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Telling Grimm Tales: Rhetoric That Molds, Comforts and Remains

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Telling Grimm Tales: Rhetoric

That Molds, Comforts and Remains

BY

Constance S.E. Cooper

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SUMMER 1992 GRADUATE THESIS

Telling Grimm Tales: Rhetoric

That Molds, Comforts and Remains

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Running Head: GRIMM TALES & ANIMAL DIALOGUE

Abstract

An explanation of oral tradition and its portent for language clarifies the fairy tale genre. Its purpose, various cultural impacts, criticism and limitations are introduced. Ludwig and Wilhelm Grimm translated their personal interest into a form of speech that endures past cultural and linguistic barriers. The Grimms' scholastic credentials and lifework reveal the original storytellers and subjects in a historical/geographical framework. Part II isolates 68 tales of animal dialogue, discusses human-like character responses of help and harm, and submits a brief narrative criticism of the conglomerate rhetorical entity. Character insights and communication findings are resolved with Delphi compilations of 27 open-ended questionnaires. The import and value of the study are reinforced by descriptive, historical and qualitative research.

Telling Grimm Tales: Rhetoric

That Molds, Comforts and Remains

NOTE: Research qualifications include a reading and speaking knowledge of German. The desire to study this subject stems from a lifetime of storytelling and story hearing. The presentation and writing skills gained will be both a reflection upon EIU's undergraduate and graduate SPC program and a preparation for further academic study.

Telling Grimm Tales: Rhetoric

That Molds, Comforts and Remains

Part I: Folklore, the Grimms and the Storytellers

Fairy tales, legends, ballads, fables and folktales spring from oral tradition. Edgar Dale's (1946) examination of teaching methods illustrates the power of dramatized experiences. Kenneth Burke isolated identification as a means to cement rhetorical form to a hearer's consciousness. The fact that storytelling has survived in the midst of television, film, radio and digital recording is proof that the telling of tales will continue to mold and comfort humanity. Storytelling form and impact as a genre began before the introduction of the printing press or even writing. Oral tradition imparted social norms, ethical behaviors and idealistic, often wishful modes of thought. This telling of tales relied upon set forms and contained all the essential subjects of life.

Märchen (Fairy tales) as a Genre

Volksmärchen or peasant tales are simple stories that have been told for generations. All countries have them, and they tend to be similar in format, content, purpose and impact. They are not only for children although they often employ a working

definition of the maturation process. Archetypal forms
of the mother figure and the father's curse are
prevalent (Rusch-Feja, 1986, p. 492).

The savagery and swift recompense of the fairy
tales are often more suited to adult audiences (Wiltse,
1892, p. viii). Their youthful heroes are a strong
incentive to high thoughts and noble deeds. Character
imitation is gently exhorted. Kready (1916) lists
their value in training memory and observation (pp. 3-
11). Fairy tales have the unique function of
ministering to a tender spirit. Psychological and
pedagogical benefits are conveyed by the telling of
tales. Aesthetic appeal is revealed in rhythm and
chanting repetitions. Rusch-Feja (1986) credits the
Grimms with tracing the fundamental human spirit in
poetics (p. 492).

The German word *Märchen* means to go back to
childhood, to a land where good is rewarded. These
tales reassure their hearers by such endings as the
following:

1. *Da gingen die Kinder zusammen nach Haus und
waren herzlich froh; und wenn sie nicht gestorben sind,
leben sie noch.* (The children went back home together,
and if they haven't died, they're living still.)

2.   *...danach fürte sie beide in einen grossen Wald in ein klein Häuschen, wo sie einsam, aber zufrieden und glucklich lebten.*   (After that, they found a little house in the woods, where they lived quietly, peacefully and happily.)

3.   *Da kam eine Maus, das Märchen war aus.*   (There came a mouse; the fairy tale is done.)

4.   *Und sie heirataten sich und lebten glucklich.* (And they married and lived happily ever after.)

Many intellectuals thought fairy tales were not rational and were utter nonsense. The Grimms, however, said that *Märchen* were symbolic language and artful works. They revealed the highest human aims and spoke directly to deep desires. The tales erased *Angst* (anxiety) and fired hope when all seemed hopeless. At the time of World War II, Walt Disney's animation caught the public's eye and used the tale for just such ends. Through the mass media of film, the Grimm tales became permanently Americanized.

Warner (1991) discusses fairy tale style as imitating speech with chatty asides (p. 23). This formal simplicity soothes beneath a cloak of unreality. He thought many tales challenged a hearer's expectation of the sexes, promoting feminine independence and

justice.   The struggle between generations often lay within the fairy tale's realm of justice.

Fairy tales are short and dramatic.   The witches are bad, the maidens beautiful, and the young men brave and handsome.   Tales are pure as told and bear these characteristics:

1.   They have limitless space and irrelevant time.

2.   Inanimate objects have souls.

3.   Anything can transform itself into anything else.

4.   Animals speak.

5.   Elements help or hinder man.

6.   Language has power to invoke spirits.

7.   There is no separation between the perceived and the imagined.

8.   Applications are extraordinary.

9.   Repetition aids memory.

10. Things happen in threes.

11. Character is stressed.

12. Passwords and chanted verse abound.

13. There is a spontaneous communion with all that exists.

14. Plots are stable with improvisations.

15. They are told during or after work, at wakes

and bedtime, and in small groups.

                        Mallet, 1984, p. 212.

S.S. Jones (1991) delineates specific oral characteristics of the Grimms in particular (p.265). Their tales evidence these characteristics:

1. Elliptical and Ungrammatical Constructions

2. Allusions to an Immediate Situation

3. A Bond of Performance

4. A Variety of Vocalized Modalities & Sounds

5. Slower Content Speed (Less Density)

6. Spontaneous & Vital Description

7. Shorter Sentencing.

Oral Tradition & Language

Johann Gottfried von Herder believed that the oral tradition of a people was the highest and truest expression of their authentic national culture. This essence of a folk/language/culture is the appropriate foundation of a country's national literature. Bauman (1986) delineates between the MENTIFACT or spontaneous oral presentation and the ARTIFACT or planned oral presentation (p. 2). Storytelling uses symbolic imagery to illustrate events, mood and emotion (Mallet, 1984, p. 44). A deeper side can be grasped with psychology, imagination and critical thinking.

Pfefferkorn-Forbath (1984) explores the Novalis
theory of language as it relates to time and space (p.
332). The poetic use and nature of language can be
seen as a natural philosophy. The Grimms'
interpretation/translation of the tales becomes a
narrative that continues in iconic literary form
through romanticism, realism, diverse culture and
country. Rhetors and audiences respond actively to
their own destinies traced in the space and truth of
folktales.

> The wonder tale or *Märchen* becomes
> an important poetic expression. Its
> iconic nature is ... the
> representation of the qualitative
> nature of time, or the moment of
> chance (linguistic icon). Language
> ... expresses deeper synthesis of time
> and space that must underlie all true
> understanding.

> Pfefferkorn-Forbath, p. 332.

