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Závěrečná diplomová práce se bude věnovat zobrazení sourozenců v pohádkách a lidových vyprávění (anglicky obecně folktales). V úvodu práce diplomantka nastíní širší literárně-kulturní kontext zkoumané tematiky a vysvětlí základní pojmy, s nimiž bude dále pracovat (např. folktale, fairytale, archetype, character type, apod.). Dále vysvětlí metodický rámec, který bude pro své analýzy používat. Přiblíží rovněž výzkum Kramerové, Noormanové a Brockmanové provedený v roce 1999 na textech dětské literatury, jehož postupy bude replikovat a použije je na zvolený korpus textů pohádek a lidových vyprávění. Objasní kritéria výběru textů a hlediska (kódování), která bude při zkoumání sledovat (např. gender sourozenců, vztahy mezi nimi, atributy. apod.). Jádrem práce bude vlatní výzkum a analýza výsledků, které pak diplomantka v závěru práce shrne (případně porovná se závěry replikovaného výzkumu). Vysloví rovněž obecnější zjištění o povaze zobrazování sourozenců a sourozeneckých vztahů v pohádkách a lidových vyprávěních.

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ANNOTATION

This master thesis deals with the portrayal of siblings and sibling relationships in folktales from four collections. The theoretical part introduces the narrative form of folktales, presents an overview of the changing reception of folktales, and discusses the structuralist approach, one of the most significant approaches for analysing tales. The main part of this paper is strongly inspired by the study of sibling relationships in young children's literature conducted by Kramer, Noorman and Brockman in 1999. By replicating their methodology, this paper attempts to analyse folktales in terms of the birth order of main characters, their gender, and themes, aiming to discover general characteristics of siblings in folktales and compare the results with the findings from the original research.

KEYWORDS

folktale, character type, siblings, birth order, structuralism

NÁZEV

Role sourozenců v pohádkách a lidových vyprávěních

ANOTACE

Tato diplomová práce se zabývá zobrazením sourozenců a jejich vztahy v lidových vyprávěních a pohádkách ve čtyř zvolených sbírkách. Teoretická část práce se věnuje představení žánru lidové pohádky (folktale), měnící se popularitě tohoto žánru od středověku po současnost a také vysvětlení strukturalismu, jakožto oblíbeného přístupu pro analýzu lidových vyprávění a pohádek. Podstatná část práce je silně inspirovaná výzkumem Kramerové, Noormanové a Brockmanové z roku 1999, který se zabýval vztahy sourozenců v textech dětské literatury. Tato práce se snaží replikovat jejich metodologii a analyzuje lidové pohádky z hlediska pořadí narození hlavních postav, jejich genderu a témat. Cílem práce je vyslovení obecnějších závěrů o povaze zobrazování sourozenců a vztahů mezi nimi a porovnání zjištěných výsledků s výsledky původního výzkumu.

KLÍČOVÁ SLOVA

lidová pohádka, druh postavy, sourozenci, pořadí narození, strukturalismus

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INTRODUCTION

During childhood, people often develop a deep affection for certain folktales that they may cherish even later in their adult lives. Generally thought to be highly beneficial for children, tales teach didactic and moral lessons, entertain, stimulate the imagination, and help children understand the world around them. Bruno Bettelheim believes that "nothing can be as enriching and satisfying to child and adult alike as the folk fairy tale."[1] Despite their positive influence, folktales have not always been popular, and at some points in history, their existence was even threatened. Puritans in the 16th and 17th centuries, for instance, rejected folktales because they were convinced stories of imagination could ruin children's minds. However, since the 19th century, folktales have been perceived more optimistically, and some have become timeless classics.

Siblings frequently appear in folktales, and the richness of topics proves the significance of this portrayal. Tales depicting siblings commonly incorporate features of sibling dynamics that resemble real-life sibling relationships. They may include themes of sibling rivalry, betrayal, jealousy, cooperation, unity, support, loyalty, or sacrifice. Therefore, examining tales about sisters and brothers may provide valuable insight into real sibling relationships and their depiction in narratives. Yet, siblings are neglected in the academic research of folktales. Even though they have strong potential for analysis, scholars seem more interested in individual heroes and symbols. Consequently, this paper has ambitions to address this gap in research and analyse the roles of siblings in selected folktales. The methodological basis for this research is the study on siblings conducted by Kramer, Noorman and Brockman at the University of Illinois at Urbana-Champaign in 1999.

The theoretical part of this thesis is divided into three chapters. The first chapter deals with the genre of folktales, particularly its definition, general characteristics and origin. The second theoretical chapter focuses on the emergence of the genre from medieval times to the present. It summarises the changing views regarding folktales and briefly touches upon children's literature as they are linked to a significant extent. Lastly, it highlights the importance of collecting to preserve oral cultures and the rising popularity of the genre since the 19th century. The third theoretical chapter introduces the structuralist approach, which is often used for analysing folktales and will also be important for one of the analytical chapters. First, the

[1] Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Vintage Books, 2010), 5.

description of the catalogue of tale types (ATU) for the classification of international tales is provided. Then, the focus shifts to the theoretical framework introduced by the Russian structuralist Vladimir Propp. In addition, this chapter offers other critical opinions and theories to complement the already-mentioned concepts.

The analytical part of this paper aims to discover general characteristics of siblings in folktales and their relationships. It comprises three chapters. The first analytical chapter provides an overview of the methodology described by the team of researchers headed by Laurie Kramer, who examined sibling relationships on a large sample of books for young children. The methodology is further modified, and new criteria for the selection of materials are assigned in order to fit the genre of folktales. The second analytical chapter concentrates on the number of siblings, birth order, gender and attributes identified in selected folktales. It illustrates these aspects on specific examples of tales and attempts to draw conclusions when it comes to the representation of siblings. The final chapter is concerned with the positive and negative dimensions of sibling relationships. These topics are discussed on a variety of tales from the sample, and the roles of siblings are analysed using Propp's theory where applicable. The last two chapters also present a comparison and summary of findings from the original and the present research.

This paper uses, to a significant degree, the descriptive method of quantitative research, so statistical data are part of the analysis. For a better orientation, the thesis consists of tables directly included in the text. All data and tables come from this present analysis.

Other tables can be found in the Appendix. These are the research tables that provide the necessary data for analysis. The findings from these tables are then presented in the chapters. Furthermore, since folktales selected for this paper have a tradition in English-speaking countries and may not be well-known, each of them is summarised in the Appendix and assigned numbers from the ATU index (if traceable or identifiable).

The overall aim of this thesis is, thus, to express more general conclusions about the portrayal of siblings and sibling relationships in folktales and to compare the results with those from the original research.

1. FOLKTALES AND THEIR ORIGIN

Folktales are old narratives whose origins are difficult to trace, as many had existed long before the invention of print in the fifteenth century. Even after printing became widespread, folktales have been collected and retold, so the first authors remain unknown to this day. The efforts of collectors are, by any means, notable. Without them, some of the tales would have been most likely long forgotten. Determining the exact origins of folktales is not the only challenge because terminology presents an issue for some scholars, too. Finding the right term for tales that have been preserved through the art of storytelling and exist in similar forms all over the world has sparked much debate. Terms like *folktale*, *fairy tale* or the German word *märchen* are often used synonymously despite being argued by many to carry slightly different meanings. For the purpose of this thesis, the term *folktale* is chosen to represent a wide range of narratives. In this chapter, a working definition of folktales will be established, and possible origins will be discussed.

As it has been suggested, there is no fixed terminology regarding folk narratives, so various definitions and further categorisations are available. Defining the term *folktale* is crucial, for it will be used throughout this paper repeatedly. However, the task of finding an accurate definition is rather challenging, with ongoing disagreements on this topic. The most common problem presents a distinction between fairy tales and folktales. Sometimes, these terms are used interchangeably, but scholars like Teverson and Zipes argue that they should be treated as two individual terms, and the differences should not be overlooked. According to Teverson, many readers, collectors and commentators do not see clear boundaries between the narrative forms of fairy tales and folktales, as one seems to blend into another. As a result of this confusion, folktales may be, by mistake, labelled as fairy tales in fairy tale collections.[2] Based on his argument, this wrong classification may lead to folktales being inserted into other fairy tale books, creating a snowball effect of more incorrectly labelled tales. To highlight one difference between the two forms, Mary Beth Stein explains that for folktales, oral tradition is essential, while fairy tales may not be based on it.[3] Donald Haase supports this claim, saying: "English-language scholars frequently use 'folktale' to refer to tales from oral tradition and 'fairy tale' to designate written tales."[4] Dissatisfied with this distinction, Stith Thompson argues

[2] Andrew Teverson, *Fairy Tale* (London and New York: Routledge, 2013), 20.
[3] Mary B. Stein, "Folklore and Fairy Tales," in *The Oxford Companion to Fairy Tales*, ed. Jack Zipes (New York: Oxford University Press, 2002), 167.
[4] Donald Haase, ed., *The Greenwood Encyclopedia of Folktales and Fairy Tales* (Westport: Greenwood Press, 2008), 322.

that "it is impossible to make a complete separation of the written and the oral tradition" because "stories have frequently been taken down from the lips of unlettered taletellers"[5] before they have entered the collections. For instance, "Cinderella" is often classified as a fairy tale. Yet, Alan Dundes points out that this tale has roots in oral tradition,[6] so based on the discussion above, it should be categorised as a folktale. Nevertheless, the ongoing discussion and different scholarly opinions make it difficult to draw a definitive conclusion.

What kind of story can be then classified as a folktale? It could be beneficial to start with entries from two of the biggest dictionaries. Whereas *Oxford Advanced Learner's Dictionary,* for example*,* defines folktale quite efficiently as "a very old traditional story from a particular place that was originally passed on to people in a spoken form,"[7] the definition from the online version of *Cambridge Dictionary* appears rather vague. It says that a *folktale* is "a story that parents have passed on to their children through speech over many years,"[8] and fails to explain the nature of the story in any way. A more elaborate description can be found in *Fairy Tale* by Andrew Teverson:

> The folk tale is a short, popular narrative that either circulates orally in tradition, or that has at some point of its history circulated orally. It characteristically deals with peasant protagonists in the familiar settings of town and countryside and it depicts these protagonists triumphing over adversity through some clever ruse or some extraordinary stroke of luck, or, if they are not sufficiently quick-witted or sufficiently lucky, suffering the penalties of their idiocy.[9]

In his definition, Teverson wants to clarify that it is not by the use of magic that the characters succeed, but because of their wit or immense luck. Provided that they lack both, a happy ending is not guaranteed. Another important characteristic, according to Fischer, is the dramatic and expressive aspect of folktales. He says the story must contain a conflict between two principal opposed parties and though the resolution of the conflict is necessary for the story, it may end with a compromise resulting in two winning or losing sides.[10] Russell agrees with Fischer and suggests that expressivity can be achieved by showing human emotions, fears, hopes and desires.[11] Then he comments on the characters and other story elements. Russell claims that the

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[5] Stith Thompson, *The Folktale* (New York: The Dryden Press, 1946), 5.
[6] Alan Dundes, ed., *Cinderella: A Casebook* (Wisconsin: The University of Wisconsin Press, 1988), ix.
[7] *Oxford Advanced Learner's Dictionary*, Albert Sydney, Hornby, 9th ed. (Oxford: Oxford University Press, 2015), s.v. "folk tale."
[8] "Folk tale," *Cambridge Dictionary*, 2023, accessed August 20, 2023, https://dictionary.cambridge.org/dictionary/english/folk-tale.
[9] Andrew Teverson, *Fairy Tale*, 147.
[10] John L. Fischer, "The Sociopsychological Analysis of Folktales," *Current Anthropology* 4, no. 3 (June 1963): 236–7.
[11] David L. Russell, *Literature for Children: A Short Introduction,* 8th ed. (Boston: Pearson Education, 2014), 156.

characters are one-dimensional and uncomplicated. They often remain nameless, or their names are stereotypical, describing a profession, behaviour, or appearance.[12] For this reason, it can be said that they should be treated as types rather than individuals. To provide a few examples, Russell names some frequently found character types in folktales: the beautiful maiden, Prince Charming, the wicked witch or ogre, the faithful servant or companion, the wise elder, the helpful guide, the innocent babes, the simpleton, the ineffectual father, the wicked stepmother, and the trickster.[13] Swiss literary theorist Max Lüthi stresses that the characters are "guided less by their own decision than by external impulses: advice, magic gifts, tasks, misfortunes."[14] This supports the argument that characters do not represent individuals but specific types. Lüthi adds that, similarly to the characters, the plot is also perfected and clearly formed.[15] Generally, the plot is very simple and well-structured in folktales. Unlike Fischer, Russell distinguishes two types of plots: dramatic, and cumulative. A dramatic plot, the one already described by Fischer, incorporates a series of events that lead to a climax and eventually to a conclusion. The other one, the cumulative plot, is based on the repetition of a certain element, with slight variations. Since there is a long oral tradition, the tales are significant for their brevity and an economy of language. What is also worth noticing about folktales is the fact that they use repetitiveness and formulas, such as the well-known phrases "once upon a time" and "they lived happily ever after."[16] To put it differently, folktales are structured in the way that they are easy to remember and reproduce.

As for the setting of folktales, Russel says that it mostly remains unspecified, which allows the places to be filled with magic or talking creatures.[17] The inclusion of magic is a widely discussed topic in relation to folktales. Usually, magic is considered to be the attribute of fairy tales or wonder tales since the supernatural aspect is also included directly in their title and definition. To exemplify, *Oxford Advanced Learner's Dictionary* defines a fairy tale as "a story about magic or fairies, usually for children."[18] Also, in Teverson's definition of a folktale discussed above, no supernatural elements are mentioned. However, the debate on the interchangeability of the terms *fairy tale* and *folktale* seems to be concerned primarily with the mode rather than with the contents, so the terms may not be so different after all. Stith

[12] Russell, *Literature for Children,* 157.
[13] Russell, *Literature for Children,* 157–158.
[14] Max Lüthi, *Once Upon a Time: On the Nature of Fairy Tales,* trans. Lee Chadeayne and Paul Gottwald (New York: Frederick Ungar Publishing Co., 1970), 74.
[15] Lüthi, *Once Upon a Time,* 89.
[16] Russell, *Literature for Children,*157–8.
[17] Russell, *Literature for Children,*157.
[18] *Oxford Advanced Learner's Dictionary*, Albert Sydney, Hornby, 9th ed. (Oxford: Oxford University Press, 2015), s.v. "fairy tale."

Thompson, probably the most significant American folklorist, deals with folktales in his book *The Folktale* and points out that the term *folktale* does not refer only to the "household tale" or "fairy tale" as this is the way the expression is commonly understood, but also "includes all forms of prose narrative, written or oral, which have come to be handed down through the years."[19] In other words, the meaning of folktales is much broader, and the term should be perceived as an umbrella term covering various subgenres, including tales classified as fairy tales. Consequently, certain features of the supernatural will, in some of them, most likely appear. To conclude, based on the definitions and characterisations above, folktales can be defined as narratives of a shorter length, which have been shared orally for generations and which display ordinary and rather stereotypical characters usually in fictional settings, who, by their cleverness, bravery, luck, or magical assistance, are able to overcome challenges.

Even though folktales have a very long past, it is not clear who first invented them, and where they come from. Before someone decided to write them down, Russel says, these were "the stories the common people passed along by word of mouth, from generation to generation."[20] The word *folk* itself suggests its connection with ordinary people and, according to Andrew Teverson, it may be associated with the German expression *volk*, which describes illiterate country people of a lower class origin.[21] Despite the fact that rurality is often considered as something less compared to city life, especially when it comes to the level of education, Teverson says that German intellectuals of the late 18th century became interested in the restoration of German identity by seeing the ordinary country people as "guardians of an ancient national tradition"[22] and made efforts to preserve the tales shared among them. William Wells Newell's argument from the end of the 19th century aligns with Teverson's claims. In his article "Theories of Diffusion of Folk-Tales," Newell says: "The traditions of any folk were regarded as truly expressive of its own distinct national genius, its peculiar way of assimilating nature and life."[23] Additionally, according to Fischer, another reason for the preservation of oral culture was increasing industrialisation and urbanisation, which contributed to many people feeling detached from their childhood surroundings.[24] The fear of the possible disappearance of oral culture was probably one of the impulses for collectors in many European countries who began recording oral tales. When looking at the recorded tales and comparing

[19] Thompson, *The Folktale*, 4.
[20] Russell, *Literature for Children*, 155.
[21] Teverson, *Fairy Tale*, 11.
[22] Teverson, *Fairy Tale,* 11.
[23] William Wells Newell, "Theories of Diffusion of Folk-Tales," *The Journal of American Folklore* 8, no. 28 (January–March 1895): 7.
[24] Fischer, "The Sociopsychological Analysis of Folktales," 237–8.

them with the ones from Africa, China, India, and the Americas, Russell stresses, the collectors discovered striking similarities because these cultures had their own variations of classical stories, such as "Cinderella" or "Little Red Riding Hood."[25] Whether the tales sprang from a single source or multiple was the question that naturally arose, and a few theories were formed with the aim of answering it.

In *Fairy Tale*, Teverson states there were three major hypotheses developed in the 19th century to respond to the questions about the origin of folk narratives. There was a hypothesis based on the belief that all folk narratives had originated in India and then spread because of human migration. The second hypothesis was built on the idea that "folk narratives were 'survivals' from the primitive stages of civilisations," and the final, third hypothesis is often referred to as "the mythical theory." It suggests that folk narratives were the remains of a mythology which belonged to the ancestors of Indo-Europeans called the "Aryans" who dispersed all around the Indo-European area circa three to four millennia before the Christian Era. The fragments of their tales were like seeds spread in the direction that the people had gone. Since the soil varies from place to place, the fragments have grown into different versions of the same tale.[26] This hypothesis was widely supported and further examined. It was promoted, for example, by the Grimms or Friedrich Max Müller, a German philologist, who even conducted research on the Aryan society, its character and influence on German and other cultures. Teverson claims that Müller's theories gained popularity but, at the same time, were also challenged by many. Andrew Lang was one of the critics who was dissatisfied with Müller's argument that folktales had derived from the stories of one ancient civilisation and, as a result, he formed his own hypothesis. According to Lang, folktales come from primitive tribes where savage customs and beliefs prevailed. This is further reflected in stories they invented, as, for instance, magic or talking animals are presented as something unremarkable and natural. Lang also provides an explanation about the recurrence of some story elements and plots. His suggestion is that primitive tribes existed all over the world, and their savage habits and ideas were thus very similar. Simple stories may, therefore, have multiple origins, while complex ones are likely to have one place of origin and are spread through human migration.[27] The theory, describing there are more sources from which simple folk narratives originate, is perhaps the closest one to modern beliefs of the 20th and 21st centuries. In *Fairy Tales and the Art of Subversion,* Jack Zipes states that the stories of oral cultures "stemmed from basic human

[25] Russell, *Literature for Children,* 155–156.
[26] Teverson, *Fairy Tale,* 90.
[27] Teverson, *Fairy Tale,* 89–95.

experiences and contained vital information that strengthened the common bonds of people in small clans and tribes."[28] Zipes's argument corresponds to Stith Thompson's idea that "the limitations of human life and the similarity of its basic situations necessarily produce tales everywhere which are much alike in all important structural respects."[29] Zipes further concludes that despite the fact that many ancient tales "might seem to us to be magical, miraculous, fanciful, superstitious, or unreal, people believed them, and they were and are not much different from people today who believe in religions, miracles, cults, nations, and notions such as 'free' democracies that have little basis in reality."[30] Although Zipes refuses the savage aspect of people who first started telling tales, he agrees with the part of Lang's theory that supernatural elements in stories were, back then, believed and treated as facts, which does not appear too different from, for example, spiritualism nowadays.

To sum up, this chapter addressed the issue of folktales often being used interchangeably with fairy tales. In this thesis, folktales are defined as simple narratives with a long oral tradition, characterised by their mostly ordinary characters facing extraordinary challenges, recurring story elements, and the possible use of magic. It can be said that folktales also reflect human experiences and beliefs across diverse cultures. This thesis treats folktales as superior to the narrower term fairy tales, usually understood as containing supernatural elements. Despite this, the distinction between folktales and fairy tales continues to vary depending on scholarly perspectives.

[28] Jack Zipes, *Fairy Tales and the Art of Subversion,* 2nd ed. (Abingdon: Routledge Classics, 2012), VIII.
[29] Thompson, *The Folktale*, 7.
[30] Zipes, *Fairy Tales and the Art of Subversion*, VIII.

2. EMERGENCE OF FOLKTALES

Folktales have not always been popular and accepted. Their reception has evolved significantly over time, and changing societal values were one of the reasons. Folktales which were "never really meant for children's ears alone," as Maria Tatar points out, "joined the canon of children's literature […] in the last two to three centuries."[31] So, the emergence of folktales may be to some degree linked to the changes in perception of childhood and the kind of literature seen as beneficial for the development of children. Tatar believes that folktales can positively affect imagination, and growing up without them may lead to "spiritual impoverishment."[32] Yet, in the past, folktales were rejected for their entertaining nature and enhancement of imagination. As mentioned in the previous chapter, the popularity of folktales was also connected to the rising interest in folklore and the discovery of national identity in the 19th century. Therefore, this chapter aims to discuss the development in the reception of folktales from the Middle Ages to the present, briefly touching upon the changing views on childhood and children's literature.

According to Zipes, "humans began telling tales as soon as they developed the capacity of speech" and they told tales to "communicate knowledge and experience in social contexts."[33] For the purpose of this paper, however, it could be useful not to provide an exhaustive account on the whole history but to start from medieval times. In the Middle Ages, the period extending from about 500 A.D. to 1500, there was a decline in literacy due to various factors, such as limited access to formal schooling or serious political changes following the demise of the Roman Empire. Aaron J. Gurevich claims that the majority of members of feudal society were illiterate, including many of the town dwellers, knights, and sometimes even the lower clergy or monks.[34] For most of the era, education was reserved mainly for the wealthy elite, and Marjorie Curry Woods explains that until the sixteenth century, the main reason for the emergence of schools was the need for literate clergy.[35] Much of education in the Middle Ages was dominated by the Church, as there were, for instance, monastic schools or cathedral schools. Literature for children was, therefore, greatly influenced by Christianity, and biblical

[31] Maria Tatar, *The Hard Facts of the Grimms' Fairy Tales* (Princeton: Princeton University Press, 1987), xiv.
[32] Tatar, *The Hard Facts of the Grimms' Fairy Tales*, xiv.
[33] Jack Zipes, *The Irresistible Fairy Tale: The Cultural and Societal History of a Genre* (Princeton: Princeton University Press, 2012), 2.
[34] Aaron J. Gurevich, and Ann Shukman, "Oral and Written Culture of the Middle Ages: Two 'Peasant Visions' of the Late Twelfth-Early Thirteenth Centuries," *New Literary History* 16, no. 1 (Autumn 1984): 51.
[35] Marjorie Curry Woods, and Rita Copeland, "Classroom and Confession," in *The Cambridge History of Medieval English Literature*, ed. David Wallace (Cambridge: Cambridge University Press, 1999), 378.

stories, parables, or religious tales were promoted for moral and didactic purposes. Apart from those, children could also enjoy heroic epics, legends, chivalric romances and fables. Russell provides a few examples of medieval tales and says that the adventures of King Arthur, Roland, or Beowulf were among the most popular.[36] Overall, there was a great variety of tales circulating among people, and Jan M. Ziolkowski highlights that the country people, travellers, professional entertainers, the elderly and especially told women should be credited for bearing and transmitting the oral tradition.[37] Since folktales were shared primarily by ordinary people, mostly from lower social classes, low literacy rates likely contributed to the fact that only a small fragment of tales have survived. On the other hand, the preserved tales can often be found in collections available in libraries or bookstores even today.

After Johannes Gutenberg introduced printing in Germany in 1440 and William Caxton three decades later in England, a wide range of new opportunities emerged. Since books no longer had to be copied by hand, they were produced in much larger amounts, and for their cheaper price, they were accessible to more people. A milestone for literature presented the arrival of the Renaissance. The focus shifted from religion to human beings, which led to an increased interest in intellectual development and, thus, a higher demand for books. Despite these advancements, Russell argues, only few children's books were distributed.[38] The first primers appeared already in the fourteenth century, although Maria Tatar observes they primarily aimed at the adult audience and were used for devotional purposes. She continues: "Only gradually did they evolve into pedagogical devices intended for use by children, often in the form of the so-called hornbook, which consisted of a sheet inscribed with letters of the alphabet mounted on a piece of wood, with a transparent overlay of flattened ox horn to protect it from wear."[39] As the early primers reflected the values of medieval society, they encouraged spiritualism and moral improvement.

In addition to this, the concept of childhood and children's literature was also moulded by the Puritan mindset of the 17th century, highlighting the idea that reading for entertainment was a waste of time. Children, already born as sinful people, should learn discipline, be hard working and pious. These Puritan tendencies were prominent in British and American contexts but perhaps more deeply rooted in America. After Puritans fled England for political and

[36] Russell, *Literature for Children,* 2.
[37] Jan M. Ziolkowski, "Middle Ages," in *The Greenwood Encyclopedia of Folktales and Fairy Tales*, ed. Donald Haase (Westport: Greenwood Press, 2008), 626.
[38] Russell, *Literature for Children,* 3.
[39] Maria Tatar, *Enchanted Hunters: The Power of Stories in Childhood* (New York: W. W. Norton & Company Ltd., 2008), 165.

religious reasons and settled in the newly established American colonies, they faced the important task of building a new society. Their harsh circumstances may have been the reason why Puritans valued pragmatism over entertainment. Yet, Lerer stresses that they "clearly adored their children" and though "it is easy to demonize the Puritans" for their "extremes of behavior," they emphasised the importance of reading and believed that "books could shape lives."[40] Nevertheless, this opinion did not extent to stories filled with magic and other unrealistic elements. Commenting on the literature of that time, Gillian Avery says that Puritan preachers "regarded all works of imagination as lies and therefore damnably wicked."[41] In other words, Puritans supported reading and storytelling only when it aligned with their goals. Oral folktales did not fit their practical lifestyles for their imaginative and enjoyable nature.

