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AN EXAMINATION OF SELECTED  
EDITIONS OF FOLKLORE FOR CHILDREN

by

Barbara A.<sup>N</sup><sup>N</sup> Hull

A Thesis  
Submitted to the  
Faculty of the School of Graduate  
Studies in partial fulfillment  
of the  
Degree of Master of Science in Librarianship

Western Michigan University  
Kalamazoo, Michigan  
December 1968

#### ACKNOWLEDGEMENTS

This writer wishes to acknowledge the help she has received from Dr. Jean E. Lowrie and Dr. Laurel Grotzginer in seeing this paper to its conclusion. Their critical comments, their valuable time spent on consultation and their patience have been helpful beyond words.

Further acknowledgement must be given to Minda M. Sanders and Mildred E. Hull for their continuing encouragement while this project was underway.

Barbara A. Hull

MASTER'S THESIS

M-1757

HULL, Barbara Ann

AN EXAMINATION OF SELECTED EDITIONS OF  
FOLKLORE FOR CHILDREN.

Western Michigan University, M.S.L., 1968  
Library Science

University Microfilms, Inc., Ann Arbor, Michigan

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## CHAPTER I - INTRODUCTION

Folklore (as a general subject) includes many different kinds of traditional literature such as nursery rhymes, stories that explain or teach, myths, legends, songs, stories of "little people" and romantic tales. The emphasis is on the traditional aspect of the literature; that is, material which has been handed down by word of mouth until a collector puts the material in printed form.

More specifically, it may be assumed that folklore has "a permanent place in children's literature . . . since a story which has lived for hundreds of years must possess a vitality which is imperishable and immutable."<sup>1</sup> It is also true that many volumes of folklore for children are published each year, and folklore forms a basic part of any collection of literature for children.

To support the assumption that folklore has a place in a collection for children, two of the basic guides for work with children were examined to determine what proportion of the total collection suggested was given to folklore. One of these aids, Children's Catalog,<sup>2</sup> recommends three hundred nine books of folklore, or approximately seven percent of the total number (fiction and non-fiction) of recommended books (4274). Similarly, the second aid, Books for Children<sup>3</sup>

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<sup>1</sup>Lillian H. Smith, The Unreluctant Years (New York: Viking Press, 1952), p. 45.

<sup>2</sup>Children's Catalog (New York: H. W. Wilson Co., 1966).

<sup>3</sup>American Library Association, Books for Children, 1960 - 1965 ((Chicago: American Library Association, 1965).



lists one hundred twenty-four books of folklore from a total of 3068. This represents approximately four percent. Although the basis for title selection of these two aids differs in that Children's Catalog has been developed to suggest a well-rounded basic collection while Books for Children represents books recommended by the American Library Association for the period 1960 - 1965, it is clear that both consider folklore a basic part of today's collections for children.

Authorities cite a number of reasons for the inclusion of folklore in a library collection. Arbuthnot says that

folklore is sometimes called the "mirror of a people." It reveals their characteristic efforts to explain and deal with the strange phenomena of nature; to understand and interpret the ways of human beings with each other; and to give expression to deep universal emotions -- joy, grief, fear, jealousy, wonder, triumph.<sup>4</sup>

Other values discussed by Garvey<sup>5</sup> are the sense of beauty to be found in folklore; the sense of compassion gained through reading or hearing it; the growth in human understanding; the pride in our literary heritage through which we learn of other cultures; and, lastly, a sense of personal values. She goes on to note that folklore tales "are morally sound, for while they do not preach, the moral is usually inherent in the tale, and while they are not true, they are psychologically true."<sup>6</sup>

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<sup>4</sup>May Hill Arbuthnot, Children and Books (Chicago: Scott, Foresman, 1957), p. 230.

<sup>5</sup>Leone Garvey, "What is Children's Literature?" Elementary English (May 1964) p. 477 - 479.

<sup>6</sup>Garvey, p. 479.

Smith points out, "children may not consciously recognize their search for lasting truth, . . . but they are aware of the implications beneath the surface in their reading that here are truths they can hold on to."<sup>7</sup>

Another value which might be included is the stimulation of imagination. Most folklore contains unrealistic situations with the events and solutions highly improbable, though believable. This "enlargement of life" may be used to stimulate creative thinking.

These reasons appear to justify the value of using folklore with children and they also suggest that there is an application for education on the elementary level. One of the goals of education today is to teach children the values noted as being inherent in folklore. Smith again notes that "the impressions of childhood are lasting and the sum of its impressions is the pattern taken on by maturity."<sup>8</sup> The use of folklore in schools, then, could expose a child to these inherent values and possibly influence that child's growth and development.

It would appear, however, that folklore has not been utilized for this purpose to any great extent in recent years, and Wofford offers an explanation of why this may be true when she points out

a rather cursory study . . . shows that educational leaders tend to shift their opinion regarding the value of folklore in education with every generation. The fact that many present day parents, teachers and librarians are products of schools which have stressed utilitarian books and neglected

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<sup>7</sup>Smith, p. 15.

<sup>8</sup>Smith, p. 15.

folklore may account for the current lack of interest in folklore among the children.<sup>9</sup>

Recent trends in education signal a possible change in attitude for more stress is placed on individualized learning than ever before. There is less emphasis on rote learning and more on programs designed to stimulate individual discoveries by the child. These trends offer great possibilities for the use of folklore with children on an individual as well as a group basis. The teacher or librarian could choose material for an individual child which fits his particular needs at that given period in his social development or material could be chosen which would benefit the group as a whole.

In order to utilize these possibilities, it is necessary for educators and librarians alike to know more about the folklore which is presently available. Listed below are some questions which should be asked to facilitate selection of folklore for specific purposes.

- 1) Are there inherent values? If so, what are they and which stories have which values?
- 2) What kinds of stories appear most frequently? Are there major and minor groups of generally similar stories which can be identified? What are these groups?
- 3) Are there parallel motifs; that is, stories whose plot lines are similar, differing only in details? Do these stories have values which would make them useful for repetition of a concept?
- 4) Who or what are the major characters? Is the fact that the main character is male, female, animal, young or old significant in choosing a story?

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<sup>9</sup>Azile Wofford, Book Selection for School Librarians (New York: H. W. Wilson Co., 1962), p. 109.

- 5) Is the plot line simple or sophisticated? Are certain kinds of stories more apt to be one or the other?
- 6) Can the stories be identified as to country of origin?

The only tool presently in existence which would enable a teacher or librarian to find the answers to these questions is Eastman's Index to Fairy Tales . . .<sup>10</sup> This book and its supplements<sup>11,12</sup> are principally an index to titles of specific stories published in a group of books, ending with materials published prior to 1952. Although parallel motifs are indicated and there are entries under various subject headings, this is not the prime function of the indices. The fact that books published since 1952 are not included limits use, since many of the books which are included are now out of print and there are many new editions of folklore which are included in more recently established library collections.

It is only within the past five years that libraries have been established in many elementary schools in the United States. This is due to the infusion of federal funds from the "National Defense Education Acts" and the "Elementary and Secondary Education Acts." This means that many of these libraries could not have the materials indexed in Eastman, thus new tools must be developed.

This researcher believes that there are positive values in using folklore in schools. Since no tools or research could be located

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<sup>10</sup>Mary H. Eastman, Index to Fairy Tales . . . (Boston: Faxon, 1926).

<sup>11</sup>Mary H. Eastman, Index to Fairy Tales . . . First Supplement (Boston: Faxon, 1937).

<sup>12</sup>Mary H. Eastman, Index to Fairy Tales . . . Second Supplement (Boston: Faxon, 1952).

to implement such use, it seemed pertinent to explore on a small scale to discover if folklore

- 1) can be classified by category and identify the categories,
- 2) has values which can be identified, and identify them,
- 3) contains parallel versions which might be useful,
- 4) has any other similarities such as subject treatment, characteristics, or events which seem relevant and identify them.

## CHAPTER II - Method of Research

Because no studies categorizing folklore for children have been published recently, it was decided to use the content analysis method to determine the kinds of folklore which are being published for children. One approach to content analysis has been defined as a quantitative analysis concerned with identifying elements of style or subject and then making generalizations.<sup>1</sup> This research is based on an adaptation of this technique and enumerates individual folktales by categories, parallel motifs, characteristics and countries of origin. The following definitions are offered for these terms.

The term "category" is defined in this study to mean those broad classes into which the stories fall, e.g., stories about animals, stories with the element of magic, and similar general groupings. It is possible to divide each of these general or major categories into smaller groups or sub-categories". These represent stories which have in common similarities beyond the broad classification, e.g., humorous stories about animals, marvelous stories about animals.

A "parallel motif" is a dominant idea or plot appearing in two or more stories of a major category with only minor changes in detail. A "label" has been attached to these stories (by this researcher) so that they may be identified as being versions of a parallel motif, e.g., the "Rumpelstiltskin Motif" covering all stories having name-guessing as a central idea. Appendix B (Page 89) lists all parallel motifs in the

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<sup>1</sup>Lecture by Dr. Laurel Grotzinger, March 12, 1968.

stories examined in this study.

"Characteristic" as used in this paper is defined to mean a distinguishing feature or quality of the story. Characteristics may be things (such as people, objects or enchantment) or they may be personal attributes (such as greed, cleverness or foolishness).

"Country of origin" is an ambiguous term since it is impossible to state positively the country from which a story originally came. However, the compilers of the individual books examined have done considerable research and have identified a country of origin for each story. The designations they have made have been accepted in this study.

### Selection

The research project began with the decision to examine folklore published during the years 1952 - 1967. This decision was influenced by two facts: first, the Eastman volumes cover the period prior to 1952; and secondly, many elementary libraries have been established in recent years. The folklore in these collections would probably be made up primarily of materials published since 1952.

The project was first limited to those books recommended by one of the three basic selection aids for work with children. The aids were chosen as being widely accepted selection tools for work with children; therefore the books listed in them would be the books appearing in most collections. These aids are:

American Library Association. Books for Children, 1960-1965.  
Chicago: American Library Association, 1965.

American Library Association. Books for Children, 1965-1966.  
Chicago: American Library Association, 1966.

Children's Catalog. New York: H. W. Wilson Co., 1966.

Children's Catalog, 1967 supplement. New York: H.W. Wilson Co., 1967.

Gaver, Mary V. Elementary School Library Collection . . .  
Newark: Bro-Dart Foundation, 1965.

Gaver, Mary V. Elementary School Library Collection . . .  
Newark: Bro-Dart Foundation, 1967.

As a start, each book in the folklore category of Children's Catalog was listed on a file card with the following information:  
(1) full bibliographic citation, (2) a key to the selection aid,<sup>2</sup>  
(3) the country from which the story originated if this information was included in the annotation appearing in the aid, and (4) the number of stories in the book.

The folklore categories of the other two selection aids were then checked against the existing card file. If a card had already been prepared for a title, a notation was added which indicated the second or third recommendation.<sup>3</sup> If no card had been previously prepared, it was assumed to be a new title and a card was made. The card file was also checked against the index of each of the aids to determine if the book was included in an aid under another classification number. This was necessary because the aids are all arranged by the Dewey Decimal Classification System and the same classification number is not always given to a specific book.

The results of this preliminary step revealed approximately four hundred books which were recommended by at least one of the aids.

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<sup>2</sup> "CC" was used for Children's Catalog.

<sup>3</sup> "G" was used for the Gaver works and "AIA" was used for Books for Children.



Because of this large number of titles and the impossibility of examining all of them, the study was then limited to an analysis of those books which were recommended by all three of the selection aids, a total of fifty-one titles. The basis for this decision may be open to question since such a small sample cannot be considered representative. However, it was felt that the examination of books which might be considered to be "the best" by virtue of recommendations in three major selection aids would be a fair way to limit the scope of the research.

Further examination of the sample list of books indicated that there were twelve books which should be eliminated from this study because of their genre or quantity. Fables, nursery rhymes, and legends were excluded because of genre since they did not lend themselves to the kind of analysis which was planned. Hero tales from the Middle Ages and folklore from the United States were both excluded because there were so few books (seven) that their inclusion could not be considered even slightly representative.

The final selection to be examined in the research paper numbered thirty-nine books containing four hundred fifty-two stories. The complete list of books appears in Appendix A (page 87).

### Categorization

In order to analyze the material, a file card was prepared for each story as the books were read. The information on these cards included (1) the title of the story, (2) the anthology or book in which it was located, (3) the country of origin for the story. A short annotation noting plot line and characteristics or traits was made.

Stith Thompson's Motif-Index of Folk Literature<sup>4</sup> was examined for guidance in assigning major category headings. There are twenty-six major headings and a varying number of sub-headings included in his list. As the file cards accumulated and were compared to his list of major headings, it became obvious that the folklore being examined fell primarily within five of his major headings. It was decided to use these five categories for this study. They are: Animals, Magic, Marvels, Tests, Wise and Foolish. For those stories which did not readily fit into these classifications, a final category labeled "Miscellaneous" was established by this researcher.

The file cards were sorted into these major categories. A further comparison with Thompson's sub-groupings for the five categories chosen revealed that not all of these sub-groupings were applicable. Those that were chosen appear in Table 1 which outlines the major categories and sub-categories. The sub-categories in the "miscellaneous" category have been assigned by this researcher.

TABLE 1

## CATEGORY GROUPINGS

## I. ANIMALS

- A. Simple or humorous stories
- B. Pourquoi stories
- C. Animal stories containing elements of the marvelous
- D. Animal stories containing aspects of clever or foolish behavior

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<sup>4</sup>Stith Thompson, Motif-Index of Folk Literature, volume A-C (Bloomington: Indiana University Press, 1955), p. 29-35.