Every storyteller puts his or her mark on the tale
told, whether written or spoken. There is no perfect
uncontaminated "original" form (Blamires, p. 73). The
Grimms used adaptation and homogenization in successive
densities even though their primary aim was scholarly
dictation. George Cruikshank further signatured the
tales with his etchings. The comic and grotesque
features of the caricatures impact a special life to

each partaker (Blamires, p. 75). John Byfield followed his designs with wood engravings in _Gämmar Grethel_. Taylor's <u>The Fairy Ring</u> was superscripted by artist Richard Doyle (Blamires, p. 73). Victorian artist Edward H. Wehnert and countless new illustrators relish production of the tales (Blamires, p. 77). Why does everyone have an artistic bent to put a personal thumbprint on the tales? Perhaps the English speakers have a romantic fascination with German folklore and tales that is inherent in their cultural roots.

English translators did not mention their major alterations to the tales which had a far reaching and lasting influence (Sutton, 1990, p. 127). Called drastic alterations, the "translated" tales popularly appealed to many because of their moral purity and triumph over lawless power (Sutton, p. 128). They became _sensationell_. For example, a favorite tale, "The Frog-Prince," displays novelty, an abrupt solution, generational conflict of wills, and delightful subtlety (Sutton, p. 130). Partiarchal roles are later pondered in contemporary American revisions.

The "_ecriture feminine_" occurs when a female's bodily experience is inscribed into the symbolic

patterns of thought and ideas (von Bechtolsheim, 1987,
p. 231). Speaker presence in the text can be emphatic
when primary story givers are female, as most were
(Michaelis-Jena, 1970, p. 50). Anne Sexton's
"Transformations" poetry employs these Grimm ambivalent
mother/daughter relationships with complex female
characters. Conflict, brutality, and sexuality become
twentieth-century explicit.

John Edward Taylor, Edgar Taylor and David Jardine
could not have quenched the unmistakable cultural power
these tales held (Sutton, p. 119). Typical Wilhelm
Grimm editing replaced non-German wording with Germanic
phrasing and elaborated during descriptive segments
(Sutton, pp. 90 & 121). His linguistic and cultural
purism can be seen when comparing his versions of "The
Frog-Prince" with the English translators' version of
the tale. The English version skips the heroine's true
feelings and is truly inconsistent with the original
motive, which turns the frog into a prince (Sutton, p.
125). The genre of fairytales is dependent upon
succeeding oral and written translators. The language
of a Germanic folk is most easily spread when it
succeeds in purely reaching the common themes of life.
Translation, after all, requires oral communication of

vital content.

The Purpose of the Tales

In the 1960's there was a West German attack on conservatism and classical fairy tales (Zipes, 1979, p. 46). Sexism and racism effectively and extremely counterbalanced Grimm stereotypes. Middle class mores were changed by intellectual speakers who rewrote the tales. "Tales by radio and television, lately even by telephone, can never replace stories told by mother or nurse to the child directly" (Michaelis-Jena, p. 172). The common people still struggle to make themselves heard. Some psychologists regard the fairy tale as a useful safety valve. In spite of its transitory oral nature, true historical value with meaning is naturally and effortlessly changed by individuals. Generational communication exists.

The true purpose of the tales is to offer happy endings featuring ordinary people in fantastic situations (Chinen, 1989, p. 3). Typified characters, hearers and tellers all struggle with basic human dilemmas. These traditional stories handed down through the ages reflect the psychology of mankind in general. They do not demand belief and allow a realm of fantasy. They use symbols (like dreams) to present

a coherent psychological map of tasks individuals must
negotiate (Chinen, pp. 7 & 8). "In some cases, modern
psychological research is only now catching up with the
wisdom in fairy tales." (Chinen, p. 7).

C.W. Anderson and G.E. McMaster (1989)
scientifically measured levels and patterns of
emotional tone for human motivation in narrative (p.
341). The universal qualities of English employed in
four versions of three Grimm tales are compared. In
"The Frog-Prince" no statistical significance was found
for editing changes in evaluation, activity or potency.
Their operationalization of the term "evaluation" was
"conveyed pleasantness," "activity" was "arousal," and
"potency" was an axiological "tough vs. tenderness."

The Grimms actually wrote in an oral-adapted-to-
written style. They alone preserved a great percentage
of the actual language by recreating the mood and
experience of the tellers. Theirs were not verbatim
transcripts. Because terminology has shifted in
meaning, the Grimms are considered folklorists rather
than linguists or ethnographers (Jones, 1991,
p. 255).

Cultural Impact of the Tales

When any body of literature or pedigogical aid is

used within the home, it becomes an indelible cultural mark. The fairy tale is defined by Plato as a story told by nurses, a female-telling. Storytelling gatherings offered women an opportunity to talk and preach, a vocalization forbidden in other situations (Warner, 1991, p. 22). Ironically, the folklore field was dominated by male collectors. The female tellers were mostly illiterate (Warner, p. 23).

As such, tales reflect lived experience and the tribulations of women. They are often fatalistic and shape expectations in a male-honoring society. The storytellers employed coded dissent. Censorship and monarchal tyranny could be critiqued within a semi-dialectical structure (Warner, P. 25). Although female curiosity is portrayed as being fatal, there remains a grim realism with hope against all odds. Warner introduces the reason for such vulnerable females as death in childbirth (p. 27). Böbel (1985) dissertively claims that cultural scripts are combined with the everpresent personal events of those concerned (p. 320).

Zipes (1983) characterizes a new wave of reutilized fairy tales as having open endings to offset the conditioned notions of sexual roles and

socialization (p. 66). He notices a political,
critical edge to modern tales that the pure Grimms did
not have. This new focus in the genre has been
attacked by the European press and does not seem to
diminish the appeal of the original tales. Concrete
reality usually stimulates adherence to the
traditional.

> Folk tales and fairy tales have
> always been dependent on customs,
> rituals, and values in the
> particular socialization process
> of a social system. They have
> always symbolically depicted the
> nature of power relationships
> within a given society. Thus,
> they are strong indicators of the
> level of civilization...

> Zipes, 1983, p. 67.

Whether twentieth-century customs, rituals and values
have changed enough to usher in a new standard of tale
remains to be seen. Hooker (1990) sees a woman's place
as restricted and subordinate in most of the fairy
tales popular in northern America (p. 178).

A rhetorical review of von Trotta's reworking of
Grimm tales reveals the German social problem of a
divided self (Christensen, 1989, p. 211). The reviewer
asks if the legacy of the Grimms' tales is inspiration
or dead weight. Within the fairy tale structure and

act of transmittal, one can overcome cruel feeling.
Christensen believes authors like von Trotta have
exploited a national treasure (p. 221). As a genre,
fairy tales liberate unconscious drives and suggest
images (p. 212). "Sinister cultural orientations" can
emerge (p. 216).

The concept of woman precedes man's own language
and social order (Panjatta, 1988, p. 174). She speaks
for the existence of a social economy that his does not
include. An objectification by men occurs, as
exemplified by a father's inability to differentiate
among wife, mother and daughter (p. 175). Hence, women
are bequeathed mysterious feminine power, and only
seduction of the male restores a more correct balance
between males and females in the real world (p. 176).

Both sexes undergo social and economic violence
with survival as their aim. Destiny carries the burden
of cultural upheaval for both (p. 177). Bottigheimer
(1987) exposes three social and cultural problems of
this nature:

1. The futility of women's work,

2. Isolation of women in a man's world, and

3. Silencing of women by death or matrimonial
    submission.

The national consciousness of the Grimms caused
them to include devil symbology, religious norms,
exquisite detail of gruesome occurrences and
frightening characters (Blamires, 1989, pp. 66-71).

