Pedagogická fakulta
Faculty of Education
Jihočeská univerzita v Českých Budějovicích
University of South Bohemia in České Budějovice

Jihočeská univerzita v Českých Budějovicích
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Diplomová práce

“Cap o’ Rushes” by Joseph Jacobs Compared to Ten Other Heroines in Disguise

„Cap o’ Rushes” od Josepha Jacobse ve srovnání s deseti dalšími hrdinkami v přestrojení

Vypracovala: Bc. Barbora Lišková
Vedoucí práce: PhDr. Kamila Vránková, Ph.D.

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Anotace

Tato diplomová práce se zabývá podobnostmi a rozdíly mezi jedenácti příběhy Aarne–Thompsonova typu 510, jak byly zaznamenány Josephem Jacobsem, Andrewem Langem, Johnem Francisem Campbellem, Marií Campbellovou a Boženou Němcovou. V úvodní části jsou představeni jednotliví sběratelé a jejich přístup k zaznamenávání lidových příběhů. Následně je uvedena klasifikace těchto vyprávění na základě práce Marian Roalfe Coxové a systému Aarne–Thompsona. Závěrečná kapitola teoretické části práce se věnuje rolím žen ve folklore obecně, přičemž získané poznatky jsou po stručném představení jednotlivých příběhů následně aplikovány v praktické části na analýzu hrdinek vybraných narativů. Dále je pozornost věnována popisu třiatřiceti incidentů, které se v příbězích vyskytují, přičemž zjištění jsou systematicky zaznamenána do tabulky. V závěru práce jsou shrnuty hlavní poznatky vyplývající z analýzy.

Klíčová slova: typ 510 dle Aarneho–Thompsona, lidové příběhy, podobnosti, rozdíly, hrdinky v přestrojení, narativní incidenty

Abstract

This master's thesis examines the similarities and differences among eleven tales of the Aarne–Thomspon type 510, as recorded by Joseph Jacobs, Andrew Lang, John Francis Campbell, Marie Campbell, and Božena Němcová. The introductory section presents the individual collectors and their approaches to recording folk tales. This is followed by a classification of the tales based on the work of Marian Roalfe Cox and the Aarne–Thompson system. The final chapter of the theoretical part focuses on the roles of women in folklore in general. The acquired insights are subsequently applied, following a brief introduction of the individual tales, in the practical part to the analysis of the heroines of selected narratives. Furthermore, attention is given to the description of thirty-three incidents occurring in the tales, with the findings systematically recorded in a table. The conclusion summarises the main findings resulting from the analysis.

Key words: Aarne–Thompson type 510, folk tales, similarities, differences, heroines in disguise, narrative incidents

Content

1. Introduction

When people watch films, listen to spoken narratives, or read books, they may occasionally experience a sense of déjà vu. This sensation does not necessarily arise because they have encountered the exact same story before, but rather because many narratives share similar elements. These elements may vary widely and appear in numerous combinations.

Such similarities may be observed in the characters, who often share positive or negative character traits, possess comparable abilities, or are required to undertake dangerous expeditions. They may also originate from similar family backgrounds or even bear the same names. For example, in Czech folklore, the name Honza is frequently associated with the epithet “foolish,” although the character often proves to be a brave hero in the end. In addition, stories may also resemble one another in their plot structures or be situated within a comparable temporal and spatial setting.

The Aarne–Thompson classification system divides folk tales into groups according to their dominant features. Nevertheless, these categories often overlap, and the classification does not establish rigid boundaries between individual tale types. This thesis focuses on tale type 510, which includes the fairy tale “Cinderella”, the most well-known representative of this group.

Because folk tales were transmitted primarily through oral tradition before being gathered and published by folklore collectors, it is not possible to determine which version originated first. What can be examined, however, are the existing written versions. Although collectors gathered these tales from different countries, periods, and languages, their key narrative elements remain similar despite minor variations, with the primary shared feature being a heroine in disguise.

The thesis is structured as follows. The second chapter explains why the origins of these tales cannot be examined in detail due to their oral transmission. Instead, the focus is placed on the sources used by the collectors, not on identifying the first occurrence of this type of story. The collectors of the eleven tales are briefly introduced, with the attention paid to when and where they recorded stories and how they approached the process of collection. This includes whether they preserved the tales in their original form or modified them, and whether they gathered them through oral tradition or from printed sources.

The third chapter explores the classification of these tales and their interconnections, drawing on the work of Cox and the Aarne–Thompson system. It examines how they are connected and why these narratives can be considered part of the Cinderella tale type.

The fourth chapter focuses on female characters, as the heroine appears in all eleven tales and represents the primary link between them. It analyses the heroines in terms of their agency, dividing them into two groups – active and passive – and examines their behaviour, roles, and characteristics. Furthermore, it explores the meanings of the terms *envy* and *jealousy*, which trigger the actions of antagonists.

The fifth chapter serves as a bridge between the theoretical and analytical parts of the thesis. It introduces the individual tales because some of them are not widely known. While the heroine Cinderella and her story are known worldwide, the heroines in "The King Who Wished to Marry His Daughter" and "The Princess that Wore a Rabbit-skin Dress" are far less familiar. Therefore, all of the stories will be presented to introduce them to the reader.

The sixth chapter explores the agency of the heroines in the eleven tales. It builds on the discussion in the fourth chapter and analyses the heroines according to their agency, dividing them into passive and active characters. Furthermore, it examines other elements that connect the tales – the heroine's disguises, from which their nicknames are derived, their wealthy origins, the similarities among their beloveds, and their meeting places. Finally, the agency of the heroine's beloveds is discussed in order to highlight how it differs from female agency.