Furthermore, the 17th century brought two pivotal works for children. In the colonies, the *New England Primer,* promoting religious themes, became very popular and widely accepted. Meanwhile, in Europe, John Comenius's *Orbis Sensualium Pictus (The Visible World in Pictures)* was tremendously influential, stressing the need to present the learning materials to young children in an interesting and enjoyable way. It was published in German and Latin in 1658 and translated into English only a year later. Maria Tatar calls Comenius's work "a strong secular countertradition"[42] to the predominantly religious primer. However, these books, functioning more like textbooks than books for entertainment, were intended for the use in schools and not for pure enjoyment. It is important to say that the folktale tradition, despite not being explicitly promoted, did not die. In terms of the oral transmission of folktales during that time, Katharine M. Briggs believes that the influence of Puritanism "tended to break the tradition among the wealthier people, so that the stories were shaped mainly towards edification,"[43] suggesting that the poorer people continued to keep the oral tradition alive.

In the eighteenth century, John Locke, a prominent philosopher of the Enlightenment era, came with the revolutionary idea that children were born as blank slates (*tabula rasa)*. Until then, many people had believed that children were miniature adults. The concept that children are born innocent and shaped by their environment also presents a strong contrast to the old assumption that children are sinners from the moment they enter the world. Russell claims that, according to Locke, all children have equal capacities to learn if they are provided the right

[40] Seth Lerer, *Children's Literature: A Reader's History from Aesop to Harry Potter* (Chicago: The University of Chicago Press, 2008), 81–84.
[41] Gillian Avery, "British and Irish fairy tales," in *The Oxford Companion to Fairy Tales*, ed. Jack Zipes (New York: Oxford University Press, 2002), 70.
[42] Tatar, *Enchanted Hunters*, 165.
[43] Katharine M. Briggs, "A Dictionary of British Folktales in the English Language," *Journal of the Folklore Institute* 2, no. 3 (1965): 272.

environment and materials for learning. Russell also admits that nowadays, genetic studies have seriously challenged this concept, highlighting the instrumental role of genetics in skill development.[44] In spite of this, some of Locke's theories regarding education are in use even today. For example, in his essay *Thoughts Concerning Education*, Locke openly criticises formal education and accuses the school system of discouraging curiosity. This critical opinion may be as valid nowadays because many schools still accept the teacher-centred approach as a norm over the student-centred one. Locke says that curiosity should be "carefully cherished in children"[45] and encouraged because it is "but an appetite after knowledge."[46] Šárka Bubíková suggests that, in this respect, Locke can be compared to Comenius, since both "recognized the limits of discipline, the virtue of play, the need for and benefits of entertainment in education, and the importance of parental example."[47] Even though tales are often attractive to children for their wonderous aspects arousing their curiosity, by a paradox, Locke warns against dangers that arise from telling some kinds of tales to children. He advises to protect the child's mind from "all impressions and notions of spirits and goblins, or any fearful apprehensions in the dark" that children may hear from the indiscrete servants.[48] This is not to be understood as the rejection of all folktales, but rather those including features that may scare children, such as tales with some supernatural elements and violence in them.

Another important person who contributed to the development of children's literature in the eighteenth century is John Newbery. While not directly involved in the development of folktales and their popularity, he is known to be "The Father of Children's Literature." Newbery played an instrumental role not for his efforts in writing children's books, but for the establishment of the first press devoted to publishing books designed specifically for children and their enjoyment. By doing so, he pointed to the obvious gap in the book market. This presented an important shift because until then, literature for children was created and published mainly with didactic or moral purposes in mind. In her article, Barbara Siderius praises Newbery's achievement and comments that by publishing *The History of Little Goody Two-Shoes*, he "shifted the trend in literature for children by combining the teaching of moral precepts with something almost unheard of in children's books of the time–entertainment."[49]

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[44] Russell, *Literature for Children,* 7.
[45] John Locke, and John Milton, *The Library of Education: Some Thoughts Concerning Education; by John Locke: And A Treatise of Education; by John Milton,* vol. 1 (Boston: Gray & Bowen, 1830), 135.
[46] Locke, and Milton, *The Library of Education,* 1:154.
[47] Šárka Bubíková, et al. *Literary Childhoods: Growing Up in British and American Literature* (Pardubice: Univerzita Pardubice, 2008), 17.
[48] Locke, and Milton, *The Library of Education,* 1:171.
[49] Barbara Siderius, "Goody Twoshoes: Morality Through Amusement," *Language Arts* 53, no. 1 (January 1976): 37.

Moreover, the nineteenth century was a turning point in the perception of folktales. Russell explains that the increased interest in collecting and printing tales in the 19th century contributed to the revival of the oral tradition, which was declining rather quickly.[50] It is important to clarify, however, that the European phenomenon of compiling folktales and folklore had already begun in the 17th century in Italy and France, but it was not until the 19th century that it started to receive such attention worldwide. The Grimm brothers from Germany played a crucial role in preservation and appreciation of folktales. They put great effort into documenting, studying, and publishing a significant number of folktales. Their interest in folk culture and national identity led to the rise of folklore studies as a respected academic field, and many authors got inspired by them and followed in their footsteps.

Nevertheless, the motivations for collecting and retelling were often diverse. For example, the Grimms compiled tales in order to preserve cultural heritage. Donald Haase says that their tales "were thought to contain the scattered fragments of ancient Germanic myth, which–when collected–would provide the German people with a magic mirror in which they could discern and thus reassert their national identity."[51] Yet, arguably, there have been disputes about the authenticity of their tales. Haase points out that there is evidence that quite often, the informants were educated people. What is more, some tales were not even purely German, as some of them had, for instance, origins in France and were delivered to the Grimms by women from families of French Huguenots.[52] In other words, they cannot be considered as tales belonging to one nationality. Despite these relatively modern controversies regarding Grimms' folktales, at the time the tales were published, they indeed succeeded in uplifting the national spirit and contributed to a growing sense of German cultural identity. On the other hand, the French author Charles Perrault collected and retold tales for a different reason. His collections were intended for aristocratic families and their amusement. So, he was not primarily invested in the conservation of the traditional folklore. Haase explains these different motivations and stresses that French already enjoyed a strong literary heritage and, therefore, did not need to promote the national identity the same way the Grimms did.[53] By any means, Perrault popularised the genre and many of the tales he collected, for example, "Cinderella" and "Snow White," became classics.

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[50] Russell, *Literature for Children,* 8.
[51] Donald Haase, "YOURS, MINE, OR OURS? PERRAULT, THE BROTHERS GRIMM, AND THE OWNERSHIP OF FAIRY TALES," *Merveilles & Contes* 7, no. 2 (December 1993): 385.
[52] Haase, "YOURS, MINE, OR OURS? PERRAULT, THE BROTHERS GRIMM, AND THE OWNERSHIP OF FAIRY TALES," 392.
[53] Haase, "YOURS, MINE, OR OURS? PERRAULT, THE BROTHERS GRIMM, AND THE OWNERSHIP OF FAIRY TALES," 389.

This thesis deals with folktales from English-speaking countries. Hence, it is important to discuss the British and American contexts, too. Russell points out that among the authors inspired by the Grimm brothers were also Joseph Jacobs and Andrew Lang in Great Britain.[54] According to Thompson, they "issued many books of folktales which, although entirely secondary, stirred the English public with interest in traditional stories."[55] Jewish historian and folklorist Joseph Jacobs was the author of several folktale collections, and Gillian Avery claims that he drew materials from England, Scotland, Ireland and Wales. He retold the compiled folktales in an easy, colloquial style and in a way that he did not strip them of their folk origins. On contrary, he made sure they were recognisable. Despite some modifications to which Jacobs admitted later, he did not attempt to "prettify" the tales the way some other collectors did.[56] Jacobs's most notable works include collections – *English Fairy Tales* (1890) and *Celtic Fairy Tales* (1891) and their sequels. Unlike Jacobs, who predominantly focused on the local tales, Lang was interested also in those from all over the world. The Scottish scholar and folklorist is especially popular for folktales published in twelve coloured books, with *The Blue Fairy Book* (1889) being the first and *The Lilac Fairy Book* (1910) being the last. Zipes summarises Lang's contributions, saying: "Lang sought to further historical investigation into the origins of myths and rituals and their connection to folk tales while at the same time he collapsed distinctions between folk and fairy tales and sought to address young and adult audiences with international collections of tales and his own literary fairy tales."[57] The influence of these two collectors and authors was so significant that, as Maria Nikolajeva says, their "collections became models for further compliers"[58] in England. By that, they largely contributed to the genre of children's literature.

In terms of American folklore, it is crucial to take into account that it differs from the European tradition. Since America is the land of indigenous peoples as well as large groups of immigrants, a variety of tales must have arisen and been shared among the people as a result. The folktales of African Americans and Native Americans, for instance, provide a rich source of trickster tales with animal characters. These tales are often structured as cautionary tales, moral or didactic tales, and Joel Chandler Harris's collection of folktales and songs titled *Uncle Remus* (1882) is perhaps best known and most influential. McCarthy considers Harris's tales of

[54] Russell, *Literature for Children,* 8.
[55] Thompson, *The Folktale*, 394.
[56] Gillian Avery, "Jacobs, Joseph," in *The Oxford Companion to Fairy Tales*, ed. Jack Zipes (New York: Oxford University Press, 2002)*,* 268.
[57] Jack Zipes, ed. *The Oxford Companion to Fairy Tales* (New York: Oxford University Press, 2002)*,* xxviii.
[58] Maria Nikolajeva, "Changing Attitudes Toward Fairy Tales As Children's Reading," in *The Greenwood Encyclopedia of Folktales and Fairy Tales*, ed. Donald Haase (Westport: Greenwood Press, 2008), 187.

Uncle Remus and Br'er Rabbit "a national sensation" which "inspired a whole cottage industry of gathering and setting down tales from the descendants of African slaves,"[59] showing the world what African American culture had to offer to the world. Importantly, Harris's stories, narrated from the perspective of a former slave, were intended as entertainment for children and presented a significant departure from conventional children's literature of the time.

Furthermore, collecting folktales allowed systematic exploration of the data and comparison of tales. As it has been mentioned in the previous chapter, such comparisons led to the discovery that tales all around the world share certain patterns. This way of evaluating folktales is called the comparative method, and it became extremely popular among folklorists. Kimberly J. Lau explains that in the nineteenth century, folklorists challenged themselves to find the oldest versions of each tale. She says that they were "interested in trying to locate and reconstruct the original version of individual tales (what they called the 'urform')" and the Finnish folklorist Julius Krohn was the first to develop a suitable method for the pursuit of such goals.[60] This technique, based on the idea of organising tales into categories, became known as the historic-geographic method.

In the 20th century, folktales continued to captivate audiences and influence academic research. Apart from the historic-geographic method, literary critics began to examine folktales from various perspectives. Critics applied structuralist, psychoanalytic, feminist, Marxist, and other approaches to discover how the tales reflect the times when they were retold and put into collections, aiming to uncover some patterns and symbols within the tales. Robyn McCallum stresses that "different methodologies suit different ideological purposes" and "no single approach or methodology is able to arrive at a 'correct' interpretation" of tales.[61] McCallum's argument suggests that literary critics may interpret certain aspects of folktales in ways that support their theories, while scholars using a different critical approach may interpret the same elements differently so that they fit within their theoretical framework.

Following the criticism, multiple authors became intrigued to invent stories that would defy the stereotypical features of traditional tales. They started creating a wide range of stories with strong and independent female protagonists, queer characters, multicultural characters or they set their minds to creating tales with non-traditional structures or twists to already existing

[59] William Bernard McCarthy, ed., *Cinderella in America: A Book of Folk and Fairy Tales* (Jackson: University Press of Mississippi, 2007), 235.
[60] Kimberly J. Lau, "Folklore," in *The Greenwood Encyclopedia of Folktales and Fairy Tales*, ed. Donald Haase (Westport: Greenwood Press, 2008), 360.
[61] Robyn McCallum, "Approaches to the Literary Fairy Tale," in *The Oxford Companion to Fairy Tales*, ed. Jack Zipes (New York: Oxford University Press, 2002), 17.

tales. Angela Carter, for instance, offers feminist reinterpretations of traditional folktales in her collection of short stories called *The Bloody Chamber*, and Jon Scieszka's postmodern book for children, *The Stinky Cheese Man and Other Fairly Stupid Tales* introduces classical tales in a humorous, parodical way.

Despite the rise of literary criticism, classical works have continued to enjoy great popularity and to this day, there have been countless adaptations of the most famous folktales for radio, television (live-action and animated films), theatre, musical theatre, etc. Zipes believes this relationship of folktales with other genres and media is essential today and suggests that the production of the first animated adaptation of *Snow White and the Seven Dwarfs* in 1937 by Walt Disney Studios presented "the most significant 'revolution' in the institution" of the genre.[62] With the arrival of Walt Disney Studios, the traditional folktales became even more commercialised. Although they were recognised as commercial items already when they were first printed for profit, Walt Disney Studios significantly contributed to creating an entire industry of items, such as posters, stickers, toys, costumes, accessories, books and colouring books, connected with favourite characters from their animated films, and therefore to enormous commercialisation of folktales. What is more, Disney has produced several animated films portraying sibling relationships. When put on a scale, the themes of sibling relationships range from sibling rivalry and jealousy to strong emotional bonds between siblings. To provide two opposing examples, while in *Lion King* (1994), the relationship between Scar and Mufasa is strained, *Frozen* (2013) depicts a loving relationship between two sisters, Elsa and Anna.

To conclude this chapter, folktales, originally old oral narratives told from generation to generation, have undergone great evolution over time. At first, they were shared orally among mostly illiterate people, but with the invention of print in the 15th century and increased interest in folklore and recording oral tales in the 19th century, they began to receive more attention from scholars and the general public. The popularity of folktales has grown gradually, resulting in the development of many different critical perspectives regarding folktales and the commercialisation of the genre in the 20th and 21st centuries.

[62] Jack Zipes, "The Changing Function of the Fairy Tale," *The Lion and the Unicorn* 12, no. 2 (1988): 29.

3. STRUCTURALIST APPROACH TO FOLKTALES

People tend to organise the world into categories in order to make sense of it. It is possible to see structures in biology, linguistics, or literature. The analytical approach focused on structures is called structuralism, and Tyson defines it as "a human science whose effort is to understand, in a systematic way, the fundamental structures that underlie all human experience and, therefore, all human behavior and production," and stresses that it is a method rather than a field of study.[63] In the context of studying folktales, the enormous efforts of avid collectors and consequential comparisons of the compiled data from all over the world led to the discovery that there are some recurrent patterns, such as plot structure, setting and characters. As a result, researchers began to examine the structure of folktales from various viewpoints, ranging from the classification of narrative types to the analysis of narrative functions and symbolism. This chapter will discuss some of these angles, particularly the ATU classification system and the methodologies devised by Propp, Lévi-Strauss, Greimas, Jung and Frye.

Already at the end of the 19th century, first attempts at classifying tales were made. Jane Garry and Hasan M. El-Shamy, for instance, point out the pioneering work of the Finnish folklorist Julius Krohn, who examined the traditional songs of the *Kalevala,* the Finnish national epic, by breaking them down into small units in order to determine the place of their origin and their geographical distribution.[64] As stated in the previous chapter, Julius Krohn was the one who developed the historic-geographic method. Although initially used to study the structure and origin of songs, the method appealed to Krohn's son Kaarle, and he applied it to folktales. Kaarle Krohn's student, Antti Aarne, immersed himself in the study of tales, too, and similarly adopted the method of comparative folkloristics. According to Satu Apo, Aarne was "struck by the difficulty of acquiring research materials from other countries" while writing his doctoral dissertation, *Vergleichende Märchenforschungen* (*Comparative Studies of Folktales*) in 1908.[65] This most likely inspired him to make a practical catalogue of folktales classified according to their thematic type. The complete work was titled *Verzeichnis der Märchentypen* (*Tale Type Index*) and published in 1910. Even though Stein[66] and Apo[67] suggest his system

[63] Lois Tyson, *Critical Theory Today: A User-friendly Guide,* 3rd ed. (New York: Routledge, 2015), 198.
[64] Jane Garry, and Hasan El-Shamy, ed., *Archetypes and Motifs in Folklore and Literature: A Handbook* (New York: M.E. Sharpe, Inc., 2005), xix.
[65] Satu Apo, "Aarne, Antti (1867–1925)," in *The Greenwood Encyclopedia of Folktales and Fairy Tales*, ed. Donald Haase (Westport: Greenwood Press, 2008), 1.
[66] Mary B. Stein, "Aarne-Thompson index," in *The Oxford Companion to Fairy Tales*, ed. Jack Zipes (New York: Oxford University Press, 2002), 1.
[67] Apo, "Aarne, Antti (1867–1925)," 1.

was not necessarily international since Scandinavian and German collections were his base materials, it became a ground-breaking work for folklorists. Still, the index was not translated into English until 1928. American folklorist Stith Thompson, often referred to as "The Father of Folklore," took it upon himself to translate Aarne's index of tale types and not only that – he also revised and expanded it to include richer cultural representation. Thompson revised this catalogue of categorised tales again in 1961. Besides that, he complied the colossal six-volume index of motifs titled *Motif-Index of Folk-Literature.* The distinguished American folklorist Richard M. Dorson considers this successful index of motifs to be Thompson's "landmark work."[68] To describe its ambitious nature, Lau says: "As the title implies, the *Motif-Index* contains cross-referenced information for every motif contained in the tale-type index as well as for many other motifs found in other types of folk literature such as myth, legend, and jokes."[69] Since someone may find the existence of these two indices confusing, Thompson explains the difference between them in the preface to his second revision of the tale-type index to prevent misunderstandings. He claims the tale-type index deals with whole traditional tales with independent existence, which are linked to narratives from a certain place. On the other hand, the motif index aims to theoretically classify motifs from the whole world.[70] Additionally, it can be said that a single tale may incorporate dozens of motifs and only a small number of tale types. Moreover, the index of tales was enlarged one more time in 2004 by the German literary scholar and folklorist, Hans-Jörg Uther. This most recent version was published in three volumes as *The Types of International Folktales: A Classification and Bibliography*. The typology to a significant degree abandoned the historic-geographic method, therefore, focusing primarily on creating a more inclusive and comprehensive classification system rather than tracing the origins of tales. In Uther's words, the catalogue can be described as "an effective tool that permits international tale types to be located quickly,"[71] and it became known as the Aarne-Thompson-Uther Index.

The catalogue covers over two thousand tale types, which are divided into seven major categories – Animal tales (1–299), Tales of Magic (300–749), Religious Tales (750–849), Realistic Tales (850–999), Tales of the Stupid Ogre (Giant, Devil) (1000–1199), Anecdotes and Jokes (1200–1999), and Formula Tales (2000–2399). The numbers in the brackets are the

[68] Richard M. Dorson, "Stith Thompson (1885-1976)," *The Journal of American Folklore* 90, no. 355 (January–March 1977): 4.
[69] Lau, "Folklore,"361.
[70] Antti Aarne, *The Types of the Folktale*, translated and enlarged by Stith Thompson, 2nd rev. ed. (Helsinki: Suomalainen Tiedeakatemia, 1961), 8.
[71] Hans-Jörg Uther, *The Types of International Folktales: A Classification and Bibliography,* vol. 1 (Helsinki: Suomalainen Tiedeakatemia, 2004), 8.

reference numbers under which particular tales can be found. Tale types are helpful to folklorists for one important reason. Haase highlights that tales often come from the oral tradition and may not have fixed titles, so using a number and a descriptive label is a practical solution to the problem.[72] In the index, each entry begins by describing the tale type, usually using some main traits. Then, it is followed by a summary of its basic plot, a list of motifs, common combinations with other tale types, and available variants across cultures.

Considering this thesis deals with siblings in folktales, it is important to mention that there are numerous subtypes and variants within the ATU classification system that focus specifically on sibling relationships and interactions. These tales may include elements such as competition between siblings, rescue missions undertaken by siblings, or the consequences of sibling betrayal. Folktales about siblings can be found across all above-named categories. When it comes to the tales selected for the analytical part of this paper, only the category of formula tales is not represented. However, it is also crucial to consider that an individual tale can be described by more tale types, and although siblings are part of the story, they may not appear in all. In the sample of tales selected for this thesis, the most common tale types include ATU 480 *The Kind and the Unkind Girls*, ATU 124 *Blowing the House In,* ATU 720 *The Juniper Tree*, 923 *Love Like Salt*, 510B *Peau d'Asne* (in the older versions this tale appeared under the title *The Dress of Gold, of Silver, and of Stars*), and ATU 425A *The Animal as Bridegroom.*

Despite its practicality and wide use, the folktale index was criticised, for example, by the influential structuralist Vladimir Propp. This Russian scholar found fault with Aarne and Thompson's catalogue of folktale types for its superficiality, partial inconsistency, and focus on external motifs rather than the underlying narrative structure and functions. Teverson says that Propp was the first to highlight the confusion in the Aarne's system of indexing in the introduction of his *Morfológija skázki,* published in 1928 and translated into English by Laurence Scott under the title *Morphology of the Folktale* in 1958. According to Teverson, Propp proposed to make distinctions between tale types at the level of form rather than contents,[73] therefore providing an alternative to the ATU index. Propp's interest lied in the typically Russian tales and especially those that the ATU classification system categorises as Tales of Magic. The word *folktale* in the title of his book, suggesting a much wider variety of tales, is thus misleading. To clarify, Propp stresses that his *Morphology of the Folktale* was originally called *Morphology of the Magic Folktale*, but the Russian editor changed it to appeal

[72] Haase, *The Greenwood Encyclopedia of Folktales and Fairy Tales,* xxi.
[73] Teverson, *Fairy Tale,* 98–9.

to a wider audience,[74] distorting his intentions and deceiving the readers as a consequence. The word *morphology* refers to Propp's goal to treat the tales based on their individual elements. Having borrowed the term from Goethe, Propp admits it may have not been the luckiest choice. A better term, he says, would be that of a more limited and constant concept – *composition*.[75] Based on his analysis of Russian folktales, Propp made three important observations. He discovered that functions of characters "serve as stable, constant elements in a tale, independent how and by whom they are fulfilled," the number of functions is limited and their sequence always identical.[76] In other words, identical actions can be attributed to various characters, and the order in which the actions follow is given. All functions are not necessarily present in the story, but Propp asserts: "The absence of certain function does not change the order of the rest."[77] He proceeded to identify a total of 31 functions that characters typically perform in a specific sequence in a folktale. Within these functions, seven *spheres of action* can be identified. The Russian structuralist explains that many functions join together into spheres, which correspond to their respective performers. The following spheres of actions and, accordingly, types of characters (dramatis personae) are recognised in the tale: the villain, the donor, the helper, the princess (the sought-for person), the dispatcher, the hero, and the false hero.[78]

Following this schema, the *villain* plays a pivotal part by creating a conflict through a series of specific functions. The villain enters the picture in function VI (*trickery*), and their role is to "disturb the peace of a happy family, to cause some form of misfortune, damage or harm."[79] The villain may be a human, for instance, a stepmother, or a supernatural creature like a dragon or a devil. In the course of events, the villain directly causes harm or creates a state of lack (function VIII: *villainy*), which serves as the catalyst for the hero's quest (functions X and XI: *beginning counteraction, departure*). As the story progresses, the villain engages in some form of struggle with the hero (function XVI: *struggle*), resulting in their defeat and the hero's triumph (function XVIII: *victory*). Eventually, the villain's true nature is exposed (function XXVIII: *exposure*), which leads to their punishment (function XXX: *punishment*). Conversely, the *donor* is encountered accidentally, usually in the forest or on the roadway. Their role is to assist and empower the hero on their quest by providing essential aid. At the beginning, the donor usually tests the hero's worthiness through a challenge or task (function XII: *the first*

[74] Vladimir, Propp, "STUDY OF THE FOLKTALE: STRUCTURE AND HISTORY," *Dispositio* 1, no. 3 (Autumn 1976): 280.
[75] Propp, "STUDY OF THE FOLKTALE: STRUCTURE AND HISTORY," 283.
[76] Vladimir Propp, *Morphology of the Folktale,* 2nd ed. (Austin: University of Texas Press, 1968), 21–2.
[77] Propp, *Morphology of the Folktale,* 22.
[78] Propp, *Morphology of the Folktale,* 79–80.
[79] Propp, *Morphology of the Folktale,* 27.

function of the donor). The hero's reaction in function XIII determines whether they will receive the donor's help or not. If the hero passes the donor's challenge successfully, they will be provided with a magical item or special knowledge that is crucial for overcoming subsequent challenges and confronting the villain in an effective way (function XIV: *provision or receipt of a magical agent*). The *helper* is, to some extent, similar to the donor because their purpose is to assist the hero. They may be either human or non-human. So, for example, the helper may be a magical object (often a gift from the donor) or an animal. In any case, the helpers are closest to heroes because they reward them with direct action as they help the hero obtain specific objects or rescue someone. Paradoxically, a witch, who is frequently considered to be a villain, may begin as an antagonistic donor, eventually turning into an involuntary helper. However, sometimes, the hero can succeed without any helpers. If that is the case, the helper's attributes are transferred to the hero. In a converse scenario, a helper may perform some functions typically ascribed to the hero. Another type of character is a *princess.* Mostly, she is portrayed as a sought-for person but can also assign tasks. The princess usually provides the motivation for the hero's journey because she is often the victim of the villain's actions, such as being abducted or cursed (function VIII: *villainy*) and needs to be rescued. The princess commonly represents the hero's ultimate reward as the tale typically concludes with a wedding (function XXXI: *wedding*). Concerning the initiative for the hero's departure, it may not always be the hero's own. The *dispatcher* is the one who often draws attention to the lack or shortage of something and sends the hero out on a journey (function IX: *mediation, the connective incident*).[80] For instance, the dispatcher may be a sick father who sends his sons in search of a cure in "The Flower of Olivar," or a king whose daughter has been kidnapped by a monster, as in "Assipattle and the Mester Stoorworm."