## II. MAGIC

- A. Transformation
- B. Disenchantment
- C. Magic objects
- D. Magic powers

## III. MARVELS

- A. Otherworld adventures
- B. Extraordinary occurrences

## IV. TESTS

- A. Identity
- B. Marriage
- C. Prowess
- D. Other

## V. WISE AND FOOLISH

- A. Wise and unwise conduct
- B. Cleverness
- C. Fools

## VI. MISCELLANEOUS

- A. Cumulative
- B. Pourquoi
- C. Humorous
- D. General

Placement of stories in specific categories was partially arbitrary. An effort was made to group like stories together wherever possible, but often there was a mixture of several elements and a choice of categories or sub-categories had to be made. The researcher attempted to determine the most important factor and place the stories accordingly.

Each of the sub-groupings was also analyzed to determine how frequently certain characteristics appeared. For example, when it became obvious that magic objects played an important part in many stories, this became a characteristic which was counted. This counting of characteristics was done in an effort to determine which category of stories had which characteristics so that a teacher or librarian

could easily find a number of stories sharing a particular characteristic in which he was interested. Not all of the characteristics counted appear in each of the major or sub-categories. Those which do appear in approximately five percent of the stories in that category were listed. As the stories were analyzed, if a characteristic appeared it was counted: thus one story may be represented by four or five characteristics.

Each of the stories in the sub-categories was also analyzed to discover if the main character were a boy, girl, youngest child, man, woman or animal. These elements were counted in an effort to determine if there were any identifiable patterns which might be useful.

The data in the following chapters are organized according to the six major categories and their divisions. Each chapter examines the categories and sub-categories shown in Table 1. A concluding chapter indicates trends and summarizes the data.

### CHAPTER III - ANIMALS

One of the major categories into which the stories can be placed is that of animals. Tales which have animals as the main character or as an important character in the story were placed within this category. In examining the stories, it became evident that there were four-sub-categories: (1) simple or humorous stories about animals, (2) "pourquoi" or explanatory tales, (3) animal stories containing elements of the marvelous, and (4) animal stories combined with aspects of clever or foolish behavior. It is not possible to discuss each of the fifty-four stories in this category, but a few examples will be given to illustrate the sub-categories. All stories which have been placed in this group are listed in Table 2 which appears at the end of this chapter.

#### SIMPLE OR HUMOROUS STORIES ABOUT ANIMALS

"Simple or humorous" describes those stories which share the common elements of a simple plot line and a humorous portrayal of events. Protagonists are introduced, action occurs to move the story along, and there is a satisfactory, often humorous, climax. There is little descriptive material.

"Four Friends" (32)<sup>1</sup> is one example. Four animals in this tale are dismissed by their masters for being old and useless, so they decide

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<sup>1</sup>The number which appears in parenthesis after each story title represents the number given the anthology or book from which the story came. See Appendix A for complete information.

to live together in the woods. They come upon a house where robbers are dividing their loot, and by forming a pyramid and each making distinctive sounds, the four "useless" animals frighten the robbers away. They live their lives "happily ever after."

A second example of a humorous animal story is "The Fox and the Wolf" (7) in which the fox eats an entire tub of butter which the two animals have found. He is detected when he becomes greasy while sitting near the fire. This little homily on greed is subtly and amusingly done.

"Once a Mouse" (9) is the last illustration offered. A hermit saves a mouse from death on several occasions by making the mouse a bigger animal. Finally, as a tiger, the mouse becomes very conceited and the story ends abruptly as the hermit returns the mouse to mouse form.

The first of the special "parallel motif" designations is found in the animal stories. This parallel motif has been labeled the "Cockroach Motif" and there are two stories which share this dominant idea. From Persia there is "Mistress Cockroach" (24) and from Puerto Rico there is "Perez and Martina" (8). Both relate the marriage of a cockroach to a mouse and the subsequent death of the mouse. The geographic diversity makes one wonder how the story travelled from Persia to Puerto Rico.

#### POURQUOI STORIES

"Pourquoi" stories are those stories which explain some phenomena of nature and are, in the main, animal stories as well. The few which are not will be discussed in Chapter VIII, Miscellaneous Stories. There

are only three stories in this sub-category which are not from Africa. Two of these are from Norway and the third is from England. One of the Norwegian stories is a good illustration of the "pourquoi" tale. In "Why the Bear is Stumpy Tailed" (15), the fox talks the bear into "fishing" by putting his tail through the ice. The bear loses most of his tail when he tries to break loose, and this is "why the bear has a stumpy tail."

The balance of the stories in this sub-category are from Africa and deal primarily with Anansi<sup>2</sup> the spider and why he has various attributes or the stories deal with other jungle dwellers and their lives. The characters vary and may include donkeys, frogs or hawks but they are simple, funny explanations of why an animal behaves or looks like he does. Many contain gentle moral guidance, but it is inherent in the plot, not brought out by didactic dialogue.

There are three parallel motifs to be found in this sub-category. The story line of each is very similar; it is only in details that they differ. Two of the motifs designated as the "Waist Motif" and the "Bald Motif" explain physical attributes of Anansi the spider. There are two versions of each appearing in the material examined. (See Appendix B)

The third motif has been labeled the "Wisdom Motif". There are also two versions of this explaining how the world got wisdom through Anansi's greed. Anansi has "all wisdom" in a pot which he tries to hide. His son gives him advice on how to hide the pot. This evidence that all

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<sup>2</sup>Anansi is a popular character. He appears as a spider or as a man. He may be foolish or clever and is the main character in many of the African and Haitian tales. Any later mention of Anansi refers to this character.

wisdom is not in his pot angers Anansi so much he throws the pot to the ground where it breaks. That is how the world got "wisdom."

ANIMAL STORIES CONTAINING  
ELEMENTS OF THE MARVELOUS

There are only six stories which contain the improbable or incredible element which identifies this third sub-category of animal stories. There is also a wider variance in country of origin with Scotland, Norway, Zealand and Hungary represented. There is, as well, a greater degree of sophistication with story lines that are more complicated than any stories discussed so far. In these stories there are several episodes which comprise the whole in contrast to the simple isolated events of the previous stories.

From Hungary, for example, comes "The Miraculous Stag" (7) in which the stag leads the hunters far from their homes. Some of the hunters decide to remain in the new land and the story ends with the capture of fairies who become wives for the hunters. This story is designed to explain the beginning of the Hun and Magyar countries.

Another example of the more complicated plot line is demonstrated by a story from Norway, "Kari Woodencloth" (6). This story could well be included in a different category because of the various adventures, but was placed here because of the Blue Bull's importance throughout the action. In the story, the wicked stepmother declares the bull must be killed. The girl, Kari, befriends the bull and runs away with him to the forest. Because she does not obey the bull's instructions, he must fight trolls with varying numbers of heads. After this episode,



Kari becomes a maid in a castle and is mistreated by the prince, but again, the bull comes to her aid. She is finally recognized by the golden shoe which she had lost. This last touch has overtones of the "Cinderella" theme. It is interesting to note that the bull is used here rather than the fox or bear which would ordinarily be expected in a Norwegian story.

#### ANIMAL STORIES WITH ASPECTS OF CLEVER OR FOOLISH BEHAVIOR

Clever or foolish behavior is a popular theme for animal stories. There are twenty-one stories in this sub-category and all feature foolish behavior by one character. There is frequently offsetting, clever behavior but this is not always true. The countries of origin for these stories show a wide range: Persia, Jamaica, Haiti, Africa, Pakistan, Germany, and Norway. While there is only one story each from Germany and Norway, the other countries have from two to six entries.

An example of clever versus foolish behavior is the well-known story from Germany, "The Wolf and the Seven Little Kids" (36). This is the familiar story of the foolish young goats who do not do as their mother tells them. They are eaten by a wolf and finally, they are rescued by their mother.

In a different vein, the Norwegian story, "The Cat on the Dovrefel" (4) is a humorous story of a man who cleverly uses his pet bear to frighten the trolls by calling it a "kitty". The trolls are foolish enough to believe this and never return.

There are four stories from Pakistan which contain the jackal

as the animal who displays cleverness. In one of these four, "The Clever Jackal and How He Outwitted the Tiger" (32), the tiger wishes to eat the Brahmin who has released him from a trap. The jackal is clever enough to trick the tiger back into the trap and the Brahmin is saved. This particular story has a variant which is entitled "The Brahmin, the Tiger and the Seven Judges" (7). In this version, the human is the clever one who tricks the tiger back into his cage, but the story line is essentially the same. These two stories have been labeled "Brahmin Motif" in Appendix B.

Four of the six African stories in this sub-category deal with Anansi, the spider who is by far the character appearing most frequently in the African stories selected for this analysis. "How Spider Helped A Fisherman" (2) is a tale in which Anansi comes out the loser. He wants to trick the fisherman out of fish, but the fisherman outsmarts him and makes Anansi do all the work. He does not fare well in another parallel motif with two versions. In "Why Spider Lives in Dark Corners" (2) and "Anansi Plays Dead" (11), Anansi thinks he has a way to obtain food. He asks to be buried near the garden when he "dies" (as he pretends to do). His relatives notice the loss of food after his "burial" so they make a beeswax or gum man (depending on the version) to capture the thief. Anansi is foolish, fights with this "man", gets "stuck" and is caught the next morning. The ridicule which follows this capture is the reason why he now lives in dark corners. These two stories have been labeled the "Food Motif".

Anansi appears again in two Jamaican tales in which he is once successful and once unsuccessful. In "Anansi and the Alligator Eggs"

(31) he is able to outwit the alligator and get a ride home from the island on which he has been marooned. In "Bandalee" (31), however, the land turtle realizes Anansi is trying to trick him in a race, and turns the tables, tricking Anansi.

The stories from Haiti and Persia which make up the balance of this sub-category are similar in that they are humorous stories of animals who do something clever or foolish.

#### CHARACTERISTICS OF ANIMAL STORIES

Characteristics (which have been defined in this paper to mean distinguishing features or qualities of the stories) appearing in animal stories are limited in quantity due, undoubtedly, to the simpler story lines. Only six characteristics appear frequently enough to be counted. "Foolishness" appears most frequently, in a total of twenty-seven tales. "Greed" and "cleverness" are tied for second place; both appear nineteen times. "Tricks" are a factor in nine stories and the last two characteristics are "conceit" and "magical events", both appearing six times.

A main character in all fifty-four stories is, of course, an animal. There are a few instances (ten) when a human shares prominence with an animal, and in the majority of these cases, the human is a man (eight times). (See Table 3)

There are fifteen countries represented by animal stories: Africa has the most, followed by Jamaica and Haiti. The other countries have only one or two stories.

TABLE 2  
ANIMAL STORIES

Titles	Country Of Origin
<u>Simple, humorous stories about animals</u>	
The Fox and the Wolf (7)	Scotland
Four Friends (32)	Pakistan
The King of the Animals (13)	Haiti
The King's Drum (12)	Africa
The Kling, Kling Bird (31)	Jamaica
The Lark, the Wolf and the Fox (15)	Poland
Once A Mouse . . . (9)	India
Perez and Martina (8)	Puerto Rico
Mistress Cockroach (24)	Persia
<u>Pourquoi stories</u>	
Anansi's Hat-shaking Dance (11)	Africa
The Bear and the Fox Who Made a Bet (5)	Norway
The Donkeys Ask for Justice (12)	Africa
The Fox as Shepherd (5)	Norway
Frog's Wives Make Ndiba Pudding (12)	Africa
How Spider Got a Bald Head (2)	Africa
How Spider Got a Thin Waist (2)	Africa
How the World Got Wisdom (2)	Africa
The Magic Amber (18)	Korea
Mrs. Mag and Her Nest (35)	England
Nyame's Well (11)	Africa
Okraman's Medicine (11)	Africa
Osebo's Drum (11)	Africa
Two Feasts for Anansi (11)	Africa
The Wedding of the Hawk (12)	Africa
Why the Chameleon Shakes His Head (12)	Africa
Why Spider Lives in Ceilings (2)	Africa
Why Wisdom is Found Everywhere (11)	Africa
<u>Elements of the Marvelous</u>	
The Daughter of King Ron (28)	Scotland
Kari Woodencat (6)	Norway
Knurremurre (22)	Zeeland
The Miraculous Stag (7)	Hungary
The Revenge of the Serpent (18)	Korea
The Seal Catcher and the Merman (7)	Scotland

TABLE 2 - Continued

## ANIMAL STORIES

Titles	Country Of Origin
<u>Clever or foolish behavior</u>	
Anansi and the Alligator Eggs (31)	Jamaica
Anansi and the Elephant Go Hunting (11)	Africa
Anansi Plays Dead (11)	Africa
Bandalee (31)	Jamaica
The Brahmin, the Tiger and the Seven Judges (7)	India
The Cat on the Dovrefel (4)	Norway
The Chief of the Well (13)	Haiti
The Clever Jackal and How He Outwitted the Tiger (32)	Pakistan
The Coconut Thieves (14)	Africa
The Crow and the Sparrow (32)	Pakistan
The Farmer's Old Horse (32)	Pakistan
The Fishermen (12)	Africa
How Spider Helped a Fisherman	Africa
The Monkey, the Tiger and the Jackal Family (32)	Pakistan
Ruba and the Stork (24)	Persia
Sweet Misery (13)	Haiti
The Tailless Jackal (24)	Persia
The Tiger in the Palanquin (32)	Pakistan
What Should I do, What Shouldn't I do (24)	Persia
Why Spiders Live in Dark Corners (2)	Africa
The Wolf and the Seven Little Kids (36)	Germany

TABLE 3  
CHARACTERISTICS OF ANIMAL STORIES

<u>Characteristic</u>	<u>Number of Appearances</u>
Foolishness	27
Greed	19
Cleverness	19
Tricks	9
Conceit	6
Magical events	6
Main character as an an animal	54
Human (man)	8

## CHAPTER IV - MAGIC

Magic as a major category is difficult to distinguish since elements of magic are frequently included in other kinds of stories. For this paper, an attempt was made to include stories in this category which seemed to have magical elements as a main theme. Where this researcher felt that some other theme was predominant, the stories were placed in another category even though they contained magical elements. The magical element varies from story to story since the magic may take the form of a person's ability to change people or events, or it may take the form of an object with the ability to perform magical feats.