The final chapter provides a detailed analysis of the incidents occurring across all eleven tales. These incidents range from the most frequent, appearing in all narratives, to those occurring only once. Some of these are based on Cox's classification, while others are identified through independent analysis. The findings are summarised in a table that illustrates both the similarities and differences among these tales, including the order in which the incidents occur within each narrative.

Lastly, the conclusion section summarises the findings of this thesis. The résumé section, on the other hand, outlines the process through which these results were obtained.

2. The Challenges of Identifying the Origins of Folk Tales

The source texts of folk tales cannot be determined as they have existed in oral tradition, passed on by word of mouth, long before they were written down (Teverson 4). One of the reasons why folk tales were not written down for a long time was that the common people were illiterate (Boyd 9). The earliest recorded narratives resembling fairy tales emerged between 1,250 and 2,000 years before the birth of Christ (Teverson 43). However, their origin – where and when they emerged in their oral form – will always be a mystery.

Andrew Lang was of the opinion that seeking the place and date of the origin of folk tales is a wasted labour, as such origins cannot be established. He believed that the same types of stories could have arisen independently in different countries and cultures that had no contact with one another. ("Introduction" XXII)

Joseph Jacobs held an opposing view. He assumed that it is "impossible for a plot of any complication to be invented twice" ("The Science of Folktales and the Problem of Diffusion" 84). From his perspective, similar tales could not have developed independently through a universal psychological predisposition. Jacobs disagreed with Lang's belief in the universality of customs, arguing that a tale must have originated from one location and one mind. ("The Folk" 233–237) He believed that the shared plots resulted from contact and interaction between people, viewing folk tales as evidence of historical trade routes (Fine 185–186; "The Science of Folktales and the Problem of Diffusion" 81). Geographical distance between two similar plots was irrelevant (Fine 186).

However, despite the differences in their opinions, Jacobs and Lang shared common ground – Jacobs agreed that it is nearly impossible to determine the origin of the folk tale ("The Science of Folktales and the Problem of Diffusion" 79).

The origin of folk tales remains difficult to determine because they were shaped by many cultures, minds, languages, and customs ("The Folk" 234). Stories, storytellers, and folklorists influenced one another over time. Joseph Jacobs himself acknowledged that *English Fairy Tales* and *More English Fairy Tales* are a mixture of stories collected from Charles Perrault, the Brothers Grimms, his colleagues from the Folk-Lore Society, Hans Christian Andersen, and his Australian nurse (Boyd 265; *English Fairy Tales* 265–296; *More English Fairy Tales* 217–243). He was influenced not only by his predecessors but also by his contemporaries. Jacobs stated

this in the section titled “Notes and References” (*English Fairy Tales* 265–296; *More English Fairy Tales* 217–243).

2.1 Folklore Collectors

Storytellers and collectors of folklore gathered stories directly from oral tradition or drew inspiration from previously published collections by other folklorists. They could rework some parts of a story, create new ones, and adapt the language and grammar for their readers (Boyd 90). Nevertheless, no variant of a tale can be considered either correct or faulty (Alford 120), even though some people believed that folk tales and ballads “belonged to be told or sung, not put down in writing” (M. Campbell 14). On the other hand, things that are written down do have greater longevity (14).

Collectors approached the gathering of folk tales in different ways – through oral tradition, through written reports of folk tales, both published and unpublished, or through memories from their childhood. This can be demonstrated by the five collectors whose tales will be analysed in this thesis – Joseph Jacobs, Andrew Lang, John Francis Campbell, Marie Campbell, and Božena Němcová.

2.1.1 Joseph Jacobs, a Storyteller

Joseph Jacobs became interested in folklore during his college years at St John’s College, Cambridge (Sulzberger 157). While the exact year cannot be determined, the article *Jewish Diffusion of Folk-Tales*, published in 1888, is regarded as his first contribution to folklore (Fine 184). His folklore journey can, however, be traced back to his childhood years spent in Australia, where he encountered folk tales such as “Jack and the Beanstalk” and “Henny Penny”, which he later included in his collection *English Fairy Tales* (273–279), his first collection of folk tales, published in 1890 and followed by six more (Fine 189). Jacobs spent his early years in Australia before moving to England (Sulzberger 156), where he joined the Folk-Lore Society in 1889 and began publishing his folklore collections (Fine 184).

His collections *English Fairy Tales* and its sequel *More English Fairy* Tales did not only consist of tales he had heard in Australia, but also of tales adapted from those collected and published by his predecessors, such as the Brothers Grimm, Charles Perrault, and James Orchard Halliwell, as well as by his colleagues from the Folk-Lore Society, including Andrew Lang, Edward Clodd, and Alfred Nutt (*English Fairy Tales* 265–296; *More English Fairy Tales* 215–243). Although he collected most of the tales from written sources rather than directly

from oral tradition, his approach to gathering folk tales represents a mixture of oral and written sources.

The exact sources Jacobs used are known thanks to his own doing. For each tale, he listed its source at the end of his collections *English Fairy Tales* and *More English Fairy Tales* in the section titled "Notes and References" (*English Fairy Tales* 265–296; *More English Fairy Tales* 215–243). For example, he encountered "Cap o' Rushes" through Andrew Lang's publication of the story after Edward Clodd had discovered it in *Suffolk Notes and Queries* (*English Fairy Tales* 272).