Perhaps the most significant dramatis personae is the *hero*, and Propp distinguishes two categories – victimised heroes and seekers. The hero is the character who "either directly suffers from the action of the villain in the compilation (the one who senses some kind of lack), or who agrees to liquidate the misfortune or lack of another person."[81] The *victimised hero* is, therefore, someone who appears passive at the beginning of the story, as they find themselves in a difficult or harmful situation due to the actions of a villain. To escape their misery, the hero must become active and embark on a journey to resolve the injustice done to them and punish the villain, since there is no one who would do it for them. If there were another hero who would undertake the journey to save them, that person would be considered the *seeker hero*, and the individual

[80] Propp, *Morphology of the Folktale,* 26–64; 79–84.
[81] Propp, *Morphology of the Folktale,* 50.

in need would lose their hero status. Apart from the real hero, Propp also introduced the so-called *false hero*, who attempts to take credit for the defeat of the villain (function XXIV: *unfounded claims*). Commonly, the real hero's brothers play this role, posing as the capturers of the prize. However, the lies are exposed, and the false hero is punished (function XXVIII: *exposure*).[82] With respect to Propp's theory, it is important to consider that while the characters appear as distinct types, they can change their roles throughout the story, or some spheres of action may be missing completely.

Vladimir Propp's *Morphology of the Folktale* was a very influential work of the 20th century-structuralist research. It received both praise and criticism. Alan Dundes, a prominent American folklorist, favoured Propp's approach over the Aarne-Thompson system. In terms of the index of tale types, Dundes recognised its shortcomings, such as its Eurocentric nature, and inaccuracies in classifications, and drew attention to the issue of censorship since some taboo topics were simply omitted in the index.[83] On the other hand, Propp's morphological framework appealed to him. He even applied it to North American Indian folktales, merging Propp's approach with the theory and terminology of Kenneth L. Pike. In his article, Dundes says that he adopted, for example, Pike's term *motifeme* to refer to Propp's function. Combining the two structural models allowed him to "discern a number of clear-cut structural patterns,"[84] disproving the hypothesis that American Indian folktales are composed of unpredictable motifs.

Unlike Dundes, the French anthropologist Claude Lévi-Strauss did not consider Propp's methodology efficient and, according to Teverson, he was among the earliest theoreticians to criticise the model.[85] The subject of his criticism was primarily Propp's treatment of form as opposed to content. Lévi-Strauss argues that by giving form prime importance and seeing content as an arbitrary part of the tale with only insignificant value, Propp positions himself as a formalist rather than a structuralist. The French scholar explains that for structuralists, the opposition of form and content does not exist as they are understood to be of the same nature. This approach is different from the one used by formalists, who aim to separate form and content, believing in their unequal significance.[86] Although Lévi-Strauss's ambitious work to some extent resembles Propp's typology, he focused mainly on myths. Tyson claims he was

[82] Propp, *Morphology of the Folktale,* 60, 62.
[83] Alan Dundes, "The Motif-Index and the Tale Type Index: A Critique," *Journal of Folklore Research* 34, no. 3 (September–December 1997): 195–198.
[84] Alan Dundes, "Structural Typology in North American Indian Folktales," *Journal of Anthropological Research* 42, no. 3 (Autumn 1986): 418.
[85] Teverson, *Fairy Tale,* 104.
[86] Claude Lévi-Strauss, "Structure and Form: Reflections on a Work by Vladimir Propp," in *Theory and History of Folklore,* trans. Monique Layton, ed. Anatoly Liberman (Minneapolis: University of Minnesota Press, 1984), 178–9.

particularly interested in structural similarities among myths from different cultures. He aimed to discover if the seemingly distinct myths were actually just different versions of the same one in order to show there were shared structures of consciousness among people from over the world when forming myths with similar structures.[87] Lévi-Strauss worked with narrative structures that he called *mythemes*. According to him, these are the "true constituent units of a myth" which can be defined as "bundles" of relations, and only as bundles, they can produce a meaning.[88] Furthermore, as Lévi-Strauss highlights the relationships between elements within a larger system and focuses on underlying structures across stories and cultures, his approach can be considered paradigmatic. Propp's emphasis on the linear progression of narrative elements can be, contrarily, described as syntagmatic approach.

Another prominent structuralist, Algirdas Julien Greimas, built on the ideas of Propp and Lévi-Strauss. Though the concept of binary oppositions was initially introduced by the Swiss linguist Ferdinand Saussure, Lévi-Strauss is commonly associated with it as he discovered that the logic and the structure of myths were based on the mediation of binary oppositions. Greimas further developed the concept, observing that it was typical of humans to make meaning by putting the world into structures based on two opposed pairs. Tyson says that he suggested that the structure of binary oppositions is "embodied in the form of plot formulas, such as conflict and resolution, struggle and reconciliation, and separation and union."[89] These plot formulas are performed by *actants.* Here Greimas drew inspiration from the spheres of action introduced by Propp. The actants are the general character functions which are filled by various characters in the actual tale. There are three pairs of actants: subject–object, sender–receiver, helper–opponent. The evolution of the plot is based on the transfer from one actant from the pair to the other. Greimas suggests that the first actantial category involves a subject, in Propp's terminology it is the hero, who searches for a person or an object. This type of plot often revolves round a quest and desire. The second pair of opposition is related to communication. In this type, a sender, who does not necessarily have to be a human, sends the subject in search of an object that the receiver eventually receives.[90] There is a notable overlap between Greimas's sender and Propp's dispatcher when it comes to motivating the protagonist's quest, but they are not entirely equivalent. Propp's dispatcher is a specific

[87] Tyson, *Critical Theory Today,* 204.
[88] Claude Lévi-Strauss, "The Structural Study of Myth," *The Journal of American Folklore* 68, no. 270 (October–December 1955): 431.
[89] Tyson, *Critical Theory Today,* 212.
[90] Algirdas Julien Greimas, *Structural Semantics: An Attempt at a Method,* 1966, trans. Daniele McDowell, Ronald Schleifer, and Alan Velie (Lincoln: University of Nebraska Press, 1983), 202–204.

narrative role within a linear sequence, whereas Greimas's sender can be more abstract. Nevertheless, Greimas highlights that in some narratives, plot types and actants may combine. For example, in a love story ending in marriage, the subject is also the receiver. Finally, the category of helper and the opponent can be viewed as a subplot of the two aforementioned types as it deals with the helper's aid to the subject and an attempt of an opponent to hamper the subject's efforts.[91] It can be said that like Propp, Greimas linked characters to their functions in the tale.

A different and not fully structuralist method of examining folktales based on their components is the archetypal approach. Swiss psychologist Carl G. Jung, who is frequently associated with this method, dedicated a significant portion of his study to the concept of the unconscious. He distinguished between the personal and collective unconscious. According to him, collective unconscious is universal and shared by all individuals, and its contents are known as *archetypes*.[92] Though essentially as an unconscious content, the archetypal symbols and motifs became part of consciousness by being handed down from generation to generation. After years of investigating the products of the unconscious, Jung identified the following categories of commonly occurring archetypal figures in folktales and myths: the shadow, the wise old man, the child, the trickster, the mother, and her counterpart - the maiden, and the anima in man and the animus in woman.[93] Russel draws on Jungian archetypes and provides a slightly modified list of archetypical figures, though he claims there are more available. He names archetypes like the hero, the damsel in distress, the warrior, the temptress, the trickster, and the wise old man or woman.[94] These archetypes, to a significant extent, resemble Propp's character types as the temptress or the shadow may be compared to Propp's villain, or the wise old man to the donor.

Northrop Frye, a Canadian literary critic, who dissociated the concept of an archetype from depth psychology and focused primarily on literature, sees an archetype as a communicable unit. He defines it simply as "a typical or recurring image"[95] and discusses the connection of archetypes with symbols as follows:

> Archetypes are associative clusters, and differ from signs in being complex variables. Within the complex is often a large number of specific learned associations which are communicable because a large number of people in a given culture happen to be familiar with them. When we speak of "symbolism" in ordinary life we usually think of such

[91] Greimas, *Structural Semantics*, 203–205.
[92] Carl Gustav Jung, *The Collected Works of C. G. Jung,* Vol. 9, Part 1, *The Archetypes and the Collective Unconscious,* trans. R. F. C. Hull, 2nd ed. (Bollingen Series XX: Princeton University Press, 1968), 3–4.
[93] Jung, *The Collected Works of C. G. Jung*, 9:183.
[94] Russell, *Literature for Children,* 196.
[95] Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton: Princeton University Press, 2000), 365.

> learned cultural archetypes as the cross or the crown, or of conventional associations, as of white with purity or green with jealousy.[96]

To put it differently, archetypes are based on associations which stem from shared cultural experiences. The nature of the archetype as a communicable symbol may explain why so many similar folktales exist.

Furthermore, Frye developed a mythic cycle, which consists of plot formulas that he called *mythoi.* The model mirrors the cycle of seasons as the story progresses from one stage to another. His mythoi exist in two contrasting pairs: comedy and tragedy, romance and irony. The literary critic connects comedy with spring, tragedy with autumn, romance with summer, and irony with winter.[97] To describe the mythic cycle briefly, it begins with the hero living their life harmoniously (comedy), but the time in paradise ends and the hero must start their adventure (romance), leading to some trials and further sufferings (tragedy). The struggles make the hero stronger and wiser (irony). Finally, the hero returns to a harmonious state, either the original one or an improved one (comedy). This cyclical pattern clearly reflects Frye's view of literature as a structured system. However, some scholars evaluate the archetypal approach and its connection to structuralism rather critically. For instance, David Russell comments that archetypal criticism "allows us to see the larger patterns of literature," but "it tends to ignore the individual contributions of the author and the specific cultural and societal influences."[98] This argument helps to explain why some scholars have their reservations in terms of classifying the archetypal approach as part of the structuralist analysis, despite it being focused on structural elements of tales.

In conclusion, this chapter on the structuralist approach to folktales aimed to show in what ways structuralists seek to uncover the universal patterns within these narratives. It introduced multiple viewpoints on the matter and discussed some of them in more detail. Particularly, the contributions of Vladimir Propp, Claude Lévi-Strauss, Antti Aarne, Stith Thompson, Hans-Jörg Uther, Algirdas J. Greimas, and Northrop Frye can be considered instrumental in the study of folktales. The thorough work of these scholars led to the recognition of the basic structures of folktales and a better understanding of them.

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[96] Northrop Frye, *Anatomy of Criticism,* 102.
[97] Northrop Frye, *Anatomy of Criticism,* 163, 186, 206, 223.
[98] Russell, *Literature for Children,* 196.

4. RESEARCH ON SIBLING RELATIONSHIPS

Since the 1970s, multiple studies have been conducted on folktales or other kinds of children's literature, examining how these works positively contribute to the development of young children or how these can be, in a sense, antifeminist, relying on the values of patriarchy. These psychoanalytic and feminist perspectives soon received recognition, and to some extent challenged the structuralist approach popular a few years prior. However, despite the frequent occurrence of siblings in folktales, researchers rarely focus on the relationship between them in their studies.

A team of researchers headed by a clinical psychologist and the founding director of Family Resiliency Center Laurie Kramer were among the few scholars who put great emphasis on sibling relationships in their work and examined this phenomenon. They admit that "the connections between children's literature and children's actual interactions with siblings have not yet been studied" but are convinced that "it follows logically that children may benefit from books that model ways to achieve and maintain prosocial sibling relationships."[99] For their study, "Representations of Sibling Relationships in Young Children's Literature," they collected a sample of 261 children's books under the subject headings of sibling relationships, sibling love, sibling rivalry, sibling jealousy, and brothers and sisters, which met their criteria for analysis. The chosen works fit into their sample under the condition that they could be identified as a picture book or a book for early readers, portrayed an existing sibling relationship, involved characters over two years of age, and could be easily obtainable, for instance, from a public library or a bookstore. The next part of their methodology involved the description of each book based on the following dimensions: the gender of the main character, the birth order of the main character, the kind of the main character (human, animal, or other), and the importance of the sibling relationship to the plot of the story.

Another step was to assign each book one or more thematic codes from a maximum of 30. These codes were later narrowed into six categories, reflecting current conceptualisations of sibling relationship quality. The authors explain that these categories included: "(1) warmth and affection; (2) involvement; (3) conflict management and relationship maintenance; (4) agonism; (5) control; and (6) rivalry/competition."[100] To make the categories even more general by providing suitable headings, the first three were described as positive themes and the other

[99] Laurie Kramer, Sonia Noorman, and Renee Brockman, "Representations of sibling relationships in young children's literature," *Early Childhood Research Quarterly* 14, no. 4 (1999): 556.
[100] Kramer, Noorman, Brockman, "Representations of sibling relationships," 559.

three as negative. When it comes to the aims of their work, the primary purpose was to examine to what degree positive and negative themes of sibling relationships were portrayed in their sample of children's books so that this classification could help educators identify books that "portray sibling relationships in the most adaptive ways."[101] In addition, the research consisted of a part concerned with how parents were represented, and especially their response to sibling conflicts. The methodology used to examine parents' reactions to sibling strife is not essential to this thesis and will not be discussed further.

Before attempting to replicate this study, a sample of tales must be collected and introduced. Since this paper deals with folktales and not picture books or books for early readers, a slightly different set of criteria is to be assigned. Two requirements must be met for the tales to be suitable for this analysis. To be selected, the folktales need to include siblings and originate (or at least have a long tradition) in English-speaking countries. There is no condition that the siblings must be key characters in the story. For this research, folktales from four collections have been gathered to provide a sufficient amount of data regarding sibling relationships: (1) *English Fairy Tales* (Jacobs, 2012); (2) *English Fairy Tales* (Steel, 1962); (3) *Scottish Folk and Fairy Tales* (Jarvie, 1997); (4) *Cinderella in America: A Book of Folk and Fairy Tales* (McCarthy, 2007). Although the titles suggest the origin of collected tales, it is important to explain a bit more. In the second chapter, it has been discussed that Joseph Jacobs gathered his materials from all over Britain. In the preface of his collection, however, Jacobs adds that he found a couple of these tales among descendants of English immigrants in America and included a few tales that he heard in his youth in Australia as well.[102] Similarly, McCarthy's collection cannot be said to represent typically American tales, meaning the tales of Native Americans. His selection covers tales from a wide range of regions within America, but McCarthy stresses that it "limits itself to the tales derived directly or indirectly from the repertoire of European ancestors."[103] This choice has a logical explanation. The Asian, African, and Native American repertoires are very different from the tales selected for this work, so they would require a completely different approach. The professor of English describes the content of *Cinderella in America* as follows:

> Tales from the Iberian Peninsula (Spain and Portugal), from France, and from the British Isles dominate, largely because the United States was first colonized from these three regions, but also because collectors sought such tales more aggressively. But this volume also includes tales from other European traditions. I have, moreover, included tales learned from Europeans by Native American peoples. Finally, I also include tales

[101] Kramer, Noorman, Brockman, "Representations of sibling relationships," 557.
[102] Joseph Jacobs, *English Fairy Tales* (Scotts Valley: CreateSpace Independent Publishing Platform, 2012), 6.
[103] McCarthy, *Cinderella in America*, 8.

> from the European repertoire as told by African Americans. In the latter case, as should be obvious, these tales often were learned in America from European Americans. But often too they had been learned in Africa from Europeans.[104]

Nevertheless, the collection meets the criteria for analysis because, as McCarthy says, it presents tales that are "distinctively American," focusing on "storytellers whose families had already been on [the American] continent for generations at the time each particular tale was collected."[105] McCarthy's collection is a little different from the others because it consists primarily of authentic tales as they were uttered and not just retellings.

The number of folktales drawn from each book is unequal. One of the reasons is the fact that the collections differ in the number of tales. Also, it is essential to mention that Steel's anthology comprises retold tales, many of which have already appeared in other works. So, for instance, the tales such as "The Rose-Tree," "Cap o'Rushes," "Childe Rowland," "Molly Whuppie," or "The Red Ettin" can be found in an almost identical form in Jacob's and Steel's collections. Hence, these folktales have been entered into the sample only once. On the other hand, the story of three little pigs, which also appeared in more anthologies, varied significantly in some respects and is consequently treated as three separate tales. To avoid potential errors and inadequacies, another alteration has to be made. There are three tales that tell a story about more than just one set of siblings. For example, the tale "The Bird of Truth, or the Three Treasures" begins with the description that one of the three sisters is the luckiest and marries the king. Later, she has three children who are important to the second part when they try to obtain three magical objects. The other two examples of such tales are "Snow Bella" and "The Babes in the Wood." As it is unlikely that the type of sibling relationship or the number of siblings is of the same kind, these tales are entered twice. So, the number of tales compiled for this thesis is 61 but working with a sample of 64 tales should be more beneficial.

Similarly to the study conducted by Kramer, Noorman, and Brockman at the University of Illinois Urbana-Champaign, gender, birth order, type of the main character, and importance of sibling relationship to the story will be examined. In addition to this, siblings' blood relations will also be considered in order to see whether the relationship is, in any way, influenced by the fact that siblinghood is somewhat incidental. Evaluation of whether the relationship between siblings is important or unimportant will be based on the following description. To be considered important, there must be some interaction between siblings or any action suggesting their bond, or animosity. The relationship is unimportant to the plot if there is no exchange

[104] McCarthy, *Cinderella in America*, 8.
[105] McCarthy, *Cinderella in America*, 13.

between the siblings. Commonly, this is related to tales that describe a sequence in which siblings take turns to try their luck, as in, for example, "The Three Little Pigs" or "The Three Heads of the Well." Another typical instance of an insignificant relationship between siblings is the ATU 923 *Love Like Salt*, where daughters tell their father how much they love him, and one compares her love for him to salt. Although the girls say their answers, there is no interaction between them, and it is impossible to define their relationship without making assumptions.

Furthermore, the negative and positive themes will be assessed in those tales in which sibling relationships have been deemed important. Taking into account the fact that folktales deal with archetypal characters, and as Bettelheim highlights, simplify all situations unless some details are pivotal,[106] the occurrence of both negative and positive themes in one tale is highly improbable since character development cannot be expected. This is, however, typical of the so-called flat characters. Based on the division of characters by Edward M. Forster, flat characters are constructed around a single idea or quality, while the other category, round characters, have more developed personalities.[107] Unlike novels, folktales do not have the means to focus on individual characters in more detail and do not commonly incorporate both types. Even though it is relatively rare, it is possible to observe different relationships between siblings within one tale if there are more siblings involved. In the sample, there is only one tale of this kind. In "Assipattle and the Mester Stoorworm," there are eight siblings. The hero, Assipattle is often mocked by his brothers, but his only sister is attentive and loving towards him. Contrarily, in the original research this may not be too exceptional. In their methodology, the authors describe: "We also coded whether both positive and negative themes were incorporated into a single story."[108] It can be assumed that literature for early readers depicts characters as individuals with unique personalities and not just types as it is common for folktales, which makes it easier to discern negative and positive themes within a story.

Given that positive and negative themes may be indeed observed in folktales, the six categories established by Kramer, Noorman, and Brockman seem too broad in relation to folktales and should be narrowed and modified. To make it more efficient for this thesis, the positive theme category will include affection, and involvement, while the negative themes will consist of two subcategories: agonism and rivalry/competition. The first type, affection, will include tales in which the characters show love to a sibling by saving them, cooperating, giving

[106] Bettelheim, *The Uses of Enchantment,* 8.
[107] Edward Morgan Forster, *Aspects of the Novel* (New York: Harcourt, Brace and Company, Inc., 1927), 103.
[108] Kramer, Noorman, Brockman, "Representations of sibling relationships," 559.

them valuable advice, or simply expressing a loving and caring relationship by hugging, kissing, or other signs of affection. Involvement will be considered in folktales where siblings are companions to one another. Moving on to the negative themes, the first category, agonism, will be evaluated when connected with situations where the siblings argue, throw insults at each other, deceive and lie to each other, ostracise, mock or betray someone, or where their disputes climax into an intentional killing of a sibling. It is important to note that, in many folktales, good and evil characteristics may be one-sided, or, in other words, hate, jealousy, or other may not be reciprocated, as they do not describe the behaviour of all siblings. As Bettelheim explains, "the figures in fairy tales are not ambivalent-not good and bad at the same time, as we all are in reality," so, in these stories, "a person is either good or bad, nothing in between."[109] Once any indication of hate is expressed by at least one sibling towards the other, in this research, it will be evaluated as a negative type despite the other sibling being good-hearted. The second category, rivalry/competition, will describe those folktales in which siblings compete against each other in a task, or are jealous of a sibling.

When defining the overall purpose of this research, it can be said that it differs in some respects from the one presented by Kramer, Noorman, and Brockman. This paper aims to examine what themes prevail in folktales and if there is a pattern in depicting siblings when it comes to their birth order, gender and chances of success.

[109] Bettelheim, *The Uses of Enchantment,* 9.

5. BIRTH ORDER AND GENDER

The birth order of characters in folktales often determines who becomes the protagonist and what qualities they have. Since these narratives comprise repetitive and universal patterns, it can be said with certainty that they favour some aspects over others. Therefore, a sample of tales was gathered for this thesis to reveal which one of the siblings is the preferred protagonist, focusing on their birth order, attributes and gender. Blood relations are to be considered, too, for they may seriously impact sibling relationships. This chapter aims to present the findings in the form of statistical data to show some prominent differences in the representation of siblings or, contrastingly, some insignificant deviations likely stemming from the selection of tales rather than characterising the folktales in general.

As suggested, 61 folktales met the criteria for analysis, but for better orientation, the number of tales increased to 64 due to multiple sets of siblings in three instances. The first step to make is to focus on the type and gender of the protagonist. Nevertheless, it is not always clear who the main character is or what gender the character has. The tales with unclear main characters involve tales classified as ATU 720, such as “The Rose-Tree,” “La Madre Cruel,” or “Louis and Louise.” In these tales, one of the poor children is killed by their mother or stepmother. In most cases, the woman cooks the child for supper, but the other child discovers the truth and refuses to eat. The deceased sibling then appears transformed into a bird or a voice and reveals the child's fate to others. As none of the siblings seems to perform heroic acts in the traditional sense, it is difficult to distinguish the protagonist.

What is more, there are at least three other instances of tales without a clearly introduced main character. “The Babes in the Wood,” one of the tales in which more siblings appear, tells a story about dying parents who wish their two children, a boy and a girl, to be raised by their uncle. Their father’s brother, however, wants to inherit the money and lets the children die. So, considering that both children are in the same situation and appear rather powerless, neither of them is more important than the other. Also, the relationship between the father and uncle is not evaluated in the analysis of the main character, for all happens after the father’s death. Another case of an undistinguishable main character is the tale “Children and the Ogress,” where, unlike in the previous example, the children take action and contribute to the success equally. The last tale, which does not have a clear protagonist, is called “The Three Brothers.” Although the title may imply one of the brothers will be more instrumental to the plot than the others, this is not the case. Here, the siblings are very similar. To describe the plot shortly, it is

a story about three brothers who travel together until they reach the hut of an ugly woman. She invites them inside and gives them food. They take turns in who will sleep in the hut, and each day, the woman becomes younger and more beautiful. On the third day, she gifts them three magical objects they can enjoy. As each brother receives a valuable gift and neither of them does something exceptional, it does not seem right to choose one of the brothers and present him as a hero. Moreover, distinguishing the main character in the case of tales about good and bad-natured siblings (ATU 480 *Kind and Unkind Girls*) may also be tricky, but those who act kindly can probably be classified as main characters because positive traits tend to be preferable in folktales. As a result, it has been found that 7 out of 64 tales (10.94%) do not present any clear protagonist when it comes to siblings.

It is assumed that there is only one tale with no gender assigned to the characters, and it is the story of "Three Little Pigs," as collected in *English Fairy Tales* by Flora Annie Steel. In her retold tale, she, for example, narrates: "Now the eldest pig went first, and as he trotted along the road he met a man carrying a bundle of straw."[110] Even though she uses the masculine pronoun, there is no mention of whether the pigs are brothers, or the pronoun is used as a general pronominal reference. Dale Spender discusses the issue of the use of *he* for indeterminable references in her book *Man Made Language.* She says that prescriptive grammarians of the 19th century decided that the then-common usage of *they* for the references when one was unsure about the sex of a person was incorrect and should be replaced by the pronoun, *he*.[111] Fischer acknowledges there may be a problem with it in animal tales. According to him, it is common for the sex of animal characters in folktales to remain ambiguous in some cultures.[112] In other words, there is a possibility that Steel used the pronoun *he* without any specific gender of the pig in mind, and for that reason, the gender of the pigs in this version of the folktale is not to be considered in this research. Apart from that, the tales involving three little pigs under ATU 124 are the only examples from the sample where the siblings are not humans.

So, 57 folktales have a main character, but their gender is mentioned in 56 instances. The findings show that female main characters occur in almost half of the selected tales (31; 48.44%), whereas male protagonists appear in 25 (39.06%). Stereotypically, women and girls in folktales seem to be assessed based on their appearance and submissive nature. Alice Neikirk addresses this and claims that tales usually treat attractiveness as "the most important attribute

[110] Flora Annie Steel, *English Fairy Tales* (New York: The Macmillan Company, 1962), 122.
[111] Dale Spender, *Man Made Language* (London, Boston and Henley: Routledge & Kegan Paul, 1980), 149–150.
[112] Fischer, "The Sociopsychological Analysis of Folktales," 255.

that a woman can possess" and beauty is often "an indicator of chances of future happiness."[113] To prove her point, she continues: "Conversely, women that are not beautiful are a source of suspicion."[114] The attributes of female protagonists in folktales have become widely studied by feminist scholars, who believe this rather negative view about women is deeply rooted in patriarchy. Jerilyn Fisher and Ellen S. Silber agree that patriarchy significantly influenced the portrayal of female characters. They stress that classical tales "recount female experience under patriarchy, a world in which innocent young women are set against their sisters and mother in rivalry for the prince's favour."[115] According to Alison Lurie, women have not always had limited roles in folktales. She says that editors of folktale collections, especially in the Victorian era, intentionally omitted some potentially scandalous topics and minimised female initiative in folktales to promote sociocultural values of their time.[116] These modifications can be also observed in the collected works of the Grimm brothers and Charles Perrault.