There are sixty-six "magic" stories which have been placed in the following sub-categories: (1) transformation, (2) disenchantment, (3) magic objects and (4) magic powers. Examples which illustrate these sub-categories will be given, and a complete listing of all sixty-six stories in the magic category will be found in Table 4 at the end of the chapter.

### TRANSFORMATION

Transformation, or the changing of form or substance, does not appear frequently. There are only seven stories about this aspect of magic although several different countries are represented (Africa, Ireland, Scotland and Great Britain). The content of the stories varies considerably. One example, "St. Cuddy and the Gray Geese" (29) has a

simple plot line in which a woman and her geese are transformed into stone because they are greedy.

In contrast, the African story, "The Elephant's Tail" (11) has a more involved plot. In an attempt to get the tail of the queen of the elephants, Kofi must use four magic eggs to avoid capture. Although he is successful and is awarded a second wife, Kofi's first wife becomes so jealous that she destroys the "juju" which gives Kofi magic power. Kofi becomes an eagle and cannot resume human form because the "juju" is destroyed. This story could also be placed in the "magic objects" sub-category, but it was placed here because of the transformation aspect.

There is a parallel motif with two versions present in this sub-category. It has been designated "The Ragwort Motif". "The Field of Ragwort" (22) tells of a dwarf who is captured by a man and made to reveal the whereabouts of his treasure. The dwarf tells the man that the treasure is buried under one specific plant of ragwort, then transforms the whole field into ragwort thus saving his treasure. In the second version, "The Field of Boliauns" (35), the man ties a garter to the plant, but the Lepracaun then makes garters appear on every plant again preventing the search for his treasure.

#### DISENCHANTMENT

Disenchantment is one of the more popular themes in the stories examined, appearing thirty times. Although many other aspects are present in these stories, they were placed in this sub-category when it was felt that the disenchantment was the end result of the plot



action. The disenchantment stories come from a variety of countries: Germany, Scotland, Italy, Spain and Persia are all represented with some story involving the trials which one of the characters must endure in order to release another character from a spell cast by an evil person.

One different and interesting story is "The Pumpkin Child" (24) from Persia. In this tale, a woman wants a child and is surprised to receive a pumpkin instead. She cares for it well, however, and the pumpkin finally is "disenchanted". It becomes a beautiful girl when a prince marries the "pumpkin".

This concept of one of the characters being willing to marry what appears to be a strange object (frequently an animal) with the subsequent release of the enchanted person is central to a great number of stories in the books analyzed. It is not limited to any particular country and it varies in that it is sometimes a girl who married the strange object, and sometimes (less frequently) it is a man.

"Spin, Weave, Wear" (28) from Scotland is quite similar to the "Rumpelstiltskin Motif" to be discussed in Chapter VI although it cannot be included in that theme for there is no guessing of identity. It does include the bragging behavior and necessity for spinning which is typical of a Rumpelstiltskin story. In this version, the young woman gets help from two witches who put her under a spell which does not allow her to speak. Eventually she is released by a young laird who loves her.

A story which combines the magic factor and the sacrifice of

siblings for each other has been placed here. Asbjornsen's tale of "The Twelve Wild Ducks" (5) tells of a sister who goes to search for her twelve enchanted brothers. When she finds them she learns that the spell can be broken providing she makes a suit of clothing for each brother without speaking a word. She begins her task, then marries a king and has children, still remaining silent. Even when she is accused of killing her children who have been hidden by a jealous queen, she does not speak. Just as she is about to be killed, her brothers come to her rescue. Since she has finished all the suits except for one sleeve, the ducks are "disenchanted" although one brother is missing an arm, presumably from the unfinished sleeve.

Surprisingly, there was only one version of "Snow White and the Seven Dwarfs" (22) and there was only one of "Sleeping Beauty" (30) in the material covered. Since these are two better known folktales, at least in the United States, one would expect them to appear frequently, but this was not the case.

There are two parallel motifs in the disenchantment sub-category. The first has been labeled "The Giant Motif" and it appears in two stories with the same title: "The Giant Who Had No Heart In His Body" (4) and (23). Since one of these books is by Asbjornsen (4) it seems reasonable to conclude that Manning-Sanders (23) used this as the source for her story. The stories are the same in almost every detail. The plot line is a long involved story about a giant who places a spell on people. A youngest son (aided by three animals he has previously befriended) and a princess finally discover the whereabouts of the giant's heart. They break the egg which contains it and

all are released from their spells.

The second parallel motif has been labeled "The Hedgehog Motif" and also appears twice: once as "The Hedgehog Who Became a Prince" (15) and once as "About the Hedgehog . . ." (6). A childless couple longing for a baby finally have a hedgehog son. After some years, the son goes off to seek his fortune, and must call upon his fellow hedgehogs to make the king fulfill a promise. All ends happily when the hedgehog marries the princess and is released from his spell.

#### MAGIC OBJECTS

Magic objects play an important part in many of the stories encompassed by this study. The objects vary in quantity, size and physical appearance but they are always an important part of the action. Some of the magic objects appearing in these stories are fiddles, belts, spears, bells and caps; however, each serves to help the main character out of a predicament. There are twenty stories about or including magic objects. One example is "Prince Loaf" (23). In this story, a boy helps a giant who gives the boy a belt which can make the wearer invisible. The boy uses the belt when he goes to a party for the giants. While there he steals a magic loaf which makes money. The money he obtains enables him to marry a princess.

Another example is "The Coming of Finn" (7), an Irish story. On All Hallow's Eve a stranger comes to Conn's house and is told of an ogre who comes each year on this day and ravages the countryside. The stranger offers to rid them of the ogre, and after a terrible battle, kills the ogre with his magic spear.

A story from Ireland, "The Three Golden Eggs" (20) includes three magic objects. A wicked queen has an ugly daughter and a beautiful, sweet step-daughter. When the Queen hears that a prince is coming to visit them, she tries to hide her step-daughter. However, the Prince sees the beautiful girl and falls in love with her. This angers the step-mother so much she transforms him first into a dog, then later into a hawk. The girl is given three magic objects by an old woman and they are used to break the enchantment.

There are three parallel motifs to be found in the stories of this sub-category. One, which has been designated "The Freddie Motif" has two versions: "Freddie and His Fiddle" (22) and "Little Freddie With His Fiddle" (5). The plot deals with a kind but dumb boy. Freddie's kindness to others is rewarded by the gift of a magic fiddle. The fiddle makes everyone dance without stopping while it is being played and Freddie uses it to outwit a sheriff who has been mistreating him.

The second of the parallel motifs is designated as "East of the Sun Motif". This group of three stories has plots with several episodes in which the magic objects play an important part in the successful outcome of each story. Two of the stories have the same title: "East of the Sun . . ." (7) and (4) and the third is entitled "White-Bear-King-Valemon" (5). The plot for all three is the same although some details differ. Basically the stories involve a girl who marries an animal, and they go to live in his palace. After some time she goes home to visit and is persuaded to look at her animal-husband in the night while he is in human form. Because of this, the husband must leave his palace and

the girl must go through long involved adventures to find and rescue him. In each story she uses three magic objects (all of gold though differing in physical state) which she acquires on her adventure. She uses these objects to bribe people so she is allowed to see her husband. On the third visit, she is able to break the spell.

A fourth story, "The Lame Dog" (7) has a very similar plot but no magic objects are involved in the rescue, so the story is included in the "disenchantment" sub-category.

The third parallel motif to be found in these stories has been labeled "Soria Moria Motif". There are three versions of this motif: two are entitled "Soria Moria Castle" (4) and (5) and the third is "The Three Princesses of Whiteland" (4). The main character in each is a boy who goes on a journey, finds a princess and fights a troll to free her. At her request, he fights more trolls to free her sisters and they all live happily until he decides to visit home. Because he misuses a magic object given him, he must go on a long adventure to rediscover the princess he loves. The adventures in the three versions vary in detail but it is a ring which he was given by one of the princesses which identifies him.

#### MAGIC POWERS

The magic powers appearing in the seven stories of this sub-category vary as the countries of origin vary. There are three stories from Ireland, and one each from Germany, Poland and Africa. In all but one of these a central character is endowed with a magical power. The exception is "Pepito" (21). Here the magic power is used by a dragon

to aid a young man. The young man goes on a voyage with a merchant. When they come to an island, the lad is required to throw treasure down to the merchant who then abandons the boy. A dragon helps the young man who finds a wife and settles down. After some time he wants to visit home and the plot then follows the Soria Moria Motif discussed in the previous sub-category.

In only one of these stories is the power given in return for some kindness; in the rest, it is received for no special reason. In that one story, "The Wee Red Man" (20), the power is not given to a person, but rather used by the "Red Man" to help the central character. This amusing story tells of Donal, a blacksmith, who sees the Red Man use a forge magically. When Donal tries to do the same thing, disaster occurs and Donal must be rescued by the Red Man. After several such episodes, Donal learns humility and is rewarded with ten bags of gold.

#### CHARACTERISTICS OF MAGIC STORIES

There is a wider variation of characteristics in the magic stories than in the animal stories. Undoubtedly this is due to the greater sophistication of many of the stories.

"Disenchantment" (the release of a person from a spell) is the characteristic appearing most frequently in the magic stories. It is a factor thirty-one times. The appearance or use of "magic objects; no set number" appears in second place, twenty-seven times. "No set number" indicates that the number of objects varies from story to story. Because some stories emphasize the quantity of three in connection with magic objects, a separate count was kept when this occurred. This

specific count of three magic objects revealed eleven occurrences, thus if the two ways of counting magic objects were combined, the total would be thirty-eight, putting this characteristic in first place. Since both "disenchantment" and "magic objects" are sub-categories of the general category such a high rate of occurrence would be expected.

The fact that a reward is frequently given in return for kindly behavior is another characteristic counted. "Kindness rewarded" appears as a factor twenty-eight times in the sixty-six stories. "Adventure" (the exciting experiences of one of the main characters) and "evil creatures" (witches, goblins and generally evil people) are two characteristics appearing twenty-five times each. "Magical events" is another characteristic appearing frequently: the use of magic was counted twenty-one times.

"Enchantment" (which occurs sixteen times) was counted only when the enchantment occurred during the events of the story: if the character or object was already enchanted when the story began, it was not counted.

The last two characteristics (in rank order) are "marriage to an animal" and "tests or tasks". There are twelve stories in which the main character marries an animal and in all of these, the animal is later disenchanting to human form. The tests or tasks which occur eleven times are duties to be performed by one character before obtaining his goal. Such tests frequently occur in groups; that is, more than one test might occur in a story. The count was made only of the fact that tests were required, not the total number of tests.

The main character in the magic stories is a child more frequently than it is an adult. "Boys" and "girls" are main characters twenty times

each while "men" appears eleven times and "women" only four times. A separate tally was kept to determine the number of times the main character was the youngest child: the total is thirteen. "Animals" and "magic persons" also appear as main characters in these stories: eight times and nine times respectively. (See Table 5)

The geographic distribution of the stories is wide. Out of a total of thirty-five countries represented by all the stories in the study,--seventeen countries are found in the category of magic stories. Considering large geographic areas, most of the sixty-six stories (thirty-nine) come from the European countries, fourteen from Scandinavia, eight from Asia and five from Africa. Considering individual countries, Norway has the most stories (thirteen), Great Britain is second with eleven, Ireland third with eight and each of the other countries have from one to five stories.