Remarkably, one of the Grimms' objects was to
develop a narrative literature for children. European
fairy tales contain some themes and motifs that
subsequent American adaptors preferred to omit. Heroes
in the original tales were not well equipped by nature
for specific tasks (Panjatta, 1988, p. 166). Disney
had to invest heroines with a dreamy, waiting character
to retain the tales' enduring quality for American
families. True power for females lay in their identity
or "otherness," and value for both sexes was increased
when they joined in a resolved ending (pp. 172-173).

Criticism and Limitations of the Tales

Brentano was bored, and Arnim told the Grimms that
the tales were not for children. Nevertheless, with
periodic revision, the tales survived their 1812 and
1819 publishings. In 1822, notes and comments were
included to soften, explain and sell the collection.
Seven editions were published in all during the Grimms'
lifetimes (Michaelis-Jena, 1970, p. 167). Wilhelm's
son, Herman, released an 1864 edition, allowing both

the tales and criticism to continue. See Appendices
A & B.

Most commonly, evaluations of the tales include
plot, motif, image and dialogue (Bottigheimer, ix).
Four research perspectives are possible from
Bottigheimer's point of view:

1.   The Freudian..................Sexual/Social

2.   The Jungian.................Cross-cultural

3.   The Marxist...............Socializing Uses

4.   The Feminist...........Gender Associations.

Blackway (1986) analyzes the content of the tales as an
agent for conflict resolution in children (p. 558).
The value of unconscious resolution, confidence
transmission, cultural norms and ideas, and secure
surroundings is underscored. Special educative studies
of disabled characters are also cited as a positive
effect of the tales (Van der Giessen, 1986, p. 86).

Lehman (1984), however, points to systematic
stereotyping of elder characters (p. 115). This does
much to increase antipathy toward the aged prevalent in
many societies.

Style as well as content has its limitations.
Jones (1991) qualifiedly believes that "genuine oral
style cannot be fully appreciated in a(ny) written

form" because a reader expects polished literary writing (p. 269). Verbatim text is required for stylistic, ethnographic and cultural analysis of folklore. The Grimms embellished that base as they published. Wilhelm Grimm was ethical in research and reproduction. His artistic duty intact, he released the seventh edition as a polished, semi-literary style of exemplary quality (p. 270).

Current scholarship in ethnography is pertinent for rhetorical studies of oral tradition. Ethnographic studies may include visual and aural contact, spontaneous expression, a conversational tone, digression and verbal signals. Both style and content build cognitive understanding which is direct and consistent (p. 264). The explanatory asides are a rhetorical strategy of familiarity and personal rapport.

> All the rhetorical techniques of literature have evolved specifically as an accommodation to the limitations, as well as the advantages, of that medium. Writers have been wrestling with the dilemma of how best to present folklore in print since the dawn of writing, and folklorists would be simply reinventing the wheel if they choose to ignore the rhetorical strategies inherently found in successful literature.
>
> Jones, p. 260.

The Middle High German *Märlin* is a brief narrative of any sort. The form includes *Sagen* (legends), which are historically or geographically linked, and *Märchen,* which consist of no named location or region. The *Märchen* showcase a common language and define a national identity (<u>Britannica</u>, 1992, p. 501). Napoleon's humiliation of Germany was partially erased, and a linguistic monument was permanently erected by the Grimm brothers' scholarship.

Jacob Ludwig Carl Grimm & Wilhelm Carl Grimm

The elder brother, Jacob, was born in 1785, fourteen months before Wilhelm. Jacob lived longer than the fragile Wilhelm, who died in 1859. Jacob died a bachelor in 1863. They were the oldest in a Hessian family of five boys and one girl. Both Grimm parents died by the time Jacob was 23, leaving the scholarly brothers with a great responsibility. Social and political changes occurred in Germany to challenge the young wage earners further. The French Revolution, Gothic Romanticism, Napoleon, the collapse of the Holy Roman Empire, Germany's reunification and the rise of the common man took place within their lifetimes. Their work and lives could hardly dismiss a national consciousness. Despite the limited means of

transportation available to them, Jacob and Wilhelm Grimm saw much more of Europe than the average citizen of the time (Reuter, 1992, p. 42).

Linguistic Credentials

Es war eines ihrer (Jacob und Wilhelm) frühesten Anliegen, das vom Volk erzählte dichterische Wort zu bewahren. ("One of the earliest desires of the Grimms was to record folk stories as poetically as they were told." Freely translated from Gerstner, 1973, p. 38).

In 1812 and 1822, two volumes of their classic collection of folk songs and tales for <u>Kinder- and Hausmärchen</u> were published. These publications led to the birth of the science of folklore (<u>Britannica</u>, 1992, p. 501). Jacob, especially, did important work in historical linguistics and Germanic philology (p. 501).

Savigny influenced the brothers in antiquarian investigations, Herder in folk poetry and von Arnim and Brentano in the collection of songs and tales. The Grimm brothers' folk tale collection is now published in 70 languages and stands as a scientific model. Common tales, sagas, Germanic languages, grammar, translation and lexicography all interested the Grimms. They published many books and essays, both singly and jointly. The Grimms were appointed librarians and

professors.   Their etymological dictionary stands as a monument to the Germanic languages; Grimm's Law systematically recognizes patterns and correlations in Germanic and Indoeuropean languages (Academic American Encyclopedia, 1986, p. 366).

Anecdotes and local legends (*Sagen*) were omitted by the Grimms' category of *Märchen*. They included present-day definitions of etiological, animal, literary (*Kunstmärchen*), fairy (*Buchmärchen*), and folk (*Volksmärchen*) tales. Jests called *Swank*, burlesques and, as an appendix, religious legends (*Legenden*) were added, allowing *Märchen* to be a broad category indeed (Denecke, 1971, p. 67).

Lifework

The Grimms scholastically considered that most of the world's population cannot read, yet gains knowledge from the environment. Natural individual beliefs and practices odd enough to call folklore were singled out in tales (Clarke & Clarke, 1963, pp. 1-4). Language scholars were interested in the usage extent, persistence, diffusion and the how and why of change. By accurately collecting the available tales, they could further folklore as a scientific study. From 1806 until their deaths, the Grimms began what now

fills not only a museum in Kessel but also many
libraries throughout the world.

The original draft of 46 tales submitted to
Brentano for criticism was never returned to the
Grimms. It was found with other Brentano papers in a
monastery in Alsace and is known as the "Olenberg
Manuscript" (Lüthi, 1987, p. 169). It can be studied
at the *Bibliotheca Bodmeriana* in Cologny-Geneve,
Switzerland. More conveniently, Heinz Rölleke (1975)
produced *Die älteste Märchensammelung, der Brüder
Grimm: Synopse der handschriften Urfassung von 1810
und der Erstdrucke von 1812*. Another persistent
scholar, Bottigheimer (1987), ascertains that the
Grimms considered only quantifiable material relevant,
and that they worked with motifs and never motivations
(p. 6). This could be reasonable as the term *Märchen*
signifies a brief narrative (p. 8).