As for the traits of the female characters who are more important than their siblings in the chosen folktales, they can be mostly described as positive. The protagonists are clever, kind, beautiful, brave, and selfless. Considering that stereotypically, female heroines are passive, in the examined folktales, this can be said about female main characters in only 4 tales. For instance, in tales like "How Death Came to Ireland" and in the first part of "The Bird of Truth, or the Three Treasures," one of the sisters can consider herself the luckiest since she marries a king, but there is usually not much of undertaking other action on their part. The research has proved that wit, bravery, and kindness are much more vital factors than beauty in most tales. A specific example of this is the tale "Kate Crackernuts." Kate is not a particularly beautiful girl, yet she manages to break the spell put on her stepsister and a prince by being witty and brave. Her stepsister, who is described as a beauty, appears rather powerless. Contrastingly, there are also some instances where the heroine possesses unfavourable traits. In the tale "The Story of Sally," the main character Sally is rather foolish, and after getting wealthy by accident, her husband "sent her to college to learn some sense."[117] Another case is the tale "Lazy Maria." Maria is the youngest of three sisters and unlike them, she is lazy and selfish. This tale represents a modified version of ATU 480 *The Kind and the Unkind Girls.* Commonly, there is

[113] Alice Neikirk, "…Happily Ever After (Or What Fairytales Teach Girls About Being Women)" *Hohonu: A Journal of Academic Writing* 8 (2009): 38.
[114] Alice Neikirk, "…Happily Ever After," 38.
[115] Jerilyn Fisher, and Ellen S. Silber, "Good and Bad Beyond Belief: Teaching Gender Lessons through Fairy Tales and Feminist Theory," *Women's Studies Quarterly* 28, no. 3/4 (Autumn–Winter 2000): 121.
[116] Alison Lurie, *Not in Front of the Grown-Ups: Subversive Children's Literature* (London: Sphere Books Ltd., 1991), 37.
[117] McCarthy, *Cinderella in America,* 235.

only one kind girl, but here, there are two, so the one who is different from the rest is considered more important.

On the other hand, when it comes to male protagonists, Joana Jorgensen suggests they are "judged by hierarchical values like stature and birth order than are women who tend to be judged by beauty."[118] In addition, men in folktales are expected to be endowed with wit and courage. In their article published in the journal of the Association for Library Service to Children, Kuykendal and Sturm describe these stereotypical expectations of characters in folktales and say that "fairy tale men are powerful agents of their own destiny."[119] Indeed, active heroes can be frequently found in the selected tales, too. Apart from bravery and cleverness, kindness and selflessness are also recurrent traits, as in "The Flower of Olivar" and "The Three Brothers and the Hag." The few negative qualities of some male main characters that can be named are foolishness, laziness, or inclination for gambling. Despite some negative attributes, the main characters, males and females, who do not present themselves as exactly heroic, usually become lucky by accident or thanks to the help of another character. For instance, Beau Soleil, from the tale of the same name, gambles and loses all his money. Then, rather accidentally than by his doing, he gets to marry a princess. On his way home, he gambles and loses everything again, so his wife must come to his aid, become a helper, and win his fortune back.

In terms of birth order, it is essential to consider what number of siblings is the most common in folktales and then examine whether it is the youngest, the middle, or the eldest child who plays the most significant role. Numbers, in general, are very important in folktales, and particularly number three. Often, a hero faces three challenges, receives three gifts, or, importantly, is one of three siblings. In *The Secret Language of Symbols*, David Fontana describes the symbolism of number three and says that it "underlies all aspects of creation: birth, life, death; past present, future; mind, body, spirit."[120] According to Cooper, number three also "carries the authority of accumulated effect, once or twice being possible coincidence, but three times carries certainty and power."[121] In other words, number three presents a memorable pattern, which appears as much in people's everyday lives as in folklore and symbolises

[118] Jeana Jorgensen, "Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation." *Marvels & Tales* 32, no. 2 (2018): 338.
[119] Leslee Farish Kuykendal, and Brian W. Sturm, "We Said Feminist Fairy Tales, Not Fractured Fairy Tales!" *Children and Libraries* 5, no. 3 (winter 2007): 39.
[120] David Fontana, *The Secret Language of Symbols: A Visual Key to Symbols and Their Meaning* (San Francisco: Chronicle Books, 2003), 104.
[121] J.C. Cooper, *An Illustrated Encyclopaedia of Traditional Symbols* (New York: Thames and Hudson, 1987), 114.

completeness and perfection. Bruno Bettelheim, who analyses numbers in folktales from the psychological perspective, suggests children may easily identify with the third sibling because they see themselves in that position, as the other two seem to refer to their parents.[122]

Table 1. **Number of Siblings in Folktales**

Number of siblings	Occurrence	Percentage
2	27	42.19%
3	33	51.56%
4	3	4.69%
5 and more	1	1.56%
all	64	100%

Table 1 shows that the most common number of siblings in the sample is three, which does not seem surprising, considering the popularity of the number mentioned above. Three siblings can be found in 33 instances, two siblings in 27, four in 3 cases, and finally, more than four siblings appear in only one tale.

Even though a few folktales mention more siblings, they sometimes omit the exact number, as in "The Little Boy of the Government" where one of the characters says, "'We shall punish your mother and your sister, who killed your little brothers,'"[123] or in "Molly Whuppie": "A man and wife had too many children and they could not get meat for them, so they took the three youngest and left them in a wood."[124] In a different case, the complete number of siblings is mentioned at the beginning of the tale, but it is not necessary for the plot. For example, in the tale "The Deserted Children," the parents have eight children but are unable to provide enough food for them. Their solution is to take four of them to the forest and leave them there. Two of these children manage to return home, while the other two are too young to know their way and the story is, therefore, primarily about them. Since the actual number of siblings in such tales may not be relevant for the further development of the story, they are not considered in the number of siblings.

Moreover, it is important to note that siblings are not always biologically connected as they often become relatives through the remarriage of their parents, or they share only one parent. John Clifford Haskey comments on this and says there are three categories of siblings: "full siblings in which both siblings share biological parents; half-siblings in which the half-siblings have only one biological parent in common; and step-siblings in which the step-siblings

[122] Bettelheim, *The Uses of Enchantment,* 106.
[123] McCarthy, *Cinderella in America,* 159.
[124] Jacobs, *English Fairy Tales*, 60.

have neither of their biological parents in common."[125] To apply the terms on the analysed siblings, it can be said that stepsiblings appear in 6 out of 64 tales (9.38%), whereas half-siblings in one tale (1.56%). In this kind of tales, there are usually two children in the family. Only one tale, "Sam Patra and His Brothers," portrays three siblings who are not related by blood (n=7, 14.29%). Nevertheless, these tales have been already included in the overall numbers presented before.

Many folktales are concerned with siblings of the same gender. Using siblings of the same gender allows for a clearer and more direct comparison of character traits, behaviours, and moral decisions. In real life, people are sometimes puzzled by their contradictory feelings and especially for children, these can be difficult to comprehend. Since characters in folktales are simple and endowed with straightforward qualities, they may help children deal with their own emotions. Bettelheim addresses this and says that folktales not only isolate and separate "the disparate and confusing aspects of the child's experience into opposites," but they also project them onto different characters.[126] Lurie agrees and suggests that tales often show the consequences of making different choices. She illustrates it on an example of the fairy godmother and the witch whom she claims to be two versions of the same woman.[127] The actions of siblings in folktales can therefore demonstrate how different behaviours lead to differing outcomes. The use of siblings of the same gender may make these contrasts clearer than if there were brothers and sisters in the story. Interestingly, when it comes to stepsiblings, there is a strong tendency to portray siblings of the same gender. For example, tales like "Kate Crackernuts," "Goldenstar," "The Mermaid," "Rawhead and Bloodybones," and "The Three Heads of the Well" incorporate stepsisters, while "Sam Patra and His Brothers" is a folktale about three brothers.

However, sometimes there are combinations of brothers and sisters. Rather than on contrast, folktales about siblings of different genders may put emphasis on other aspects, such as cooperation. "Hansel and Gretel" is probably the most famous example. Besides teaching morals, Bettelheim says, these tales can give children confidence that they can overcome the real-life dangers as well as those exaggerated ones they may be fearful of.[128] The results of this analysis are presented in the following table:

[125] John Clifford Haskey, "Brothers and Sisters: A Social and Demographic," in *Brothers and Sisters: Sibling Relationships Across the Life Course*, ed. Ann Buchanan, and Anna Rotkirch (Cham: Springer Nature, 2021), 43.
[126] Bettelheim, *The Uses of Enchantment,* 75.
[127] Lurie, *Not in Front of the Grown-Ups*, 40.
[128] Bettelheim, *The Uses of Enchantment,* 166.

Table 2. **Gender of Siblings**

Gender	Occurrence	Percentage
females	25	39.68%
males	16	25.40%
combination	22	34.92%
all	63	100%

Here, the analysis works with 63 tales, considering the gender could not be evaluated in one version of "Three Little Pigs." *Table 2* reveals that sisters are represented in 25 cases and brothers in 16 out of 63. In the remaining 22 tales, there are combinations of brothers and sisters. As for the combinations, one brother and one sister present the most common combination (12; 54.55%), the next frequent combination of siblings consists of two brothers and one sister (4; 18.18%) and another of two sisters and one brother (3; 13.64%). The first category includes tales like "The Rose-Tree," "The Laidly Worm of Spindleston Heugh," "The Babes in the Wood," "Katie and Johnnie," "Barney McCabe," or "The Wicked Stepmother." The version of "The Three Little Pigs" collected by McCarthy, "Mr. Fox," "The Magic Walking-Stick," and one part of "The Birth of Truth, or the Three Treasures" belong to the second category. The last type of tales may be represented by "The Golden Ball," "Jujuyana, or the Mist of No Return," and "Binnorie."

When it comes to the birth order of the main characters, it has not always been stated who is the youngest or the eldest. Sometimes, this has been avoided and replaced by the number of the particular sibling, such as the third brother, the second boy, and so on. This description is used in the tales: "Three Brothers and the Hag" and "The Fairy with Hair as Fair as Oatstraw." However, it can be assumed that the number implies the birth order, and it is counted as such in this paper. It has also been mentioned that some tales do not have any clear main characters. Even if the birth order is mentioned in these instances, it continues to leave the birth order of the protagonist unclear as there is no sibling more important than the other. This is the case of the already-mentioned tales "The Children and the Ogress," "The Three Brothers" and one part of "The Babes in the Wood." Therefore, the number of tales with the unidentifiable order of birth of main characters is 27. The results concerning the remaining majority of tales (37) reveal the prevalence of the youngest siblings in the position of a hero. More precisely, in 28 instances out of 37 (75.68%), that one sibling who plays the biggest part in the story is the youngest of usually three or two siblings. Not always siblings are central to the plot. While there may be a different main character, and the story may revolve mainly around them, siblings are there for

other reasons, such as being helpers or sought-for persons. For example, in the tale "John the Bear," John marries the youngest princess, and quite conveniently, the most beautiful of three sisters; or in "Snow Bella," the youngest of three brothers marries the girl. Yet, it can be said that one of the siblings gains more from the situation and is more important to the story. Additionally, as suggested earlier in this chapter, children may find the youngest sibling most relatable. However, there may also be another reason for choosing the youngest as a protagonist.

In the past, the eldest children, particularly sons, often benefited significantly more than their younger siblings due to the practice of *primogeniture*. Zouheir Jamoussi defines primogeniture as a "custom which allowed the elder son to inherit the whole family estate."[129] So, even if there were other children in the family, they would be excluded from the inheritance. Apart from inheriting land, the right extended to titles and offices. This conferred considerable economic advantages, social standing, and political power to the eldest child. Younger siblings, on the other hand, were to some degree left to their own devices. To be precise, while younger sons often had to seek careers elsewhere, daughters' fortunes were generally tied to their marriage prospects. By reinforcing a hierarchy within families, the system led to great disparities in wealth and opportunities among siblings. For that reason, as Carolyne Larrington suggests, "in a pattern typical of folk-tale, the youngest achieves most fame, compensating for his lack of advantage under normal primogeniture rules."[130] Traditionally depicted as foolish, irresponsible or selfish, the older siblings are usually inferior to their more resourceful and better-mannered younger siblings in folktales.

Nevertheless, the eldest siblings are represented in 7 folktales (*n*=37, 18.92%), and middle ones are highly underrepresented since no tale portrays the middle child as the main character. According to Jeannie S. Kidwell, middleborns are often overlooked in real life, too. She says that for the middle children, "there is no uniqueness, and there is no inherent reason for the middleborn to receive specialized attention or recognition from parents."[131] After observing the middle siblings in folktales, it can be said that Kidwell's theory that middleborns, in a way, lack uniqueness is also true for the characters. Although middle children, quite logically, appear as secondary characters in folktales, they are commonly linked to their older siblings, for instance, by repeating the same mistakes or plotting with them against the

[129] Zouheir Jamoussi, *Primogeniture and Entail in England: A Survey of Their History and Representation in Literature* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2011), 2.
[130] Carolyne Larrington, *Brothers and Sisters in Medieval European Literature* (Suffolk: York Medieval Press, 2015), 63–4.
[131] Jeannie S. Kidwell, "The Neglected Birth Order: Middleborns," *Journal of Marriage and Family* 44, no. 1 (1982): 227.

youngest. There seems to be no folktale where they would accomplish something on their own, at least not in this sample of selected tales. The two remaining tales, which are not included in the categories mentioned above, represent siblings of the same age. In "Barney McCabe," the children are twins, but in "Sam Patra and His Brothers," the boys are not even blood related; however, they are born on the same day, and as it is narrated in the tale, "when they grew older, the three children called themselves brothers because they looked so much alike."[132] To summarise the findings, *Table 3* shows the representation of siblings in the selected folktales based on the birth order of the main character.

Table 3. **Birth Order of the Protagonist**

The order of birth	Occurrences	Percentage
unclear	27	42.19%
younger/the youngest	28	43.75%
the oldest	7	10.94%
the same	2	3.13%
all	64	100%

Interestingly, most folktales about stepsiblings tend to ignore the birth order of protagonists, focusing directly on behaviours and negative consequences or remarriage of parents. Also, folktales about stepsiblings are usually concerned with the maltreatment of children at the hands of their stepmothers, who prefer their own children. Bettelheim says that the "replacement of an original 'good' father by a bad stepfather" is very rare in folktales, but evil stepmothers are frequent.[133] In the sample of selected tales, only one folktale deals with the new marriage of the protagonist's mother. It is the case of "Kate Crackernuts." In this tale, the king marries Kate's mother, who struggles with the fact that her daughter is not as beautiful as her new stepdaughter and devises a plan to put an end to her stepdaughter's beauty. However, the remarriage of fathers is much more common. When the father marries again, he often fails to register the poor treatment, sometimes realising their child's sufferings much later. Therefore, in tales of this type, the age of characters is not instrumental.

For comparison, the findings from the research done by Kramer, Noorman, and Brockman reveal that in the selected sample of picture books and books for early readers, "there is a tendency to portray sibling relationships in more realistic ways by casting humans as main characters,"[134] which has been found in the selected folktales as well. The authors also

[132] McCarthy, *Cinderella in America*, 415.
[133] Bettelheim, *The Uses of Enchantment,* 114.
[134] Kramer, Noorman, Brockman, "Representations of sibling relationships," 563.

discovered that males were slightly more represented than females.[135] The results of the research on young children's literature, in this matter, do not correspond to those discovered in this thesis because in the sample of folktales, the majority of main characters are females, 48.44%, while males are represented in 39.06% of tales. In terms of birth order, the team of researchers observed that the youngest children were portrayed as main characters more frequently than middle and older siblings: "Of the 226 books that had a main character, 95 (42%) were oldest children, 18 (8%) were middle, and 113 (50%) were youngest children."[136] Even though it has been found that in the selected folktales, the youngest children are in most cases considered most important, too, the differences in the representation of oldest and youngest children are much more prominent since the youngest siblings are represented in 28 tales out of 37 (75.68%), whereas the eldest children are portrayed in 7 instances (18.92%) and middle children in no tales at all. When it comes to middle children, Kramer, Noorman, and Brockman highlight the fact that "characters who were middle children are under-represented in children's literature."[137] As suggested, this is not applied only to picture books and books for early readers, which were the basis for their research. The results discussed in this paper reveal that this lack of representation of middleborns is also apparent in folktales.

In conclusion, the findings show certain differences between the two samples. However, despite analysing different genres of children's literature, some significant similarities have been found, such as the fact that the main characters are predominantly humans (and not animals, mythical creatures, etc.), the youngest children are frequently portrayed as main characters, and contrarily, middle children are the least represented group.

[135] Kramer, Noorman, Brockman, "Representations of sibling relationships," 563.
[136] Kramer, Noorman, Brockman, "Representations of sibling relationships," 563.
[137] Kramer, Noorman, Brockman, "Representations of sibling relationships," 555.

6. THEMES IN SIBLING RELATIONSHIPS

Folktales that deal with sibling relationships provide a rich source of various themes. Some focus on positive types of sibling interactions, while others are concerned with negative aspects, such as sibling rivalry, jealousy or betrayal. The analysis revealed that themes can be observed in 43 folktales (n=64), in which the sibling relationship can be considered important. The total number of themes identified in the sample is 61. This means that some folktales embody more themes. The size of the sample does not allow the analysis of all tales, but this chapter aims to illustrate sibling relationships on a wide range of them, incorporating the theoretical framework of the Russian structuralist Vladimir Propp where possible.

Positive relationships between siblings are common in literature. The themes often revolve around loyalty, trust, cooperation, and mutual support. There are several works of children's literature portraying such themes. For instance, the relationships of the March sisters in *Little Women* or the Weasley siblings in the *Harry Potter* series are great demonstrations of unwavering affection between siblings. Positive themes appear in folktales, too, but they seem to be much more subtle and less memorable than the negative ones. In the sample of selected tales, paradoxically, positive themes prevail (65.57%).

Affection may be sometimes demonstrated by simple gestures. Although these expressions signify that siblings love each other, hardly ever can a hug, ineffectual help in making a decision, or sisters' indulgence in gossip mean more than an amicable sibling relationship. Nonetheless, even if the passages are not always necessary for the storyline as such, the way in which the siblings interact is significant for this paper because it illustrates how they feel towards each other. "Three Drops of Blood" exemplifies this seemingly unimportant relationship quite well. The tale begins in a similar manner to the classic "Beauty and the Beast" and it can be categorised as ATU 425B *The Animal as Bridegroom*. In the tale, the father asks his three daughters what they want him to bring from town. Two older girls request expensive dresses, whereas the youngest wishes for her father's safe return. So far, the relationship between sisters is not apparent. However, after the youngest marries an enchanted man, and has children with him, she misses her family and voices her wish to visit them. Her husband approves of the visit, forbidding her from revealing his identity as he would instantly forget her if she did. Excited to be back with her parents and siblings, the girl accidentally tells her husband's name. Her revelation causes his sudden departure. Before she leaves in search of him, she tasks her sisters and parents to care for the children, indicating that she has a good relationship with them.

A positive sibling relationship can be also found in a few tales categorised as ATU 720 *The Juniper Tree,* particularly in "The Rose-Tree," "The Milk-White Doo" and "The Wicked Stepmother." In such tales, the evil mother or stepmother kills one of the children and cooks them for dinner. The surviving child gets suspicious about the meal and does not eat it. Instead, the girl or the boy discovers their sibling's bones and buries them, contributing to the revival of their sibling and transformation into a bird. The bird flies away and sings about the poor child's fate, earning gifts in return for its song. One of these gifts is for their sister or brother. Although the siblings do not interact directly, their actions clearly demonstrate affection.

In some tales, siblings may be companions and show love even though they let one sibling take the lead. They do not hurt their sibling but do not help much either, as in "Molly Whuppie" and "Catafo." If it were not for the interaction between them, they would not likely be considered very important. These folktales can be classified as ATU 327 *The Children and the Ogre.* In both tales, there are children left in the forest because they are no longer wanted by their families for financial reasons. This corresponds to the first function of Propp's narrative structure – *absentation.* Catafo and his younger brothers as well as Molly and her older sisters arrive at a house where they want to spend the night. In Catafo's case, it is the house of the Devil, while in the other story, the house is owned by a giant. These monsters are not home at the moment the children arrive, and their wives hesitate whether to allow the children to stay or not. Both eventually agree and let them stay, hiding them when the husbands arrive. When Molly and Catafo overhear they are to be killed, it signals the tale's transfer into function VIII: *villainy*. According to Propp, this function is followed by *mediation,* which "brings the hero into the tale."[138] Catafo and Molly, the heroes, trick the monsters into killing their own children and alarm their siblings, so they can leave. From this moment, the tales start to unfold differently. Molly Whuppie and her sisters describe what has happened to them to the king, and he offers to marry his three sons to Molly and her sisters in exchange for treasures from the giant's house. Managing to outsmart the giant three times, Molly ensures bright futures for herself and her sisters (function XXXI: *wedding*). On the other hand, while on the run, Catafo and his brothers get caught by the Devil (function XVI: *struggle*). However, Catafo tricks him again, and kills him (functions XVIII, XXX: *victory, punishment*). When the boys return to the Devil's wife's house, she welcomes them kindly and accepts the boys as her own (function XXXI). The tale concludes: "And that is how Catafo and his little brothers found a home to stay, with Devil's wife. They stayed there all their life, well satisfied."[139]

[138] Propp, *Morphology of the Folktale,* 37.
[139] McCarthy, *Cinderella in America*, 162.

Another example of affectionate behaviour is in the tale "Jujuyana, or the Mist of No Return." In this tale, a young man named Juan is cursed to forget his love, Jujuyana, as soon as someone embraces him. He wants to introduce Jujuyana to his family, but his sister surprises him with a hug from behind, causing him to forget all about his girl. According to Proppian theory, if it were not for the hug, the tale could have already concluded with a wedding (function XXXI), and the couple would have reached the final stage of Frye's mythic cycle – the return to the paradise. Although the sister expresses her love for her brother, she unknowingly becomes a catalyst for another series of challenges for the couple to overcome. The hug also introduces a new lack in the story because Juan loses his memory, and Jujuyana, in a sense, loses Juan as a result of villain's actions (function VIII: *villainy)*. Despite activating the curse, Juan's sister does not fall into any category of characters introduced by Propp, considering she cannot be perceived as a villain, hero, sought-for person, false hero, dispatcher, helper or donor.

Nevertheless, Propp's archetypes can be found in many folktales portraying positive sibling relationships. One of the siblings is usually the hero, while the others may take on various roles, such as helpers or sought-for persons. In tales where affection is shown through cooperation, siblings commonly become helpers to aid the hero. This can be found, for instance, in one of the versions of "Three Little Pigs" collected by McCarthy, in "Mr. Fox," "Katie and Johnnie," "The Children and the Ogress, and "Sam Patra and His Brothers." Quite regularly, these tales also depict sibling involvement, for the siblings are often companions. It is important to note that, like in the tales mentioned above, sometimes siblings may interact only briefly, at the beginning or end of the folktale. To provide an example, in tales "Three Little Pigs" and "Mr. Fox," siblings work together to defeat the villain, but their relationship is not apparent until the very end of the story.

Seemingly following the structure of tale type 124 in the Aarne-Thompson-Uther index, three pigs build their houses from various materials. The first two choose unstable and easily destroyable houses, following advice from predators, and the third pig, Jack, builds a sturdy one. To this point, it corresponds to the first part of the description of ATU 124 *Blowing the House In* in the index, saying that three pigs build houses of materials like straw, sticks, and iron. The second part of the description suggests that the first two houses get destroyed by the wolf and the pigs get eaten, while the third pig outsmarts the predator and survives.[140] This version of the tale, however, includes three different predators, and the pigs escape their horrible

[140] Uther, *The Types of International Folktales,* 95.

fates by hiding in Jack's home. Together, they fight against their enemies, eventually killing them. The final paragraph concludes:

> So the little pigs lived in Jack's house, they eat the ol' bear and they eat the ol' fox and eat the ol' wolf as long as they last. And then they stayed and eat acorns and they go back to the cornfields and get corn and go to the wheat field and get wheat, so they growed great big hogs. Went and got their mother. Lived happily ever after.[141]

In regard to Propp's functions, the story unfolds as follows: The pigs leave their mother to build their houses (function I: *absentation*), and two of them fail to listen to her advice to build a strong house (function III: *violation*). The predators notice the pigs, see them as their prey and want to deceive them (functions IV–VII), partly succeeding with two of them. Since the pigs lost their homes (VIII: *villainy*), they seek refuge in their brother's unbreakable house. The pigs then work together (function XVI: *struggle*), overcome the threats posed by the villains (functions XVIII: *victory*), and ensure safety for themselves (function XIX: *liquidation*). The predators are punished (function XXX: *punishment*) and the pigs live safely in the sturdy house built by Jack, which implies that their return to normalcy is the reward (function XXXI: *wedding*).

In "Mr. Fox," it is the sister who undertakes the journey because she wants to uncover the truth about her secretive lover. It is her own initiative because there is no dispatcher to send her on the quest. After finding out and bravely exposing the horrid murders committed by Mr. Fox, Lady Mary is protected by her two brothers who take action alongside their friends: "At once her brothers and her friends drew their swords and cut Mr. Fox into a thousand pieces."[142] Although they do not help their sister directly when she goes on the mission, they aid her eventually, ensuring Mr. Fox cannot hurt her as he has done other girls.

A different case of positive relationship can be observed at the beginning of "How Death Came to Ireland." A French king steals clothes from three sisters transformed into swans, and after begging him to return it, they cooperate and carry him away to their house. Later in the story, the king marries the youngest, and the other two sisters are not mentioned for the rest of the tale. Interestingly, this folktale may belong into several categories from the index of tale types that appear strikingly similar. "How Death Came to Ireland" can be classified as ATU 313 *The Magic Flight*, ATU 400 *The Man on a Quest for His Lost Wife* and ATU 413 *The Stolen Clothing.* In *The Types of International Folktales,* Uther describes that each of these types deals with a man stealing clothing from young girls. They differ in small details, for

[141] McCarthy, *Cinderella in America*, 346.
[142] Joseph Jacobs, *English Fairy Tales,* 72.

example, ATU 413 suggests that it was not the man's own idea to take the clothes. It was advice from a holy man.[143] This folktale contains a combination of elements from these types, the monk's interference being one of them. Moreover, it is important to say that despite the relatively short-lived importance of the siblings in these tales, their aid allows the plot to move forward or resolve the conflict.