TABLE 4

## MAGIC STORIES

Titles	Country of Origin
<u>Transformation stories</u>	
The Bride Who Melted Away (10)	Africa
The Elephant's Tail (11)	Africa
The Fairy Child (35)	Ireland
The Field of Boliauns (35)	Ireland
The Field of Ragwort (22)	Ireland
St. Cuddy and the Grey Geese (29)	Scotland
'Water's Locked' (35)	Great Britain
<u>Disenchantment stories</u>	
About the Hedgehog Who Became a Prince (15)	Poland
The Beekeeper and the Bewitched Hare (29)	Scotland
The Black Bull of Norroway (35)	Great Britain
The Blue Lake (7)	Spain
The Changeling (35)	Great Britain
Childe Rowland (35)	Great Britain
The Enchanted Tortoise (10)	Africa
The Giant Okab (24)	Persia
The Giant Who Had No Heart In His Body (4)	Norway
The Giant Who Had No Heart In His Body (23)	Norway
Hardy Hardback (35)	Great Britain
Hedgehog Who Became a Prince (6)	Poland
The Laidly Worm of Spindleston Hough (35)	Great Britain
The Laird's Lass and the Gobha's Son (29)	Scotland
The Lass Who Went Out at the Cry of Dawn (29)	Scotland
The Midnight Hunt (35)	Great Britain
My Lord Bag of Rice (21)	Japan
The Nine Doves (21)	Greece
The Pumpkin Child (24)	Persia
Rags-and-Tatters (6)	Italy
The Red Ettin (35)	Great Britain
Ricky of the Tuft (30)	France
The Ruby Prince (32)	Pakistan
The Secret Room (35)	Great Britain
Snow White and the Seven Dwarfs (22)	Germany
Sleeping Beauty in the Wood (30)	France
Spin, Weave, Wear (28)	Scotland
The Talking Tree (7)	Italy
Tamlane (35)	Great Britain
Tiger Woman (18)	Korea
The Twelve Wild Ducks (5)	Norway
The Well of the World's End (35)	Great Britain
The Wife from Another World (18)	Korea

TABLE 4 - Continued

Titles	Country of Origin
<u>Magic Objects</u>	
Brahmin and the Snake Prince (24)	Persia
The Blue Belt (4)	Norway
The Coming of Finn (7)	Ireland
East of the Sun and West of the Moon (4)	Norway
East of the Sun and West of the Moon (7)	Norway
The Flight (6)	Poland
Freddie and His Fiddle (22)	Norway
The Lamé Dog (7)	Sweden
Little Freddie and His Fiddle (5)	Norway
The Magic Apples (7)	Norway
Pemba and the Python and the Friendly Rat (10)	Africa
Prince Loaf (23)	Rumania
The Silver Bell (22)	Rumania
Soria Moria Castle (4)	Norway
Soria Moria Castle (5)	Norway
The Three Golden Eggs (20)	Ireland
The Three Princesses of Whiteland (4)	Norway
White-Bear-King-Valemon (5)	Norway
The Wonderful Talking Bowl (34)	Japan
<u>Magic powers</u>	
Fir-cones (22)	Germany
The King, the Saint and the Goose (35)	Ireland
Lie-A-Stove (7)	Poland
Pepito (21)	Greece
The Search (12)	Africa
The Tinker of Tamlache (20)	Ireland
The Wee Red Man (20)	Ireland

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TABLE 5  
CHARACTERISTICS OF MAGIC STORIES

<u>Characteristic</u>	<u>Number of Appearances</u>
Disenchantment	31
Kindness rewarded	28
Magic objects, no set number	27
Adventure	25
Evil Creatures	25
Magical Events	21
Enchantment	16
Marriage to an animal	12
Tests or tasks	11
Magic objects, in threes	11
Main character as a	
Boy	20
Girl	20
Youngest child	13
Man	11
Woman	4
Animal	8
Magical person	9

## CHAPTER V - MARVELS

The stories which have been placed in this category are those containing some aspect of the marvelous or wonderful. The events or occurrences are not necessarily caused overtly by the characters, but rather, seem to be an outcome of ordinary behavior. The outcome, however, is extraordinary in some fashion. The sixty-two stories which comprise this category are divided into just two sub-categories: (1) Otherworld journeys and (2) Extraordinary occurrences. A complete listing of stories may be found in Table 6 at the end of this chapter.

### OTHERWORLD JOURNEYS

The common aspect of the stories which have been placed in this sub-category is an adventure or journey to an "other" world: that is, some world apart from the real, everyday world.

One story which has this adventure is "Fate and the Faggot Gatherer" (18). When the faggot gatherer realizes the wood he gathers is being stolen each day, he puts himself in one of his bundles and is transported magically to another world. To repay him for the wood, the people of the other world give him "another man's destiny." Although he becomes rich, marries and has a child, the faggot gatherer worries constantly that the other man will come to claim the borrowed destiny. His fears are allayed when it is revealed to him that his "destiny" is his child.

"The Friendly Frog" (30) is an example of a different kind of otherworld journey. This tale is about a queen who wanders away from

her castle to the "underworld". After a long, involved stay in the underworld she is finally rescued by a frog. The frog is disenchanted at the end of the story and becomes a woman.

Two other examples of this sub-category are "The Story of Maia" (22) which is a version of "Thumbelina", and the familiar "Jack and the Beanstalk" (23 and 35) which tells of Jack's trip to the giant's home in the sky and the subsequent adventures which befall him. The journeys in these last stories are not necessarily to the "underworld" but merely to some quite different place.

There are three versions of a parallel motif found in this sub-category. The "Mysterious Journey Motif" is found in the story from Denmark, "The Princess With Twelve Pair of Golden Shoes" (6). A young lad seeks to discover why the princess wears out twelve pair of shoes each night. Because he is kind to a stranger, the young lad is given the magic power of invisibility and two other magic objects. While invisible he is able to follow the princess when a troll takes her on a journey through forests and across the water to a dance. After the young lad kills the troll, he uses the magic objects to release the princess from her enchantment.

A variation of this motif is the Norwegian story "The Companion" (5). This tale has a pre-story and a post-story<sup>1</sup> which are embellishments on the basic plot.

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<sup>1</sup>A pre-story and a post-story are episodes involving the main-character which precede or follow the central motif. They appear to be additions by a storyteller which were subsequently retained in later re-tellings.

The third variation, "Kate Crackernuts" (35) involves a girl and a wicked step-mother as the main characters. There are other deviations in detail, e.g., the magic objects are traded for other things which are helpful, and the disenchantment comes from food cooked by the girl, but the main idea is the same.

#### EXTRAORDINARY OCCURRENCES

Twenty-six stories share the common attribute of the "extraordinary", events or occurrences seemingly beyond reality and somehow marvelous. These occurrences follow no identifiable pattern and the stories vary in sophistication from the simple to the complex.

"The King of the Cats" (35) is an example of the simple. A cat who lives with an old couple listens while the man tells a strange story he heard in town. When the man finishes his story, the cat makes a strange howling noise and disappears. According to the compiler, the cat has gone to become "the king of the cats."

An example of a more complex story is "The Blind Man and the Deaf Man" (6), a story from India. Here there are two men (one blind and one deaf) who aid each other through several adventures, then quarrel about the division of some treasure they acquired. During their fight, they hit each other so hard that each loses his infirmity and they become friends once again.

There is often humor in these stories. For example, the tale "Butterball" (5) from Norway in which the young lad does not heed his mother's warning and is tricked by a troll who gives him a gift. When the young lad realizes he has been captured, he uses the troll's gift

to escape. This episode is repeated twice more until the young lad learns from his foolishness.

Another amusing story is "The Bogles from the Howff" (28). A young doctor discovers bogles (ghosts) have taken possession of his home. The doctor seeks and finds a young woman with red hair who is able to get rid of the bogles.

There are two stories about small children in this sub-category. "Thumbkin" (22) is about a tiny child who is very smart and helps his parents on the farm. When he is sold by his father, he uses his cleverness to escape, only to be swallowed by a cow and later by a wolf. He talks the wolf into taking him to his home where his father rescues him. In "Timimoto" (22), the small child goes on a journey and kills an ogre. Stimulated to grow by the ogre's dying breath, he takes the ogre's treasure and returns home.

Nine stories from a single collection (27), all having differing story lines but containing a similar element of "action by the dead" have been placed in this sub-category. In each story some kind of intervention by a ghost moves the plot forward. "The Walking Boundary Stone" (27) is an example. In this tale, the grandsons of the original owners of some land have a quarrel and begin to argue over a boundary stone. They take turns moving it back and forth until one gives up. To their surprise, the stone continues to be moved although only one man is still involved. They go to watch one dark night and discover their forebearers putting the stone back where it belongs, and they learn of a change in the course of a river. This change in course explains why each feels the boundary is in a different place. Thus their differences are resolved.



Another of the amusing stories is "The Gambling Ghosts" (27) in which a young lad inherits money and gambles it away. This does not cure his desire to gamble until one night he goes home from a gambling session by way of the cemetery and comes upon four ghosts who gamble for his soul. He escapes from them and never gambles again.

A parallel motif found here is designated the "Hansel and Gretel" motif since three versions of that familiar story appear in the material covered. Of these three only "Nibble, Nibble Mousekin" (1) conforms closely to the general outline of the Hansel and Gretel theme in which the main characters are two children and the evil person is a witch. Both of the other stories are more sophisticated versions with additional episodes. "Adventures of Bona and Nello" (6) has the same beginning as "Nibble, Nibble Mousekin" but there is an additional "post-story" which includes further adventures for the children.

In "Little Tom Thumb" (30), the children (seven in number) end up at an ogre's house. When the ogre puts crowns on the children's heads before he puts them to bed, Tom (the youngest child) realizes the ogre's intentions and puts the crowns on the ogre's children instead. The ogre feels the crowns in the night, and kills his own children. Tom then succeeds in getting the ogre's enchanted boots and all the money as his family makes good their escape.

#### CHARACTERISTICS OF MARVEL STORIES

Certain characteristics which are discussed in Chapter IV-Magic appear in the marvel stories as well. The same descriptions still apply. These characteristics are: Adventure (twenty-seven times), Evil

creatures (nineteen times), Kindness rewarded (seventeen times), Disenchantment (seven times), Enchantment (six times), and Magic objects (ten times).

Some characteristics which appear for the first time in the marvel stories are "otherworld adventures", "cleverness", and "wicked step-mother". Otherworld adventures are those adventures which occur in some place other than the real world and they are a factor ten times. Cleverness and wicked step-mother are factors five times each in the stories. Contrary to the popular notion that a wicked step-mother is a feature in most fairy tales for children, this characteristic was counted only five times in this category and six times in the category of Tests. This is a small percentage of the total number of stories examined. (See Table 7)

The geographical distribution of the stories is wide in this category. Out of the total of thirty-five countries, twenty-one are represented by marvel stories. Sixty-two stories were placed in this category: thirty-nine of them originate in the large geographic area of Europe, fourteen in Scandinavia, eight in Asia and five in Africa. In terms of individual countries, Scotland has the most stories with thirteen, Korea is second with seven, and the other nineteen countries have varying numbers of stories.

TABLE 6

## MARVEL STORIES

Titles	Country of Origin
<u>Otherworld journeys</u>	
The Boy and a Beggar (18)	Korea
The Boy With the Beer Keg (5)	Norway
The Companion (5)	Norway
Fate and the Faggot Gatherer (18)	Korea
The Friendly Frog (30)	France
The Hazel-nut Child (22)	Bukovina
Jack and the Beanstalk (23)	England
Jack and the Beanstalk (35)	England
Kate Crackernuts (35)	Great Britain
The Jolly Tailor Who Became King (15)	Poland
Pengersec and the Witch of Fraddom (35)	England
Princess With Twelve Pair of Golden Shoes (6)	Denmark
The Story of Maia (22)	Denmark
Thomas the Rhymer (6)	Scotland
The Three Little Men in the Wood (22)	Germany
Witch was Witch (18)	Korea
<u>Extraordinary occurrences</u>	
The Adventures of Billy MacDaniel (22)	Ireland
Adventures of Bona and Nello (6)	Italy
Baskets in a Little Cart (21)	China
The Bird That Would Not Stay Dead (10)	Africa
Blind Man and the Deaf Man (6)	India
Blue Beard (30)	France
The Bogles from the Howff (28)	Scotland
The Brownie O'Ferne-den (16)	Scotland
Butterball (5)	Norway
Chanina and the Angels (7)	Jewish
Chien Tang (21)	China
The Cobbler and the Dwarfs (22)	Germany
The Drowned Bells of the Abbey (29)	Scotland
The Fairies (30)	France
The Gambling Ghosts (27)	Scotland
The Giant Bones (27)	Scotland
The Golden Crane (37)	Japan
The Good Old Man (35)	Great Britain
The Grateful Old Cailleach (27)	Scotland
Hans, the Horn and the Magic Sword (23)	Jutland
The Holy Relic of Bannockburn (27)	Scotland
The Horned Woman (7)	Ireland
Jack the Giant Killer (23)	England

TABLE 6 - Continued

Titles	Country Of Origin
<u>Extraordinary occurrences, continued</u>	
The Jinni's Magic Flute (10)	Africa
Keel-wu, A Korean Rip Van Winkle (18)	Korea
The King of the Cats (35)	Great Britain
The Lady's Loaf-field (27)	Scotland
The Lake Lady (35)	Wales
Little Tom Thumb (30)	France
The Magic Purse of the Swamp Maiden (34)	Japan
The Man O'the Clan (27)	Scotland
The Mouse from the Mabinogian (35)	Great Britain
Ned Puw's Farewell (7)	Wales
Nibble, Nibble Mousekin (1)	Germany
The Old Laird and His Dogs (27)	Scotland
Sandy MacNeil and His Dog (27)	Scotland
The Skipper and the Dwarfs (22)	Jutland
The Statue that Sneezed (18)	Korea
Thumbkin (22)	Germany
Timimoto (22)	Japan
Toontoony Pie (32)	Pakistan
The Valley of Ten Thousand Waterfalls (18)	Korea
The Voyage Below the Water (13)	Haiti
The Walking Boundary Stone (27)	Scotland
The Yellow Dragon (21)	China
Yi Chang and the Haunted House (18)	Korea

TABLE 7  
CHARACTERISTICS OF MARVEL STORIES

<u>Characteristic</u>	<u>Number of Appearances</u>
Magical event or occurrence	37
Adventures	27
Evil Creatures	17
Kindness rewarded	17
Otherworld journeys	10
Disenchantment	7
Enchantment/Transformation	6
Cleverness	5
Wicked step-mother	5
Magic objects, in threes	5
Magic objects, no set number	5
Main character as a	
Boy	16
Girl	7
Youngest child	1
Man	28
Woman	7
Animal	5
Magic person	6

## CHAPTER VI - TESTS

Those stories which have a main theme concerning the assignment of specific tasks or tests to the central characters have been placed in the category labeled "tests". The reason for, or the end result of the tasks vary; the performance of the individual is the important factor. The seventy stories comprising this category are divided into four sub-categories: (1) tests of identity in which recognition of a character by another is important; (2) marriage tests in which one character must prove his or her worth in order to marry another; (3) tasks of prowess and, (4) tasks in general. There is considerable variety in story line with only three parallel motifs occurring. A complete list of stories placed in this category may be found in Table 8 which follows this chapter.

