die Rebhühner kamen bald gelaufen, fanden das Korn, und eins nach dem andern hüpfte in den Sack hinein. Der Kater fing an zu spinnen vor Vergnügen, daß alles so wohl ging; doch hielt er sich, bis eine gute Anzahl darin war; da zog er den Strick zu, lief heran und drehte ihnen den Hals um; dann warf er den Sack auf den Rücken, war guter Dinge und ging geradeswegs nach des Königs Schloß. Die Wache rief: "Halt! Wohin?" -- "Zu dem König," antwortete der Kater kurzweg. "Bist du toll? Ein Kater zum König?" -- "Laß ihn nur gehen", sagte ein anderer, "der König hat doch oft lange Weil; vielleicht macht ihm der Kater mit seinem Brummen und Spinnen Vergnügen." Der Kater zog den Schwanz auf den Rücken und trat ein. Als er vor den König kam, machte er eine Reverenz und sagte: "Mein Herr, der Graf (dabei nannte er einen langen und vornehmen Namen) läßt sich dem Herrn König empfehlen und schickt ihm hier Rebhühner, die er eben in Schlingen gefangen hat." -- "Daß dich", sagte der König erstaunt, als er die schönen Rebhühner sah, blies daran und fühlte, ob sie auch recht fett wären, wußte sich vor Freude f[1] nicht zu lassen] [und befahl, dem Kater soviel Gold aus der Schatzkammer in den Sack zu tun, als er tragen könne: "Das bring deinem Herrn und dank ihm noch vielmal für sein Geschenk!"

Der arme Müllerssohn aber saß zu Haus am Fenster, stützte den Kopf auf die Hand und dachte, daß er nun sein Letztes für die Stiefel des Katers weggegeben, und was werde ihm der Großes dafür bringen können. Da trat der Kater herein, warf den Sack vom Rücken, schnürte ihn auf und schüttete das Gold vor den Müller hin: "Da hast du etwas für die Stiefel; der König läßt dich auch grüßen und dir viel Dank sagen." Der Müller war froh über den Reichtum, ohne daß er noch recht begreifen konnte, wie es zugegangen war. Der Kater aber, während er seine Stiefel auszog, erzählte ihm alles; dann sagte er: "Du hast zwar jetzt Geld genug, aber dabei soll es nicht bleiben. Morgen zieh ich meine Stiefel wieder an und geh aus; du sollst noch reicher werden. Dem König hab ich auch gesagt, daß du ein Graf bist."

Am andern Tag ging der Kater, wie er gesagt hatte, wohl gestiefelt wieder auf die Jagd und brachte dem König einen reichen Fang. So ging es alle Tage, und der Kater brachte alle Tage Gold heim und ward so beliebt wie einer bei dem König, daß er aus- und eingehen durfte und im Schloß herumstreichen, wo er wollte.]

§ [Einmal stand der Kater in der Küche des Königs beim Herd und wärmte sich, da kam der Kutscher und fluchte: "Ich

wünsch, der König mit der Prinzessin wär beim Henker. Die plagt wieder die Langeweile. Ich wollt ins Wirtshaus gehen und einmal trinken und Karte spielen, da soll ich sie spazieren fahren an den See."]

D [Wie der Kater das hörte, schlich er nach Haus und sagte zu seinem Herrn: "Wenn du willst ein Graf und reich werden,

E so komm mit mir hinaus an den See und bad dich darin!"] [Der Müller wußte nicht, was er dazu sagen sollte, doch folgte er dem Kater, ging mit ihm, zog sich splinternackend aus und