Tales that are fully dependent on the relationship between siblings are, for instance, "Katie and Johnnie" and "The Children and the Ogress," both belonging into ATU 327A *Hansel and Gretel.* They highlight cooperative behaviour, yet they cannot be considered identical. In "Katie and Johnnie," the boy is the hero and, in a sense, a leader, while his sister takes on the role of a helper, mostly following Johnnie's instructions. When Johnnie discovers they are soon to be eaten, he devises the plan to defeat the villain: "He said to Katie, 'I believe that old giant is going to cook us and we've got to get away. When he comes to the cage, you run this way and I'll run that, and we'll get out of this cage.'"[144] After their successful escape, the children trap the giant in the cage, rolling him into the river. The defeat of the villain and the instant punishment (functions XVIII and XXX) complete Katie and Johnnie's adventure and the children are happy to return home to their mother. Contrastingly, in "The Children and the Ogress," it is difficult to tell whether both siblings are heroes or helpers to each other:

> The children brought in the wood, heated the oil in the dutch oven, and then called the old ogress and said to her, "Granny, show us how we need to fold ourselves up to fit into the dutch oven so you can roast us."
>
> Now that old ogress was so stupid that she got down on all four on the rim of the dutch oven. The children gave her one good shove and she fell in and began to brown. When the old ogress saw that she was burning she called out, "Oh, dear chicks, pull me out and I'll give you all my treasure."
>
> But the children didn't want to do that, so they just turned their backs on her. That left the children with all that money.[145]

The excerpt shows that the children do every step of their rescue together. Unlike in the other version of the tale, the children do not return to their father and stepmother, knowing they would not receive a warm welcome but make the ogre's house their new home.

Tales of ATU 327A can also clearly illustrate the archetypal cycle introduced by Frye. Russell summarises the general plot and says that during the children's journey, "the young hero and heroine encounter horrifying experiences involving an archetypal figure in the witch. They destroy the evil powers through wit and cunning and receive a boon in the form of the

[143] Uther, *The Types of International Folktales,* 195, 232, 247.
[144] McCarthy, *Cinderella in America*, 231.
[145] McCarthy, *Cinderella in America*, 91.

witch's jewels."[146] To apply Frye's cycle directly to "The Children and the Ogress," it can be said that the children live happily with their father (comedy) until they convince him to marry a woman who starts treating them poorly and soon plans to kill them. The children are forced to leave home and come across a candy house in the forest (romance). Instead of in comfort, they find themselves prisoners in the house of an Ogress and are aware of her intentions to eat them (tragedy). They are clever, so they come up with a plan to trick her, first by showing a lizard's tale and then shoving her into the oven (irony). The children are free and live contentedly in the Ogress's house with her money, eventually reuniting with their father (comedy).

In "Sam Patra and His Brothers," the bond between siblings is so close that they cannot live without each other. Sam Patra, Sylvius and Lazillia are born thanks to a magic fish, so they are not brothers by birth, but they are inseparable. The fact that Sam Patra is a prince while the other two are children of servants does not matter to them. Although McCarthy says this particular folktale was told by American gypsies,[147] Ann Buchanan believes tales about *sworn brothers* could be found already in the Middle Ages. To exemplify, she mentions the medieval tale of Amis and Amiloun. Buchanan describes that the boys were born on the same day, and their families found it challenging to tell them apart.[148] The same can be said about Sam Patra and his brothers. Nevertheless, it is apparent that Sam Patra's actions make him more important than his brothers. Therefore, he is the hero. One night, Sam Patra wrestled a giant and killed him, Lazillia and Sylvius finding out about it only later. When another giant came to get his revenge, the brothers joined Sam Patra in the fight:

> [The giant] made for the king, but Sam Patra snatched his sword and kept him off. The giant grabbed back the sword and swung at Sam Patra and just touched the skin of his neck. Lazillia shot from behind the one head with the arrow, and when the giant turned the other head to see what had happened, Sylvius with his sword cut off the other head. They all got back in the corner and watched the giant die; and when he was still, Sam Patra said, "Father King, now each of us has killed a giant. We are exactly alike."[149]

Then, the three young men married three sisters. Even though the marriage may signify Propp's final function and the return to the comedic phase in Frye's cycle, the tale does not end here because, after some time, Sylvius fell ill and died, followed by Lazillia, who committed suicide. Sam Patra, who initially believed to be a bit different from the two, realised he was not and

[146] Russell, *Literature for Children,* 196.
[147] McCarthy, *Cinderella in America*, 418.
[148] Ann Buchanan, "Brothers and Sisters: Themes in Myths, Legends and Histories from Europe and the New World," in *Brothers and Sisters: Sibling Relationships Across the Life Course*, ed. Ann Buchanan, and Anna Rotkirch (Cham: Springer Nature, 2021), 71.
[149] McCarthy, *Cinderella in America*, 417.

decided to join them by shooting himself with Sylvius's arrow. The rather gloomy ending is unusual, considering most tales conclude with a happy ending. However, it illustrates an extraordinary bond between siblings.

Apart from helpers and heroes, other Proppian archetypes can help demonstrate an affectionate sibling relationship. Some characters may find themselves in trouble and become sought-for persons who need to be rescued by their heroic siblings. In the sample of tales, there is a rich representation of this type. Specifically, tales like "The Red Ettin," "Childe Rowland," "The Enchanted Sisters," "The Laidly Worm of Spindleston Heugh," and the second part of "The Bird of Truth, or the Three Treasures" focus on siblings who overcome challenges to save their sisters or brothers.

In "The Red Ettin," "Childe Rowland," and "The Bird of Truth or the Three Treasures," it is partially the character's own fault that they are in danger. They often violate an interdiction (function III) as they fail to answer some questions, cannot resist the temptation, or disobey when instructed to do something, resulting in their imprisonment or enchantment. The hero finds out about the misfortune of their sibling or siblings through various means. In "The Red Ettin," the boy who goes into the world leaves a knife for his brother to see how he is doing: "[He] gave him a knife to keep till he should come back, desiring him to look at it every morning, and as long as it continued to be clear, then he might be sure that the owner of it was well; but if it grew dim and rusty, then for certain some ill had befallen him."[150] In the other two tales, it is simply the fact that the siblings do not return which prompts the hero to embark on a journey (functions VIII, IX, XI: *villainy, mediation, departure*). In "Childe Rowland," the youngest boy searches for his older brothers and a sister, whereas in "The Bird of Truth or the Three Treasures," a sister sets out to save her two younger brothers. Nevertheless, the rescue mission is usually not the hero's only or even primary goal. They also commonly succeed in that particular task their siblings failed to accomplish by following the instructions and showing their resilience and wit, earning more than they initially intended (function XXXI). For example, in "The Red Ettin," the hero saves his brother alongside a beautiful princess that he later marries, and in "The Bird of Truth or the Three Treasures," the heroine obtains three magical objects, rescues her brothers and, in addition, contributes significantly to the reunion with their parents. The motivations of Childe Rowland are different because the rescue of his siblings is his only intention. At the beginning, the siblings are playing with a ball when Childe Rowland's sister goes after the ball and does not return. The older boys set out to find her on

[150] Joseph Jacobs, *English Fairy Tales,* 63.

their own but neither comes back. Eventually, Childe Rowland takes off, too. He fights with the king of Elfland, who cursed his brothers and imprisoned his sister, defeats him, and finally returns home with his siblings.

The tale "The Laidly Worm of Spindleston Heugh" from Jacob's collection does not incorporate turn-taking, and it is not the sought-for person's own fault that they find themselves cursed. As in some other tales mentioned above, a cruel stepmother appears, immediately ruining the lives of her new children. The stepmother in this folktale is actually a witch who is jealous of her husband's daughter. She says, "'I'll soon put an end to her beauty,'"[151] and proceeds to cast Princess Margaret under her spell, transforming her into the monstrous Laidly Worm and forcing her to depart to an isolated place where she can hurt no one. The only person who can break the spell is the princess's brother, Childe Wynd. Having discovered what has happened (function IX: *mediation*), he returns home from his travels and rushes to his sister's aid. However, the rescue is not easy, for the prince must fight with the witch attempting to stop him (function XVI: *struggle*). The new queen's powers have limits, so after a certain distance, Childe Wynd can easily break the curse by giving his sister three kisses (function XIX: *liquidation*). Ultimately, the witch turns into an ugly toad as her punishment (function XXX).

To this point, this thesis has presented tales portraying existing relationships between siblings. Contrastingly, in "The Enchanted Sisters," a boy sets out to find his three older sisters he has never met. He successfully finds them, but they advise him to leave, for their animal husbands would hurt him. The hero persists and enjoys spending time with his sisters and their husbands in their human form. When the time comes for the husbands to transform back into dangerous animals, he leaves, receiving three magical objects from them to help him in times of need (function XIV: *provision or receipt of a magical agent*). After his departure, he is forced to use the gifts, and by that, he breaks the enchantment of his sisters' husbands and rescues a beautiful girl (function XIX). The hero marries her, and together with his sisters and brothers-in-law, reunites with their mother (function XXXI).

Importantly, not all folktales portray sibling relationships in a favourable light. Since ancient times, tales have explored topics like sibling conflicts, jealousy, competition, and betrayals. According to Amy T. Peterson and David J. Dunworth, perhaps the best-known tale focused on sibling rivalry is the biblical story of Cain and Abel about two brothers so different that "one felt the need to kill the other."[152] Folktales also sometimes incorporate killings and

[151] Joseph Jacobs, *English Fairy Tales,* 85.
[152] Amy T. Peterson, and David J. Dunworth, *Mythology in Our Midst: A Guide to Cultural References* (Westport: Greenwood Press, 2004), 163.

attempted killings, nevertheless, themes like jealousy caused by the contrasting natures of siblings are very common, too. In the sample, 34.43% of tales deal with negative themes.

Agonistic behaviour can be observed in tales "The Black Kitty," "Assipattle and the Mester Stoorworm," and "Polly, Nancy, and Muncimeg" where older siblings tease, mock or ostracise the protagonist. For example, when Assipattle's brothers come home from their work, "they would push him about and tease him,"[153] or in "Polly, Nancy, and Muncimeg" and "The Black Kitty," the protagonist's older siblings try to stop them from coming with them to seek their fortunes. One of Muncimeg's sisters even suggests killing her, although this idea is soon rejected. What these protagonists have in common is that they can be referred to as simpletons. They are believed by their siblings and sometimes parents to be lacking in some areas, such as wit or discipline. Yet, despite their naivety and doubtful capabilities, they prove to everyone that they are courageous and, as Bettelheim says, "superior to those who think little of [them]."[154] Therefore, they become unexpected heroes and, as a reward, each of them marries a royalty. Even though the older siblings in such tales do not treat the youngest well, they do not harm them to the extent that a villain, in a traditional sense, would, so they do not fit into Propp's descriptions of a villain.

Jealousy is one of the most frequent negative themes in folktales. The tales under ATU 480 *The Kind and the Unkind Girls* often illustrate this theme, focusing on contrasting personalities of siblings and jealousy, which stems from the success of one sibling. As the descriptive label of the tale type suggests, the story usually revolves around sisters. In the sample of folktales selected for this thesis, there are numerous examples of tales classified as ATU 480 but the relationship between siblings is important only in some, particularly in "Rawhead and Bloodybones," "The Three Heads of the Well," "The Two Sisters," and "Goldenstar." In these tales, the kind girl sets out first, and the reasons for her journey may be various. Sometimes, she may want to escape the poor treatment at home, she seeks her fortune, or she may be tasked by her stepmother and stepsister to bring a particular object (function IX: *mediation*), as in "Rawhead and Bloodybones" and "Goldenstar." In those tales, the stepsister takes on the role of a dispatcher. On their journey, the heroines treat anyone they encounter nicely, and for that, they are rewarded. Upon discovering about their sister's fortune, the mean girls, commonly also described as ugly, become jealous and try to copy their sister's journey, failing miserably, as they are selfish and refuse to aid anyone or perform a certain task. Consequently, they get punished for their bad behaviour either by getting beaten up by a witch,

[153] Gordon Jarvie, *Scottish Folk and Fairy Tales* (London: Penguin Popular Classics, 1997), 107.
[154] Bettelheim, *The Uses of Enchantment,* 103.

receiving a mark or physical deformations signalling their misdeeds. Besides the role of a dispatcher, the unkind sister in "Goldenstar" also functions as a villain, working as an accomplice of her wicked mother when attempting to mislead the prince searching for Goldenstar.

Furthermore, jealous siblings who act as villains can be found in "Binnorie," and the first part of "The Birth of Truth, or the Three Treasures." While the first tale leads to the sibling's death, the second is more complicated, as it gets interrupted by a different storyline, but the sibling is eventually saved. In "Binnorie," the reason for jealousy is the interest of two sisters in the same gentleman. The older princess wins his heart first, however, then he decides to pursue the younger one and succeeds. Jealous, the rejected sister invites her rival to walk with her on the river's bank. Remorselessly, she throws her younger sister into the stream of Binnorie, lets her drown and keeps it a secret. The truth is revealed after a famous harper makes a harp from the poor girl's bones, takes it to the castle, and the harp begins to play a song about the drowned princess. Despite this, the older sister goes unpunished, so most of Propp's functions cannot be applied.

The first part of "The Birth of Truth, or the Three Treasures," portrays two older sisters who are jealous of their younger sister's happiness. To harm her, they lie to her husband and switch her children for puppies. The man does not investigate whether they are telling the truth and punishes his wife by burying her from neck down. All these actions can be described as acts of villainy on the sisters' part. Commonly, a punishment follows the bad deeds of a villain, but here, it takes much longer. Only after the abandoned children complete their own adventure, the injustice done is recognised, and the two wicked sisters face the consequences of their villainy (functions XXVIII and XXX: *exposure, punishment*).

Betrayal is another powerful negative theme in folktales. Tales which incorporate a sibling betrayal are, for instance, "The Mermaid," "The Deserted Children," "Little Red Nightcap" and "The Flower of Olivar." To apply Proppian characters, the two former tales portray one sibling as a villain and the second as a hero, whereas the other two involve brothers as false heroes. The first tale, "The Mermaid," tells a story about an unhappy princess who finds consolation in meetings with a mermaid who treats her kindly. However, the princess's father and stepmother grow suspicious about her trips to the water, and the princess's stepsister offers to spy on her and share the details with them the next day. Perhaps well aware of the consequences, the girl reveals her sister's secret: "She run home an' tell her mudder an' de King what she see. So nex' day dey all t'ree went down to de river widout de King daughter knowin'

it."[155] Betraying the princess, the girl lures the mermaid so that the king can kill her, indirectly causing the death of her sister, who later goes deeper into the water and drowns, searching for the mermaid who does not appear.

Relatively often, sibling betrayals may climax into an intentional killing or an attempted killing of a sibling. To provide an example, the disobedient sister in "The Deserted Children" puts her brother, John, in danger by violating an interdiction (function III), and although the boy saves himself, lets the misdeeds of his sister pass and allows her to become a maid of his royal bride, she turns against him again, greedily accepting money for his murder: "An' one of dose big men gib' Mary t'ousan' dollars to put somet'in' on [her] border's head. Nex' mornin' John was dead."[156] After his death, John flies to heaven and his sister is punished by going to hell (function XXX). Sometimes, characters are motivated by the idea of receiving recognition and rewards for achievements of their sibling, the true hero. In those cases, the reward-driven siblings go so far as to kill the hero to ensure nobody will stop them from receiving praise. In Propp's terminology, the pretentious siblings are called false heroes, and their role may often blend with the villain's functions. In the sample of collected tales, "The Flower of Olivar" and "The Little Red Nightcap" clearly illustrate this negative theme and sibling roles.

In "The Flower of Olivar," a father, as a dispatcher, sends his three sons to find the flower of Olivar, the only cure for his lost sight. The older brothers Juan and Felipe set out first but do not return as they fail to help an old woman with a baby. Carlos, the youngest and his father's favourite, departs too (function XI: *departure*) and aids the old woman. She rewards him with advice where to find the flower (functions XII–XIV). Although Carlos finds it, his brothers meet him on his way home and betray him: "After they searched him they pulled off his boots and there they found [the flower]. They killed him on the spot and buried him. Then they went home, restored the sight of the blind man, and said they hadn't seen anything of their brother."[157] Nevertheless, the truth is exposed when the brothers and parents hear a voice in their garden, revealing Carlos's murder (functions XXVII and XXVIII: *recognition, exposure*). Scratching away the dirt, the parents find their son alive and well. Instead of a punishment, Carlos offers his brothers, the villains, forgiveness (function XXXI).

On the other hand, false heroes in "Little Red Nightcap" must face the consequences of their actions. When three brothers discover a princess was kidnapped by Little Red Nightcap in a near town, intrigued by the offered prize, they decide to save her. They must enter a hole in

[155] McCarthy, *Cinderella in America*, 280.
[156] McCarthy, *Cinderella in America*, 290.
[157] McCarthy, *Cinderella in America*, 84.

the ground to fight the villain. Being selfish cowards, two older brothers get beaten and want to go up. Only Sean, the youngest, succeeds, defeats Little Red Nightcap, saves the princess and takes jewels and gold left behind by the villain (functions XVI, XVIII, XIX: *struggle, victory, liquidation*). Realising Sean's triumph, the older brothers devise a plan to get the princess and the treasures for themselves. They pull up the basket with the princess and the jewels but when it is Sean's turn, they cut off the rope. Having his suspicions, Sean puts a rock into the basket instead of himself and observes: "So they got it up just about halfway and they cut the rope and down come basket, rock, and all."[158] Thanks to a bird, Sean flies out of the hole and gets to the castle (function XXII: *rescue*). There, he learns that his brothers are celebrated as brave heroes (function XXIV: *unfounded claims*). Eventually, the princess recognises her saviour, and the brothers' lies are exposed (functions XXVII, XXVIII). Sean punishes his brothers (function XXX) and marries the princess (function XXXI).

Overall, folktales provide a rich source of sibling interactions, which can be analysed from different perspectives. In this chapter, the structuralist approach is used to illustrate the repetitive plot structure and roles of siblings by employing Propp's character types and functions. However, it is also important to consider the findings from the original research conducted by Kramer, Noorman, and Brockman. Before this can be done, the statistical data must be presented. As suggested in the opening paragraph, 61 themes can be identified in 43 folktales. The representation of positive themes, like affection and involvement, is almost twice as numerous as the category of negative themes. Also, it has been discovered that affection seems to be often demonstrated by simple gestures, while negative sibling relationships are commonly the driving force of the plot. The following table summarises the findings:

Table 4. **Summary of Sibling Relationship Themes Identified in Folktales (*n=43*)**

	Frequency	**Percentage of Total Themes**
Positive themes		
Affection	28	45.9%
Involvement	12	19.67%
Total Positive	40	65.57%
Negative themes		
Agonism	14	22.95%
Rivalry/Competition	7	11.48%
Total Negative	21	34.43%

[158] McCarthy, *Cinderella in America*, 379.

The results in *Table 4* do not distinguish between tales portraying relationships between biological siblings and tales about half- and stepsiblings. Therefore, *Table 5* aims to illustrate the themes only for this category.

Table 5. **Summary of Sibling Relationship Themes: Half- and Stepsiblings (*n*=*7*)**

Themes	Frequency	Percentage	Tales	Percentage of tales
Positive	5	45.45%	3	42.86%
Negative	6	54.55%	4	57.14%
Total	11	100%	7	100%

Due to the relatively small representation of half- and stepsiblings, generalisations cannot be made. Nevertheless, the findings show a slight tendency to portray sibling relationships in a negative light. The tales focusing on positive relationship between half- and stepsiblings include "Sam Patra and His Brothers," "Kate Crackernuts," and "The Rose-Three." Negative themes can be observed in "The Mermaid," "The Three Heads of the Well," "Goldenstar," and "Rawhead and Bloodybones." Interestingly, tales that depict evil stepsisters often highlight that the daughters are as bad as their mothers, thus providing an extension to a wicked stepmother.

The comparison of results from the research on young children's literature and those discussed in this chapter shows significant differences. The team of researchers discovered that "children's literature that is focused on sibling relationships tends to represent positive and negative dimensions of these relationships to equivalent degrees" and that "the majority of books incorporated both positive and negative themes."[159] Therefore, the overwhelming dominance of positive themes discovered in this paper provides a strong contrast.

[159] Kramer, Noorman, Brockman, "Representations of sibling relationships," 568.

CONCLUSION

Sibling relationships are commonly depicted in folktales across cultures. Such tales often involve sibling love, rivalry, companionship, or betrayal. Despite the frequent occurrence, scholars who analyse tales tend to disregard the significance of sibling relationships and focus on other aspects instead. Nevertheless, this thesis proved that siblings often play vital roles in folktales and are worth examining.

The first chapter introduces the genre of folktale. Before the term is defined, the debate on the differences between fairy tales and folktales is mentioned, as some authors believe fairy tales designate written tales while folktales exclusively refer to tales shared orally. This idea is, however, arguable since many written tales were first part of oral tradition. The working definition of the term is then established for its further use in the paper. Here, folktales are understood as a broad category which includes several subcategories. Generally, they are old narratives with simple plots and repetitive, uncomplicated characters. Their origin is not easily traceable, for the first versions may be thousands of years old, and collections available usually contain retold and edited tales. Collecting, however, enables comparisons and the discovery of similar tales worldwide. The chapter concludes with a description of some theories concerned with their origins.

The following chapter presents an overview of the changing perception of folktales. It begins by describing the impacts of low literacy on the preservation of tales and the influence of Christianity on the repertoire in the Middle Ages. Then, it discusses the period of the Renaissance, during which the invention of print and focus on intellectual development contributed to the increased production of books, though only few were intended for children. Puritan influence in the 17th century marked a decline in the popularity of folktales. Puritans valued reading, but unrealistic and entertaining tales did not fit their lifestyles. By the 18th century, the oral tradition was quickly fading. The rise of folktales in the 19th century is connected to the interest of folklorists in recording and collecting oral tales to preserve and cherish the oral culture. Among the collectors were the Grimm brothers from Germany, Charles Perrault from France, Joseph Jacobs and Andrew Lang from Great Britain, and Joel Chandler Harris, an American folklorist and journalist. The recorded tales presented an appealing material for folklorists who began to examine them, discovering similar tales across cultures. This led to an attempt to find the oldest versions of individual tales. In the 20th century, the focus shifted from the origins of tales to the analysis from a wide range of critical perspectives.

Moreover, the numerous adaptations of the most famous folktales for media have also significantly influenced the genre's popularity in the past hundred years.

The last theoretical chapter introduces the structuralist approach, concerned with the componential parts of folktales, like characters, motifs, symbols, and plots. Namely, it describes the index of international tales, which was first introduced at the beginning of the 20th century by the Finnish folklorist Antti Aarne and later revised by the American folklorist Stith Thompson and German scholar Hans-Jörg Uther. The catalogue is a valuable tool for researchers because it enables easy localisation of tale types. The chapter moves on to the theoretical concepts of the Russian structuralist Vladimir Propp. Particularly, it focuses on narrative functions (31) and their performers – the hero, the donor, the helper, the dispatcher, the sought-for person, the villain and the false hero. Then, the chapter provides several critical opinions concerning the ATU index and Propp's theory. Notably, it mentions Alan Dundes or Algirdas Greimas, who applied Propp's ideas to their works and Lévi-Strauss, who had reservations, for he believed Propp gave unequal prominence to form and contents. The last part of the theoretical chapter deals with the archetypal approach of Jung and Frye, which also examines recurring elements in tales.

Chapter four opens the analytical part of this paper. It introduces the methodology used in the study of sibling relationships conducted by Kramer, Noorman and Brockman in 1999. The team of researchers aimed to identify how books for early readers and picture books portray existing relationships between siblings to help teachers choose appropriate books for their pupils. On their sample of more than two hundred books, they examined the importance of sibling relationships, types of characters, birth order, gender, and positive and negative themes. Since this thesis focuses on a different genre, this chapter also describes the criteria for the selection of materials and explains some changes in methodology. Furthermore, the folktales that meet the criteria for analysis must include siblings and have a long tradition in English-speaking countries. Sixty-one folktales were gathered from four collections: *English Fairy Tales* (Jacobs, 2012), *English Fairy Tales* (Steel, 1962), *Scottish Folk and Fairy Tales* (Jarvie, 1997), and *Cinderella in America* (McCarthy, 2007). However, three tales include more sets of siblings, so it is beneficial to count them twice (*n=64*). Finally, this chapter introduces the purpose of this research to examine what themes prevail in folktales and whether there is any pattern in depicting siblings according to their birth order, gender and type.

The fifth chapter focuses directly on the analysis of siblings in terms of the main characters, their birth order, type, gender and blood relations. It has been discovered that main characters can be identified in the majority of tales (57), and they are predominantly humans.

Contrary to the belief that folktales reinforce patriarchal values, this analysis shows that only few female main characters (considering siblings) are passive. Although women are sometimes evaluated based on their appearance, many female characters are portrayed as clever, brave and adventurous. Male protagonists are not only courageous but also kind and selfless. In addition, the results do not show significant differences in the representation of genders.

This chapter also examines the number of siblings. Number three is the most popular, followed by number two. Most tales are concerned with siblings of the same gender, which often helps build contrast between personalities and fates. Importantly, it has been discovered that the youngest siblings, as protagonists, dominate in folktales. Children can easily relate to the youngest, and the choice to portray them may be seen as a form of compensation for the unjust inheritance laws which discriminated against younger children in the past. Contrastingly, middle children are highly unrepresented. Finally, when it comes to half- and stepsiblings, their birth order is not usually mentioned or important.

The last chapter of this thesis deals with the roles of siblings and the quality of their relationships. It begins with the positive dimensions of sibling relationships, like affection, cooperation, involvement and loyalty and then examines negative themes, such as verbal attacks, jealousy, and betrayal. The results of the analysis show great differences in the amount of positive and negative themes. Positive themes are almost twice as frequent as negative ones. However, a loving relationship is often demonstrated by simple gestures, such as hugging or keeping each other company, which may explain the high representation of positive themes. On the other hand, negative relationships seem to influence the plot more, as jealousy commonly reveals contrasts between siblings, and sibling betrayals may, in some cases, result in the death of a sibling. Furthermore, this chapter also incorporates Propp's functions and characters. Positive sibling relationships involve siblings in roles of heroes, helpers and sought-for persons, while negative themes can be found when siblings perform the functions of villains and false heroes.