The Storytellers and Their Subjects

The Grimms collected folktales to examine the
roots of Germanic languages. Their rhetors were
country peasants who told tales to children and adults
to symbolize the struggle between good and evil (Bauer,
1977, pp. 110-111). Some tales were frightening in
their violence. The Grimms did add their own phrasing

to enhance the tales, oftentimes intensifying the violence. Sexual conditions (pregnancy) and relationships (incest) were skirted in "Rapunzel" and "The Maiden Without Hands" (Tatar, 1987, p. 7). Graphic descriptions of murder, mutilation, cannibalism and infanticide abound. Melodramatic hard facts of life evolve swiftly and simply into happy endings. The Grimms faithfully noted the spirit of the storytellers as a poetical history, not entertainment (Tatar, 1987, p. 203).

Historical/Geographical Frame

The 200 or more tales of the Grimms are responsive to the values of their time and increasingly sensitive to pedagogical demands. Adult folk materials are transformed into a hybrid of folklore and literature for children. Nursery and Household Tales or *Kinder- und Hausmärchen* is the runaway best seller of all German books.

The Grimms' intent was to provide material for oral narrative examination. The storytellers' intent was to live imaginatively with their hearers. Each storyteller pricked subconscious longings in his/her hearers by describing natural phenomena. They utilized the "permanent human delight in story for its

own sake" (Eliot, 1937, p. 7).

Animism assumes personality in every object and phenomenon without distinction. Prussian Hanau and Hessian myth was made reasonable and credible by the religion and science of the times (Eliot, p. 46). Custom and religious beliefs wove together the innermost experiences of mankind as the tales unfolded. Had the spontaneous performances been printed and read, their magic would have been destroyed (Michaelis-Jena, 1970, p. 2). The Grimms captured myth debris, primeval belief, religion, custom and law before the advent of mass communication and the destruction of world wars. They treated the subject matter with respect, not romanticism.

Jacob Grimm wrote Arnim: *"Ich sehe täglich mehr ein, wie wichtig diese alten Märchen in die ganze Geschichte der Poesie eingreifen."* ("Every day I see more clearly how these old stories poetically tie in our history." Gerstner, 1973, p. 41). Wilhelm wrote to Goethe: *"...ohne fremden Ausatz die eigentümliche poetische Ansicht und Gesinnung des Volks kennzeichneten"* as he heard the whole poetical picture and meaning of his folk. The Grimms often spoke of the poetry alive in the tales as filling them with joy in

spite of their labors (Bottigheimer, p. 4). The 1812 volume reflects early 19th-century central German bourgeois experience and values in its tale plot and vocabulary. The tales were cheaply printed and called an *Erziehungsbuch* (training book for raising children) by the Grimms in their introduction.

The Tellers and the Grimms

Folktales differ from fairy tales in setting. The folktale often has a natural setting, while the fairy tale has a supernatural one. The tellers identified with their hearers. They had a human insight which turned mere knowledge into wisdom. The Grimms keenly observed the storytellers' colloquial understanding with a scientific approach (Michaelis-Jena, 1970, p. 50). The main storytellers were Dorothea Viehmann; Jeanette and Amalie Hassenpflug; Dorothea, Lisette and Mama Wild; their nanny (*die alte* Maria Müller); Phillip Otto Runge; Lenhardin Savigny; Frau Jordis; Friederike Mannel; Ferdinand Siebert and an old soldier, Johann Friedrich Krause.

The two volumes of tales raise barriers of prescribed time to allow for love and creativity to take their natural course. The tellers and their youthful and animal subjects make history in the true

sense (Zipes, 1979, p. 77). People in the intimate
audiences feel vitalized or strengthened by being close
to princes, princesses, animate objects, animals and
supernatural beings (Zipes, 1979, p. 46). The first-
and second edition material was translated into English
in 1823. Most of the material was from Hesse and the
Kinzig valley memories of the Grimms (Michaelis-Jena,
1970, Eliot, 1937).

Part II: Animal Dialogue

in the Grimm Brothers' Fairy Tales

Sixty-eight selected fairy tales contain animals with delineated dialogue, and a few others like "Hansel and Gretel" contain animals that respond to speech. Both harmful and helpful animals are characterized with many having a dual changeling nature. As an example, the bear prince in "Snow White and Rose Red" speaks as a young man while trapped in a bear's body.

A Delphi study was undertaken to collect current reasoning concerning animal speech in the fairy tale genre. Insights for the human and animal characters are presented, and communication findings are addressed. Discussion of the import and value of fairy tale study closes the narrative criticism.

Animal Classes Represented

Aarne & Greene (1971) list three principle groups of tales:

1. Animal Group (*Tiermärchen*), divided into Wild, Domestic, or Other. These are the tales numbered AT 1-299.

2. Regular Folk Group, divided into Wonder, Religious, Romantic or Ogre.

3. Humorous Group, divided into Numbskulls,

Married, Clever Man or Lying.
Aarne & Greene hold an academic position that is
fundamental for typing fairy tales (p. 3). Folklore
scholarship often employs their structure.

Speaking animals were found in tales of all
groups. See Appendix C. Bottigheimer (1987) discusses
43 tales containing animal dialogue (pp. 173-176).
Three ("Cat and Mouse Keep House," "The Wolf and the
Seven Kids," and "The Fox and Horse") were studied in
depth for incidence distribution and presentation of
direct speech (pp. 188-189).

The threatening figures in animal tales have more
utterances than any other single character, and their
direct speech is introduced by the term *"sprach"*
(said). In the three tales, a link is demonstrated
between language and power even in the animal world
(pp. 188-189).

Not only are domestic animals vocal, but
traditional wild ones, even an exotic dragon, several
lions and a monkey all have the power of reasoned
discourse. Wild animals with utterances include
wolves, bears, foxes, rabbits and mice of the field,
deer, snakes, weasels and several family-oriented
hedgehogs. Fowl are many: crows, countless

unspecified birds, wrens, starlings, sparrows, pigeons, storks, larks, doves, ravens, nestlings and swans. Domesticated fowl are the expected roosters, hens and ducks, speaking as if they are human. Other domestic animals include goats, horses, dogs, cats, donkeys, an ox, a lamb and a cow. A flea, a queen bee and several ants comprise the speaking insect population.

Several fish and two toads also speak, bringing the total number of talking animals to over 144 different individuals. The most popular speaking animals are the fox (14 usages), wolf (11) and various wild birds (30). See Appendix D. Roughly one-third of the Grimm tales contain animal speech, which is enough characterization to warrant rhetorical study. The animal types are well represented, and a reasonable character analysis from their vocalizations is possible. See Appendix C. *"Das Waldhaus"* ("The House in the Woods") was the rare exception exhibiting a one-word refrain, *"Duks"*, by the cow, hen and rooster.

Animal Typology

Harmful and helpful categories of speaking animals were subjectively chosen after much deliberation. A descriptive word was chosen for each animal within the context of the tale and its rhetorical contribution.

Harmful animal characteristics include the following descriptive words:

deceitful	clever	lazy
sinister	greedy	helpless
coaxing	argumentative	dumb
bargaining	derogatory	warlike
furious	compelled	nonsensical
prideful	threatening	indignant.