f[1] sprang ins Wasser.] [Der Kater aber nahm seine Kleider, trug sie fort und versteckte sie. Kaum war er damit fertig, da kam der König dahergefahren. Der Kater fing sogleich an erbärmlich zu lamentieren: "Ach allergnädigster König, mein Herr der hat sich hier im See gebadet, da ist ein Dieb gekommen und hat ihm die Kleider gestohlen, die am Ufer lagen. Nun ist der Herr Graf im Wasser und kann nicht heraus, und wenn er länger darin bleibt, wird er sich erkälten und sterben." Wie der König das hörte, ließ er Halt machen, und einer von seinen Leuten mußte zurückjagen und von des Königs Kleidern holen. Der Herr Graf zog die prächtigsten Kleider an, und weil ihm ohnehin der König wegen der Rebhühner, die er meinte von ihm empfangen zu haben, gewogen war, so mußte er sich zu ihm in die Kutsche setzen. Die Prinzessin war auch nicht bös darüber; denn der Graf war jung und schön, und er gefiel ihr recht gut.]

T[4] [Der Kater aber war vorausgegangen und zu einer großen Wiese gekommen, wo über hundert Leute waren und Heu machten. "Wem ist die Wiese, ihr Leute?" fragte der Kater. -- "Dem großen Zauberer." -- "Hört, jetzt wird der König bald vorbeifahren. Wenn der fragt, wem die Wiese gehört, so antwortet: Dem Grafen! Und wenn ihr das nicht tut, so werdet ihr alle totgeschlagen." --Darauf ging der Kater weiter und kam an ein Kornfeld so groß, daß es niemand übersehen konnte; da standen mehr als zweihundert Leute und schnitten das Korn. "Wem ist das Korn, ihr Leute?" -- "Dem Zauberer." -- "Hört, jetzt wird der König vorbeifahren. Wenn der fragt, wem das Korn gehöre, so antwortet: Dem Grafen! Und wenn ihr das nicht tut, so werdet ihr alle totgeschlagen." --Endlich kam der Kater an einen prächtigen Wald, da standen mehr als dreihundert Leute, fällten die großen Eichen und machten Holz. -- "Wem ist der Wald, ihr Leute?" -- "Dem Zauberer." -- "Hört, jetzt wird der König vorbeifahren. Wenn er fragt, wem der Wald gehört, so antwortet; Dem Grafen. Und wenn ihr das nicht tut, so werdet ihr alle umgebracht."]

Mot. [Der Kater ging noch weiter, die Leute sahen ihm alle nach, und weil er so wunderlich aussah und wie ein Mensch in Stiefeln daherging, fürchteten sie sich vor ihm.]

I[5] [Er kam bald an des Zauberers Schloß, trat kecklich hinein und vor ihn hin. Der Zauberer sah ihn verächtlich an und fragte ihn, was er wolle. Der Kater machte eine Reverenz und sagte: "Ich habe gehört, daß du in jedes Tier nach deinem Gefallen dich verwandeln könntest. Was einen Hund, Fuchs oder auch Wolf betrifft, da will ich es wohl

glauben, aber von einem Elephant, das scheint mir ganz unmöglich; und deshalb bin ich gekommen, um mich selbst zu überzeugen." Der Zauberer sagte stolz: "Das ist mir eine Kleinigkeit", und in dem Augenblick verwandelte er sich in einen Elephant. "Das ist viel; aber auch in einen Löwen?" -- "Das ist auch nichts," sagte der Zauberer und stand als ein Löwe vor dem Kater. Der Kater stellte sich erschrocken, kroch in eine Ecke und rief: "Das ist unglaublich und unerhört, dergleichen hätt ich mir nicht im Traume in die Gedanken kommen lassen. Aber noch mehr als alles andere wär es, wenn du dich auch in ein so kleines Tier, wie eine Maus ist, verwandeln könntest. Du bist gewiß geschickter als irgend ein Zauberer auf der Welt, aber das wird dir doch zu hoch sein." Der Zauberer ward ganz freundlich von den süßen Worten und sagte: "O ja, liebes Kätzchen, das kann ich auch", und sprang als eine Maus im Zimmer herum. Der Kater war hinter ihm her, fing die Maus mit einem Sprung und fraß sie auf.]