The complete analysis of siblings in folktales allows to make a comparison with the findings from the original research. Both studies discovered that the youngest children are most commonly depicted as protagonists in folktales while the middle children are critically underrepresented. On the other hand, the findings differ significantly in the inclusion of positive and negative themes. The team of researchers found out that both dimensions can be observed in children's books to equal degrees. Contrastingly, the findings in this thesis revealed that positive themes in folktales prevail.

RESUMÉ

Sourozenecké vztahy patří mezi časté a velice staré motivy, které mají bohaté zastoupení v pohádkách a lidových vyprávěních po celém světě. Mezi nejznámější klasické pohádky pravděpodobně patří „Jeníček a Mařenka“ a „Popelka,“ příběhy, které znázorňují velmi odlišné sourozenecké vztahy. Přestože se mnoho lidových vyprávění a pohádek věnuje právě sourozencům, studie a kritické analýzy se jimi zabývají spíše okrajově.

Tato práce se zabývá zobrazením sourozenců a jejich vztahy ve vybraných lidových vyprávěních a pohádkách. Soustředí se především na příběhy, které mají původ či dlouhou tradici v anglicky mluvících zemích a zkoumá, jaká témata a druhy postav převažují. Samotným jádrem práce je replikování výzkumu Kramerové, Noormanové a Brockmanové, provedený na univerzitě v Illinois v roce 1999, který se zabýval vztahy mezi sourozenci v knihách pro malé děti. Vzhledem k tomu, že je možné zkoumat rozmanitost sourozeneckých rolí i z pohledu literárního strukturalismu, značná část práce je věnována analýze sourozenců s využitím terminologie a teorie Vladimira Proppa.

První teoretická kapitola představuje žánr lidové pohádky[160] (anglicky *folktale*). Kapitola začíná diskusí akademiků o tom, zdali jsou termíny *fairy tale* (česky obecně pohádka) a *folktale* zaměnitelné či nikoliv. Autoři, kteří mezi nimi nacházejí rozdíly, většinou spojují první z nich s písemnou formou, zatímco druhý s ústní tradicí. Pojem lidové pohádky je následně samostatně definován tak, aby ho bylo možné v práci dále využívat jako obecnější kategorii, do níž spadají další druhy tradičních příběhů. Další část kapitoly se věnuje nejistému původu lidových pohádek. I když existuje spousta sbírek lidových vyprávění a pohádek, jsou to převážně převyprávěné verze, u nichž první autory není možné dohledat. Je však patrné, že po celém světě existuje spousta podobných verzí příběhů a je tak velkou otázkou, jak k jejich rozšíření došlo. Vzniklo několik teorií, které se snaží tuto otázku zodpovědět, a krátké shrnutí některých z nich uzavírá první kapitolu.

Druhá kapitola se zabývá změnami v popularitě lidových vyprávění a pohádek od středověku po současnost. Příběhy, které jsou dnes běžně považované za součást dětské literatury, totiž dlouho nebyly vůbec zamýšlené pro děti. Kapitola začíná popisem nízké gramotnosti ve středověku, kvůli níž se pravděpodobně řada lidových pohádek nedochovala. Dále se kapitola věnuje období renesance, které bylo významné zvýšeným zájmem o literaturu, ale nikoli o zábavnou četbu pro děti. V šestnáctém a sedmnáctém století navíc ještě existenci

[160] Zde se jedná o doslovný překlad, který se často používá jako ekvivalent anglického termínu *folktale.*

lidových pohádek ohrozil silný vliv puritanismu ve Velké Británii a Americe. Je však nutné podotknout, že tradice nezmizela. Především chudí a méně vzdělaní lidé si příběhy mezi sebou nadále vyprávěli. Větší rozmach je patrný až v devatenáctém století, kdy po celé Evropě začal narůstat zájem o sbírání slovesné kultury a zachování lidových tradic. Mezi významné sběratele lidové slovesnosti zmíněné v této kapitole patří bratři Grimmové z Německa, Charles Perrault z Francie, Joseph Jacobs a Andrew Lang z Velké Británie, a americký novinář a folklorista Joel Chandler Harris. Nadšení do sběratelství lidových pohádek a jejich následné publikování ve sbírkách vedly ke skokovému nárůstu jejich popularity mezi širokou veřejností a folkloristy. Porovnávání získaných dat pak ukázalo překvapivé závěry, neboť příběhy obsahovaly opakující se motivy, postavy a dějové linie napříč kulturami. Tato zjištění povzbudila folkloristy, kteří zatoužili najít nejstarší verze jednotlivých lidových vyprávění a pohádek. Ve dvacátém století akademici do určité míry opustili od tohoto záměru a začali se věnovat analýzám lidových pohádek z pohledu strukturalismu, feminismu, marxismu, psychologie a dalších perspektiv. Popularita příběhů nadále rostla i díky vlivu médií.

Třetí kapitola se věnuje strukturalistickému přístupu pro analýzu lidových vyprávění a pohádek. Kapitola nejdříve popisuje významný mezinárodní katalog typů příběhů nazvaný podle jeho tří autorů – Aarne-Thompson-Uther index, zkráceně ATU. Poté se zabývá teorií a terminologií Vladimira Proppa, který, jak již bylo zmíněno, hraje důležitou roli v analytické části této práce. Jsou zde představeny základní koncepty z knihy *Morfologie pohádky*. Jedná se například o 31 funkcí, které se neměnně vyskytují v příbězích v uvedeném pořadí, a o sedm jednajících osob, které vyplňují tyto funkce. Každá z jednajících osob – škůdce, dárce, pomocníka, carovu dceru (hledanou osobu), odesílatele, hrdinu a nepravého hrdinu[161] – je vysvětlena i s příslušnými funkcemi, které v příběhu plní. Kapitolu doplňují další analytické přístupy a kritické názory od autorů jako jsou Lévi-Strauss, Greimas, Jung a Frye. Poslední dva autoři jsou představitelé takzvaného archetypálního přístupu, který není vždy řazen do strukturalismu, avšak souvisí s lidovými pohádkami, jejich postavami a dějem, takže stojí za zmínku.

Čtvrtá kapitola je již věnována analytické části práce. Nejdříve je vysvětlena metodologie výzkumu Kramerové, Noormanové a Brockmanové z roku 1999, která je zásadní pro další postup. Autorky se věnovaly tématu sourozenců v knihách pro malé děti, protože věřily, že výsledky analýzy mohou pomoci učitelům ulehčit výběr vhodné literatury pro žáky.

[161] Jména jednajících postav v českém jazyce jsou převzata z české verze *Morfologie pohádky* přeložené Miroslavem Červenkou, Marcelou Pittermannovou a Hanou Šmahelovou, vydané nakladatelstvím H&H v roce 1999 (str. 70).

Na snadno dostupných obrázkových knihách a knihách pro začínající čtenáře pak sledovaly, jak jsou sourozenci zobrazováni, co se týče pořadí narození, pohlaví[162], typu hlavní postavy, a důležitosti vztahu mezi sourozenci. Dále řešily, jaká jsou častá témata a soustředily se například na sourozeneckou náklonnost, rivalitu, nepřátelství, zvládání konfliktů a kontrolu. Vzhledem k tomu, že lidová vyprávění a pohádky nejsou příliš podobné knihám v původním výzkumu, je potřeba v kapitole přizpůsobit a vysvětlit metodologii. Kritéria nakonec splňují příběhy o sourozencích ze čtyř sbírek. Jsou to *English Fairy Tales* (Jacobs), *English Fairy Tales* (Steelová), *Scottish Folk and Fairy Tales* (Jarvie) a *Cinderella in America* (McCarthy). Tato práce nemá ambice ovlivnit výběr literatury ve školách, ale má za cíl zjistit, jaké vzorce chování a druhy hlavních postav ve vybraných lidových pohádkách převažují.

Pátá kapitola se věnuje počtu sourozenců, pořadí narození, genderu a vlastnostem hlavních postav ve vybraných lidových vyprávění a pohádkách. Pro tuto práci není nutné, aby byl jeden ze sourozenců hlavním hrdinou příběhu. Často stačí, že se jeden ze sourozenců odlišuje od ostatních, třeba i svatbou s někým významným. Hlavní postavy jsou tedy brány z tohoto pohledu. Co se týče počtu sourozenců, u většiny lidových pohádek je znát určitý vzorec. Kapitola se snaží přiblížit oblibu využívání dvou či tří sourozenců, a to většinou stejného pohlaví. Toto totiž umožňuje vytvořit jasný kontrast mezi jednotlivými postavami. Sourozenec, který má dobré srdce, bývá odměněn, ale ten, který je sobecký a zlý, bývá po zásluze potrestán. Ve většině příběhů je za hrdinu považován nejmladší ze sourozenců, což může mít různá vysvětlení. Jedním z důvodů je snadné vžití se malého dítěte do nejmladší postavy. Takový příběh může pak dávat dítěti naději, že samo jednou v životě uspěje. Další důvod vysvětlený v kapitole je právo prvorozeného, které v minulosti vedlo k silnému znevýhodnění nejmladších sourozenců při rozdělování majetku. Zobrazování nejmladších dětí jako hlavních hrdinů lze tedy považovat za způsob kompenzace. Kapitola se dále zabývá problematikou prostředních sourozenců, kteří jsou v lidových vyprávěních běžně nevýrazní a jen opakují chyby těch starších. Posledním tématem rozebíraným v této kapitole jsou atributy hlavních hrdinů. Říká se, že lidové pohádky jsou stavěné na stereotypech, kdy ženské hlavní postavy jsou většinou pasivní a hodnocené podle toho, jak vypadají. I přes to, že popis hrdinek bývá spíše zaměřen na vzhled, nelze obecně říci, že by to byla jediná určující vlastnost. Kapitola se zaměřuje na ženské postavy ve vybraných příbězích a zjišťuje, že aktivní, chytré a odvážné hrdinky jsou početně zastoupeny. U mužských postav jsou vedle předpokládané statečnosti důležité i jiné vlastnosti, jako je skromnost, laskavost a bystrost. Přestože početně hrdinky ve

[162] Pro tuto práci jsou termíny *pohlaví* a *gender* brány synonymicky, přestože v běžném životě představují dvě různé kategorie.

vybraných příbězích převažují, rozdíl není tak markantní, aby se toto zjištění dalo považovat za obecné.

Poslední kapitola analýzy se zabývá rolemi sourozenců a vztahy mezi nimi. Nejdříve se zaměřuje na pozitivní témata a řeší sourozeneckou náklonnost, spolupráci či záchranu na poměrně velkém vzorku příběhů. Zároveň zdůrazňuje, že kladné vztahy sourozenců bývají zobrazeny ve vybraných lidových pohádkách častěji než záporné, což může být překvapivé. Náklonnost je však mnohdy vyjádřena pouhými gesty, což může být také důvodem tak širokého zastoupení. Na druhou stranu negativní témata, jako žárlivost, zrada nebo zabití, mívají na postavy a děj větší dopad. Kapitola se dále věnuje zkoumání rolí sourozenců na základě jednajících postav a funkcí, které byly představeny Vladimirem Proppem. Lze říci, že sourozenci, kteří mají mezi sebou pozitivní vztahy, většinou zaujímají roli hrdinů, pomocníků a hledaných osob. Negativní vztahy bývají naopak patrné, když jeden nebo více sourozenců plní roli škůdce nebo nepravého hrdiny a snaží se ublížit svému sourozenci, pravému hrdinovi.

Na závěr je možné porovnat oba výzkumy. Studie textů dětské literatury ukázala, že knihy pro malé děti nejčastěji zobrazují nejmladší sourozence jako hlavní postavy, ale nejstarší sourozenci nejsou v početnosti příliš pozadu. Zobrazování nejmladších sourozenců v pohádkách výrazně převládá. Obě analýzy se ale shodují, že prostřední děti bývají v textech dětské literatury i v lidových pohádkách přehlížené.

Při analýze autorky dále zjistily vyváženost pozitivních a negativních témat. Toto zjištění silně kontrastuje s výsledky analýzy této práce, protože náklonnost mezi sourozenci je téměř dvakrát četnější než nepřátelství.

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APPENDICES

Appendix A – Summaries of folktales and their tale types

The Rose-Tree (TRT)

A man had two children, a daughter from his first marriage and a son from his second. The girl was beautiful, and her brother loved her dearly. One day, the stepmother, who hated the girl, sent her to do an errand. The girl failed to accomplish it, and although the stepmother pretended that she did not mind, she was furious and killed her. Then, she served her stepdaughter for dinner. The girl's little brother refused to eat that day. Instead, he ran out to the garden, buried his sister under a rose tree and wept for her. A white bird appeared near the rose tree, singing about the girl's fate. The song enthralled a cobbler, a watchmaker, and three millers. They gave the bird gifts - red shoes, a gold watch with a chain, and a millstone - for its song, and the bird went home. When the little brother heard a thunder-like noise, he found the red shoes. Then, the father went out and found the gold watch. Finally, when the stepmother came out, she got killed by the millstone.

Source: *English Fairy Tales* by Jacobs
Similar tale: "The Rose Tree" in *English Fairy Tales* by Steel
Tale type: ATU 720 *The Juniper Tree*

Binnorie (B)

Sir William fell in love with the older of the king's daughters. Soon, he became infatuated with the younger sister, eventually winning her heart. The rejected princess got very jealous and planned to throw her sister into the millstream of Binnorie. Despite the poor sister's calling for help, the older princess left her to drown. The miller and his daughter took the princess out. However, she had already drowned. A harper was passing by when he noticed the princess lying on the bank. He was a great traveller, so he went away but kept thinking of that beauty lying there. After many days, he returned, and there were only bones and her golden hair. He made a harp of them and took it to the castle with him. To the surprise of everyone present, the harp started singing about what had happened to the poor princess. Then it broke and never sang again.

Source: *English Fairy Tales* by Jacobs
Tale type: ATU 780 *The Singing Bone*

Cap o'Rushes (CoR)

A wealthy man had three daughters. One day, he asked them how much they loved him. The youngest replied she loved him as fresh meat loved salt. The father felt offended and ordered her to leave. She did and got a job as a maid in the kitchen, never revealing her name. So, they called her Cap o'Rushes. The girl attended a dance in her beautiful gown and immediately caught the eye of her young master. They

danced together all night and then two more. After that, the young master fell sick. He missed the beauty and would not eat, so Cap o'Rushes made him some gruel and slipped a ring he had given to her into it. When the young man saw it, he requested to see the cook. Soon after, the man got well again, and they got married. The girl's father was also invited to the wedding, though he did not know it was his daughter's. To prove her point, the girl told the cook not to use salt. The man regretted sending his youngest daughter away. As he now discovered, she loved him most. When his daughter revealed herself, he was overjoyed.

Source: *English Fairy Tales* by Jacobs
Similar tale: "Caporushes" in *English Fairy Tales* by Steel
Tale types: ATU 923 *Love Like Salt*, 510B *Peau d'Asne*

The Three Little Pigs – version one (TLP1)

An old sow could not provide for her three little pigs, so she sent them out to seek their fortunes. The first pig built a house from straw, but the wolf came, blew up the house, and ate the pig. Then, the second pig built a house of furze. However, the wolf came, and the pig's fate was identical to his sibling's. The last pig used bricks to build the house. Not able to blow it, the predator vainly attempted to trick the pig. The pig outwitted the wolf every time and, in the end, ate him for supper.

Source: *English Fairy Tales* by Steel
Similar tale: "The Story of the Three Little Pigs" in *English Fairy Tales* by Jacobs
Tale type: ATU 124 *Blowing the House In*

The Three Little Pigs – version two (TLP2)

In this version, the wolf was replaced by a fox, and the mother sow hesitated to let her children go, fearful they would get eaten. She built them the houses herself. Also, this version contains elements of ATU 2 The Tail-Fisher, when the third pig tricked the fox into putting its tail into the river and it froze.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 124 *Blowing the House In*, 2 *The Tail-Fisher*

Three Little Pigs – version three (TLP3)

In this version, the pigs had names (Tom, Will, and Jack). They received advice from their mother to build a sturdy house. However, each pig was tricked by a wolf, a fox and a bear, respectively, not to build an unbreakable house. Two pigs followed the predators' advice, the third did not. All pigs survived in the home of the third pig by killing and eventually eating the predators.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 124 *Blowing the House In*

Jack and His Golden Snuff-Box (JaHGSB)

Jack lived with his parents in a forest, and since he knew no other people, he embarked on a journey to see the world. His mother offered him a big cake with a curse or a small one with a blessing. Jack chose the former. His father gave him a snuff box he should use when near his death. On his travels, Jack rested in a house where he fell in love with a young lady. The master of the house gave him three impossible tasks, but Jack used the box, and three red men completed the tasks for him. After that, Jack finally married the young lady. Trouble arose when a valet found the box and relocated the castle while the men were on a hunt. The master threatened to take away Jack's wife unless he retrieved the castle within a year and a day. Determined, Jack went off. He sought help from the King of Mice, then the King of Frogs and finally the King of Birds, the oldest of the three brothers. An eagle had information about the castle's whereabouts, and with the help of other animals that accompanied him – a mouse and a frog – Jack regained the box and the castle. The kings were eager to see the castle, and Jack was forced to return without it, but he had his golden snuff-box back, and the little men could bring the castle to him. Jack was delighted to reunite with his wife and to discover he had become a father.

Source: *English Fairy Tales* by Jacobs
Similar tale: "The Golden Snuff-Box" in *English Fairy Tales* by Steel
Tale type: ATU 560 *The Magic Ring*

Childe Rowland (CR)

Four royal children were playing with a ball. Childe Rowland kicked the ball over the church, and Burde Ellen ran after it. She never came back. Although her three brothers tried to look for her, they were unsuccessful. The oldest brother, therefore, decided he would find her on his own. He went to Warlock Merlin for advice. Merlin told him Burde Ellen had been carried off by the fairies to the Elfland and imprisoned by the king. Since he did not return either, the second brother tried to save his siblings. Again, he failed. Childe Rowland, the youngest of the brothers, wanted to go, too, but his mother was worried. At last, his parents let him go, giving him the king's sword. Childe Rowland managed to find his sister, who told him the king of Elfland had cursed their brothers. Remembering Merlin's words that he must not eat or drink, he fought with the King of Elfland, defeated him and returned home with his siblings.

Source: *English Fairy Tales* by Jacobs
Similar tale: "Childe Rowland" in *English Fairy Tales* by Steel
Tale type: ATU 312D *Rescue by the Brother*

Molly Whuppie (MW)

With too many children to feed, the parents left their three youngest daughters to their fates in the woods. Hungry and tired, they found refuge in a house belonging to a giant. Having learned of the giant's murderous intentions, Molly Whuppie devised a plan to save herself and her sisters by tricking the giant into killing his own daughters. Then, all three girls had to run away for their safety. They arrived at the king's house and described what had happened to them. Impressed by Molly's bravery, the king proposed Molly should steal something from the giant for him, and in return, her sisters could marry his sons. Molly outsmarted the giant three times, and all the sisters married the princes.

Source: *English Fairy Tales* by Jacobs
Similar tale: "Molly Whuppie and the Double-Faced Giant" in *English Fairy Tales* by Steel
Tale types: ATU 327B *The Brothers and the Ogre*, 328 *The Boy Steals the Ogre's Treasure*

The Red Ettin (TRE)

A widow sent her two sons to seek their fortunes. She told the older boy to bring her water from the well. The can was broken, so he did not bring much, and his mother made him a small cake. He could decide whether to take the whole cake with a curse or half with her blessing. He chose the first option. Before departing, he gave his brother a knife to monitor his well-being. Determined to save King Malcolm's daughter from the monster called the Red Ettin, the boy had to answer three questions. He failed, and the beast turned him into stone. After discovering the knife became rusty, the younger brother decided to seek his fortune and rescue his brother. Being clever, he patched up the holes in the can with clay and brought more water for the cake. Then, he opted for a half of it with his mother's blessing. On his way, he shared his food with an old woman, who was actually a fairy. She gave him a magic wand and advice in return. Thanks to her, the boy could answer the three questions, kill the beast and save his brother and beautiful ladies, including the princess. The younger brother married the princess, and his brother married a noble's daughter.

Source: *English Fairy Tales* by Jacobs
Similar tale: "The Red Ettin" in *English Fairy Tales* by Steel
Tale type: ATU 300 *The Dragon-Slayer*

Mr. Fox (MF)

Lady Mary, young and beautiful, loved Mr. Fox. Curious about his castle he had never shown to her or her brothers, she followed him one day. She noticed something written at the gate and skeletons lying there. Then, her lover came into her view, dragging a young lady and trying to steal a diamond ring from her finger. He could not take it off, so he severed the whole hand, which fell into Lady Mary's lap. She took the hand as evidence of his horrid crimes. After her return home, she told Mr. Fox about what she

had seen. She described his house, the text at the gate, and his actions. However, she pretended it was her dream. Mr. Fox tried to deny everything, but the Lady had the hand as proof. To protect their sister, the brothers killed Mr. Fox instantly.

Source: *English Fairy Tales* by Jacobs
Similar tale: "Mr. Fox" in *English Fairy Tales* by Steel
Tale type: ATU 312 *Maiden-Killer (Bluebeard)*

The Laidly Worm of Spindleston Heugh (TLWoSH)

A king remarried after his wife's death. His new queen, a witch, became jealous of his daughter's beauty. She cast Princess Margaret under a spell and turned her into a Laidly Worm, causing her to isolate herself and terrorise the kingdom. A warlock advised people to appease the Worm with milk. Margaret's brother, Childe Wynd, returned with his men and aimed to rescue his sister. His stepmother tried to stop him and turned the enchanted sister against him, but her powers had limits. When the prince reached a certain distance, the queen was powerless. He then gave his sister three kisses and saved her. The witch turned into a Laidly Toad, Childe Wynd became king, and all lived happily ever after.

Source: *English Fairy Tales* by Jacobs
Similar tale: "The Laidly Worm" in *English Fairy Tales* by Steel
Tale type: ATU 402A* *The Princess Transformed into a Toad*

Kate Crackernuts (KC)

The King's daughter, Anne, was prettier than Kate, the daughter of the new queen. The girls loved each other as real sisters, but the queen despised that her daughter was not the prettiest. The queen ensured Anne would lose her beauty forever by giving her a sheep's head. Kate wanted to protect her sister, hid her face with a cloth, and together, they set out to seek their fortune. They came to a castle of a king who had two sons. One of the princes suffered from a mysterious illness and seemed close to death. Kate offered to sit with him at night. At midnight, the prince dressed himself and went to a hidden place where he danced with fairies. Kate secretly accompanied him and observed. The following two nights, she used nuts to distract a baby to take a magic wand and a birdie that could break the spells put on her sister and the prince. She succeeded. Kate married the prince who used to be sick, and her sister, Anne, married the other one.

Source: *English Fairy Tales* by Jacobs
Similar tale: "Katherine Crackernuts" in *Scottish Folk and Fairy Tales* by Jarvie
Tale types: ATU 711 *The Beautiful and the Ugly Twinsisters*, 306 *The Dance-out Shoes*

The Three Heads of the Well (TTHotW)

After the queen's death, the king married a wealthy woman despite her being ugly. Each had a daughter. Feeling out of place, the king's daughter went to seek her fortune with minimal provisions. Along the way, she shared her food with an old man. In return, he gave her a special wand. Then, she took good care of three heads of the well. They predicted the girl would have a bright future. As she went on, she met a king who fell in love with her and wanted to marry her. Learning about the girl's success, the stepsister thought she could be as lucky. Owing to her unkind nature, she earned no blessings from the heads. A cobbler cured her ailments caused by the heads, and they got married. Realising her daughter married a poor man, the queen killed herself. The king gave his stepdaughter and her husband some property far from the castle, and they lived peacefully.

Source: *English Fairy Tales* by Jacobs
Similar tale: "The Three Heads of the Well" in *English Fairy Tales* by Steel
Tale type: ATU 480 *The Kind and the Unkind Girls*

The Golden Ball (TGB)

Two sisters met a young man who gave each a golden ball and told them they would be hanged if they lost it. The youngest lost the ball, and her sweetheart promised he would get it. An old woman told him he could retrieve it but must stay in a particular house for three nights. During the first two nights, he killed two giants. The last night, the boy saw bogles playing with the ball. He cut their hands and legs, found the ball and went to save his love. In the meantime, the girl was about to get hanged. She called out for her mother, father, brother, sister, and others, but none had the ball for her. Then came her sweetheart and saved her.

Source: *English Fairy Tales* by Steel
Tale type: ATU 300 *The Dragon-Slayer*

The Two Sisters (TTS)

Two sisters, one kind and the other ill-tempered, lived with their impoverished father. One day, the younger sister decided to seek her fortune. On her journey, she helped an oven, a cow and an apple tree. After that, she came to the house of an old witch who gave her a job under the condition not to look up the chimney. Tempted by curiosity, she looked up the chimney and found a bag of money. She grabbed it and went home. The witch's attempt to catch her failed, for the tree, the cow, and the baker were helping the girl in her escape. The girl returned home with her money. Encouraged by her sister's success, the mean sister wanted to try the journey, too. But as she helped no one, she got no help in return when attempting to flee with the money. The witch caught her, beat her and sent her home penniless.

Source: *English Fairy Tales* by Steel
Tale type: ATU 480 *The Kind and the Unkind Girls*

The Black Bull of Norroway (TBBoN)

Three sisters discussed their ideal husbands, with the youngest jesting about the Black Bull of Norroway. To their surprise, all the grooms arrived on the following day. Despite her fear, the youngest was determined to keep her promise and departed with the Bull. He was kind to her and offered her food and something to drink. When she removed a thorn from his foot, the Bull transformed into a handsome prince, revealing he was cursed by a witch. Yet, the spell was not broken entirely. To save him, the girl had to wait for him without moving while he went away to fight. After a sign signalling the Bull's victory, she moved out of excitement, resulting in her lover being unable to find her anywhere. Determined, the girl obtained three magical nuts and successfully located her lover. She discovered there was to be a wedding of the Duke of Norroway and the witch. With the aid of the magical nuts, the girl thwarted the witch's plot to marry him. Although the man was under a sleeping potion for two nights, he was cautious and refused to drink it for the third time. He recognised his love, and the spell broke. They got married, and the witch fled the country.