Jacobs admitted that he rewrote most of the tales, which was not met with approval from some of his colleagues in the Folk-Lore Society, who tried to remain as faithful to their sources as possible. Jacobs, on the other hand, sometimes deleted entire incidents, created new turns in the stories, rewrote ballads into prose, and softened dialects. He believed that the stories had already been modified numerous times by narrators before reaching the hands of J. F. Campbell and other collectors and therefore saw himself in the role of a storyteller who adapted stories according to the background of his listeners and his own preferences. (*More English Fairy Tales* VIII)

2.1.2 Andrew Lang, an Editor of Folk Tales

In contrast to Jacobs, Andrew Lang did not collect stories from living narrators or from texts written in English. Instead, he had stories that had already been published by foreign folklore collectors translated into English. He gathered tales in French, German, Greek, Estonian, Russian, Finnish, Spanish, Chinese, Italian, Japanese, and many other languages, and had them translated and published. (Green 227; Hines 49–50) He repeatedly pointed out that he was only the "Editor" of these tales, not their author or collector. As he himself stated, he hunted for the stories, not created them. (*The Crimson Fairy Book* V–VI)

His interest in folklore dates back to 1863, when he produced an essay expressing his deep interest in fairy tales (Montenyohl 270). Twenty-six years later, in 1889, he published his first volume of the *Fairy Book* series, *The Blue Fairy Book*, and continued the series until 1910, when the final volume, *The Lilac Fairy Book*, was published (Hines 39).

His collections *The Blue Fairy Book* and *The Green Fairy Book* consist largely of a mixture of tales by Charles Perrault and the Brothers Grimm translated into English. For example, "Cinderella, or the Little Glass Slipper" originates from Charles Perault (*The Blue Fairy Book*

71), and “Allerleirauh, or the Many-furred Creature” from the Brothers Grimm (*The Green Fairy Book* 281).

2.1.3 John Francis Campbell, a Collector of Collectors

While Lang worked with the written texts to create his collections, John Francis Campbell collected tales only through oral narration. Even the four volumes of his collection *Popular Tales of the West Highlands* bear the subtitle “Orally Collected” (Thompson 90). Similarly to Jacobs, he listed his sources in the contents section, including the names of the storytellers, as well as when and where the tales were collected and the names of the collectors (*Popular Tales of the West Highlands* VIII–XIII). For example, “The King Who Wished to Marry His Daughter” was told by Ann Darroch on Islay (X).

His interest in folklore and traditions, especially Gaelic ones, began in his early twenties, and he started gathering stories in 1847 (Thompson 90). When he began collecting, the study of folklore was still relatively new. The term folklore had been coined by Thoms in 1846 (95).

Campbell was a man of languages – he spoke, or at least understood, eleven languages, including Gaelic (Thompson 95). He learned Gaelic from a piper while he was growing up in the Highlands of Scotland, where he also heard stories from a blind fiddler and began his journey of collecting folk tales (“On Current British Mythology and Oral Traditions” 325).

Nonetheless, he did not collect the tales entirely on his own. Instead, he provided several men, such as John Dewar and Hector MacLean, with money and papers so that they could travel and collect folklore on his behalf. These collectors gathered the stories, which Campbell then read, analysed, and translated into English if necessary. With the help of these collaborators, as well as assistance with translation and editing, the four volumes of *Popular Tales of the West Highlands* were published within two years, consisting of more than 2,000 pages of print. (Thompson 91) After the publication of the four volumes, he himself continued collecting and recording meetings with storytellers (95).

This work helped preserve oral traditions from disappearing. Many of the stories were told by elderly people who remembered them from their younger days. After their deaths, these stories might have been forgotten if they had not been recorded and published. (Thompson 91) Nonetheless, many tales collected by Campbell or his collectors were not published because of their large number (94).

2.1.4 Marie Campbell, a Preserver of Folk Traditions in Letcher County

The beginning of Marie Campbell's collecting activity is connected with *Popular Tales of the West Highlands*. John Francis Campbell was one of the figures who inspired her to begin collecting tales orally and contributed to the development of her interest in folklore. Not only did his work influence her to collect folklore through oral tradition, but her stay at Catney also played an important role. There she met Miss Mignon Couser, a native Irish woman, who sang Irish songs and old Gaelic lullabies she had learned from her grandmother, illustrating how folklore was transmitted through oral tradition. After this visit, she went to see Aunt Susan, an old mountain woman originally from Scotland, who also sang songs and ballads from her childhood, and told ghost stories from Caney Creek. (M. Campbell 9–10)

As a teacher's assistant, she went to a Letcher County community called Gander, where she later worked as a teacher of traditional ballads and songs and noticed that these old traditions had begun to disappear from mountain life. Like J. F. Campbell, she started collecting folklore in order to preserve traditions that were fading from people's lives. (M. Campbell 11–14)

With the help of Stith Thompson, she transcribed the collected tales and organised them into five volumes, the first of which was *Tales from the Cloud Walking Country*, a collection of stories by six storytellers. The tales are presented as they were told to her and originate from Letcher County, although not all of them come from the Gander Community. (M. Campbell 15–16) For example, the tale "The Princess that Wore a Rabbit-skin Dress" was told by Uncle Tom Dixon and was collected between 1927 and 1934 (16).

2.1.5 Božena Němcová, an Observer of Folk Traditions

Božena Němcová is the first and only representative of a non-English-speaking folklore collector discussed in this thesis. She was a Czech writer and folklorist whose work played an important role in the preservation of Czech and Slovak folk traditions. Additionally, she is the only one among the five collectors discussed in this thesis who did not provide references to the sources of her version of the Cinderella tale. Therefore, the origin of Němcová's "The Princess with the Golden Star" is unknown.