## IDENTITY TESTS

Of the nineteen stories which are identity tests, most have a theme which centers around the problems one character encounters while attempting to guess the identity of a second character. This second character frequently has magical attributes.

There are two parallel motifs in this sub-category. The first has been labeled the "Rumpelstiltskin Motif"<sup>1</sup> and this is the story

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<sup>1</sup>A "Rumpelstiltskin Motif" is a story line in which a character receives aid from a strange creature to whom a promise must be made. Later the character is given an opportunity to guess the strange creature's name and thus be released from the promise. Through a variety of means, the name is always learned at the last moment, and all ends well.

line most frequently encountered. Nine stories from four widely separated countries are included. There are five stories from countries in the British Isles; the others are from Denmark, Africa and Jamaica.

"Yung-Kyung-Pyung" (31) from Jamaica is the simplest story. Anansi must learn the names of the king's daughters. When he does, the King becomes so angry that they are all banished; they must leave the country carrying what treasure they can. In another Anansi story from Africa, "The Sky God's Daughter" (12), Anansi learns the name of the Sky God's daughter, but shares his knowledge with the lizard and thus loses the prize.

The Scottish tale, "Peerifool" (16) follows the motif but with a more involved plot. Here the third daughter of a king rescues her sisters from a giant through the aid of the strange creature. There is much more emphasis on the individual's actions here, but the guessing game is included.

"The Fairy Wife" (7) has magical overtones for here a man captures a fairy woman, guesses her name and they are married. However, when he accidentally hits her with an object of iron, she returns to live in the lake where he found her.

One version, "Trillevip" (6) has an amusing ending. Instead of the "Trillevip" being angry when his name is guessed, he befriends the girl even more by sending three deformed old women to her marriage. When her husband sees them and they explain that weaving has caused their deformities, he forbids his wife ever to weave again.

"The Widow's Daughter" (20) is similar to the preceding tale

except that there is no guessing of identity. In this story, the three old women help the girl in return for an invitation to her wedding where their deformities have a similar effect on the bridegroom. Since there is no guessing of identity, this story is listed in the sub-category "marriage tests".

The second parallel motif is designated "Three Suits Motif". This interesting motif appears in three versions from Scandinavia. Each is a rather involved story which might well be meant for more than one session. Although the introduction varies in each version, the central sections are similar. In two of the versions, "The Princess and the Glass Mountain" (7) and "The Princess on the Glass Mountain" (4), the main character is a young man who becomes involved in a contest for a princess. With the aid of magical intervention obtained through his kindness, the hero goes to the contest on three successive days wearing a different suit each day. The suits vary according to the version, but are of costly materials such as gold, silver and steel. The contest involves riding up a glass hill toward a princess. The young man deliberately does not reach the top until the third day when he takes a golden apple. This is the token he uses to identify himself later and claim the princess.

A third version is "Queen Crane" (6) in which the lad goes into battle three times, wearing a different suit each time. He saves three daughters of the king and he, too, hides his identity until he shows the tokens he has taken. In all three stories, the "hero" is a young man who is jeered at for being dumb and stupid until he reveals himself as being brave and clever.



## TESTS FOR MARRIAGE

The similarity factor among the twenty-eight stories which have been placed in this sub-category is the involvement of one character in a test to prove his or her worth to marry another. Often a king offers one-half his kingdom and his daughter if some task is performed. The success comes after a long series of unsuccessful attempts by others. In two of these stories, "The Golden Candelabra" (24) and "The Gay Goss-Hawk" (28), the daughter refuses to marry her father's choice and this precipitates the adventure.

A parallel motif which appears in this section, the "Trickery Motif" has four versions, all of which have very involved plots. Although the introductions of these stories vary, they share the same central action in which the hero must allow other characters to claim credit for the rescue of the king's daughter(s), even though he has done all the work. Eventually the trickery is revealed and the young hero marries the princess of his choice. These stories are entitled "Golden Lynx" (6), "The Three Dogs" (21), "The Three Princesses in the Blue Mountain" (4) and "The Three Princesses in the Mountain-in-the Blue" (5).

There are four other stories which follow this motif pattern so closely they have been included in this motif. The changes (other than details) are that the evil characters who claim the credit are the hero's own brothers, and instead of a journey to the otherworld as in the first four tales, the action takes place on earth. Through intervention by an animal, the hero is saved and the treachery revealed.

These four stories are "About Jan the Prince . . ." (15), "Constantes and the Dragon" (21), "The Golden Bird" (5) and "The Golden Castle That Hung in the Air" (5). They come from Norway, Poland, Greece and Germany respectively.

#### TASKS OF PROWESS

Twelve stories make up this sub-category which includes stories where a task or test is performed by one character. The events which cause the assignment of tasks vary as to the tasks themselves. They may come as a result of foolish behavior though not necessarily. The stories end when the tasks have been completed satisfactorily. No promise of a reward is a motivating factor, the stories are simply tales of tasks which are performed. In the Irish tale, "Giant in the Cave" (33), the hero Conal begins his test when he is captured by a giant and taken to a cave. Conal makes good his escape by first blinding the giant, and then by passing the giant while hidden in a goat skin. This story follows closely the Greek myth "Ulysses".

#### TASKS IN GENERAL

Only a few stories have been placed in this general category: those which do not fit neatly into any of the previously established groups. Included are two Anansi stories, "All Stories are Anansi's" (11) and "From Tiger to Anansi" (31), which tell how Anansi earned the right to have stories named for him. Another, "Son of Strength" (20), tells how one man performed many impossible tasks to release his people from wicked masters.

## CHARACTERISTICS OF TEST STORIES

As would be expected in a category designated as "tests," tests are a characteristic in all seventy stories. As is true in the case of Magic Objects, there are times when tests come in threes (thirty-one times) and others when the number of tests varies (thirty-nine times). "Adventures" as a characteristic follows "tests" closely and is a factor thirty-five times.

Previously discussed characteristics (although not dominant ones) appear in this category. They are "evil creatures" (eighteen times), "magical events" (thirteen times), "magic objects, no set number" (fourteen times), "magic objects, in threes" (eight times), "disenchantment" (nine times) and "wicked step-mothers" (six times).

Other characteristics which appear for the first time in this category are "identification by token", "guessing identity", "kindly magic person", and "treachery". There are eleven stories in which a person identifies himself by a token taken or given previously and ten stories in which guessing an identity is a factor. A kindly person intervenes in six stories and there is evidence of treachery in six.

A "boy" is the main character forty times and a "girl" twenty-three; in fact, a boy or a girl as the "youngest child" is the main character in thirteen of the tales. "Men" and "women" both are main characters six times, "animals" seven and "magic persons" ten times. (See Table 9)

There is the widest geographical distribution in the test stories with twenty-two of the thirty-five countries represented.

Ireland has the largest number of stories (thirteen) and is followed by Norway (eleven). The other twenty countries have varying numbers of stories. Looking at large geographical areas, Europe has the most; thirty-eight out of seventy. Scandinavia follows with fourteen, Africa with seven, Asia with six and there are five stories from other areas of the world.

TABLE 8

## TEST STORIES

Titles	Country of Origin
<u>Identity tests</u>	
Cinderella (7)	England
Cinderella (30)	France
Donkey-skin (30)	France
The Fairy Wife (7)	Wales
The Girl Who Lives With the Gazelles (10)	Africa
The Ogre Who Built a Bridge (34)	Japan
Peerifool (16)	Scotland
The Princess and the Glass Mountain (7)	Sweden
The Princess on the Glass Mountain (4)	Norway
Queen Crane (16)	Sweden
The Sky God's Daughter (12)	Africa
The Stolen Bairn and the Sidh (29)	Scotland
The Thirteenth Son of the King of Erin (21)	Ireland
Tom Tit Tom (7)	England
Tom Tit Tom (33)	England
Tom Tit Tom (35)	England
Trillevip (6)	Denmark
The Widow's Don (4)	Norway
Yung-Kyung-Pyung (31)	Jamaica
<u>Marriage tests</u>	
About Jan the Prince, Princess Wonderface, and the Flamebird (15)	Poland
The Ailpein Bird, the Stolen Princess and the Brave Knight (28)	Scotland
The Ash Lad Who Made the Princess Say, "You're a Liar" (5)	Norway
Assipattle and the Giant Sea Serpent (26)	Scotland
Beauty and the Beast (30)	France
Cap O'Rushes (35)	England
Constantes and the Dragon (21)	Greece
The Dragon of the Well (21)	Greece
The Gay Goss-Hawk (28)	Scotland
The Golden Bird (5)	Norway
The Golden Candelabra (24)	Persia
The Golden Castle That Hung in the Air (5)	Norway
Golden Lynx (6)	Poland
The King Who Was a Gentleman (20)	Ireland
The King's Hares (6)	Norway
The Man Who Was Only Three Inches Tall (32)	Pakistan
The Parrot of Limo Verde (7)	Brazil
The Prince With the Golden Hand (21)	Slavic

TABLE 8 - Continued

<u>Titles</u>	<u>Country Of Origin</u>
<u>Marriage tests, continued</u>	
The Princess Who Always Had to Have the Last Word (5)	Norway
Queen O' the Tinkers (20)	Ireland
The Tale of the Pakistan Parrot (32)	Pakistan
Taper-Tom Who Made the Princess Laugh (5)	Norway
The Three Dogs (21)	Germany
The Three Princesses in the Blue Mountain (4)	Norway
The Three Princesses in the Mountain- in-the-Blue (5)	Norway
The Three Tasks (20)	Ireland
The Widow's Daughter (20)	Ireland
The Young Hunter and the Juju man (10)	Africa
<u>Tests of prowess</u>	
The Adventures of Ciad (20)	Ireland
The Ash Lad and the Good Helpers (5)	Norway
Bomba, the Brave (10)	Africa
Conall Yellowclaw (23)	Ireland
Finlay the Hunter (35)	England
The Giant in the Cave (23)	Ireland
The Green Sargeant (7)	Brazil
The Knight of the Glen's Steed O'Bells (20)	Ireland
Merisier, Stronger than the Elephants (13)	Haiti
Michael Scott and the Demon (29)	Scotland
Prince Finn the Fair (20)	Ireland
Seven Simeons (3)	Russia
The Six Horsemen (10)	Africa
The Sword of Light (20)	Ireland
Three Golden Hairs of the King of the Cave of Giants (23)	Germany
Three Sons of a Chief (12)	Africa
Ti-Tiriti-Ti (6)	Italy
The Well O' the World's End (20)	Ireland
<u>Tests in general</u>	
All Stories are Anansi's (11)	Africa
From Tiger to Anansi (31)	Jamaica
Little Mukra (22)	Arabia
Princess Rosette (30)	France
The Son of Strength (20)	Ireland

TABLE 9  
CHARACTERISTICS OF TEST STORIES

<u>Characteristic</u>	<u>Number of Appearances</u>
Tests or tasks, no set number	39
Adventures	35
Tests or tasks, in threes	31
Evil creatures	18
Magical event or attribute	13
Magic objects, no set number	14
Identification by token	11
Guessing identity	10
Disenchantment	9
Magic objects, in threes	8
Kindly magic person	6
Wicked step-mother	6
Treachery	6
Main character as a	
Boy	40
Girl	23
Youngest child	13
Man	6
Woman	6
Animal	7
Magic person	10

## CHAPTER VII - WISE AND FOOLISH

The largest number of stories (one hundred fifteen) in the anthologies examined are in the category designated "wise and foolish". As has been true previously, many of these stories might have been placed in another category, in fact the greatest frequency of overlap occurs in this category. However, stories have been placed here when, in the opinion of this researcher, the aspects of wise or foolish behavior seem most outstanding. The stories can be divided into three sub-categories: (1) wise and unwise conduct, (2) cleverness, and (3) fools. Table 10 at the end of the chapter contains a complete listing.

### WISE AND UNWISE CONDUCT

The general sub-category "wise and unwise conduct" is not sufficient to categorize these thirty-five stories for there are a number of stories which are not versions of a parallel motif but which share similarities, making it possible to group them more closely than the general sub-category. The four groups in this sub-category are (1) wise behavior, (2) wise contrasted to foolish behavior, (3) foolish behavior, self help and (4) foolish behavior, outside help.

#### Wise behavior

Three stories from Africa and one from Ireland share the central characteristic of wise behavior i.e., a tale in which one person shows a degree of wiseness beyond the other characters. For example in the



African story "The Elephant Hunters" (12), two hunters claim to have killed the same elephant. One hunter remains with the kill overnight while the chief ponders both claims. The second hunter becomes bored and leaves. The first hunter's tenacity so impresses the chief he is awarded possession. Another example may be found in the Japanese story "The Grateful Monkey's Secret" (34). In this tale a wine seller who befriends a monkey is shown a pool containing wonderful wine. The seller wisely learns to control his greed and takes only one crock of wine each day, for when he takes more, the pool goes dry.

#### Wise contrasted to foolish

There is a sharp contrast between the behavior of different characters in these stories: very wise as opposed to very foolish. Stories which follow this theme include "The Three Little Pigs" (35) and "The Gun, the Pot and the Hat" (13). In the latter, one character uses his wit and cleverness to trick another. In three different episodes, Ti Malice tricks Bouki by claiming to have a magic gun, a pot of cornmeal which cooks itself and lastly, the ability to get a free meal by waving a hat. All these "magic things" fail Bouki when he tries to use them.