Source: *English Fairy Tales* by Steel
Tale type: ATU 425A *The Animal as Bridegroom*

The Babes in the Wood (TBitW)

Two children became orphans, and their uncle was their legal guardian until they came to age and could inherit their father's money. However, the uncle did not keep the word he had given to his poor brother and sent his men to kill the children, as he ought to get the fortune if something were to happen to the children. Instead of being killed, the children were left to their fate in the forest and being so young, they soon died. The uncle's family got punished and experienced God's wrath.

Source: *English Fairy Tales* by Steel
Tale type: unclear

The Milk-White Doo (TMWD)

A widower remarried, unaware of his new wife's hatred towards his two children. When he brought a hare one day, she ate it all. Having nothing to serve for supper, she killed her stepson and cooked his body parts. The father questioned the strange meal and asked for his son. The evil woman lied to him. The boy's sister, Golden-tresses, had her suspicions about what had happened and buried the bones near a white rose tree. Soon, the bones had grown, and a white bird flew from them. It stopped by two women washing clothes, a man counting his silver, and two millers, and it received clothes, silver, and a

millstone in exchange for its song. Then, the bird flew home. First, the girl went out and got the clothes. The father followed and received the bag of silver, and the stepmother got killed by the millstone.

Source: *Scottish Folk and Fairy Tales* by Jarvie
Tale type: ATU 720 *The Juniper Tree*

The Magic Walking-Stick (TMWS)

Bill, an English schoolboy, returned home from a boarding school. One day, while duck shooting, he met an old man who sold him a stick for a penny. Disappointed with his lack of success, Bill wished to reach the middle of the water. As he was twisting the handle of his stick, his wish came true, allowing him to kill a few birds before safely returning. The following morning, he used the stick to go to the Solomon Islands but fled due to unfriendly natives. The next time, Bill took his younger brother Peter to the family's Scottish estate, Glenmore. Despite feeling strange, they visited some of their favourite places with their collie. Hungry, they wanted to steal something from a woman they knew well but were spotted and escaped home. Shortly after, the family went to London to see a show. Bill had to leave the stick behind unwillingly, only to discover it missing afterwards. Having learned that the master of a boy helping there took it, Bill offered a reward to anyone having information about the stick. He also unsuccessfully tried to find the man who sold it to him.

Source: *Scottish Folk and Fairy Tales* by Jarvie
Tale type: unclear

Assipattle and the Mester Stoorworm (AatMS)

Assipattle, often mocked by his hardworking brothers, enjoyed telling stories to his beloved sister. When she left for a job at the palace, Assipattle was very sad. One day, fishermen saw the fearsome sea monster called the Mester Stoorworm. Knowing about the queen's hatred towards her stepdaughter, the king's second wife's lover, the Sorcerer, suggested sacrificing the princess to appease the monster. The king promised to give his daughter's hand to any brave man who would save her, but no one had the courage. Learning about the intention to sacrifice the princess, Assipattle devised a plan to rescue her. He stole his father's horse, tricked a king's boatman and sailed towards the creature, entering its open mouth. He made a hole in the monster's liver and escaped. The beast died, and famous islands were formed. Happily, the king promised Assipattle the princess. When they returned, they discovered the queen and the Sorcerer had run away. The brave boy caught them, killed the Sorcerer, and imprisoned the queen. After the king's death, Assipattle became the new king.

Source: *Scottish Folk and Fairy Tales* by Jarvie
Tale type: ATU 300 *The Dragon-Slayer*

Catskin (C)

A wealthy squire wished for a son. He was disappointed when his wife gave him two daughters. He kept the first but sent the second to be raised in the country. Despite receiving education and fashionable clothes, the younger girl only wished for her father's love. Rejected, she packed her dresses, put on a robe of cat skins, and went to seek her fortune. She got a job in the kitchen and became known as Catskin. She desired to attend balls like her mistress's son but was punished when she asked if she could go. The girl got dressed and went there anyway. She caught the eye of the young man. Then she went there two more times. After the last ball, she rushed home, unaware she was being followed. The young gentleman discovered the truth about his love, and since he knew his parents would disapprove, he feigned illness, and Catskin was his nurse. She dressed in one of her beautiful gowns, shocking the man's parents with her true identity. Then they agreed to a wedding. Learning of his daughter's happiness, the squire visited her, pretending to be poor. She recognised him, forgave him and invited him to live with them.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 510B *Peau d'Asne*

The Three Brothers and the Hag (TTBatH)

Three poor brothers lived together. One day, one of them decided to seek his fortune. He reached an old witch's house and was allowed to stay. After hearing her count money at night, he grabbed it and took off. He ran past a meetinghouse, a field, and a well and did not help them despite being begged, thinking he had no time to spare. When he counted his money under a tree, the witch, informed about his whereabouts, found him and killed him. The same happened to the second brother. The third, knowing it would delay him, helped everyone. The meetinghouse, the field and the well did not tell on him. In fact, they were attacking the witch, causing her to die. The boy returned home with his treasure.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 480 *The Kind and the Unkind Girls*

The Basil Maiden (TBM)

A carpenter lived with three daughters in a lovely house with a garden. While he was often away, the girls managed the household themselves. One day, a king saw Carmen, the eldest, watering a bed of basil. He asked her how many leaves grew there. Embarrassed not to know, she ran behind the house. The following day, he came again, and the second girl, María, reacted the same way. On the third day, Pepita, the youngest, was in the garden. She asked the king how many stars there were in the sky. Unprepared and embarrassed, the king departed. Then he disguised himself as a candy man, trading candy for kisses. Only Pepita gave him kisses for some candy. Returning to their house, he revealed he

knew about it. Pepita was mortified. When she learned about the king's illness, disguised as death, she told him to kiss a mule's butt for health. Fearing death, he kissed the mule many times and recovered. The next time he came, Pepita told him about his kisses. Impressed by Pepita's cleverness, the king proposed that Pepita must arrive at his palace neither naked nor clothed, neither in a coach nor on horseback or walking. Pepita met the condition. The king was pleased and married her.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 879 *The Basil Maiden*

The Flower of Olivar (TFoO)

Three brothers – Juan, Felipe, and Carlos – had a father who lost sight. Only the flower of Olivar could cure him. The eldest boy decided to find this flower. He encountered an old woman and a hungry baby. Ignoring the baby's hunger, he left, and the woman cursed him. The second brother, Felipe, did not help the baby either. In fact, he helped it drown, so the old woman cursed him, too. Seeing neither of his brothers was returning, Carlos departed despite his parents' pleas. He fed the baby and received advice from the old woman. She told him where to find the flower and of his brothers' possible treachery. Following her advice, he found the flower but was betrayed and killed. The two brothers restored the sight of their father. However, one day, they heard a voice coming from the ground talking about Carlos's fate. They told their parents. Carlos was rescued and forgave his brothers.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 551 *Water of Life*, 780 *The Singing Bone*

The Children and the Ogress (TCatO)

A widower had two children who begged him to marry a woman who kept calling out to them on their way to school and offered them treats. Despite their father's warnings of the woman's true intentions, Pedro and Maria persisted until their father agreed to marry her. The stepmother's cruelty soon became evident, and when the children overheard that she was planning to kill them, they ran away. They stumbled upon a cottage looking like rock candy. Lured by sweets, they soon became captives in the house of an ogress. She shut them in cages and tried to fatten them. The children tricked her into thinking they were too thin by showing a lizard's tail. Growing hungry, the ogress decided to eat them anyway. As she was showing the children how to fit in the oven, they shoved her in. Taking over her house and her riches, they transformed the cottage into their own home. A poor man came by one day. The children recognised their father, happily reuniting with him.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 327A *Hansel and Gretel*

The Bird of Truth, or the Three Treasures (TBoTotTT)

A man had three daughters. Before leaving, he told them not to gossip as their king liked to go around incognito and listen. Yet, the moment he left, they started to talk. The two eldest fantasised about marrying a cook and a baker, while the youngest wished to marry the king. Overhearing the conversation, the king soon arranged for their marriages. Three times, the king fought in a battle, and each time he was away, his wife gave birth. She had one girl and two boys with golden hair like their father's. The elder sisters, envious of the youngest's fortune, swapped newborns with puppies, which led to her unjust condemnation – she was buried from the neck down for passers-by to insult her. Rescued by a retired gardener, the children grew up and built a great house. One day, a nun told the girl they lacked three treasures in their house – the golden water, the talking bird, and the singing tree. The girl told her brothers, and they went in search of them. When they did not return, the girl, dressed as a boy, departed to find her brothers and the treasures. Unlike her brothers, she followed an old man's advice and obtained the three objects. Right after, she rescued her brothers. Having heard about the children, the king invited them to the palace. The children enjoyed dining with the king and invited him to dine with them. During the dinner, the magic bird revealed the truth about their blood relation, leading to the wicked sisters' punishment and the family's reunion.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 707 *The Three Golden Children*

Jujuyana, or the Mist of No Return (JotMoNR)

Juan set out to seek his fortune. Despite being warned about the place called The Mist of No Return, he headed in that direction anyway. He met a beautiful girl, Jujuyana. Her parents agreed to their union only if Juan completed three tasks. If he failed, he would die. Knowing some valuable tricks, Jujuyana completed the first two tasks for him. The third one was impossible even for her. Taking only a mirror, hairbrush, and comb, Jujuyana and Juan ran away. After two failed attempts by the parents to capture them, Jujuyana's mother cursed Juan to forget Jujuyana the first time someone hugged him. He wanted to introduce Jujuyana to his family, but one of his sisters hugged him, causing him to forget about his girl. There was a viceroy's daughter, a widow for the seventh time. She liked Juan, and their wedding was planned. Heartbroken, Jujuyana left and encountered an old woman. At the girl's request, the woman went to the king's house to offer entertainment before the wedding. Jujuyana created two pigeons, and as the woman took them out, they started describing the events, triggering Juan's memory. Jujuyana revealed a genie was in love with the viceroy's daughter and ensured no more husbands would die. Jujuyana and Juan got married. After the king died, Juan began to rule the kingdom.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 313 *The Magic Flight*, 507 *The Monster's Bride*

Goldenstar (G)

A widower had a daughter who convinced him to marry a widow with also a daughter. He gifted each girl a cow. One day, the stepdaughter slaughtered her cow but refused to wash the innards. So, the stepmother sent the girl to do it. However, one piece of gut floated away, and the girl could not catch it. Suddenly, she encountered the Virgin Mary, who promised the missing piece after completing a few tasks. Some tasks were cruel, and the girl did not complete them. The Blessed Virgin approved of her kindness, giving her the piece and a gold star on her forehead. Upon learning of her good fortune, the stepmother and stepsister punished her, wanting to know where she had been. The stepsister decided to try her luck, too. However, she got punished for being mean, gaining a greenhorn on her forehead. As the stepmother favoured her daughter, Goldenstar was forced to hide whenever visitors came. One day, the Blessed Virgin visited Goldenstar when she was home alone, gifting her a magic wand. The girl wished for a dress and went to Mass. She caught the eye of a prince. When leaving, she lost her slipper. The stepmother and stepsister tried to deceive the prince, but a kitten revealed Goldenstar's presence, leading to the marriage between Goldenstar and the prince.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 480 *The Kind and the Unkind Girls*, 403 *The Black and the White Bride*

Louis and Louise (LaL)

A lady had two children, Louise and Louis. One day, her husband asked for Louise, and she lied the girl was at her grandmother's. However, Louis found his sister's head in one of the pots and, consequently, refused to eat the meal. When all sat at the table, they heard a voice from under the house where the girl's head was buried. The father then found Louise's head. Realising what had happened, he tied his wife's legs to two horses and let each go in a different direction.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 720 *The Juniper Tree*

Loveness of Salt (LoS)

A man had three daughters and asked them how much they loved him. The eldest compared her love to bread, the second to coffee, and the youngest said she loved him as much as he loved salt. Angered by the youngest's comparison, he had a glass box made, filled it with food, and engraved her picture on top. She was put inside and thrown into a river. A prince in search of a bride found the box. The girl then explained why she had been thrown into the river. On the day of the prince's party, where he was to select his wife, the girl's father was invited and received a special seat assigned by the king. His dinner was served without salt. Disguised, the girl attended the event. Her father regretted sending his youngest daughter away and was overjoyed when the king revealed she was there. The prince married the girl.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 923 *Love Like Salt*

Annie y Marie (AyM)

Annie and Marie lived with their father. One day, he asked them how much they loved him. Annie told him she loved him more than all the world, while Marie said she loved him like salt. Marie's reply disappointed him, so he ordered Marie's eyes to be cut out. The man instructed to do so took a dog's eyes instead and hid Marie on the mountain. The following day, Annie forgot salt when cooking dinner. Realising Marie's love, the father wanted her back. The man offered to bring Marie back in exchange for all his possessions. More than happy, the father agreed.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 923 *Love Like Salt*

The Fairy with Hair as Fair as Oatstraw (TFwHaFaO)

Losing their father to illness, Tony, Paul, and Jack returned home to divide his belongings. The rest would get the one who could stab their father the deepest. Jack, however, refused and buried him. Then he embarked on a journey. Along the way, Jack encountered an old man, God, who joined him on his travels. Seeing a herd of ponies, Jack admired a black one, unaware it was his father. Seeing Jack liked the pony, God took it with them. Meanwhile, Tony and Paul told the king that Jack could bring him the Fairy with Hair as Fair as Oatstraw. Although Jack protested, saying he had no idea how to find her, the king was convinced. Returning home, Jack started crying, and the pony gave him advice on what to do. When he encountered the Fairy, she challenged him. Jack completed three tasks, relying on the pony's guidance. While Jack was following the king's orders, the Fairy knew it was Jack who was completing the tasks and not the king. Jack married the Fairy with Hair as Fair as Oatstraw.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 505 *The Grateful Dead*, 531 *The Clever Horse*, 554 *The Grateful Animals*

The Talking Eggs (TTE)

A lady had two daughters - Blanche and Rose. She favoured Rose for being like her. Blanche did all the work while Rose did nothing. One day, Rose was sent to fetch water. When she got to the well, she gave water to an old woman asking for something to drink. Another day, Blanche ran off to the woods after being maltreated by her mother. There, she encountered the woman again. She gave her supper and offered her shelter. The girl had to promise she would not laugh at anything she saw. Despite seeing hilarious things, Blanche kept her promise. When asked to scratch the woman's back, Blanche's hand was cut by a glass bottle. The old woman healed it. The following day, the old woman gifted Blanche

talking eggs, instructing her to select only those that want to be picked and then toss them over her head. Blanche obeyed and received beautiful gifts. When her mother saw it, she sent Rose to do the same. Disobedient, Rose laughed and picked the eggs that told her she must not take them, resulting in a path filled with punishment. Seeing that, her mother got angry and banished her to the woods.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 480 *The Kind and the Unkind Girls*

The Little Boy of the Government (TLBotG)

A woman had a daughter who was as bad as herself and a son she despised. She planned to send him to her husband to meet the same fate as their other children. Once, the boy helped a man and was gifted a bow and arrows, which he kept hidden. When the mother got a letter saying she should send the child, she advised her son to meet a blue lake and a red prairie and feign blindness for protection against evil spirits. Accompanied by his sister, the boy arrived at the lake and started admiring its beauty, causing the lake to turn ordinary. The sister was annoyed. As they were leaving, the boy heard a voice thanking him. When they arrived at the house of their father, the Government, he tried to catch the boy. However, the boy defended himself with his arrows and killed his father. The voice revealed itself as a beautiful princess, wishing to marry him and punish his mother and sister for killing his little brothers.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 590 *The Faithless Mother*

Catafo (Cf)

Poor parents had three little sons. The eldest, Catafo, overheard his parents planning to abandon him and his brothers in the woods. To leave a trail back home, Catafo filled his pockets with flour. Their mother was surprised to see them return home and urged the father to try again. This time, Catafo filled his pocket with grains of corn. Birds ate some, causing the trail to disappear. Tired and hungry, the boys followed a light to an old woman's house. Catafo convinced her to let them stay, but she was hesitant since her husband was the Devil. When the Devil returned, he could smell the children. Learning of the Devil's intention to eat him and his brothers, Catafo woke his brothers up, and the Devil killed his own children by mistake. Angry, the Devil went after the three boys. The children climbed a tree, and the Devil wanted to catch the children into a big sack. Catafo outsmarted him, and the Devil fell there himself. The brothers killed him, and after that, they returned to the house. The Devil's wife was happy to care for these three boys and made her house their home.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 327A *Hansel and Gretel*/327B *The Brothers and the Ogre*, 330 *The Smith and the Devil*

Snow Bella (SB)

Two sisters were sewing when one, distracted by the falling snow, stuck her finger with a needle. Her sister told her to make a wish. The girl wished for a daughter with skin as white as snow and lips and cheeks as red as blood. It came true. She got married and had a beautiful daughter called Snow Bella. The girl, however, fell ill and died, leaving Snow Bella with her father, who married a wicked woman, jealous of Snow Bella's beauty. One day, the stepmother lured Snow Bella into the woods and left her there. Snow Bella came upon a little hut where a young man and his two dwarf brothers lived. They offered her shelter, advising her to be careful since someone could hurt her for her beauty. When they left to work in the woods, the stepmother, realising Snow Bella was alive, tried to kill her with a necklace, a comb, and a poisoned apple. Each time, the brothers revived Snow Bella. Then, the brothers killed the stepmother. Grateful, Snow Bella married the youngest brother.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 709 *Snow White*

The Three Oranges (TTO)

Three brothers set out to find jobs. The first boy met an old witch who gave him three oranges, claiming he would see a beautiful girl while eating them. She would stay if he gave her water. Failing to do so, the girl vanished. Despite knowing about his brother's experience, the second brother failed the same way. The third boy ate two oranges but managed to wait until he reached a well to eat the last one, helping the girl. Then, he went to buy her some clothes because she was naked. Meanwhile, a witch and her ugly daughter came to fetch water. Seeing the pretty girl's reflection in the water, the ugly girl thought it was her. Knowing the truth, the witch replaced the beauty with her daughter. The witch's daughter told the boy she turned ugly because he took too long. Ashamed, he took her to his parents. One day, the witch combed the beautiful girl's hair, and one tooth broke off the comb, turning the girl into a bird. The boy fell ill, and the little bird started visiting him. While petting the bird, he dislodged the comb's tooth from the feathers, causing the girl to change back. He made the ugly girl disappear and married the pretty one.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 408 *The Three Oranges*

Jean Sot Kills Flies (JSKF)

Jean Sot's mother went out to a soirée. Jean was supposed to watch over his baby brother and keep the flies away. Jean decided to kill the flies with his father's hammer. When the mother returned, the baby was dead, and Jean was proud to have killed so many flies.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 1586 *The Man in Court for Killing a Fly*

John the Bear (JtB)

A miller and his wife found a baby boy and raised him alongside their children. After discovering he was not their son, John the Bear went travelling. Oak Twister and Stone Thrower joined him on the journey. Together, they came upon an empty house and decided to spend the night there. John and Stone Thrower went out hunting while Oak Twister stayed and made dinner. Suddenly, the Little Man with the Big Beard came and beat him up. The next day, Stone Thrower experienced the same. When it was John's turn, he fought the Little Man, severed his ear, and followed him until the Man escaped through a hole under a rock. After dinner, all went to the rock. Only John was brave enough to go down. There, he saved three princesses. Each offered him marriage, her golden ball, and a handkerchief. The youngest, guarded by the Little Man, advised John to take the can of salve from the Man's pocket to ensure the Little Man would not recover. John's companions picked up the princesses but cut the rope when taking John, causing him to fall and break his leg. The princesses refused to marry Oak Twister and Stone Thrower unless they made three golden balls. Meanwhile, John healed his leg with the salve and flew out of the hole thanks to an eagle. Then, he helped a Goldsmith to make the balls. The youngest princess realised it was John who had made them. Knowing it was John who saved the princesses, the king let John marry the youngest and punished the other two men.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 301 *The Three Stolen Princesses*

Beau Soleil (BS)

The parents had three sons. One of them, Beau Soleil, decided to seek his fortune after overhearing his mother say the brothers were good for nothing. He gambled away money he had borrowed from his captain and another he got from his father by deceit. On his way home, he asked for shelter at a castle. While exploring the city, he heard of the Mist Castle and its deadly reputation. Determined to go there, he had to visit the king first. After Beau Soleil received the key, he went to the Castle. Before arriving, he revived dead people, and together, they went to the Mist Castle to play cards and drink. On the following day, they all returned to their old homes, and Beau Soleil to the king, delivering him a letter from the king of the Mist Castle. Refusing to respond to the letter, the king offered his daughter to Beau Soleil in exchange for ignoring the other king's request. So, the boy married the princess. After some time, Beau Soleil began missing his parents and went to visit them. However, he gambled again, and when he reached home, he was poorer than ever, angering his parents. Having learned about what had happened, the princess dressed as a man and won her husband's fortune back. When she arrived at Beau

Soleil's parents' house, he recognised her, surprising the parents. Beau Soleil gave them some of his fortune and returned home with his wife.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 935 *The Prodigal's Return*, 326A* *Soul Released from Torment*

Katie and Johnnie (KaJ)

Johnnie and Katie lived on a farm in Georgia. One day, their mother sent them to the woods to gather switches for brooms and then sweep the large yards. The children hated the task because of the yard size but obeyed. Katie noticed delicious-looking cakes hanging down from two ropes on a tree limb. The children took both. Suddenly, a giant appeared, intending to catch and cook them. Having captured them, he started making a fire. Johnnie devised an escape plan - they would each run in an opposite direction. Succeeding, the children trapped the giant in the cage and rolled him into the river. They ran home, gathering some switches to appease their mother. Happy to see them, their mother did not punish them.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 327A *Hansel and Gretel*, 1117 *The Ogre's Pitfall*

The Story of Sally (TSoS)

A man was travelling when he encountered Sally, her mother and two sisters. He wanted water, so the mother sent Sally to fetch it. However, Sally did not get back, sitting next to the spring and trying to decide whether to marry the man. Soon, both sisters and mother joined her, helping her with the decision. The man then went to the spring himself as he wanted to know what took them that long. Surprised the women were discussing marriage without him ever proposing this idea, he suggested he would marry Sally if he ever met someone as silly as her. He fulfilled this promise. When Sally moved into her new house, she destroyed all the mirrors and threw away all the silver, thinking there was another woman. Then she put tiny pieces of meat on each head of cabbage in their garden. Sally's husband could not believe his eyes, and it was too much for him, leading to his decision to leave. She insisted to go with him, and misunderstanding his request, she took the door with them. They spent the night in a tree. Some robbers came with their stolen money, and the door fell on them, startling them. The following morning, Sally and her husband found the money under their tree. The man sent Sally to school.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 1450 *Clever Elsie*, 1384 *The Husband Hunts Three Persons as Stupid as His Wife*, 1245 *Sunlight Carried in a Bag (Basket, Sieve) into the Windowless House*, 1386 *Meet as Food for Cabbage*, 1009 *Guarding the Store-Room Door*, 1653 *The Robbers under the Tree*

Peazy and Beanzy (PaB)

Two sisters - Peazy and Beanzy - always hoped to visit their rich aunt. Peazy went first. On her way, she ignored a brook and an old plum tree needing her aid. At her aunt's, Peazy refused to help with anything, prompting her aunt to send the girl home. On her way, she got hungry. Although she saw food, it was taken from her as a punishment for her selfishness. Displeased with her, her mother sent her to bed without food. Beanzy went to visit her aunt, too. She helped the brook, the plum tree and her aunt, with whom she stayed for a month but then went home because she missed her mother. The aunt rewarded her with money. Owing to her kindness, she could enjoy food on her way back. The mother was pleased.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 480 *The Kind and the Unkind Girls*

The Mermaid (TM)

After the death of his wife, the king married a woman with a daughter. This new wife maltreated the king's daughter, causing her immense sadness. One day, the princess went down to the water and cried. A mermaid was curious about the reason for her sadness, showing her kindness and offering her plenty of good things. The princess returned the next day, singing a song to the mermaid until she appeared. The stepmother and the king started wondering about the princess's behaviour. The princess's stepsister offered she would find out and report everything. She did. The next day, the king, the new queen and her daughter went together to the water, deceived the mermaid and killed her. Later, when no mermaid came, the princess went deep into the water and drowned.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 480 *The Kind and the Unkind Girls,* 511 *One-Eye, Two-Eyes, Three-Eyes*

Barney McCabe (BM)

A brother and sister decided to go on a long journey. Jack took four grains of corn and told his mother to release his three dogs if a glass of milk turned to blood. Then, they set off. Seeking a place to stay the night, they stumbled upon an old witch's house. Suspicious of the witch's murderous intentions, Jack took two pumpkins to deceive her and escaped with his sister thanks to one grain of corn, which transformed into a ladder. Indeed, the witch came to the room and chopped the pumpkins into pieces, thinking she was killing the children. When she realised her mistake, she went after them. The children used a grain of corn to turn it into a tall pine tree and climbed up. Determined to catch them, the witch cut the tree off. Jack dropped another grain, and the milk turned to blood, signalling their mother to free the dogs. The last grain of corn turned into a bridge, and when the dogs arrived, they threw the witch off it, saving the children.

Source: *Cinderella in America* by McCarthy

Tale types: ATU 327 *The Children and the Ogre*, 328 *The Boy Steals the Ogre's Treasure*, 315 *The Faithless Sister*

The Deserted Children (TDC)

Parents could not feed all eight children, so they left four of them in the forest. Two older returned home, but the younger ones - John and Mary – did not. One day, John saw an empty cake shop. He took some cakes, surprising his sister. Mary, curious, joined him next time. Despite being warned not to laugh, she did, and a cannibal caught them. Mary was allowed to help around the house, while John had to stay in a cage. The boy caught a rat and pretended its tail was his finger when the cannibal wanted to see if he was fat enough. However, Mary lost the tail, and John was declared "fat". At the last moment, John had an idea and scared the cannibal off. Instead of killing him, the man sent John to mind his cattle and gave him two dogs, intending to kill him later. Each time John's life was at stake, Mary warned him. Suspecting John would kill them, the cannibal and his wife gave them the property, advising them not to sweep dirt into the well. One day, Mary intentionally disobeyed. A great beast appeared, saying she could save herself by betraying her brother. However, John managed to save himself and decided to leave with his dogs. He went to the king, who promised his daughter to the person who killed the beast. The princess wanted to meet John's sister before the wedding, employing her as her maid. Then, John and the princess got married. After a short time, Mary betrayed John again, causing him to die. Before he flew to heaven, he told his sister it was the third trouble she got him into. Mary and the princess went to hell.