T^4 [Der König aber war mit dem Grafen und der Prinzessin weiter spazieren gefahren und kam zu der großen Wiese. "Wem gehört das Heu?" fragte der König. -- "Dem Herrn Grafen," riefen alle, wie der Kater ihnen befohlen hatte. -- "Ihr habt da ein schön Stück Land, Herr Graf," sagte er. Danach kamen sie an das große Kornfeld. "Wem gehört das Korn, ihr Leute?" -- "Dem Herrn Grafen." -- "Ei, Herr Graf, große, schöne Ländereien." --Darauf zu dem Wald. "Wem gehört das Holz, ihr Leute?" -- "Dem Herrn Grafen." --Der König verwunderte sich noch mehr und sagte: "Ihr müßt ein reicher Mann sein, Herr Graf, ich glaube nicht, daß ich einen so prächtigen Wald in meinem ganzen Reiche habe."

Endlich kamen sie an das Schloß. Der Kater stand oben an der Treppe, und als der Wagen unten hielt, sprang er herab, machte die Türe auf und sagte: "Herr König, Ihr gelangt hier in das Schloß meines Herrn, des Grafen, den diese Ehre für sein Lebtag glücklich machen wird." Der König stieg aus und verwunderte sich über das prächtige Gebäude, das fast größer und schöner war als sein Schloß. Der Graf aber führte die Prinzessin die Treppe hinauf in den Saal, der ganz von Gold und Edelsteinen flimmerte.]

W^{*} [Da ward die Prinzessin mit dem Grafen versprochen; und
$T^4=w^{\circ}$ als der König starb, ward er König,] [der gestiefelte Kater aber erster Minister.]

ZAdV 195 159, *Der Müllnerssohn*

α [Wor a Mol a Müllner und der hod zwa Söhn ghobt. Und
β^2 a^5 der öldere, [--der Voder is ogstorbm] [--jetzt hod der öldere die Mühl kriagt und der jüngere hod kriagt an Esl und a Kotz.

Und der orma Bua, der hod si so gsennt, dass er den Esl
F^9 hod kriagt und an Koder.] [Jetzt hod der Koder gsogt zun eam, er soll si net so vül kränkn, er wird eam zu einen

D[7] reichen Stomm mochn.] ["Jo", sogt er, "wos konnst du mir helfen?" So sogt der Koder: "Du kaufst mir einen Jochd-
[E[7]] T[4] turnister und ich werd erklären ols Grof Siegfried".] [No, und is der Koder, der hod ongfongt zun Jogen. Jetzt hod er hold zsommgfongt de klanan Hosn.

Und af ocht Kilometer von Dorf weg wor eine Stodt, dort wor ein Grof und zu den hod der Koder immer Hosn trogn für Geschenk und hod immer gsogt: "De schickt der Herr Grof Siegfried." Jetzt hod a Mol der Grof gsogt zu eam, er möcht gern a Mol sprechn mid n Grof Siegfried. So sogt der Koder, des konn ma. So hod er eam an Toch auserwählt, den und den Tog wird er erscheinen mid Herrn Siegfried auf der Jogd zu fohrn.]

D [No, owa der hod gsogt zun eam, zun Koder: "Wos moch ma? i hob ka Gwond für an Grofn." So sogt da Koda: "Des mocht niks, auf dera Gegend, wo der Grof wird gfohrn kumma, dort is a klana Teich. Und dort soll si der Grof Siegfried bodn und wonn der Grof gfohrn kummt, donn wird der Koder sogn: Ólos meine Herrn, der Grof Siegfried, den hobm s die Gwonder gstohln hier. Jetzt konn er net raus komma von Wosser, weil er nockad in Wossa drin. No selbstverständli!"]