Němcová began collecting folklore in the late 1830s and published her first collection of tales, *Národní báchorky a pověsti*, in 1845. Her works appeared not only in book form but also in several contemporary periodicals, including *Česká včela*, *Květy*, and *Škola a život*. She

collected folklore mainly in Domažlicko and in parts of present-day Slovakia, especially in the regions of Trenčínsko and Zvolensko. (Otčenášek 301) During her travels and stays in these regions, she carefully observed the everyday life of local people and paid close attention not only to their folk tales but also to their customs, traditions, festive celebrations, dances, songs, and social life, especially life in the village (Horák 98–99). For example, in her work *Babička*, she focused on the rural culture of the eighteenth century and portrayed everyday life in the village and its various aspects (97).

As a folklore collector and writer, she did not merely record the tales exactly as she heard them. Instead, she shaped the narratives during the process of writing them down. She incorporated her own ideas and literary style into the stories, sometimes creating rhymes, modifying certain parts of the narratives, or adding new incidents. (Jech 65) Similarly to Jacobs, she approached the collected material not only as a folklorist but also as a storyteller. However, while Jacobs often transformed ballads into prose narratives, Němcová added rhymes and poetic elements into the tales. (66) In this aspect, their approaches differ.

2.2 The Origin of Cinderella Tales

All the above-mentioned collectors of folklore encountered the story of "Cinderella" in different versions. They recorded these variants in different parts of the world and at different times. What can be determined among them is who produced the earliest recorded version of the tale. Among these five collectors, that person was Božena Němcová. However, when and where did the character of Cinderella first appear in general?

The earliest version of Cinderella is believed to be more than a thousand years old. One of its earliest literary adaptations, "Cat Cinderella", was written by Giambattista Basile and published in 1634. (Cashdan 87)

3. Key Elements of the Cinderella Tale Type

People encounter only a limited selection of the many “Cinderella” narratives that exist because over seven hundred variants have been recorded, and new adaptations continue to emerge (Cashdan 86–87). Lang stated that the number of possible combinations resulting in a story resembling “Cinderella” is infinite (“Introduction” VIII).

These tales, or their motifs, themes, character types, and narrative principles are encountered frequently through books, films, music, photography, clothes, and other media. For example, films such as *Pretty Woman*, *The Princess Diaries, Ella Enchanted*, *Maid in Manhattan*, *Maid to* Order, and *The Prince and Me* present modern versions of the Cinderella tale. (Tatar 58–59; Cashdan 86–87) Specifically, the film *Maid to Order* describes a godmother who arranges events so that the heroine learns the value of an honest day's work. The heroine, who comes from a wealthy family, is forced to work as a maid. (Cashdan 86–87) Although film adaptations of “Cinderella” are mostly romances, a different approach emerged in 2025 with the release of the comedy-horror film *The Ugly Stepsister*. Moreover, two years earlier, Japan created a crime film *Once Upon a Crime*, featuring Cinderella as a killer, with the glass slipper that fits only her serving as evidence of her crime (1:29:00–1:29:50).

In literature, while “Cinderella” most often appears in prose form, Roald Dahl recreated the story into a poem. In his variant, one of the ugly sisters steals Cinderella’s lost slipper under the Prince’s nose and replaces it with one of her own. Unlike Cinderella’s exceptionally small slipper, which no one else can fit because of its size, the stepsister’s shoe is too long and wide to stay on a normally sized foot. When the slipper fits the stepsister, the prince beheads her as well as her sister. Horrified by his cruelty and lack of remorse, Cinderella no longer desires to marry him. The Fairy Godmother then comes to her rescue and fulfils Cinderella’s wish to marry a decent man. In the end, she marries a humble jam-marker, with whom she finds her happily ever after. (Dahl)

His adaptation ironically points out that the original Cinderella marries a prince after only one brief encounter, without properly getting to know his true character, because being a prince does not equal being a virtuous gentleman. Such limited acquaintance can hardly form the basis of a stable marriage and ensure their happy ending.

Contemporary literature is also heavily influenced by Cinderella tradition. Works such as *Stepsister* by Jennifer Donnelly, which retells the story from the perspective of the

Cinderella's stepsister who cuts off her toes to fit into the slipper and explores events beyond the traditional happy ending (Donelly 11–370), and *Throne of Glass* by Sarah J. Maas, which was inspired by the ball scene, demonstrate the tale's continued significance. In *Throne of Glass*, the author changed the heroine's purpose for attending the ball. In this narrative, the heroine is no longer passive but becomes an active figure who fights for her future and seeks to assassinate the prince rather than marry him. ("Sarah J. Maas and Her Imagined Worlds") Nevertheless, the role of disguise remains a central narrative element, as the heroine attends the ball uninvited and attempts to stay unrecognised by the prince and his court, much like Cinderella, who tries to avoid being discovered by her stepfamily. However, while this heroine is immediately recognised by the prince despite wearing a disguise, Cinderella's stepsisters are unable to identify her. (Maas 274–278; *The Blue Fairy Book* 68–69)

These film and literary adaptations illustrate the lasting cultural significance and interpretive versatility of the "Cinderella" narrative within contemporary popular culture, particularly among young adult readers and viewers. Additionally, these examples demonstrate that the number of adaptations and interpretations of this story is endless, thereby supporting Lang's argument. Cinderella's role can vary from a passive damsel awaiting rescue from her cruel stepfamily to an active killer or assassin.