A similar story, "The Fisherman" (13) makes the same use of wit and cleverness but with a different set of episodes. This story appears to be a version of the tale "How the Spider Helped a Fisherman" (2) previously discussed in Chapter III but this version has people rather than animals as the characters.

Foolish behavior, self-help

Stories have been placed in this group which include a main character who gets into trouble through his own foolishness and then extracts himself from the situation. The process of extraction does not show any great flash of genius or wit; the character frequently merely backs away from a position previously taken.

Three versions of a parallel motif designated "That's One" are to be found in this grouping. The foolish one gets himself in trouble and makes a remark, "that's one" in response to his thoughts. This remark is misinterpreted by wicked characters as omniscience and a plot is uncovered. Thus the foolish one gains a grand reputation and is well rewarded for his "cleverness". These three stories are titled "Brave Little Tailor"(23), "The Charcoal Burner" (5) and "The Valiant Chattee-maker" (7).

Foolish behavior, outside help

There are seven stories which tell of a character who gets into trouble through his own foolishness and is rescued by the intervention of another. An example is "The Parson and the Sexton" (5) from Norway. The parson has an exaggerated opinion of himself and refuses to get off the road for the King. He is then summoned to appear in court to answer three questions. Knowing he cannot do this, he seeks the aid of his sexton who goes and answers the questions.

A second example is from Africa, "The Hemp Smoker and the Hemp Grower" (12). This is one of the more sophisticated stories from Africa

with an involved plot line. Foolish behavior by two old men get them in a great deal of trouble, but they are rescued by their children.

Another parallel motif with a number of versions is the "Gift Motif" found in this group. In the Irish tale "Bottle Hill" (22) the main character, Mick, obtains a magic bottle from a "little" man. This magic bottle gives plates of silver and gold on command. Mick foolishly shows off on his way home and loses it. When he asks for a second gift the little man gives one which beats; thus Mick recovers the original one. The magic bottle is broken by her servants during a quarrel.

In "Brother Breeze and the Pear Tree" (31), the gifts are different but the episodes are the same until the end of the story. Here the family is beaten by the magic object and they must walk home. The other five stories follow the same general theme except that these all end happily. While the characters get beaten once by the magic object they learn their lesson and are rewarded by riches. The objects themselves differ in all these stories and so do the number of episodes.

#### CLEVERNESS

There are twenty-five stories in which cleverness of some sort is a factor and again, further grouping is possible by general characteristics. There is a group of stories in which mere cleverness is involved, then stories in which cleverness is rewarded, and finally, stories in which cleverness proves a point.

### Cleverness

Anansi is the main character in six stories from Africa and Jamaica and in all he behaves cleverly. This behavior is in contrast to many of the previously discussed Anansi stories which feature him as being foolish. In "Anansi and Fish Country" (31), for example, Anansi must seek food during a famine. He is clever enough to trick a fish out of food and money, then he makes a bargain with a dog to help him cross a river full of alligators.

"The Hairy Boggart" (35) from England is another amusing story of cleverness. This tale tells of a man who wins land by outsmarting the boggart (a magic person). They agree to share the land, dividing it top and bottom. The man cleverly plants crops that can be reaped by himself, not the boggart (e.g., potatoes when the boggart had the top). This angers the boggart so much he disappears.

There are three parallel motifs in this group of the sub-category. The first is labeled the "Outwitting Motif" and has two versions. In "Ticumbia and the President" (13), Ticumbia has been ordered by the President not to "set foot" on his country's soil. Ticumbia leaves the country, fills his shoes with dirt from the new country and returns home. The second version, "Not Driving and Not Riding" (5) has different circumstances, but the main character is also able to outwit the king in a similar fashion.

The "Clever Oonagh Motif" is the second parallel motif with four versions. In all four, one of the characters out-brags another. In "Clever Oonagh" (35) and "Fin McCoul" (23), Finn's wife saves him from

the giant Cucullin by her bragging. In "The Giant and the Dwarf" (23) a dwarf is able to outwit a giant and in "Stan Bolovan" (21) Stan overcomes a dragon. In all these stories, the bragging involves feats absolutely beyond the abilities of the braggart, but the huge adversary is always taken in by them.

The last parallel motif is called "Red Caps Motif". This plot involves a trader who loses all his red hats to the monkeys and tells of the antics gone through to get them back. In one version, "The Monkeys and the Little Red Hats" (10), an outsider does the tricking, while in "Fifty Red Night Caps" (35), the trader himself is the successful one.

#### Cleverness rewarded

There are twenty-two stories in which the cleverness shown by one character is richly rewarded by his actions. Evidently "cleverness rewarded" is a popular theme in the northern countries for there are three stories from Norway and one each from Sweden and Poland. Other countries which are represented are Scotland, Ireland and Pakistan. One example of the cleverness is the story "The Ash Lad Who Had an Eating Match With the Troll" (5). The young lad is able to outsmart the troll by clever use of bragging. This story is quite similar to the "Clever Oonagh Motif" previously mentioned, but here the boy takes all the troll's silver after winning the eating contest.

A different group of four stories from Haiti all feature the use of cleverness by one individual for his own benefit. One of the more amusing ones, "The Donkey Driver" (13) tells of a driver who beats

his donkey outside the home of a rich woman. She buys the donkey bit by bit to keep it from being beaten. When she owns the whole of the donkey, the driver shows up with a new donkey.

There are three versions of one parallel motif, all from different countries: Poland, Norway and France. They have been designated the "Puss in Boots Motif" and in two of these stories, "Puss in Boots" (30) and "Squire Per" (5), a cat achieves riches for his master by making fantastic claims. "The Poor Weaver and the Princess" (32) from Pakistan differs in that it is a jackal who provides the action, but the plot is the same. In all these stories the cleverness shown by the animal is handsomely rewarded.

#### Proving a point

This last group in the sub-category has only four entries: stories which emphasize a strong moral point. In all the stories, the ending comment elucidates on moral values (gentleness, humility, deception). This is not to say that moral values are not present in the other stories, it is only that in the others the moral is understated rather than underlined. The four stories in this group are "A Father-in law and His Son-in-Law" (12), "The Key in the Distaff" (5), "The King of Sedo" (12) and "The North Wind and the Sun" (19).

#### FOOLS

Except for those stories which share parallel motifs, the tales in this particular sub-category cannot be placed in similar groupings. The common bond which these stories seem to have is a moral presented

under the guise of a humorous story. The foolish behavior is exaggerated; obviously to make a point. Most are decidedly humorous and all have the subtle teaching aspect. Considering them by country of origin, a wide diversity is found. There are six from the area of Great Britain, four each from Africa and Haiti, two each from Jamaica and Persia and one each from France, Denmark and Norway.

The first of the four parallel motifs found here has been labelled the "Trade Motif". There are three versions, two of which come from Pakistan and the third is a Slavic tale. There is more variation of detail than is usual for parallel motifs, but the basic theme tells about one of the characters who trades objects, sometimes until he gets a wife. An example is "Jackal With a Torn Nose" (32). The other Pakistanian tale, "Rat Who Made One Bargain Too Many"(32) has an animal as the main character, a rat who trades until he gets a wife. The third version, "King Johnny" (32), involves trading but only of objects and no wife is involved in the trade.

The next parallel motif to be found in this sub-category has been designated the "Talking Animal Motif". These stories reveal the foolish behavior of a man who gets himself in trouble by bragging about a talking animal. The animal refuses to cooperate and talk in front of the large audience which the man gathers, thus the man finds himself in trouble. The endings vary: "Anansi and Turtle and Peigon" (31) ends happily, but "The Hunter and His Talking Leopard" (12) and "Pierre Jean's Tortoise" (13) do not.

"The Three Sillies Motif" has four versions from three countries. The Irish version is "Nanny and Conn" (20), the Persian version is

"Simpletons" (24) and there are two versions from England entitled "Three Sillies" (35 and 30). All tell of the young lad who becomes so disgusted at the silliness displayed by his family that he leaves home to discover if he can find sillier people anywhere. In each case he does and he returns home aware that his "fools" are not so bad after all.

Two stories about wishes share the same motif, "The Wish Motif". In the French tale, "The Ridiculous Wishes" (18) a man is given three wishes and warned to use them carefully. During the discussion with his wife about how best to use the wishes, they inadvertently use two of the wishes and must use the last to restore the wife. In the oriental version, "The Three Wishes" (18), after the main episode the couple receive a baby in a mysterious manner. This tale seems to be the joining of two story-lines for the desire for a child is a popular motif in the Oriental stories.

#### CHARACTERISTICS OF WISE AND FOOLISH STORIES

"Foolish behavior" is the characteristic appearing most frequently in this category, with a total of fifty-eight appearances. Four characteristics which have to do with "wiseness" appear in the stories as well: cleverness (thirty-six times), cleverness rewarded (twenty-five times), outwitting (fourteen times), wise contrasted to foolish (nine times), and wise behavior (seven times). The aspect of humor was noticeable in these stories, so much so that a count was kept: humor was characteristic of thirty-four stories. Adventures appeared



in only nine of these stories, and magic objects appeared eight times (always in groups of three).

The main character was the youngest child fifty-nine times, the largest number in all categories examined. A woman was a main character forty-seven times which was also the most a woman was the main character. Boys and men were main characters ten times each; girls and animals three times each. (See Table 11)

Nineteen countries are represented by the test stories. Africa has the most with twenty-six, followed by Haiti with thirteen, Norway and England with twelve each and Ireland with ten. The other countries had varying numbers of stories. Large geographical areas such as Europe had thirty nine; Africa had twenty-six; Scandinavia and Asia tied for third with fifteen each.

TABLE 10

## WISE AND FOOLISH STORIES

Titles	Country Of Origin
<u>Wise and unwise conduct</u>	
Bottle Hill (22)	Ireland
Brave Little Tailor (23)	Germany
Bouki Gets Whee-Ai (13)	Haiti
The Brave Man of Golo (12)	Africa
Brother Breeze and the Pear Tree (31)	Jamaica
The Charcoal Burner (5)	Norway
The Cock and the Fox (5)	Norway
The Devil and the Bailiff (5)	Norway
Donal O'Donnell's Standing Army (20)	Ireland
The Elephant Hunters (12)	Africa
The Fishermen (13)	Haiti
The Fortune of the Poet's Son (32)	Pakistan
The Gift of the Holy Man (32)	Pakistan
Gombeï and the Wild Ducks (34)	Japan
The Grateful Monkey's Secret (34)	Japan
The Gun, the Pot and the Hat (13)	Haiti
The Hemp Smoker and the Hemp Grower (12)	Africa
Jackal, Barber and Brahmin Who Had Seven Daughters (6)	India
The Lad Who Went to the North Wind (4)	Norway
The Lion's Share (12)	Africa
Little Red Riding Hood (30)	France
Koichi and the Mountain God (34)	Japan
Nawasi Goes to War (12)	Africa
The Parson and the Sexton (5)	Norway
Patient Griselda (30)	France
The Red-Etin (6)	Scotland
Rooster, Handmill and Swarm of Hornets (6)	Sweden
Sneezy Snatcher and Sammy Small (23)	England
The Stone Lute (12)	Africa
Strange Men with Tails (10)	Africa
The Three Little Pigs (35)	England
The Valiant Chattee-maker (7)	India
The Will of the Wise Man (20)	Ireland
The Wise Old Woman (34)	Japan

TABLE 10 - Continued

Titles	Country Of Origin
<u>Cleverness stories</u>	
Anansi and Fish Country (31)	Jamaica
Anansi and the Crabs (31)	Jamaica
Anansi and the Elephant Exchange Knocks (11)	Africa
Anansi and the Plantains (31)	Jamaica
Anansi Borrows Money (11)	Africa
The Ash Lad Who Had An Eating Match With the Troll (5)	Norway
The Battle Between the Birds and the Beasts (10)	Africa
The Bold Heroes of Hungry Hill (20)	Ireland
The Boomboomy-beast (10)	Africa
Bouki and Ti Bef (13)	Haiti
Bouki Rents a Horse (13)	Haiti
The Boys Who Met the Trolls In Hedal Woods (5)	Norway
The Bride Who Out-talked the Water Kelpie (29)	Scotland
The Cannibal and His Sweet Singing Bird (10)	Africa
Clever Oonagh (35)	Ireland
The Devil and the Tailor (35)	Great Britain
The Donkey Driver (13)	Haiti
The Dragon and His Grandmother (21)	Germany
A Father-in-law and His Son-in-law (12)	Africa
Fifty Red Night Caps (35)	England
Fin McCoul and Cucullin (23)	Ireland
Giant and the Dwarf (23)	Russia
Gudbrand of the Hillside (5)	Norway
The Hairy Boggart (35)	England
How the Lizard Lost and Regained His Farm (11)	Africa
Jack and the Lord High Mayor (20)	Ireland
The Jackal and the Crocodile (32)	Pakistan
Janot Cooks for the Emperor (13)	Haiti
The Jester Who Fooled a King (15)	Poland
Kashi and His Wicked Brothers (32)	Pakistan
The Key in the Distaff (5)	Norway
The King of Sedo (12)	Africa
Little Black Men and the Honeybees (10)	Africa
Mr. Miacca (35)	Great Britain
The Monkeys and the Little Red Hats (10)	Africa
Nail Soup (38)	Sweden
Nidden and Didden and Don Beg O'Neary (20)	Ireland
The North Wind and the Sun (19)	France
Not Driving and Not Riding (5)	Norway
Omar's Big Lie (10)	Africa
The Poor Weaver and the Princess (32)	Pakistan