E [Sauberer Kerl wor er, jetzt wia der Grof kummt gfohrn, jetzt hod er hold gschrian: "Entschudign, i hob mi bereit, in Herrn Grof zu empfongen, jetzt hobms mir untern Bodn meine Kleider davon trogn!"]

f[1] [Der Grof kehrt um mid da Kutschn und zruck in seinen Heimat und hod von die erschtn Grofngwänder an Onzug von
T[4] Fuass bis zun Kopf dem emboden.] [No, und er ziagt si an, is ein fertiger Grof mid schöne Kleider und donn hod er eam empfongen. Er nimmt ihn in a Kutschn nein und natürli hod der Grof seine Tochter midghobt und er hod des so (erklärt?), ols möcht er die Tochter mid (jetzt?) belledigen (?), bold? heiratn. Und des hod olls der Koder ongstellt. Und der Koder hod auch gsogt, wos sie segn unter Fohrn, Frichtn oder Kukaruz ohbaut, so soll er nur sogn, "dos ghört mein ols Grof Siegfried."

Jetzt wia sie fohrn tan, jetzt kumman s auf ar a Tofel (?) Waz. Dort hobm die Leit gmäht, Schnittzeit ghobt. Jetzt hod der Koder gsogt zu de Schnitter: "Wenn de Leid frogn, wen des ghört, sogt s nur, den Grofn Siegfried ghört dös." Und so is s aa gwest. Wia sie sein nauskumma, frogt der Grof in Grof Siegfried: "Wem ghört der Waz hier?" So sogt der, "der ghört mein als Graf Siegfried". Und der Koder immer voraus, der is immer voraus gonga.

So kumman s zu ana Tofl Frucht, Trad und do hod er wieder gfrogt: "Wen des gehört, des Trad. So sogt er des ghört auch mein als Graf Siegfried". Natürlich hod er si
I[5] vorgebm ols ein reicher Stomm.] [Zuletzt kumman s donn auf a Burg, di is eine verwunschene Burg. No, und durt, der Koder kummt dort hin. Jetzt steht ein Löwe auf Wocht durt bein Gschloss und hod owa niemond neinlossn. So sogt der Löwn zun Koder: "Wos du wüllst do hier?" Sogt der Koder: "I möchtet mein Grof Siegfried neinweisen, in des ver-

wunschene Gschloss rein schaun". So sogt der Löw: "Do konn man nicht rein, dos ist ein verwunschenes Gschloss". So frogt der Koder den Löw, eb er si net verwendn konn, eb er net a verwondeltes Viech is. So sogt der Löw: "O jo, i konn mi verwondln auf wos der wöll für a Viech". "O" hod gsogt Koder sogt er zun Löwen: "So verwondl die du a Mol auf a Maus!" Jetzt wia si er verwondln tuat auf ara Maus, der Löw, so hod eam der Koder ghobt und aufgfressn und dos Schloss
T⁴ frei gwest.] [So hod da Koder sein Grof Siegfried hinein gweist und hod auch gsogt zun Grofen, des is seine Burg.]
W* [Und hobm si verehlicht midsommt, mid n Grofn seiner Tochter und hobm glebt midanonder in dera Burg bis sie gstorm san. Und wonn sie net gstorbm san, lebm sie heind noach.]

Seignolle (*Guyenne*, XLIV), *Monsieur de Marconfare*

α [Il était une fois un monsieur qui s'appelait Monsieur de Marconfare.

Bien qu'il fût Monsieur, il n'avait pourtant pour toute richesse qu'une pauvre chaumière et deux poules. Pour toute nourriture, il se contentait des oeufs que pondaient les deux poules.]

a⁵ [Un jour, passant par là, Maître Renard vit les poules et les mangea.]

B⁴ [Il avait à peine fait quelques pas qu'il entendit des gémissements. Se retournant, il aperçut Monsieur de Marconfare qui se lamentait:

--Je vais mourir de faim, disait-il, maintenant que je n'ai plus mes poules... je vais mourir de faim...]

T⁴ [Contrarié, Maître Renard s'en fut et marcha longtemps; enfin, il se trouva devant le château du Roi.

Sans s'arrêter, il entra et alla droit au Roi.

--Sire, je connais un monsieur qui voudrait bien vous voir; il s'appelle Monsieur de Marconfare.