3.1 Cox and Her Five Types of Cinderella Tales

As Lang believed that the number of Cinderella tales is infinite, Marian Roalfe Cox analysed three hundred and forty-five stories in her work *Cinderella: Three Hundred and Forty-five Variants of Cinderella, Catskin, and Cap o' Rushes* and divided these stories into three main groups – Cinderella tales (referred to as A), Catskin stories (B), and Cap o' Rushes texts (C). A wide range of incidents across these three types shares a common plot structure. According to Cox, each group is defined by two essential incidents that distinguish it from the others. In Cinderella tales, an ill-treated heroine is recognized by means of a shoe. Catskin stories feature an unnatural father whose actions are the reason behind the heroine's flight from home. Lastly, Cap o' Rushes texts contain a King Lear type judgement and an outcast heroine. (Cox XXV)

The King Lear type was introduced by E. Sidney Hartland in his article "Outcast Child", where he analysed these types of tales, where the behaviour and actions of the two elder children are strongly contrasted with those of the youngest, and where all three of them go on an adventure. (Hartland 308–309)

Nevertheless, as the title of this subchapter suggests, Cox did not limit her classification of Cinderella stories to only these three types, but also to two additional categories, which she termed “Indeterminate" (D) and “Hero-tales" (E). According to Cox, the “Indeterminate” group lacks the defining incidents that would place the stories within one of the three primary groups, yet they still share common elements with all three. She further subdivided the group D into Da, consisting of stories showing similarity to the Cinderella type, and Db, composing of those resembling the Catskin heroine. The final group features a hero as the main character instead of a heroine. (Cox XXV)

The incidents that occur in all five groups include helpers in various forms, such as helpful animals in the forms of red calf, ox, bird, cow, sheep, and bull, helpful fairy-godmothers, or human helpers, as well as happy endings, heroes and heroines in disguise, magic dresses, marriage tests, meetings between the main characters and their loved ones, menial heroes and heroines, recognition by means of a shoe or a ring, and threefold fights (Cox XXV–XXVI).

Furthermore, Cox identifies twenty-nine additional incidents that occur among these five groups, though they do not appear in all of them. For example, the lost shoe is left out of type E, while only in type E tales does a deceased father assist the hero in competing in his task. Additionally, although types A–D feature a shoe marriage test, only type E includes a trophy marriage test. Other incidents appear in more than one group but not across all five. (Cox XXV–XXVI)

3.2 Variants of Cinderella in the Aarne–Thompson Classification

Antti Aarne and Stith Thompson held views similar to Cox’s. They regarded “Cinderella”, “Catskin”, and “Cap o’ Rushes” as variants of the same story type. However, they did not attempt to divide “Cinderella” into numerous subtypes. Instead, they grouped these tales within a single classification system. Because the heroines Cap o’ Rushes and Catskin bear features similar to Cinderella, Aarne and Thompson classified these folk tales under the same type – type 510. (Aarne–Thompson 1–177)

In *The Types of the Folktale*, “Cinderella” was classified as type 510A, corresponding to Cox’s type A, while “Catskin” and “Cap o’ Rushes” were placed under type 510B. Type 510A is also known as “Cinderella,” while type 510B, titled “The Dress of Gold, of Silver, and of Stars” is also known as “Cap o’ Rushes,” as these two tales are the most prominent representatives of their subtypes. (Aarne–Thompson 1–177)

Initially, Aarne created the index, and Thompson later made a few adjustments. Together, they produced a classification of folk tale types, dividing them into animal tales, ordinary folk tales, jokes and anecdotes, and formula tales. Each of these categories consists of numerous subdivisions. (Aarne–Thompson 19–20) For example, the type 510 falls under the subdivision called “Supernatural Helpers” (19–20).

3.2.1 Type 510A

According to Aarne and Thompson, folk tales belonging to type 510A feature a heroine who suffers mistreatment at the hands of her stepmother and stepsisters. She lives among the ashes or near the hearth, wears rough clothing, and uses disguise to find her beloved. The heroine is portrayed as kind and good-natured, and in fairy tales such kindness is rewarded. (Aarne–Thompson 175–177)

In type 510A, the stepmother and stepsisters, driven by jealousy and cruelty, treat the heroine as a lowly servant, as someone unworthy of the luxurious life they enjoy. At pivotal moments, the heroine removes her everyday clothing and puts on magnificent gowns, in which she appears at a ball or attends church. There, she meets a prince who falls in love with her at first sight and seeks her out. The prince, or, in some variants, a wealthy young man, uncovers her true identity through a slipper test. He then marries the heroine, and they live happily ever after. (Aarne–Thompson 175–177)

3.2.2 Type 510B

In type 510A, the disguised heroine is treated as a servant in her own home, where she remains when she is not attending the ball or church, whereas in type 510B she works as a servant in a household to which she has fled. Although the heroine is treated as a servant in both types, the source of her mistreatment differs. In type 510A, she is oppressed by her family, while in some type 510B tales, she is exploited by strangers. (Aarne–Thompson 175–177)

Type 510B presents a heroine in disguise who flees her home not because of an evil stepmother and stepsisters, but because her father either wishes to force her into a marriage with a man she does not want to wed or is dissatisfied with her answer to the question of how much she loves him. Before fleeing, she persuades the man she is supposed to marry to give her three different and difficult-to-make dresses as betrothal gifts, which she takes with her

on her journey. She escapes wearing unusual clothing such as cap of rushes, a wooden cloak, or animal skins. (Aarne–Thompson 175–177)