Helpful animal characteristics include these descriptive words:

advisory	poetic	ecclesiastic
obedient	patient	reciprocal
beneficial	just	acquiescent
helpful	announcing	pleading
trusting	giving	honest
cooperative	wise	hopeful
explanatory	foretelling	questioning
humanistic	accepting	commanding
calm	servile	loyal
sensitive	reasoning	inviting
accommodating	harmless	rhetorical
friendly	manlike	self-preserving.

The total count of harmful animals is twenty for the 68 tales analyzed. Helpful animals numbered 118 or more.

Quite clearly, the Grimms' tales reflect the predominant use of beneficial or helpful animal character. Even foxes typically portrayed as selfishly clever or deceptive were periodically seen as being harmless, cooperative or beneficial. A snake/virgin changeling in "*Der König vom golden Berg*" ("The King of the Golden Mountain") was portrayed as being patient instead of the cultural norm, deceptive.

Narrative Criticism

An explanation of narrative criticism and its justification for animal tales precedes the actual artifact. Contextual criticisms in the Neo-Aristotelian, Cluster, Pentadic, and, perhaps, Feminist methods would be most difficult for the tales. A Generic, Metaphoric, Fantasy-Theme or Narrative criticism is best suited to the breadth of the Grimms' tales. No one "should dissect or study fairy tales in a socio-political context, for that might ruin their magic power" (Zipes, 1983, p. 1). Almost all critics who have studied the emergence of the literary fairy tale in Europe agree that educated writers purposely appropriated the oral folk tale and converted it into a type of literary discourse about mores, values and manners so that children would become civilized

according to the social code of that time (p. 3).

Rhetorical criticism examines the fairy tale genre as

closely to oral beginnings as possible.

<div align="center">Explanation & Justification</div>

Close textual analysis does not always help in

folktale interpretation, and literary criticism must be

adapted for examining oral narration. These forms of

observation differ in genesis, intention and structure

(Tatar, 1987, p. xix). Because folklore has no

boundaries, its archaic, factual, causal and cultural

mores dictate a critical method which acknowledges this

free-speech aspect (p. xx). "No set procedure for

using narrative in criticism has been formulated," so

Foss (1989) is consulted as a starting place. She

considers the critic's goal and interests and the

nature of the artifact (p. 230).

Narrative itself is a way of ordering and

presenting a view of the world through a description of

a situation involving characters, actions and settings

that changes over time. The Grimm tales of animal

dialogue enfold the qualifying central action, the

established connection to audience experience, and a

created or presented reality (Foss, p. 229). Narrative

criticism has not been used as extensively in

rhetorical criticism as Burke's Pentad or Bormann's
Fantasy Theme. Reasoning for the narrative type of
criticism and its use in this study is sixfold:

1.   Samples are not readily available.

2.   There exists a wide range of possiblities.

3.   It dates back to Aristotle and Quintilian.

4.   It is used in many disciplines.

5.   Walter R. Fisher theorized Narrative
     Paradigms.

6.   Ernest G. Bormann's Fantasy Theme and Symbolic
     Convergence theories provide an experimental
     base.   Foss, p. 239.

The narrative procedure begins with a substance
analysis. Next, form is analyzed. Length, plot
complexity, emotional content and characters chosen for
speech are critical. Finally, narrative is evaluated
to rhetorically pinpoint speech functions and impact.
The overall purpose is to discover how the narrative
directs interpretation and response and gains adherence
for its presented perspective. Two major "literary"
signposts are read: (1) The character aspect with
narrative (the what) and (2) The plot aspect with
narrating (the how) (Foss, p. 230).

The three logical divisions of narrative criticism according to Sonja K. Foss can be outlined in the following way:

I. Analyze Substance

    A. Events

        1. Kernels or Major

        2. Satellites or Minor

    B. Characters

        1. Traits

        2. Change

    C. Setting

    D. Temporal Relations

    E. Causal Relations

    F. Themes or General Idea

    G. Narrator

    H. Audience

II. Analyze Form

    A. How Events are Presented

    B. How Characters are Presented

    C. How Setting is Created

    D. In What Order Temporal Relations are Disclosed

    E. How Causal Relations are Connected

    F. How Themes are Expressed

G.   How Audible the Narrator Is

III.   Evaluate Narrative

    A.   Substance

        1. Worthwhile Values

        2. Suggested Ethical Standard

        3. Refutation Possibilities

    B.   Form

        1. Point

        2. Coherence

        3. Truth Quality or Fidelity

    C.   Evaluation

        1. Appropriateness

        2. Usefulness

        3. Insight

Foss, pp. 231-239.

Criticism of the 68 Tales

<u>Substance Analysis</u>

The substance or make-up of the corporate tale containing rhetor-beasts consists of common-life events. The major ones (kernels) are courtship, parenting, education, starvation, apprenticeship, sport, social climbing and coronation. They command the major thrust of both brief and lengthy tales. Minor events (satellites) are often communication,

animal-human cooperation, travel and supernatural or religious happenings.

Characters are quite stable throughout each tale, with very little repentance or major change. Humans, by contrast to the animal characters, learn and change behaviors more readily. The animals do speak as if they were people, however. The hedgehog family in "The Hedgehog and the Rabbit" is quite fixed with its husband-knows-all and obedient-wife roles. As a slice of life vignette, it shows comradeship and supremacy of intellect. The rabbit is obviously outnumbered and outsmarted.

Settings are most often a single family dwelling any time before mechanization and any place with trees, roads and lakes. "Faithful John" employs a ship for one scene, but most of the tales are inland, introducing distance only when there are giants large enough to travel with ease.

Temporal relations vary from a day to an entire life cycle in *"Die Lebenzeit."* This tale called "The Lifetime" exhibits the varying lives of a donkey, dog and monkey. No humans inhabit this story, but they are clearly symbolized by each animal.

Causal relations are perhaps the most important in

all the tales. The reasons that the characters do what
they do are culturally fixed. Relationships of
children to parents, siblings to siblings, and subjects
to rulers are standardized. The good always wins out
and even death ("Mother Holle") and dismemberment ("The
Girl Without Hands") end up happily ever after. Mother
Holle's two daughters return to her after falling into
a well, and the miller's daughter receives her real
hands once more. A major premise of the Grimm
brothers' fairy tales is one of a reassuring
conclusion, no matter how turbulent the middle.

General ideas or themes cover traditional literary
scripting of boy meets girl, boy overcomes hindrance,
boy gets girl and usually a kingdom. The theme of
changeling or hexing often occurs. Bears, fish, frogs,
swans, birds, deer, hedgehogs, pigeons, lions and
donkeys become princes again after trauma. Females are
more fortunate. A snake returns to its beautiful
virgin humanity, and a raven becomes a daughter after
spells are broken ("Der König vom goldenen Berg" or
"King of the Golden Mountain" and "The Raven").

Narrator involvement is undiscernible in the Grimm
transcriptions. Most often it is third person and
occasionally omniscent. Subtle references to political

events may be alluded to by poverty and wicked-king details.

The audience remains the same: a mix of wise and unwise, young and old, intent listeners all. Common folk make up the primary audience; scholars and all social classes comprise the secondary audience.

Form Analysis

The second phase of narrative criticism analyzes form and is broken into these same eight factions. The kernel and satellite events are presented by swift, sparse plot lines. The everpresent dialogue reveals action, motive and feeling. Extraneous description is simply not used, even in Grimm embellishments. The oft-mentioned incident of Sleeping Beauty's castle flies that fall asleep cements the hopelessness of the situation. Only then can a first kiss be described for its true significance. Children understand love, and so did the Grimms.