Source: *Cinderella in America* by McCarthy

Tale types: ATU 327 *The Children and the Ogre*, 328 *The Boy Steals the Ogre's Treasure*, 300 *The Dragon-Slayer*, 315 *The Faithless Sister*

Rawhead and Bloodybones (RaB)

A woman with a mean daughter married a man whose daughter was beautiful and kind. The woman's witch friend advised her on how to get rid of the pretty girl. Pretending sickness, the ugly sister tricked the other girl into leaving to fetch water from the end of the world, the only cure. On her way, she shared lunch and dinner with an old man who gave her a magic stick in return. Despite the witch's schemes to harm her, the girl used the stick to protect herself. When she came to the well, she drew up the Rawhead and Bloodybones. It asked to be treated gently, and she obeyed. Then, two more skulls wanted the same. After that, she filled the bottle with water and started home. The Rawhead and Bloodybones wished her to be even prettier and more loved, and the first time she combed her hair, gold would fall out. The stepmother and stepsister were surprised to see her return, showing no gratefulness. Amazed to see the gold falling from the girl's hair, the stepmother sent her daughter on the same quest. But the girl was so

mean and received curses from Rawhead and Bloodybones, making her more repulsive. Terrified, the stepmother and stepsister ran away.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 480 *The Kind and the Unkind Girls*, 551 *Water of Life*

Three Drops of Blood (TDoB)

One day, the father of three daughters wanted to bring them gifts from town. While the older ones asked for dresses, the youngest wished only for his safe return. On his way home, he found a rose bush. Remembering his daughter, he took the flower in exchange for the first thing to meet him at home. Instead of his dog, his youngest daughter came to him and insisted on fulfilling her father's promise. She got on a big white bear's back, and when passing the rose bush, a thorn caught her finger, causing three drops of blood to fall. At night, the bear turned into a man, introducing himself as White Bear Whittington and saying he was cursed. They married and had three children. Missing her parents, the girl wanted to visit them. Her husband agreed but forbade her from revealing his identity. However, overjoyed to meet her family, she accidentally revealed his name, causing him to depart. Unable to find him, she worked for an old lady for three days and received three gold nuts to use only in times of need. When she saw her husband admitting he forgot his wife and explaining only his wife could wash his shirt clean from the drops of blood, she waited in line with other women, attempting to wash it. She was the only one successful, but an ugly woman lied that she was his wife and took him to her house. The real wife followed, asking to spend the night with her husband and offering one of her nuts as a payment. For two nights, he was under the influence of a sleeping potion. The third night, he refused to drink it, reuniting with his wife. The man's curse was over, and he stayed in his human form forever.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 425A *The Animal as Bridegroom*

Polly, Nancy, and Muncimeg (PNM)

An old woman had three daughters - Polly, Nancy, and Muncimeg. One day, she fell sick and divided her inheritance, giving Polly and Nancy the property and Muncimeg an old pocket penknife and gold ring. Muncimeg felt betrayed, but her mother explained they would be helpful to her one day. After she died, Polly and Nancy went to seek their fortune, locking Muncimeg in the house. Muncimeg found a way to escape thanks to her two gifts. When she reached her sisters, they were displeased. Despite a few more attempts to leave Muncimeg behind, she persisted, using the magical objects. Finally, the sisters agreed she could join them. They came to an old giant's house. The sisters slept in the room with the giant's daughters, and after Muncimeg overheard him saying he wanted to kill them, she tricked him into killing his own daughters by putting nightcaps on her and her sisters' heads. In the morning, the

girls ran away. They reached the king's house. The king offered the marriage to his sons if Muncimeg returned to the giant's house and stole from him. Muncimeg went and did it, using her mother's gifts. Although Muncimeg got caught during her third task, she outsmarted the giant. She and her sisters married the princes.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 327 *The Children and the Ogre*, 328 *The Boy Steals the Ogre's Treasure*

The Wicked Stepmother (TWS)

Two children lived with their father and mean stepmother. When the father was away, the woman sent the boy for some apples from the trunk. She slammed down the lid and cut the boy's head off, ordering her stepdaughter not to tell. During supper, the girl was crying, and the stepmother explained to her husband it was because the boy had run away. Then, the girl buried her brother's bones. Soon, the stepmother wanted to trick the girl into getting the apples, but she was swift and escaped. The woman told her husband his daughter went after her brother. Devastated, he went out in the garden, where he saw a little bird. The bird told him about his children's fate and the possibility of their return. The father killed his wife the same way she had killed his son. Suddenly, he heard his children laughing, and they were reunited.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 720 *The Juniper Tree*

Fill, Bowl, Fill (FBF)

Two beautiful girls lived with their wealthy parents in the mountains. The father made a rule for the girls' suitors – they should catch a rabbit and put it in the ring he put in the garden. If the rabbit ran away, the suitor would lose his head. Many failed. One day, Jack decided to marry the younger girl. On his way, he shared food with an old man who gifted Jack a wooden drill that would ensure the rabbit would not run away. Jack went to the man's house and used the drill. Indeed, the rabbit could not escape the ring. Surprised to see that, the girls' father sent his daughters and wife to buy the drill from Jack, but he would not sell it. Desperate, the father told Jack he should kill him after he sang a bowl of lies. The boy lied that he had kissed the girls and even their mother. This was enough. Jack cut the man's head off, got all of the money and the younger daughter.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 570 *The Rabbit-Herd*

The Enchanted Sisters (TES)

A sad woman told her son the truth about his three enchanted sisters – Hilldegadd, Gaddelheid, and Beaddrees. Determined to save them, the boy took his horse and a knife and went to the black forest in search of his sisters. Finding all three sisters, he discovered they were married to an eagle, a bear and a whale. He stayed with them and was welcomed kindly while the husbands were in their human form and then received gifts from them when the time of their transformation came. These gifts – eagle feathers, bear hairs, and fish scales – would save his life if he needed it. Finding his horse torn to pieces by the bear, he continued through the forest until he reached a beautiful house. A big bull rushed on him, so the boy used the hairs to protect himself. Then, out of the bull's body flew a goose, and the boy received help thanks to the feathers. A golden egg fell from the goose into the water, and the whale retrieved it for him. Inside the egg was a golden key, immediately breaking the enchantment and rescuing a beautiful girl inside the house. The boy married the beauty, and all the siblings reunited with their mother.

Source: *Cinderella in America* by McCarthy

Tale types: ATU 552 *The Girls Who Married Animals*, 451 *The Maiden Who Seeks Her Brothers*

The Three Brothers (TTB)

While travelling, three brothers reached a hut of an ugly woman who invited them inside, offering food and shelter. Since there was enough space to sleep for only one of the brothers, they had to take turns. Each night, the woman became ten years younger. The third morning, the woman was young and beautiful. She gave them presents for their travels – a cent for the oldest, a tablecloth for the middle, and a thumbstall for the youngest. Later, they discovered the objects were magical. Meals appeared on the tablecloth, the cent multiplied when thrown to the ground, and the thumbstall made the youngest brother invisible. The brothers went to an inn and used their presents.

Source: *Cinderella in America* by McCarthy

Tale types: ATU 327 *The Children and the Ogre*, 563 *The Table, the Donkey and the Stick*, 566 *The Three Magic Objects and the Wonderful Fruits*

The Miller's Daughter (TMD)

A miller had four beautiful daughters. Every week, the girls took turns cleaning while the others studied. One day, a lovely gentleman came to the mill, asking for grain and one of his girls to work for him. The father approved, and soon, one of the girls went to the man's house on a mountainside. She was allowed to do anything except enter one of the bathrooms. The man also gave her a blue egg to keep in her apron the whole day. Most days, the gentleman was away. Growing curious, the girl entered the forbidden room, finding barrels with heads in them. Terrified, she confessed to the man. He cut her head off.

Dressed differently and with different horses, the man asked for another of the miller's daughters. The girl met the same fate as her sister. Then, the man took the miller's third daughter. The gentleman was keen on her, taking her on trips. She enjoyed her time there. Horrified to discover her sisters' heads, she went to her father, telling him everything. Together, they devised a plan to catch the man, leading to the man's arrest by the police.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 311 *Rescue by the Sister*, 312 *Maiden-Killer* (*Bluebeard)*

Little Red Nightcap (LRN)

An Irishman with three sons married a woman who hated them. One day, she got the man drunk, making him agree to set fire to the place where the boys slept. Having overheard their plans, the youngest son told his brothers, and together, they waited outside until they saw their stepmother burn the building. With only a little food, the brothers went away. The youngest, Sean, offered his food to an old beggar and received a magic blackthorn stick in return. Then, they came to a town where they discovered that Little Red Nightcap kidnapped the king's daughter. Intrigued by the reward – gold and marriage to the princess – the brothers were determined to save her. To get there, they had to enter a hole. The eldest brother, Pat, went first. There, he refused to share his food with the Little Red Nightcap and was beaten. The second brother, Dennis, met the same fate. Although Sean offered his food, the little man wanted to beat him up anyway. But thanks to the magic stick, he got beaten instead, begging Sean to stop and offering the princess and treasure. Seeing Sean's success, the two brothers decided to kill him and get everything for themselves. Suspecting treachery, Sean placed a big rock in the basket, watching it crash as the brothers cut the rope. With the help of a bird, Sean flew out of the hole. Meanwhile, the brothers were celebrated as heroes. When Sean appeared, he punished them with the stick, and the princess revealed that he was her saviour. Sean invited his father to live with them in the castle.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 301 *The Three Stolen Princesses*

How Death Came to Ireland (HDCtI)

The King of France wanted to find himself a wife. One day, he embarked on a journey. During his travels, he stayed with an old monk. While hunting, the king saw three swans and wanted to kill them, but the monk revealed they were girls who swam in the lake daily. Determined to catch them, the king stole their clothes and used special boots from the monk. When the girls noticed what had happened, they unsuccessfully begged the king to return the clothes. So, they carried him away and took turns. The king then married the youngest. After some time, he wanted to return to France, but his wife told him not to go because he would die there. Although the king promised he would not leave the ship, he forgot,

and Death indeed found him. The king tricked Death, convincing it to go into a box, and slammed the lid shut. Then he returned to his wife and told her about it. The girl advised him not to open the box, for they would all die. They dropped the box into the ocean, and it came to Ireland. Curious Irishmen wanted to see what was in it, but as soon as they opened it, Death killed them all and started killing all over Ireland. And that was the reason why the people of Ireland began to come to America.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 313 *The Magic Flight*, 413 *The Stolen Clothing*, 465 *The Man Persecuted Because of His Beautiful Wife*, 400 *The Man on a Quest for His Lost Wife*

Lazy Maria (LM)

A man had three daughters and allowed them to seek their fortunes. The eldest went first. On her way, she helped a cow, a bread and an apple tree and received a nice meal in return. Then she asked for shelter and some work at a mansion. Although the master was not home, she could stay the night and choose the door to a room where she would sleep – a gold or tar one. The girl said it did not matter and could sleep in the gold room for being so humble. When inside, the man told her there were two places to sleep - one under the ladder with cats and dogs and the other in the high bed. The girl would not mind the first option and again was rewarded for her humbleness. Since some gold from the sheets clung to her, she felt rich enough to go home. The second girl had the same experience as her sister. But the third girl, lazy Maria, helped no one, chose the gold door and the bed and got punished for her choices by being pushed into the tar room among the animals. Returning home tar-covered, her family revealed a witch underneath when scrubbing the tar. Suddenly, lazy Maria was free again and stayed poor for the rest of her life, while her sisters were wealthy and could go somewhere other than stay home.

Source: *Cinderella in America* by McCarthy
Tale type: ATU 480 *The Kind and the Unkind Girls*

The Black Kitty (TBK)

Pat sent his two smart sons to see the world while his other son, Crazy Joe, should stay home. However, Joe disobeyed and soon reached his brothers. They urged him to return home, but Joe admitted he was lost. So, the brothers suggested they would each go in a different direction and, in a year, return with presents for their father. John walked until he stumbled upon a big castle with delicious food inside. There, Joe started petting a black kitty chained to the wall, and she offered him food and shelter under the condition he must wake up before twelve, pet her and say nothing except a specific phrase by which he would save her. Despite some temptations, he did what he had been asked to, and the kitty turned into a beautiful princess. She showed him her parents and people who could not move as they were cursed. Then she proposed they should live together as common man and wife since there was nobody

to marry them. After a year, she gave him a gold belt and beautiful jewels for his father, instructing him to show his brothers only an ordinary table knife. In order to save the princess and her people, he should destroy something every day for a year. When Joe presented the gift from his wife to his father, all were amazed. After that, Joe started destroying the farm, angering his brothers. Pat did not mind Joe's behaviour because the treasures could buy him a kingdom. One day, all noticed a crowd of gold people and a princess with a baby on her arm. The royals thanked Joe for saving them, and Joe could finally reunite with his wife and their baby.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 402 *The Animal Bride*, 326 *The Youth Who Wanted to Learn What Fear is*

Sam Patra and His Brothers (SPaHB)

An old queen wished she had children. One night, she dreamed about eating a fish to have a child. When nobody brought it, she went to sleep again and dreamed she would die if she did not eat the fish. Scared, she told her servants, and finally, they had it. Despite it being forbidden, the cook and the servant tasted it, feeling sick afterwards. The queen was served the meal and grew sick as well. Then, each had a baby boy. Their sons – Sam Patra, Sylvius, and Lazillia - looked so much alike that they called themselves brothers. One day, the boys went for a hunt. They decided to spend the night near the bridge. At night, a giant came, and Sam Patra killed him. In the morning, the boys returned to the castle, describing what had happened. Having heard about the one-headed giant's fate, the two-headed giant set off to destroy the castle. The brothers fought against him, killing him. Then, proudly, Sam Patra announced each of the boys had killed a giant, so they were exactly alike. All three boys married princesses and ruled the kingdom. A few years later, Sylvius died, which led Lazillia to commit suicide. Sam Patra initially thought he was a little different from them but realised it was not the case. He gave the kingdom to his wife and shot himself dead.

Source: *Cinderella in America* by McCarthy
Tale types: ATU 303 *The Twins Or Blood-Brothers*, 1070 *Wrestling Contest*, 300A *The Fight on the Bridge*

La Madre Cruel (LMC)

The parents had a son and a daughter. The mother hated her son, often sending him to his grandmother. One day, the father discovered the boy missing. The cruel woman killed him and was cooking his head. She hid his body under the planks of the floor. Later, when they sat down to eat, they heard a voice warning the girl not to eat the meal. The father found the body of his son, grabbed his wife, tied each of her legs to a mule and made them go in opposite directions.

Source: *Cinderella in America* by McCarthy

Tale type: ATU 720 *The Juniper Tree*

Appendix B – Research Table 1: Number of Siblings, Blood Relations, Gender and Relationship

Abbreviations:

F – female
M – male
HALF – half siblings
STEP – stepsiblings
BIO – biological sibling

	TALE	SIBLINGS			RELATIONSHIP
		NUM	BLOOD RELATIONS	GENDER (F/M)	
1	TRT	2	HALF	1F, 1M	IMPORTANT
2	B	3	BIO	2F, 1M	IMPORTANT
3	CoR	3	BIO	F	UNIMPORTANT
4	TLP1	3	BIO	0	UNIMPORTANT
5	TLP2	3	BIO	1F, 2M	UNIMPORTANT
6	TLP3	3	BIO	M	IMPORTANT
7	JaHGSB	3	BIO	M	IMPORTANT
8	CR	4	BIO	1F, 3M	IMPORTANT
9	MW	3	BIO	F	IMPORTANT
10	TRE	2	BIO	M	IMPORTANT
11	MF	3	BIO	1F, 2M	IMPORTANT
12	TLWoSH	2	BIO	1F, 1M	IMPORTANT
13	KC	2	STEP	F	IMPORTANT
14	TTHotW	2	STEP	F	IMPORTANT
15	TGB	3	BIO	2F, 1M	UNIMPORTANT
16	TTS	2	BIO	F	IMPORTANT
17	TBBoN	3	BIO	F	UNIMPORTANT
18	TBitW	2	BIO	1F, 1M	IMPORTANT
19	TBitW	2	BIO	M	IMPORTANT
20	TMWD	2	BIO	1F, 1M	IMPORTANT
21	TMWS	3	BIO	1F, 2M	IMPORTANT
22	AatMS	8	BIO	1F, 7M	IMPORTANT
23	C	2	BIO	F	UNIMPORTANT
24	TTBatH	3	BIO	M	UNIMPORTANT
25	TBM	3	BIO	F	UNIMPORTANT
26	TFoO	3	BIO	M	IMPORTANT
27	TCatO	2	BIO	1F, 1M	IMPORTANT
28	TBoTotTT	3	BIO	F	IMPORTANT
29	TBoTotTT	3	BIO	1F, 2M	IMPORTANT
30	JotMoNR	3	BIO	2F, 1M	IMPORTANT
31	G	2	STEP	F	IMPORTANT
32	LaL	2	BIO	1F, 1M	UNIMPORTANT
33	LoS	3	BIO	F	UNIMPORTANT
34	AyM	2	BIO	F	UNIMPORTANT
35	TFwHaFaO	3	BIO	M	IMPORTANT
36	TTE	2	BIO	F	UNIMPORTANT
37	TLBotG	2	BIO	1F, 1M	IMPORTANT

38	Cf	3	BIO	M	IMPORTANT
39	SB	2	BIO	F	UNIMPORTANT
40	SB	3	BIO	M	IMPORTANT
41	TTO	3	BIO	M	IMPORTANT
42	JSKF	2	BIO	M	UNIMPORTANT
43	JtB	3	BIO	F	UNIMPORTANT
44	BS	3	BIO	M	UNIMPORTANT
45	KaJ	2	BIO	1F, 1M	IMPORTANT
46	TSoS	3	BIO	F	IMPORTANT
47	PaB	2	BIO	F	UNIMPORTANT
48	TM	2	STEP	F	IMPORTANT
49	BM	2	BIO	1F, 1M	IMPORTANT
50	TDC	2 (8)	BIO	1F, 1M	IMPORTANT
51	RaB	2	STEP	F	IMPORTANT
52	TDoB	3	BIO	F	IMPORTANT
53	PNM	3	BIO	F	IMPORTANT
54	TWS	2	BIO	1F, 1M	IMPORTANT
55	FBF	2	BIO	F	UNIMPORTANT
56	TES	4	BIO	3F, 1M	IMPORTANT
57	TTB	3	BIO	M	IMPORTANT
58	TMD	4	BIO	F	UNIMPORTANT
59	LRN	3	BIO	M	IMPORTANT
60	HDCtI	3	BIO	F	IMPORTANT
61	LM	3	BIO	F	UNIMPORTANT
62	TBK	3	BIO	M	IMPORTANT
63	SPaHB	3	STEP	M	IMPORTANT
64	LMC	2	BIO	1F, 1M	UNIMPORTANT

Appendix C – Research Table 2: Birth Order of Protagonists and Their Attributes

Abbreviations:

F – female
M – male
O – older
OF – older female(s)
OM – older male(s)
tOF – the oldest female
tOM – the oldest male
tYF – the youngest female
tYM – the youngest male
YF – younger female
YM – younger male

	TALE	BIRTH ORDER AND ATTRIBUTES		
		YES/NO	PROTAGONIST	OTHERS
1	TRT	NO	0	0
2	B	YES	YF: beautiful, innocent	OF: jealous, mean; M: passive
3	CoR	YES	tYF: clever, independent	2OF: loving
4	TLP1	YES	tY: clever	2O: foolish
5	TLP2	NO	F: clever	2M: foolish
6	TLP3	YES	tOM: clever, reasonable	2YM: foolish, naïve
7	JaHGSB	YES	tOM: the most helpful, kind	2YM: kind
8	CR	YES	tYM: the bravest, loving, resists the temptation	2OM: loving, brave, easily tempted; F: tries to help
9	MW	YES	tYF: clever, brave	2OF: powerless, dependent
10	TRE	YES	YM: clever, brave, selfless	OM: determined, unlucky
11	MF	NO	F: brave	2M: protective
12	TLWoSH	NO	M: brave, loving	F: beautiful, kind
13	KC	NO	F: clever, kind, brave	F: loving
14	TTHotW	NO	F: beautiful, kind, humble	F: ugly, mean, envious
15	TGB	YES	tYF: careless	OFM: passive
16	TTS	YES	YF: kind	OF: selfish, mean
17	TBBoN	YES	tYF: the prettiest, brave	2OF: passive
18	TBitW	YES	0	0
19	TBitW	NO	0	M: stingy, hateful
20	TMWD	NO	M: obedient, innocent	F: loving
21	TMWS	YES	tOM: lucky, loving	YM: loving; F: passive
22	AatMS	YES	tYM: brave, lazy, clever	6OM: hardworking, mean; F: loving
23	C	YES	YF: brave, beautiful	OF: passive, unimportant
24	TTBatH	YES	tYM: clever, kind, brave	2OM: selfish, killed
25	TBM	YES	tYF: the prettiest, clever	2OF: shy
26	TFoO	YES	tYM: kind, brave, selfless	2OM: selfish, mean
27	TCatO	YES	0	YF+OM: loving, naïve, clever
28	TBoTotTT	YES	tYF: lucky	2OF: jealous

29	TBoTotTT	YES	tOF: the bravest	2YM: brave but easily tempted
30	JotMoNR	NO	M: lucky, loving	2F: loving
31	G	NO	F: kind	F: mean
32	LaL	NO	0	0
33	LoS	YES	tYF: humble, loving	2OF: passive
34	AyM	NO	F: humble, loving	F: passive
35	TFwHaFaO	YES	tYM: brave, kind	2OM: cruel
36	TTE	NO	F: kind, obedient	F: mean, lazy
37	TLBotG	NO	M: good, innocent, brave	F: mean
38	Cf	YES	tOM: brave, clever	2YM: naïve, powerless
39	SB	NO	F: makes a wish	F: quite passive
40	SB	YES	tYM: handsome, kind, marries the girl	2OM: kind
41	TTO	YES	tYM: lucky, kind	2OM: kind, tempted
42	JSKF	YES	OM: protective, foolish	YM: passive
43	JtB	YES	tYF: the most beautiful	2OF: not so beautiful
44	BS	NO	M: lucky (but gambles and lies)	2M: passive
45	KaJ	NO	M: clever, disobedient	F: disobedient
46	TSoS	YES	tOF: foolish	2YF: foolish, kind
47	PaB	NO	F: kind, selfless	F: mean, lazy, hateful
48	TM	NO	F: kind, sad	F: lazy
49	BM	YES	M: clever	F: passive
50	TDC	NO	M: clever, brave	F: foolish, deceitful
51	RaB	NO	F: pretty, kind, generous	F: ugly, mean, selfish
52	TDoB	YES	tYF: brave, pretty, humble, kind	2OF: kind
53	PNM	YES	tYF: brave, clever, lucky	2OF: mean and eventually quite passive
54	TWS	NO	F: brave, loving, fast	M: obedient
55	FBF	YES	YF: beautiful, obedient (Jack's love)	OF: beautiful, obedient
56	TES	YES	tYM: brave, determined	3OF: kind
57	TTB	YES	0	3M: adventurous, lucky
58	TMD	NO	F: curious, brave	2F: curious, truthful (= get killed); 1F: passive
59	LRN	YES	tYM: kind, generous, brave	2OM: selfish, lazy, cowardly
60	HDCtI	YES	tYF: marries the king	2OF: quite passive
61	LM	YES	tYF: lazy, selfish	2OF: kind, humble
62	TBK	YES	tYM: brave, patient	2OM: act superior, dislike their brother
63	SPaHB	YES	M: brave, loving, probably more heroic than his brothers	2M: brave, loving
64	LMC	NO	0	0

Appendix D – Research Table 3: Themes

TALE	THEMES	
	POSITIVE	**NEGATIVE**
TRT	AFFECTION	0
B	0	AGONISM, RIVALRY/COMPETITION
TLP3	AFFECTION	0
JaHGSB	AFFECTION	0
CR	AFFECTION, INVOLVEMENT	0
MW	AFFECTION, INVOLVEMENT	0
TRE	AFFECTION	0
MF	AFFECTION	0
TLWoSH	AFFECTION	0
KC	AFFECTION, INVOLVEMENT	0
TTHotW	0	RIVALRY/ COMPETITION
TTS	0	RIVALRY/COMPETITION
TBitW	AFFECTION, INVOLVEMENT	0
TBitW	0	AGONISM
TMWD	AFFECTION	0
TMWS	AFFECTION, INVOLVEMENT	0
AatMS	AFFECTION (his sister)	AGONISM
TFoO	0	AGONISM, RIVALRY/COMPETITION
TCatO	AFFECTION, INVOLVEMENT	0
TBoTotTT	0	AGONISM, RIVALRY/COMPETITION
TBoTotTT	AFFECTION, INVOLVEMENT	0
JotMoNR	AFFECTION	0
G	0	AGONISM, RIVALRY/COMPETITION
TFwHaFaO	0	AGONISM
TLBotG	0	AGONISM
Cf	AFFECTION, INVOLVEMENT	0
SB	AFFECTION, INVOLVEMENT	0
TTO	AFFECTION	0
KaJ	AFFECTION	0
TSoS	AFFECTION	0
TM	0	AGONISM
BM	AFFECTION, INVOLVEMENT	0
TDC	0	AGONISM
RaB	0	AGONISM, RIVALRY/COMPETITION
TDoB	AFFECTION	0
PNM	0	AGONISM
TWS	AFFECTION	0
TES	AFFECTION	0
TTB	AFFECTION, INVOLVEMENT	0
LRN	0	AGONISM

HDCtI	AFFECTION	0
TBK	0	AGONISM
SPaHB	AFFECTION, INVOLVEMENT	0