A cela, le Roi répondit:

--Va lui dire de venir. Je veux bien le voir aussi.]

§ [Maître Renard revint trouver Monsieur de Marconfare pour lui dire que le Roi l'attendait en son château.

--Ah! misérable, dit Monsieur de Marconfare, tu te moques de moi. Jamais je n'oserai m'aventurer dans cet état. Que dirait le Roi en me voyant ainsi?

--Il m'a dit que cela ne faisait rien.]

C↑ G³ [Ils partirent et marchèrent longtemps.] [Bientôt, le château fut en vue. Alors, d'une bousculade, Maître Renard envoya Monsieur de Marconfare dans une haie de ronces.]

T⁴ [Il se releva tout déchiré.]

f¹ [--Pourquoi m'as-tu envoyé dans ces ronces? dit-il en s'asseyant sur le bord de la route en se lamentant à nouveau.

Il ne voulut pas aller plus loin.

Maître Renard partit alors tout seul au château du Roi. Sans s'arrêter, il entra et alla droit au Roi.

--Sire, je vous amenais Monsieur de Marconfare mais, à

peu de chemin d'ici, notre cheval, pas très bien dressé il est vrai, nous a jeté dans un ravin. Comme en bas il y avait une haie de ronces, Monsieur de Marconfare s'est tout déchiré. A présent, il ne veut plus venir jusqu'à vous parce qu'il n'est plus présentable.

Le Roi donna des ordres pour qu'on amenât les habits les plus beaux.

--Tiens, tu lui donneras cela pour se vêtir. En partant, passe par l'écurie, dis que l'on prenne les plus beaux chevaux et fais-les atteler à mon plus riche carosse.

Maître Renard fit comme le roi lui avait dit et il arriva devant Monsieur de Marconfare assit sur le bord de la route
T^4 se tenait la tête entre les mains.] [En rien de temps, il fut habillé comme le roi lui-même.

Ils montèrent dans le carosse et firent une entrée remarquée dans la ville et au château.

--Vive Monsieur de Marconfare... Vive Monsieur de Marconfare... criait le peuple.

Le Roi reçut fort bien Monsieur de Marconfare et l'invita à déjeuner.]

I^5 [Pendant le repas, Maître Renard resta à la porte. Le repas fini, il entra dans la salle à manger en criant:

--Au secours! nous sommes tous perdus. Des troupes ennemies arrivent sur la ville et le château. Elles pillent et brûlent tout sur leur passage.

--Que faire? demanda le roi affolé.

--A votre place, continua Maître Renard, je me cacherais dans ce tas de gerbes déposé dans la cour du château, et je n'irais pas seul, je prendrais les miens avec moi...

--Tu as une bonne idée...

Il s'adressa à Monsieur de Marconfare:

--Vous venez, Monsieur de Marconfare?

--Ce n'est pas la peine, il restera avec moi. Nous allons nous cacher ailleurs... Mais, dépêchez-vous, n'entendez-vous pas vos ennemis qui crient: "A mort le Roi et toute sa famille". Faites vite.

Lorsque toute la famille royale fut cachée, Maître Renard alla chercher du feu et alluma le tas de gerbes.

Voyant la fumée et les flammes, tout le peuple accourut et Maître Renard leur dit:

--Regardez, dans ce tas de gerbes, il y a plus de cinq cents rats. Il y en a de plus gros que moi... J'y ai mis le feu... Regardez les ruades qu'ils donnent.

Et tout le peuple riait de bon coeur.]

W_* [Quand il ne resta plus que des cendres. Maître Renard dit au peuple:

--Votre Roi et les siens ont disparu. Voulez-vous de Monsieur de Marconfare pour Roi?

--Oui... oui... cria le peuple.

w° Voilà comment Monsieur de Marconfare devint Roi] [et comment Maître Renard put manger chaque jour autant de poules qu'il lui prenait fantaisie de vouloir sans que personne ne lui dise rien.]