The factor of character development is presented as a peek into humankind. Whether the protagonist is animal or human, male or female, child or adult does not matter. Character traits and change are believable and easily entered by the phenomenological hearer. Disbelief is artfully suspended, and imagination is

encouraged.

Setting is created by single adjective and noun
labeling: Humble cottage, wide hearth, tall tree and
dark woods are familiar examples. The order of plotted
events does not employ the modern techniques of
flashback and simultaneous occurrence. Causal
relations are emphasized by repetition. For example,
in "The Six Swans" the sister's silence is demonstrated
in three instances of increasing repercussion. She
does not speak because this is the devotion that will
change her brothers back into princes.

Themes are expressed by introducing the principle
characters and their purposes early in the narrative.
Often the two principals meet in the first few minutes.
The changeling theme of a boy's body exchanged for an
animal's is treated as if it were an everyday
occurrence. *"Brüderchen und Schwesterchen"* has the
girl communicating to her brother within the deer. Six
brothers trapped within the swan bodies calmly explain
their dilemma to their sister in "The Six Swans."

The narrator rarely takes a stand to say, "See,
the fox was wise or particular or had common sense."
Normally, as in *"Die Hochzeit die Frau Füchsin"* ("The
Wedding of Mrs. Fox"), the narrator leaves these

conclusions up to the hearer. Finally, the factor of audience is evaluated by the narrator as being capable of digesting all of life's relationships, joys and calamities. Barrenness, incest, true love, faithfulness, miracle workings, dismemberment, and impossible tasks all greet the audience as workable exploits within the realm of human/animal existence.

Narrative Evaluation

The third and final phase of narrative criticism evaluates the narrative by stepping through substance, form and evaluation. Each segment consists of three subcategories. Substance lists worthwhile value, ethical standards and the possiblity of refutation.

Value has been proved through years of pedagogical use alone. The cultural pencil of the tales has recorded a soul-meets-life era before mass media. Certainly, the disciplines of anthropology, behavioral science, speech communication, and linguistics owe a debt to these tales. Economically, Americanization of the tales has allowed countless households to flourish by the engendered entertainment and publishing monies.

An ethical standard is strongly suggested by the animal statements. Creatures reflect human systems and are beneficial. Goodness is repaid in this life. Sex

outside of marriage and between like genders is absent.
God and religion are lesser, but recurring themes.
Theft, lying and disobedience to spouse or parents are
censored.

Rare narratives allow refutation. "A Trip to
Schlarffenland," "The Devil and his (Human)
Grandmother," and the "Good For Nothings" are sheer
fantasy. Their details reflect human foibles only
peripherally.

The central section of narrative evaluation covers
form. Does the conglomerate work have a point? Each
story contains a beginning, middle and end. These are
not fables with explicit lessons or morals, yet no
audience member can hear these 68 tales without
appreciating their complexity and completeness.
Couples are united, babies conceived, kingdoms won and
wrongs righted. That is the point of hearing these
tales: to be comforted by lives somewhat like one's
own.

Are the tales coherent? The plots and characters
were clear when read in English translations, German or
dialect. Speech patterns and vocabulary matched the
animal characters particularly well. When repetitive
phrases were used, they added fun to the hearing and

did not confuse or disrupt the narrative.

> "*Ei, Großmutter, was hast du für große Ohren!*
> Oh, Grandmother, what large ears you have!
>
> *Dass ich dich besser hören kann.*
> All the better to hear you with.
>
> *Ei, Großmutter, was hast du für großen Augen!*
> Oh, Grandmother, what large eyes you have!
>
> *Dass ich dich besser sehen kann.*
> All the better to see you with.
>
> *Ei, Großmutter, was hast du für großen Hände!*
> Oh, Grandmother, what large hands you have!
>
> *Dass ich dich besser packen kann!*
> All the better to grab you with!
>
> *Aber, Großmutter, was hast du für ein*
> *entsetzlich großes Maul!*
> But, Grandmother, what a terribly large
> mouth you have!
>
> *Dass ich dich besser fressen kann!*
> All the better to eat you with!"

Dialogue of the wolf and Little Red Riding Hood taken from memory and many versions of *"Rotkäppchen."*

Is there a quality of truth or fidelity to the gamut of human experience? Even without the benefit of hearing most of them told, there exists only the rarest of individuals who cannot admit the uncanny power these tales command. Most hearers can remember exact wording and plot sequence into adulthood because of the graphic illustrations of reality.

The last third of narrative evaluation deals with

appropriateness, usefulness and insight. This area has received less acclaim at the time of collection, throughout numerous publications, and in the present. The tales were pruned and selected for appropriateness to children's ears, yet much of the subject matter may offend adults. Subjects are dealt with delicately and clothed in innuendo, but no audience can ignore the topics of beastiality or incest. The tales did fit the times. They matched one particular culture yet translated into countless others.

The work of the Grimms is useful in that it has heuristic value for language and cultural study. This is precisely what its "authors" intended. Whether the tales are insightful or not depends more upon individual hearers, especially psychologists and psychiatrists. Their studies and patternings of the original tales have actually produced a collection of successful therapy diaries. Credit must, of course, be given to the centuries of illiterate story-adapters for these workable insights.

Most tellers of Grimm tales have little specific training for speaking or education in speech communication. Oral interpretation is based largely upon personal whim and memory. The unprofessional

dialect and diction of the tellers do not reflect
involvement in public affairs or issues. Position and
profession are unimportant in conveying enduring values
to the hearer. Mood is paramount. The story is often
prompted by a desire for release, intimacy or
reassurance.

Audience expectation limits the story's plot.
Speaker purpose is often to quiet rambunctious
children. The audience extends beyond the small,
intimate family group to the world community.

As a rhetorical act, the Grimm tales expose needs
and motivations which are universal. Children and
adults alike harbor the same core belief systems. For
example, evil witches that deceive should be burned,
and hardened stepmothers that cast out children should
die or go away.

The structure is fixed, and the simplified
language commands attention. Amplification, such as
"Open the door for me, mind your words at the old well
spring!" from "The Frog-Prince," creates intimacy and
understanding in an artful manner. Delivery with one's
arms around children on one's lap, facial grimace or
exaggerated intonation adapts well to all audiences.

The storytellers radiate good will and trust

because of the necessary happy ending. Emotion is
aroused. Innate human desires for justification and
reward are compensated. The Grimms were accurate and
perceptive in rendering original language patterns,
story composition and organization. These 68 tales
studied are clear, easily understood and remembered,
and a joy to hear. Audiences everywhere benefit from
having heard them because simplicity in communication
persuades our inner beings to rise above life's traumas
and be joyful.

Delphi Compilations

A Delphi Study asks repeated questions of
carefully selected experts. The original oracle at
Delphi in fifth century B.C. Greece could answer the
most puzzling questions humanity would pose. Of the 99
1992 Delphi questionnaires circulated, there were 27
that were returned with useful information. The
dispersal reasoning divided the experts into scholars
(3), interested adults (20), children 12-18 years old
(0), children 8-11 years old (4), and children under 8
years of age (0). Two versions were distributed. See
Appendices E and F. Forty-four copies of the adult
version, and fifty-five copies of the syntactically
revised and translated children's version were

circulated.