TABLE 10 - Continued

Titles	Country Of Origin
<u>Cleverness stories, continued</u>	
Puss In Boots (30)	France
Squire Per (5)	Norway
Stan Bolovan (21)	Rumania
Ticoumba and the President (13)	Haiti
Two Ways to Count to Ten (10)	Africa
The Woman Who Flummoxed the Fairies (29)	Scotland
<u>Stories about fools</u>	
Anansi and the Old Hag (31)	Jamaica
Anansi and Turtle and Pigeon (31)	Jamaica
The Baker's Daughter (35)	Great Britain
Bouki Buys a Burro (13)	Haiti
Bouki Cuts Wood (13)	Haiti
Bouki's Glasses (13)	Haiti
The Day of the Scholars (20)	Ireland
The Feast (12)	Africa
"Good Day, Fellow" "Axe Handle" (5)	Norway
The Good Housewife and Her Night Labors (16)	Scotland
How Poverty Was Revealed to the King of Adja (12)	Africa
The Hunter and His Talking Leopard (12)	Africa
The Jackal With the Torn Nose (32)	Pakistan
King Johnny (23)	Slavic
Kisander (31)	Jamaica
The Mad Man, the Dead Man and the Devil (20)	Ireland
Mr. & Mrs. Vinegar (35)	England
Nanny and Conn (20)	Ireland
The Page Boy and the Silver Goblet (16)	Scotland
Pierre Jean's Tortoise (13)	Haiti
The Proud Camel and the Rude Monkey (10)	Africa
The Rat Who Made One Bargain Too Many (32)	Pakistan
The Ridiculous Wishes (30)	France
Ruda, the Quick Thinker (12)	Africa
Simpletons (24)	Persia
Stubborn Husband, Stubbord Wife (24)	Persia
Three Sillies (35)	England
Three Sillies (30)	England
The Three Wishes (18)	Korea
"To the Devil With the Money" (7)	Denmark
The Tortoise and the Magic Drum (10)	Africa
Two Friends: How They Parted (12)	Africa
Waiting for a Turkey (13)	Haiti
Zab (24)	Persia

TABLE 11  
CHARACTERISTICS OF WISE AND FOOLISH STORIES

<u>Characteristic</u>	<u>Number of Appearances</u>
Foolish behavior	58
Cleverness	36
Humor	34
Cleverness rewarded	25
Outwitting behavior	14
Wise contrasted to foolish behavior	9
Adventures	9
Wiseness	7
Magic objects, in threes	8
Main character as a	
Boy	17
Girl	7
Youngest child	3
Man	59
Woman	10
Animal	47
Magic person	1

## CHAPTER VIII - MISCELLANEOUS STORIES

Four sub-categories of "miscellaneous" stories appear in this chapter because the stories appear in the books under consideration but yet they do not fit into any of the established categories. The broad groups which will be discussed in this chapter are: (1) cumulative or repetitive stories, (2) pourquoi stories (other than animal), (3) humorous stories, and (4) stories of a general nature. No analysis of characteristics has been made for this chapter. A complete listing of stories may be found in Table 12 appearing at the end of this chapter.

### CUMULATIVE STORIES

Eighteen stories were found with a cumulative story or with repetitive action. Most of the stories have no common bonds other than the cumulative or repetitive plot. A cumulative story is one in which items are added to a recital, each making the recital longer. A repetitive story is one in which the same phrases are used several times.

In "The Tabby Who Was Such a Terrible Glutton" (5), for instance, the story is merely a cumulative listing of all the things that one cat eats -- with a recital of them by the cat before each meal -- until she tries to eat a billy goat who butts her into the river where she bursts and all who have been eaten are released.

Another story, "All In the Morning Early" (26) tells of a boy's

journey to a mill and his repetitive greeting to a variety of objects which he meets along his way.

There are three parallel motifs in the cumulative stories. The first is the "Seeking Help Motif". This designation describes those stories in which the main character seeks aid from a number of things (always in an order designed to have the new helper attack the previous thing which would not help). The story ends when one character agrees to help, thus setting up a chain of action. For example, in "The Crow and the Grain of Corn" (32), a crow goes to a number of things seeking help to retrieve a grain of corn. The other stories are titled "Planting Party" (11), "Quarrel" (31) and "Toontoony and the Barber" (32).

The three versions of the "Group Action Motif" have in common group action after a number of things have been acquired by a person. The acquisition process is always accomplished by the use of the same wording to invite another to join the group. The action itself differs from story to story. In "Krencipal and Krencipalka" (15), for example, two old folks leave home to seek their fortune. During their journey they acquire a needle, lobster, duck, cock, pig, ox and horse. Those things work together to scare a goblin so badly he leaves his home where they are resting for a night. This allows the group to live there "happily ever after". The second version is also entitled "Krencipal and Krencipalka" (7) and the third version is "The Old Woman and the Thief" (32).

The third parallel motif is the "Running Cake Motif" which has two versions, "Johnny-cake" (35) and "The Wee Bannock" (16). In both

versions, the cake runs away when it learns it is to be eaten. A great variety of people chase it, but in both cases it is the fox who is successful in catching it.

#### POURQUOI STORIES

In contrast to the pourquoi stories in Chapter III which deal with animals, the stories placed in this group are those which explain natural phenomena, e.g., why there are mountains. The countries of origin vary, although six of the stories come from Africa and two variants of one motif come from Scandinavia. Except for the "Salt Motif" discussed below, all vary in plot line as well.

The explanation of "why the sea is salt" is designated as the "Salt Motif". In both stories from Scandinavia, the plot line is the same except for a few of the details. This particular motif could have been placed in the magic category of Chapter IV, but was placed here because both stories end with the phrase "and that is why the sea is salt." "The Mill at the Bottom of the Sea" (7) and "The Mill That Grinds at the Bottom of the Sea" (5) both tell of the poor brother who gets a magic salt grinder which gives food and clothes. He sells it to his brother without telling how to turn it off, gets it back and resells it to a sea captain, again without telling how to turn it off. When the captain tells it to grind salt, the mill grinds so steadily that the ship is sunk and the mill remains at the bottom of the sea to this day, grinding out salt.



## HUMOROUS STORIES

Eighteen stories from a variety of countries have humor as their chief characteristic in common. A story from Norway, "The Squire's Bride" (5) is a good example. The squire wishes to marry a girl who does not share his love. He sends a lad to bring her back, and she tricks the lad into returning with a horse. Without seeing his "bride", the squire insists she be taken upstairs, dressed in wedding clothes and brought downstairs. All the guests find the "bride" most amusing.

"White-faced Simminy" (35) tells of a girl who becomes a serving maid to an old man. She must learn a special name for the objects in the house, and when she goes to tell him the house is on fire, she uses all the new names.

A tale from the Orient, "Tengu's Magic Nose Fan" (34) relates the problems which arise when the use of a magic fan makes a nose grow or shrink. When Tengu forgets and fans his own nose, it grows to heaven and becomes a bridge piling.

Stories which fit into the humor category, but having in common a story of wild proportions have been called "tall tales." The best example of this is "The Liar's Contest" (11). The fly, moth and mosquito catch Anansi and want to eat him. To decide who is to have the honor, they tell stories: the winner must tell a story the others don't believe. It turns out that Anansi himself wins the contest. Tall tales are indicated in Table 12 by an asterisk.

### GENERAL STORIES

This is the largest group of miscellaneous stories. There are thirty-three stories which do not fit into any of the previously established categories. They are merely stories; they tell a tale but in no special way. These stories are listed in Table 12 by title.

TABLE 12

## MISCELLANEOUS STORIES

Titles	Country Of Origin
<u>Cumulative stories</u>	
All In the Morning Early (26)	Scotland
The Crow and the Grain of Corn (32)	Pakistan
Johnny-cake (35)	Great Britain
The Husband Who Was to Mind the House (4)	Norway
Krencipal and Krencipalka (7)	Poland
Krencipal and Krencipalka (15)	Poland
Miller, His Son and their Donkey (25)	Persia
The Old Woman and the Thief (32)	Pakistan
The Planting Party (11)	Africa
The Quarrel (31)	Jamaica
The Ram and the Pig Who Went Into the Woods to Live By Themselves (5)	Norway
The Tabby Who Was Such a Terrible Glutton (5)	Norway
Teeny-Tiny (35)	Great Britain
The Three Billy Goats Gruff (4)	Norway
Ticky-Picky-Boom-Boom (31)	Jamaica
Toontoony and the Barber (32)	Pakistan
The Wee Bannock (16)	Scotland
The Wee, Wee Mannie (35)	Great Britain
<u>Pourquoi stories</u>	
Anansi Steals the Palm Wine (11)	Africa
The Chief of the Gurensi (12)	Africa
The Coming of the Yams (11)	Africa
The Mill at the Bottom of the Sea (7)	Denmark
The Mill That Grinds at the Bottom of the Sea (5)	Norway
Nananbouclou and the Piece of Fire (13)	Haiti
The Porcupine's Hoe (11)	Africa
A Spadeful of Earth (35)	Great Britain
The Sword that Fought by Itself (11)	Africa
The Tale of the Balaton (7)	Hungary
<u>Humorous stories</u>	
*Anansi, the Oldest of the Animals (11)	Africa
The Bear in the Coach (35)	Great Britain
The Blacksmith (13)	Haiti
Break Mountains (13)	Haiti
Charles Legoun and His Friend (13)	Haiti
Happy Boz'll (35)	Great Britain
*Jean Britisse, the Champion (13)	Haiti

TABLE 12 - Continued

Titles	Country Of Origin
<u>Humorous stories, continued</u>	
The Lass That Couldn't Be Frightened (28)	Scotland
*The Liar's Contest (11)	Africa
The Magician and His Pupil (35)	Great Britain
Sir Cammer Vans (35)	Great Britain
The Squire's Bride (5)	Norway
The Strange Visitor (35)	England
The Tengu's Magic Nose Fan (34)	Japan
The Terrible Black Snake's Revenge (34)	Japan
*Three Fast Men (12)	Africa
Two Foolish Cats (34)	Japan
The Two Misers (32)	Pakistan
Vardiello (7)	Italy
Who Can Break a Bad Habit? (10)	Africa
White-Faced Simminy (35)	Great Britain
*The Wonders of the Three Donals (20)	Ireland
Yanni (21)	Macedonia
<u>General stories</u>	
Anansi's Rescue from the Fiver (11)	Africa
The Cat, the Dog and Death (13)	Haiti
The Cauld Lad of Hilton (35)	Great Britain
The Changeling and the Fond Young Mother (29)	Scotland
Clever Kadra (10)	Africa
A Dream of the Sphinx (10)	Africa
The False Knight (35)	Great Britain
The Fisherlad and the Mermaid's Ring (29)	Scotland
The Giants of Towednack (35)	England
The Hare Who Had Been Married (5)	Norway
The Head of Brass (35)	Great Britain
The House Mouse and the Country Mouse (5)	Norway
The House That Lacked a Bogle (27)	Scotland
How Molo Stole the Lovely Rose Red (7)	China
King Solomon's Carpet (7)	Jewish
The Giraffe Hunters (12)	Africa
The Lairdie With the Heart of Gold (28)	Scotland
The Lizard's Big Dance (13)	Haiti
The Man Who Feared Nothing (18)	Korea
The Message from the Moon (12)	Africa
New Year's Hats for the Statues (34)	Japan
Old Blue Beard (35)	Great Britain
The Old Woman Against the Stream (5)	Norway
The Past and the Future (12)	Africa
Polo, the Snake Girl (10)	Africa
The Sea of Gold (34)	Japan
The Seventh Father of the House (5)	Norway

Titles	Country Of Origin
<u>General stories, continued</u>	
A song for the New Chief (12)	Africa
The Song of Fimmile (12)	Africa
The Storyteller (32)	Pakistan
Three Who Found Their Hearts Desire (18)	Korea
The Two Rascals (10)	Africa
The Wave (17)	Japan
Who is the Older? (13)	Haiti

## CHAPTER IX - SUMMARY

The purpose of this study was to explore certain current editions of folklore for children to discover if the stories in them

- 1) could be classified by category and identify the categories
- 2) have values which can be identified and identify them
- 3) contain parallel versions which might be useful
- 4) have any other similarities such as subject treatment, characterization or event which seem relevant and identify them.

Certain categories of stories did become apparent and each category which was identified will be summarized. These summaries will be followed by some conclusions of a general nature which apply to the stories under consideration. Table 13 (page 83) and Table 14 (page 84) should be referred to for a comparative picture of the information given below.

### ANIMALS

The fifty-four stories placed in the animal category tend to be simpler stories than most of the rest. There are some with a more sophisticated story line, but this is unusual. Characteristics relating to nationality appear when the kind of animal in the story is considered. The bear appears more frequently in the Northern stories, the jackal in the Middle East and the spider in the African stories. There are often moral values in these stories. Usually the values are subtly presented

although some of the stories do end with a specific message.

The animal stories come primarily from Africa. Of the fifty-four stories in this category, twenty-one are from there. The balance are from fourteen other countries. Of the characteristics or distinguishing features counted, "foolishness" appears most frequently, followed by "greed" and "cleverness".

The main character, as would be expected in animal stories, is an animal. In all fifty-four stories one of the main characters is an animal. In eight stories there is also a human, a man, as a main character.

#### MAGIC

The stories which include magic as a major factor vary greatly as to content, country of origin and degree of sophistication. Some are long and involved; some are much simpler in plot or action. Some are quite grim in their details and some are humorous. It is, therefore, difficult to make generalizations regarding them. The kinds of magic, the magic objects and powers are varied; there does not seem to be any uniformity which can be connected to country of origin or type of tale. Such information might be discovered if a study were done on a larger scale, or if just one country were examined in depth.