As in type 510A, she visits a church or ball three times and reunites with her beloved through a slipper test or by means of a ring that she has placed in his food or drink. She marries him and reconciles with her father, who acknowledges his earlier mistake. (Aarne–Thompson 175–177)

Type 510B includes not only the previously mentioned "Cap o' Rushes", but also "Catskin", "Allerleirauh, or the Many-furred Creature", "The Bear", "Donkey Skin", "The King Who Wished to Marry His Daughter", "The Princess with the Golden Star", "The Princess That Wore a Rabbit-skin Dress", and "Tattercoats", and many other variants (*The Blue Fairy Book* 64–71; *English Fairy Tales* 58–64; *The Green Fairy Book* 276–281; *The Grey Fairy Book* 1–15, 269–274; M. Campbell 161–163; *More English Fairy Tales* 61–65, 150–155, 189–194; Němcová 4–13; *Popular Tales of the West Highlands* 226–229). When wearing their disguise, the heroines are no longer perceived as beautiful, as a disguise is something worn to assume a different appearance and conceal one's true identity ("Disguise"). They secure work as servants in a household where, in most versions, they are treated kindly and provided with good food. The heroines attend a ball, at which a wealthy hero falls in love with them at first sight. (Goldberg 28–31)

Unlike Cinderella, who remains passive during her cruel upbringing, heroines in type 510B actively shape their own futures. Rather than waiting for the prince to find them, they take initiative and often use a ring or another object to signal to their beloved that they are closer than he thinks. In this way, the heroines trigger the episode in which the hero discovers them within his own household. (Goldberg 29)

A signaller, a term introduced in *Morfology of the Folktales* by Vladimir Propp, refers to an object that signals the connection between two characters who have parted on their journey. Such signallers may take various forms, including a ring, a spoon, or a handkerchief (94). Joseph Jacobs, for example, collected five stories featuring signallers in *English Fairy Tales* and *More English Fairy Tales* – "Cap o' Rushes", "The Fish and the Ring", "The King of England and his Three Sons", "Rushen Coatie", and "The Little Bull-Calf" (*English Fairy Tales* 58–228; *More English Fairy Tales* 132–176).

4. Female Roles in Folk Tales

Women's roles in folk tales range from a beautiful, kind-hearted princess to a hideous, evil-driven witch. Their significance, as well as their appearance, powers, and personal qualities, may vary considerably. Some female characters play irreplaceable roles, while others are relatively insignificant, such as the female servants who are dismissed after Cinderella's father's death in the 2015 film *Cinderella* (20:30–22:15). A heroine, or the object of the hero's affection, is essential to the plot and cannot be removed without significantly altering the story. On the other hand, the number of minor characters, such as the aforementioned servants, can be changed without notably affecting the plot structure.

Furthermore, the role of the heroine is not consistent across folk tales. She may be portrayed as active, strong, independent, and witty, or, conversely, as passive and dependent. Passive heroines often require significant assistance on their adventures toward love and a happy ending, mainly due to their lack of courage and strength. A folk tale that illustrates female resourcefulness and agency is "Hansel and Gretel" by the Brothers Grimm, in which Gretel serves as an example of a capable young woman who defeats the evil witch. (Lurie)

On the contrary, the princess in "The Sleeping Beauty" is looked upon as the archetype of the passive female character, as she is incapable of action during her enchanted sleep and must wait for a prince to rescue her. A similar situation occurs in "Snow White", in which the heroine lies in a death-like state after consuming a poisoned apple, until she is, like Sleeping Beauty, awakened by the hero's kiss. (Lieberman 388)

In addition, another passive heroine mentioned earlier is Cinderella, whose only non-passive decision is attending the ball or church, in contrast to Cap o' Rushes, who actively takes independent steps to improve her life and secure her position beside her beloved (*The Blue Fairy Book* 64–71; *English Fairy Tales* 58–64).

4.1 Passive Heroines

"The Princess on the Glass Hill" is another archetype of female passivity in folk tales. The narrative grants the princess no agency of her own. As the title suggests, the princess is placed on top of a glass hill. She remains there as a waiting prize for whichever man is capable of riding a horse up the glassy slope and claiming her. (Lieberman 389; *The Blue Fairy Book* 332–341)

Lieberman further observes that many folk tale heroines are locked up in towers, as in “The Princess on the Glass Hill”, trapped in enchanted sleep, as in “The Sleeping Beauty in the Wood”, held captive by giants, or otherwise enslaved and immobilised. These characters live in a state of helplessness, awaiting rescue by a heroic male figure. The imprisoned maiden remains the dominant female archetype in folk tale narratives. (Lieberman 389; *The Blue Fairy Book* 54–63, 332–341)

In “The Goose-Girl", a maid exchanges clothes and a social role with her mistress to marry the prince in the princess’s place. Throughout the story, the princess remains passive and makes no attempt to reveal the truth herself. Instead, the secret is uncovered by others. Only at the end is the rightful order restored, and the real princess marries the prince. (Lieberman 389; *The Blue Fairy Book* 266–273) This narrative is similar to “Cinderella, or the Little Glass Slipper”, in which the heroine likewise waits passively for others to reveal her identity through the glass slipper test. After leaving her slipper on the stairs, she does nothing but wait for the hero to find her (Lieberman 389; *The Blue Fairy Book* 70–71).

Lieberman argues that fairy tales consistently reinforce rigid gender roles, particularly through the predictable division between rescuer and victim. As she observes, “the sexes of the rescuer and the person in danger are almost as constantly predictable; men come along to rescue women who are in danger of death, or are enslaved, imprisoned, abused, or plunged into an enchanted sleep which resembles death” (Lieberman 391). Within these narratives, submissive, meek, and inactive female behaviour is suggested and rewarded in the end (Lieberman 390).