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Insert Table About Here

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The tale of "The King's Children" ends abruptly
with the sentence fragment: "...and the mouth of the
last person who told all this is still warm." Delphic
tabulations can be trusted to be as spontaneous as the
fairy tales they elucidate. The Delphi question about
interest netted 36 different responses. See Appendix
G. Reasons ranked from eight mentions of "storytelling
enjoyment" to a one-time use of many descriptive words
such as "experience," "application," "expression,"
"warmth," "discovery," or "awareness". The second most
popular response was worded "for a message" or "moral
value," and simply "favorite reading material." This
last comment signifies the method by which the tales
are now communicated.

The third most popular response was "enjoyment"
and "insight into culture". "Childrearing" and
"grandchildrearing" were mentioned by five different
experts. Following that reason for interest, the
responses of "learning," "imaginative" and "beyond
reality" tied with four mentions apiece.

There was an overlap of response to the remaining open-ended questions. See Appendix H. The composition and frequency of response to "Why do animals talk in fairytales?" and the children's adapted version, "Why are animals put in stories like 'The Wolf and Seven Kids,' 'The Bremen Town Musicians,' 'Little Red Riding Hood,' 'The Frog-Prince,' or 'The Fisherman and his Wife?'" are as follows:

1. To Teach a Lesson (12x)

2. For Interest (11x)

3. To Aid Understanding (9x)

4. To Amuse (7x)

5. To Convey Truth or Truisms (6x)

6. To Regain the Magic of Communication (5x)

   To Unify Characters (5x)

7. To Allow Fantasies to Come True (4x)

8. To Introduce New Ideas (3x)

   To Show Similarity to Humans (3x)

   To Show an Objective Point of View (3x)

9. To Gain Attention (2x)

   To Enliven Dull or Serious Comments (2x)

   To Give Wisdom or Advice (2x)

   For Perception (2x)

   To Calm the Hearer (2x)

These and many interesting one-time comments comprise the 45 different responses.

Character Insights and Communication Findings

The Delphic survey of definitional statements supports the narrative criticism of the 68 Grimm tales containing animal dialogue quite broadly. Very few human reactions to the work have been overlooked when the preceding scholarly groundwork is also remembered. Scholarly application of criteria can evaluate animal discourse as recorded by Ludwig and Wilhelm Grimm, but it cannot measure the character insight and communication value the tales produce. Differing countries and the many years removed from the original artifact underscore its clarity, honesty and necessity.

The most common barriers to communication include generation differences, nonverbal barriers, stress and stereotyping. By all literary measures, the tales containing animal dialogue communicate a picture of human endeavor and accomplishment to their audiences.

Import and Value of Study (Discussion)

Emotional arousal and cognitive processing allow these speaking animals to present logical appeals that are heard. Fairy tales are not just for children or the ages before mass media. Contemporary speaking

animals in common tale-bearing vernacular include the "Peanuts" cartoon by Charles Schulz, "Calvin & Hobbes" by Wateson, "Out on a Limb" by Gary Kopervas, "Butch & Dougie" by Alex Howell, "Berry's World" by Jim Berry, "The Front Porch" by Tim Ryan, "Garfield" by Jim Davis, and, of course, "Mother Goose & Grimm" by Mike Peters.

Further study might compare their cultural impact to that of Saturday morning television cartoons. A narrative criticism of the Schultz cartoon would be interesting if Snoopy's monologues were analyzed, especially in the post-World War II context of Americanized Grimm tales. Caution must be exercised if naive audiences do not wish to become gullible once more. The Sunday afternoon comics reader may just receive a spiritual thrust to aid him/her in living out the next week.

This study has quite simply uncovered the meat and bones of the human animal by using the mouths of lions, rabbits, frogs, mice and more. Value lies within both rhetor and audiophile. How could one who finds a four-leafed clover believe his/her life would change? *"Der Hahnenbalken"* expresses this sentiment as representative of all good things fortunately discovered. The Grimm tales, as told, contain a

valuable rhetoric that molds, comforts and remains today.

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Table

Tabulation of Delphi Results

Group	Surveys		
	Circulated	Returned	Signed
Adult	44	23	22
Children	55	4	4

Group	Demographics
	Number of Experts
Scholars	3
Interested Adults	20
12-18 Year Olds	0
8-11 Year Olds	4
Under 8 Years	0

Appendix A

Sampling of Various Tale Titles

Kinder- und Hausmärchen

Grimms' Fairy Tales

The Household Tales

Nursery and Household Tales

Grimms' Tales For Young and Old

Gämmer Grethel's Tales

Appendix B

Publications of the Tales

1. 1812 Berlin Realschulbuchhandlung (first volume)

   1815 Cassel (second volume)

2. 1819 Berlin G. Reimer (two volumes)

   1822 Berlin (third volume)

3. 1837 Göttingen Dieterich (two volumes)

4. 1841

5. 1843

6. 1850

7. 1857

8. 1864 (Herman Grimm)

9. 1870 Berlin ---- 23. 1890

Translations published during the Grimms' lifetimes included the languages of Denmark, Sweden, Norway, Holland, England and France.

Appendix C

Tales Containing Animal Dialogue

Tale	Animal	Characteristic
1. "The Wolf & 7 Kids"	wolf mother goat 7 kids	deceitful advisory obedient
2. "Snow White & Rose Red"	bear/prince	beneficial
3. "Little Red Riding Hood"	wolf	deceitful
4. "The Boy Who Set Out To Learn Fear"	2 black cats	sinister coaxing
5. "The Goosegirl"	horse head	helpful
6. "Cat & Mouse Keep House"	cat mouse	deceitful trusting
7. "The Musicians of Bremen"	donkey big dog cat rooster	cooperative
8. "Cinderella"	dove	poetic
9. "The Fisherman & His Wife"	fish/prince	patient
10. "The Frog Prince/ Iron Henry"	frog/prince	just
11. "The Dragon/Devil & His Grandmother"	dragon	bargaining

12.	"Wolf & Fox"	wolf fox	greedy clever
13.	"Mother Holle"	rooster	announcing
14.	"Mouse, Bird & Sausage"	2 birds	argumentative
15.	"Briar/Thorn Rose"	frog	giving
16.	"Cat & Fox"	cat fox	wise derogatory
17.	"The Good For Nothings"	cock hen duck	lazy
18.	"A Trip To Schlaraffenland"	hen	announcing
19.	"The 3 Languages"	doves	ecclesiastic
20.	"The 6 Swans"	swans/princes	helpless
21.	"Queen Bee"	ant king queen bee ducks	reciprocal
* 22.	"The Hedgehog & the Rabbit"	hedgehog wife hedgehog rabbit	clever acquiescent dumb
23.	"The Golden Bird"	fox bird/prince	pleading warning
24.	"Wren & Bear"	wolf fox wren	deceiving warlike furious