As far as those characteristics which were counted are concerned, "disenchantment" appears most frequently, followed by "kindness rewarded", "magic objects", "adventure" and "evil creatures."

Of the sixty-six stories in this category, the main character cannot be identified as preponderantly one of the types counted (boy,

girl, man, woman, animal, magic person). Boys and girls figure as main characters in about the same frequency as to men and woman. However, in approximately thirty percent of the stories where the main character is a boy or a girl, this child is also the youngest child.

Geographically there are a number of countries represented: seventeen out of a total of thirty-five. The country with the largest number of stories is Norway with thirteen, followed by Great Britain with eleven. In terms of larger geographic areas, thirty-nine of the stories come from Europe, fourteen from Scandinavia, five from Africa, and eight from Asia.

#### MARVELS

Stories in this category all share the aspect of the marvelous although in varying degrees. It is interesting, however, that the Oriental stories include journeys upwards to Heaven while the Northern European stories tend to include journeys to the "underworld."

As would be expected, "magical events" is the characteristic appearing most frequently, followed by "adventure", "evil creatures", and "kindness rewarded".

The main character is almost two-thirds of the sixty-two stories is male. Even when it is a boy who is the main character, he is not noted as being the youngest child.

A large proportion of the total number of countries represented by stories in this study are represented in the marvel stories: twenty-one different countries. Scotland leads the list of individual countries with thirteen; all the other countries have from one to seven stories.



Of the larger land masses, Europe leads with thirty-six stories, followed by Asia with fifteen, Scandinavia with seven and Africa with two.

#### TESTS

The geographical distribution of the test stories is very similar to that of the marvel stories. There are twenty-two countries represented in this group. The greatest number from an individual country come from Ireland (thirteen) and indeed, if all the British Isles are grouped together, approximately one-third of the total number of test stories come from this area. (Twenty-six stories out of a total of seventy)

Boys or girls are main characters most frequently in these stories but the boy or girl as the youngest child occurs less often than in the magic stories.

Thirteen different characteristics are counted in these stories and of these, "adventures" leads with a count of thirty-five. "Evil creatures" which might be expected to be more prevalent in these stories, appears in about the same proportion (eighteen) as in both Magic (twenty-five) and Marvel (twenty-seven).

#### WISE AND FOOLISH

Since the stories placed in this category have as their main feature wise or foolish behavior, it is obvious that the characteristic of "foolishness" would appear most frequently. The opposite kind of behavior, "cleverness", appears in second place, and "humor" is third.

The greatest number of stories for an individual category were placed here: one hundred fifteen. Of these, a man is the main character in fifty-nine stories. Surprisingly, animals are in second place with forty-seven appearances as main characters. This is undoubtedly due to the fact that many of the stories which emphasize the teaching of wise behavior use animals as the character as an outgrowth of the fables.

The geographical distribution (nineteen countries) is smaller in this category than the previous two categories, but the total number of stories is greater. The distribution of stories by individual country is very similar except for the first place (Africa, twenty stories) and second place (Norway and England, twelve stories each); the balance of the countries have from one to nine stories.

TABLE 13

## SUMMARY OF CHARACTERISTICS

Characteristics (rank order)	Animal Stories	Magic Stories	Marvel Stories	Test Stories	Wise and Foolish Stories	Totals
Adventures . . . . .	0	25	27	35	9	96
Foolishness . . . . .	27	0	0	0	58	85
Magical events . . . . .	6	21	37	14	0	78
Evil creatures . . . . .	3	25	17	18	0	63
Cleverness . . . . .	19	0	5	0	36	60
Magic objects, no set number .	0	27	5	14	2	48
Disenchantment . . . . .	0	31	7	9	0	47
Tests, in threes . . . . .	0	11	0	31	0	42
Kindness rewarded . . . . .	5	28	17	0	0	40
Tests, no set numbers . . . . .	0	0	0	39	0	39
Humor . . . . .	0	0	0	0	34	34
Magic objects, in threes . . . .	0	11	5	8	8	32
Cleverness rewarded . . . . .	0	0	0	0	25	25
Enchantment . . . . .	0	16	6	0	0	22
Greed . . . . .	19	0	0	0	0	19
Outwitting behavior . . . . .	0	0	0	0	14	14
Marriage to an animal . . . . .	0	0	12	0	0	12
Wicked step-mother . . . . .	0	0	5	6	0	11
Identity by token . . . . .	0	0	0	11	0	11
Guessing identity . . . . .	0	0	0	10	0	10
Otherworld adventures . . . . .	0	0	10	0	0	10
Wise/foolish behavior . . . . .	0	0	0	0	9	9
Tricks . . . . .	9	0	0	0	0	9
Wiseness . . . . .	0	0	0	0	7	7
Kindly magic person . . . . .	0	0	0	6	0	6
Treachery . . . . .	0	0	0	6	0	6

TABLE 14  
GEOGRAPHICAL TABULATION

Countries, by large geographical areas	Animal Stories	Magic Stories	Marvel Stories	Test Stories	Wise and Foolish Stories	Miscellaneous Stories	Totals
<u>Europe</u>							
Bukovina . . . . .	0	0	1	0	0	0	11
England . . . . .	1	0	4	6	12	2	15
France . . . . .	0	2	4	4	5	0	15
Germany . . . . .	1	2	4	1	3	0	12
Great Britain . . . . .	0	11	4	0	0	13	28
Greece . . . . .	0	2	0	2	0	1	5
Hungary . . . . .	1	0	0	0	0	1	2
Ireland . . . . .	0	8	2	13	10	1	34
Italy . . . . .	0	2	1	1	0	1	5
Poland . . . . .	1	4	1	2	1	2	11
Rumania . . . . .	0	2	0	0	1	0	3
Scotland . . . . .	3	5	13	6	6	7	40
Slavic . . . . .	0	0	0	1	1	0	2
Spain . . . . .	0	1	0	0	0	0	1
Wales . . . . .	0	0	2	1	0	0	3
Totals . . . . .	7	39	36	38	39	28	187
<u>Scandinavia</u>							
Denmark . . . . .	0	0	2	1	1	1	5
Jutland . . . . .	0	0	2	0	0	0	2
Norway . . . . .	4	13	3	11	12	9	52
Sweden . . . . .	0	1	0	2	2	0	5
Zeeland . . . . .	0	1	0	0	0	0	1
Totals . . . . .	5	14	7	14	15	10	65
<u>Africa</u> . . . . .	21	5	1	7	26	20	81

TABLE 14 - Continued

Countries, by large geographical areas	Animal Stories	Magic Stories	Marvel Stories	Test Stories	Wise and Foolish Stories	Miscellaneous Stories	Totals
<u>Asia</u>							
Arabia . . . . .	0	0	0	1	0	0	1
China . . . . .	0	0	3	0	0	1	4
India . . . . .	2	0	1	0	2	0	5
Japan . . . . .	0	2	3	1	3	6	15
Korea . . . . .	2	2	7	0	0	2	13
Pakistan . . . . .	6	1	1	2	6	6	22
Persia . . . . .	4	3	0	1	3	1	12
Russia . . . . .	0	0	0	1	1	0	2
Totals . . . . .	14	8	15	6	15	16	74
<u>Other countries</u>							
Brazil . . . . .	0	0	0	2	0	0	2
Haiti . . . . .	3	0	1	1	13	8	26
Jamaica . . . . .	3	0	0	2	7	2	14
Jewish . . . . .	0	0	1	0	0	1	2
Puerto Rico . . . . .	1	0	0	0	0	0	1
Totals . . . . .	7	0	2	5	20	11	45
GRAND TOTALS	54	66	62	70	115	85	452

## CONCLUSIONS

In considering the questions which were to be answered by this study, it is obvious that the folklore under consideration can be classified by category. As far as the values inherent in the stories, the characteristics or distinguishing features which were tabulated are frequently ones which might be considered values. Foolishness, cleverness, greed, and kindness rewarded are all characteristics which could be useful in teaching situations. Others which are labelled adventure, tests, enchantment and disenchantment have values which are not noticeable in the labels, e.g., perseverance, humility and kindness, thus these would also be useful in teaching moral values.

There is ample evidence that there are many parallel motifs even in the limited number of stories in this study. The complete list in Appendix B shows thirty-one parallel motifs with ninety-eight versions. These parallel motifs offer an opportunity to present the same stories in slightly different versions; a fact which might be useful when a teacher wished to repeat a theme without using the same story again.

This small-scale study has revealed that there are positive values which can be identified in folklore and which might be useful in teaching situations. Moreover, it is in current editions of folklore that this material has been uncovered. This seems to indicate (at least to this researcher) that there is a need for a tool which would be helpful in locating variants, specific titles and national origin of stories for use by librarians, storytellers and teachers.

## APPENDIX A

## BIBLIOGRAPHY OF BOOKS EXAMINED

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## APPENDIX B

## LIST OF PARALLEL MOTIFS

## Chapter III - Animal Stories

Cockroach Motif

- Perez and Martina (8)
- Mistress Cockroach (24)

Wisdom Motif

- How the World Got Wisdom (2)
- Why Wisdom is Found Everywhere (11)

Waist Motif

- Frogs Wives Make Ndiba Pudding (12)
- How Spider Got a Thin Waist (2)

Bald Motif

- Anansi's Hat-shaking Dance (11)
- How Spider Got a Bald Head (2)

Brahmin Motif

- The Brahmin, the Tiger and the Seven Judges (7)
- The Clever Jackal and How He Outwitted the Tiger (32)

Food Motif

- Anansi Plays Dead (11)
- Why Spider Lives in Dark Corners (2)

## Chapter IV - Magic Stories

Ragwort Motif

- The Field of Boliauns (35)
- The Field of Ragwort (22)

Giant Motif

- The Giant Who Had No Heart In His Body (4) and (23)

Hedgehog Motif

- About the Hedgehog Who Became a Prince (25)
- Hedgehog Who Became a Prince (6)

Freddie Motif

- Freddie and His Fiddle (22)
- Little Freddie and His Fiddle (5)

## APPENDIX B - Continued

## Chapter IV - Continued

East of the Sun Motif

- East of the Sun and West of the Moon (4) and (7)
- White-Bear-King-Valemon (5)

Soria Moria Castle Motif

- Soria Moria Castle (4) and (5)
- The Three Princesses of Whiteland (4)

## Chapter V. Marvel Stories

Mysterious Journey Motif

- The Companion (5)
- Kate Crackernuts (35)
- Pengersec and the Witch of Fraddom (35)
- Princess with Twelve Pair of Golden Shoes (6)

Hansel and Gretel Motif

- Adventures of Bona and Nello (6)
- Little Tom Thumb (30)
- Nibble, Nibble Mousekin (1)

## Chapter VI - Test Stories

Rumpelstiltskin Motif

- The Fairy Wife (7)
- The Ogre Who Built a Bridge (34)
- Peerifool (16)
- The Sky God's Daughter (12)
- Tom Tit Tot (7) and (33) and (35)
- Trillevip (6)
- Yung-Kyung-Pyung (31)

Three Sillies Motif

- The Princess and the Glass Mountain (7)
- The Princess on the Glass Hill (4)
- Queen Crane (6)

Trickery Motif

- About Jan the Prince . . . (25)
- Constantes and the Dragon (21)
- The Golden Bird (5)
- Golden Lynx (6)
- The Golden Castle That Hung in the Air (5)
- The Three Dogs (21)
- The Three Princesses in the Blue Mountain (4)
- The Three Princesses in the Mountain-in-the-Blue (5)

## APPENDIX B - Continued

## Chapter VII - Wise and Foolish Stories

"That's One" Motif

- Brave Little Tailor (23)
- The Charcoal Burner (5)
- The Valiant Chattee-maker (7)

Gift Motif

- Bottle Hill (22)
- Brother Breeze and the Pear Tree (31)
- Donal O'Donnell's Standing Army (20)
- The Gift of the Holy Man (32)
- Jackal, Barber and Brahmin Who Had Seven Daughters (6)
- The Lad Who Went to the North Wind (4)
- Rooster, Handmill and Swarm of Hornets (6)

Outwitting Motif

- Not Driving and Not Riding (5)
- Ticumbia and the President (13)

Clever Oonagh Motif

- Clever Oonagh (35)
- Fin McCoul and Cucullin (23)
- Giant and the Dwarf (23)
- Stan Bolovan (21)

Red Caps Motif

- Fifty Red Night Caps (35)
- The Monkeys and the Little Red Hats (10)

Puss In Boots Motif

- Poor Weaver and the Prince (32)
- Puss In Boots (30)
- Squire Per (5)

Trade Motif

- Jackal With the Torn Nose (32)
- The Rat Who Made One Bargain Too Many (32)
- King Johnny (23)
- Zab (24)

Wish Motif

- The Ridiculous Wishes (18)
- The Three Wishes (18)

## APPENDIX B - Continued

## Chapter VII - Wise and Foolish Stories, continued

Talking Animal Motif

- Anansi and Turtle and Pigion (31)
- The Hunter and His Talking Leopard (12)
- Pierre Jean's Tortoise (13)

Three Sillies Motif

- Nanny and Conn (20)
- Simpletons (24)
- Three Sillies (35) and (39)

## Chapter VIII - Miscellaneous Stories

Seeking Help Motif

- Crow and the Grain of Corn (32)
- Planting Party (11)
- Quarrel (31)
- Toontoony and the Barber (32)

Group Action Motif

- Krencipal and Krencipalka (7) and (15)
- The Old Woman and the Thief (32)

Running Cake Motif

- Johnny-cake (35)
- The Wee Bannock (16)

Salt Motif

- The Mill at the Bottom of the Sea (7)
- The Mill That Grinds at the Bottom of the Sea (5)

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