This pattern is further supported through competitive structures such as Cinderella’s ball, which functions as a contest “for which there can be only one winner because there is only one prize” (Lieberman 385). While male characters are expected to be bold, active, and fortunate in order to succeed, female success is tied primarily to beauty and passivity, with only the fairest female character being rewarded (385). Even in *Stepsister* by Jennifer Donnelly, one of Cinderella’s stepsisters states that “pretty always wins” (Donnelly 34).

4.1.1 Beauty as an Important Asset of a Heroine

In fairy tales, beauty is closely connected to passivity, and beautiful women are frequently seen as prizes to be awarded. In many stories, female characters are given to the hero as a reward for his actions, such as slaying a dragon or an ogre, awaking a sleeping beauty, or rescuing them from other forms of captivity. Female characters are chosen for their beauty rather than

for their achievements. Lieberman suggests that “the beautiful girl does not have to do anything to merit being chosen; she does not have to show pluck, resourcefulness, or wit; she is chosen because she is beautiful” (Lieberman 386).

For example, in “The Water-Lily” by Andrew Lang, the prince rescues three maidens and chooses to marry the youngest and fairest among them all, reinforcing the notion that female worth is determined primarily by appearance (Lieberman 386; *The Blue Fairy Book* 174–181). In such narratives, the most beautiful maiden is selected.

In many folk tales, heroes select their wives solely on the basis of physical beauty, often falling in love without ever speaking to them. For example, in “Prince Hyacinth and the Dear Little Princess”, the prince chooses his bride from among the portraits of many women simply because she is the prettiest. In “Cinderella, or the Little Glass Slipper”, the prince is captivated by the heroine’s appearance before having any conversation with her. And lastly, in the tale of Goldilocks, the king falls for her because of her beauty. (Lieberman 386; *The Blue Fairy Book* 14, 68, 193–197)

Beauty in folk tales is not only associated with being chosen but is also closely linked to wealth. Beautiful female characters may already be rich, as in the case of Cap o’ Rushes, marry into wealth, as Cinderella does, or be treated as a form of exchange comparable to money. (Lieberman 386) In some stories, families exchange their beautiful daughters for safety, the settlement of debts, the fulfilment of old promises between kingdoms, or the opportunity to gain money. Physical attractiveness is presented as “a girl's most valuable asset, perhaps her only valuable asset” (385). In this sense, beauty functions as a substitute for material wealth, making money and beauty interchangeable. For example, in "East of the Sun and West of the Moon", a girl is given to the bear by her family as part of a bargain. (Lieberman 387; *The Blue Fairy Book* 19)

“The system of rewards in fairy tales, then, equates these three factors: being beautiful, being chosen, and getting rich” (Lieberman 387). In “Rumpelstiltzkin”, for example, the maiden’s value lies in her ability to produce gold, a skill that demonstrates her usefulness and enables her to gain wealth. (387) Women in folk tales may be chosen for their beauty, their wealthy background, or their ability to produce material wealth, such as gold. To succeed in folk tales, heroines need to have special skills, remarkable luck, and beauty. (Lurie)

Minor characters and antagonists in folk tales are frequently motivated by jealousy and envy when the heroine possesses beauty or wealth. Unattractive or money-driven characters

often resent the heroine's beauty, kindness, wealth, or social status. In "Snow White", for instance, the evil queen envies her stepdaughter's beauty, just as Cinderella's stepsisters resent her for her beauty and purity. By contrast, in "The Goose-Girl", the maid is not envious of the princess's beauty but rather of her wealth and social status. (Lieberman 385–392) Similarly, Cinderella's stepmother envies Cinderella's initial position within the family and fears losing it to her (Cashdan 97).

Moreover, folk tales associate physical beauty with good nature, while ugliness is linked to ill temper and moral corruption. This pattern appears in "Cinderella, or the Little Glass Slipper", where the heroine is portrayed as kind, gentle, and beautiful, whereas her stepsisters are described as bad-tempered, cruel, and ugly. (Lieberman 385; *The Blue Fairy Book* 64)

4.1.1.1 Envy and Jealousy as Triggers for Wickedness

Giambattista Basile's version of "Cinderella", published in 1634 and considered one of the earliest literary adaptations of the tale, opens with the declaration that "envy is ever a sea of malignancy," followed by the warning that "extreme jealousy can even cause one's bladder to burst" (Cashdan 87). These statements illustrate that envy and jealousy have been central motifs in folk tales for centuries.

"The terms 'envy' and 'jealousy' have overlapping meanings, some languages do not even use two distinct words for these attitudes" (Ben-Ze'ev 487). Nonetheless, envy is generally understood as a strong desire to possess something that another person has, whereas jealousy is interpreted as a fear of losing something one already possesses to someone else. Both emotional attitudes are connected to valued personal belongings or relationships. An envious person lacks the desired object, person, or relationship and longs for it, while a jealous person does have it but fears its loss. Accordingly, envy is oriented toward changing one's present circumstance, whereas jealousy involves anxiety about a possible future change. (497)

Envy and jealousy "belong to the subgroup of negative emotions directed toward the good fortune of others" and both possess a competitive nature (Ben-Ze'ev 493). However, they differ in temporal focus – "envy concerns a present competitive loss, whereas jealousy concerns a future competitive loss" (499).