25. "White Snake"	sparrows ant 3 fish ducks nestlings	honest helpful
26. "The Raven"	raven/daughter	hopeful
27. "Faithful John"	3 ravens	foretelling
28. "The 3 Little Men in the Wood"	duck	questioning
29. "The 3 Feathers"	toad ox	helpful
* 30. <u>"The 2 King's Children"</u>	stag	explanatory
31. *"Der gute Handel"*	frog dog	
32. *"Der wunderliche Spielmann"*	wolf fox rabbit	
33. *"Brüderchen und Schwesterchen"*	deer/brother	compelled
34. *"Läuschen und Flöhchen"*	flea	nonsensical
35. *"Die Hochzeit der Frau Füchsin"*	fox cat wolf	humanistic
36. *"Der Räuber- bräutigam"*	bird	warning
37. *"Thumbling"*	wolf	accepting
38. *"Thumbling as*	fox	accepting

Journeyman"

39.	*"Herr Korbes"*	hen rooster cat	poetic questioning
40.	*"Der Herr Gevatter"*	fish	commanding
* 41.	*<u>"Von dem Machandelboom"</u>*	bird/son	poetic
42.	*"Der alte Sultan"*	wolf dog	helpful loyal
43.	*"Der Hund und der Sperling"*	sheepdog sparrow	calm sensitive
44.	*"Die 2 Brüder"*	rabbit fox wolf bear lion	pleading servile poetic
* 45.	*<u>"Häsichenbraut"</u>*	rabbit	reasoning
46.	*"Die 12 Jäger"*	lion	helpful
47.	*"Der Wolf und der Mensch"*	fox wolf	helpful dumb
48.	*"Der Fuchs und die Frau Gevatterin"*	wolf fox	inviting helpful
49.	*"Von dem Tode des Hühnchens"*	hen rooster fox	prideful helpful harmless
50.	*"Die Goldkinder"*	goldfish	pleading
51.	*"Der Fuchs und die Gänse"*	fox	threatening

52.	*"Das singende springende Löweneckerchen"*	dove lark lion/prince	threatening
53.	*"Der König vom goldenen Berg"*	snake/virgin	patient
54.	*"Märchen von der Unke: I, II, III"*	speckled toad	rhetorical
55.	*"Der arme Müllerbursch und das Kätzchen"*	cat	helpful friendly
56.	*"Die beiden Wanderer"*	foal stork ducks weasel	helpful
57.	*"Hans mein Igel"*	hedgehog/son	helpful
58.	*"Vom klugen Schneiderlein"*	bear	dumb
59.	*"Die Alte im Wald"*	pigeon/prince	helpful
60.	*"Der Fuchs und das Pferd"*	fox horse lion	reasoning
61.	*"Die weisse und die schwartze Braut"*	duck	helpful poetic
62.	*"Das Lämmchen und Fischchen"*	lamb/child fish/child	cooperative
63.	*"Das Eselein"*	donkey/prince	manlike
64.	*"Der Sperling und seine 4 Kinder"*	starling	beneficial

65. *"Das Waldhaus"*	cow hen rooster	one word refrain *"duks"*
* 66. <u><u>*"Der Zaunkönig"*</u></u>	birds	indignant
67. *"Die Lebenzeit"*	donkey dog monkey	man-like reasoning
68. *"Das Meerhäschen"*	crow fish fox	self- preserving

* Fairytales <u>double-underscored</u> were transcribed in Low German dialect. Those read solely in German are in *italics*.

Appendix D

Speaking Animal Usages

Number of Animals	Animal Types
14	fox
11	wolf
10	duck
10	generic bird
6	swan
5	raven
4	dove
4	sparrow

6 (one each) starling, wren, crow, lark, pigeon, stork
(TOTAL BIRDS =45)

8 each	goat, cat, fish
6 each	dog, rooster
5	hen
4 each	lion, rabbit
3 each	bear, horse, donkey,
	frog, hedgehog
2 each	deer, ant, toad

1 each   lamb, weasel, snake, flea, bee, dragon, ox, cow

Appendix E

Summer 1992 Delphi Study

As a component in my Master's Thesis at Eastern Illinois

University, I intend to compose answers to the following

questions. Your help will be invaluable and confidential if

you would please jot down any perceptions you may have.

DEMOGRAPHIC DETAILS

1. I consider myself to be (A) a scholar, (B) an interested

adult, (C) a child (under 18 years of age).

2. My name is _____

3. I have an interest in fairy and folktales, the Grimm

brothers, storytelling, speech, animal behavior, research

academia, etc. because...

DELPHI STUDY QUESTIONS

1. Why do animals talk in fairytales?

2. What do they say to the hearer of the tale?

Appendix F

Summer 1992 Delphi Study

For my Master's Thesis at Eastern Illinois University, I am studying animal conversation in the Grimm brothers' fairy tales. As part of this study, it is necessary to compile a list of reasons as to why these animals speak. Whether you are a scholar, interested adult, or child, your help will be invaluable and confidential. Please jot down any percetions you or your children may have. The results will be presented on July 27th. Please return to Mrs. Perkins by FRIDAY, May 22.

DEMOGRAPHIC DETAILS

1. I consider myself to be (A) a scholar, (B) an interested adult, (C) a child between 12 and 18 years old, (D) a child between 8 and 11, (E) a child under 8 years old.

2. My name is _____

3. I like fairy and folktales because...

DELPHI STUDY QUESTIONS

1. Why are animals put in stories like "The Wolf and Seven Kids," "The Bremen Town Musicians," "Little Red Riding Hood," "The Frog-Prince," or "The Fisherman and his Wife"?

2. Why would a storyteller make the animal talk?

Appendix G

Tabulation of Reason for Interest Question

Wording of Reason	Frequency of Use
1. Storytelling Enjoyment	8
2. Favorite Reading Material	7
Moral Values/Message	7
3. Enjoyment	6
Insight into Culture	6
4. Childrearing/Grandchildrearing	5
5. Beyond Reality	4
Imaginative	4
To Learn/Expand Knowledge/Understand	4
6. Portrayal of Reality & Fantasy	3
7. Communication Variety	2
Escape	2
Value of Content	2

These comments were mentioned only once:

To see animals as human	Experience
To solidify relationships	For application
To quench a child's curiosity	No reason
For expression To warm the heart	Like animals Fascination
Animal variety	Discovery
Reciprocal action	Humor
Literary analysis	Plot
Cartoon-nature	Awareness
Analytical	Organizational
Stays with you for Life	History

Appendix H

Tabulation of the Why-Animals-Talk Question

Wording of Reason	Frequency of Use
1. To Teach a Lesson	12
2. For Interest	11
3. To Aid Understanding	9
4. To Amuse	7
5. Convey Truth or Truisms	6
6. Regain Magic of Communication	5
Unify Characters	5
7. Allow Fantasies to Come True	4
8. Objective Point of View	3
Introduce New Ideas	3
Show Similarity to Humans	3
9. Gain Attention	2
Enliven Dull or Serious Comments	2
Wisdom or Advise	2
Perception	2

All other comments were mentioned only once:

Child's acceptance of impossible & ridiculous

Tempt humans or other animals

Increase relationship   Escape

Add possibilities   To be nearer nature

To have the good win out   To convey feelings

Reduce threat of animal   Old tales do this

Imagination

Human desire to communicate with animals

Human wonder at what animals think

Background introduction

Direction   Warning

Encourage Cooperation   Threat

Cultural Equalizer   Praise humans

Flow of history   Openness

To remember content

Reduce authoritarian stance of parents

Note important life circumstances

Aid openmindedness

Quality of aliveness   Explanation