Evil female characters fear a rival's victory because the heroine's success implies their failure. Jealousy, envy, and hatred are often presented together, and these negative emotions frequently motivate wicked characters to act. As a result, female villains are often portrayed

as more resourceful and more willing to take action than most female heroines. For instance, the evil stepmother in “Cinderella, or the Little Glass Slipper” is more active in comparison to her passive stepdaughter. She exploits Cinderella for her own benefit, attempts to prevent her from attending the ball, and tries to hide her from the prince to secure an advantage for her own two daughters (*The Blue Fairy Book* 64–66).

4.2 Active Heroines

Lieberman’s analysis of the best-known stories collected by Andrew Lang demonstrates that “active, resourceful girls are in fact rare; most of the heroines are passive, submissive, and helpless” (387).

Gretel from “Hansel and Gretel” is one of the representatives of active and resourceful female protagonists. She becomes the true heroine of the story by pushing the witch into the oven while her brother is imprisoned. Nevertheless, at the beginning of the tale, Gretel seems pessimistic when she overhears her parents discussing their plan to abandon her and her brother in the forest. It is Hansel who comes up with a plan in the form of dropping pebbles along the path, and he attempts to comfort and encourage Gretel during this moment of distress. (Lieberman 387; *The Blue Fairy Book* 251–258)

The heroines in the tales “The Black Bull of Norroway” and “East of the Sun and West of the Moon” take action to redeem themselves and undo their previous mistakes. In “The Black Bull of Norroway”, the heroine fails to remain motionless while her bull-lover fights the devil, violating the expectation that a “good girl should remain still.” (Lieberman 388) Similarly, in “East of the Sun and West of the Moon", the heroine succumbs to curiosity and attempts to look at her bear-lover at night. Because of their actions and broken promises, their lovers disappear. In both tales, the girls travel the world to find them. (388; *The Blue Fairy Book* 19–29, 380–384)

Not only Andrew Lang but also Joseph Jacobs collected stories featuring heroic female characters. For example, the tale “Nix Nought Nothing” presents the only good-natured and resourceful female giant among the eighty-seven stories gathered in *English Fairy Tales* and *More English Fairy Tales* (*English Fairy Tales* 1–264; *More English Fairy Tales* 1–214). She actively helps her beloved to escape from her giant father, assists him in completing his three tasks, and brings him back from his enchanted sleep (*English Fairy Tales* 38–45). For the second

task, she even cuts off her fingers and toes to create steps so that he can retrieve seven eggs from a seven-mile-high tree without branches. (41)

Molly Whuppie, the heroine of "Molly Whuppie", is another resourceful and intelligent heroine. After she and her two older siblings are abandoned in the woods by their parents and take shelter in a giant's house, she sees through the giant's trick and escapes his attempt to kill them in their sleep. It is her active nature and wit that save her and her siblings from death at the hands of the giant. Later, she undertakes the king's three tasks in order to marry the prince and secure a better future for herself and her siblings. (*English Fairy Tales* 146–152) Rather than passively waiting for a hero to rescue her, she actively shapes her own destiny and the destiny of others. She does not wait for a male hero – she is the hero.

Similarly, in "Kate Crackernuts", Kate demonstrates loyalty to her family and bravery by helping her stepsister Anne, who has been bewitched by her mother. Envious of Anne's beauty, the stepmother, Kate's biological mother, replaces Anne's head with that of a sheep. (*English Fairy Tales* 232–237)

Unlike the previous tale that feature stepsisters who are kind to each other, "Three Heads of the Well" portrays two stepsisters of opposite characters – one kind, beautiful, good-hearted, the other resembling her ill-natured and ugly mother. The kind-hearted king's daughter sets out to seek her fortune. Along the journey, she shares her meal with an old man, who rewards her kindness by directing her to a well with three heads and instructing her how to pass safely through a thorny hedge. After she combs and washes the three heads of the well, they grant her three blessings – exceptional beauty to capture the attention of the most powerful prince in the world, a voice sweeter than that of a nightingale, and great wealth. Her stepsister, envious of her good fortune, follows the same path but fails due to her selfishness. She refuses to share her food with the old man and therefore receives no guidance, suffering injuries from the thorny hedge. Moreover, she neglects the three heads, and they reward her accordingly. Instead of blessings, she is cursed with leprosy, a harsh voice, and a poor country cobbler for a husband. (*English Fairy Tales* 258–264) The tale demonstrates that uprightness and activeness bring rewards, whereas wrongdoings and passivity result in a person's downfall.

Additionally, the previously mentioned "Cap o' Rushes" presents an active female figure who shapes her future through her own decisions. (*English Fairy Tales* 58–64) Rather than waiting for opportunities to present themselves, she actively seeks them out. Likewise,

she does not wait for the hero to find her and discover her true identity, instead, she takes the initiative and reveals herself to him.

5. Eleven Tales Containing Heroines in Disguise

The first tale to be analysed is the frequently mentioned story “Cap o’ Rushes”, which features a resourceful female character. This chapter will provide insight into why she is considered an active character, as well as why Cinderella is not.

5.1 “Cap O’ Rushes”

The story “Cap o’ Rushes” begins with a rich man asking his three daughters how much they love him. After hearing the reply of his youngest daughter: “I love you as fresh meat loves salt” (*English Fairy Tales* 59), he, unable to understand her reasoning, drives her out of their home. The opening corresponds to the pattern associated with King Lear, supporting Cox’s argument that the Cap o’ Rushes stories contain the King Lear type judgment incident, after which the heroine becomes an outcast because of her answer (Cox XXV).

For her disguise, the heroine gathers rushes, making them into a cloak with a hood to cover herself from head to foot. Upon finding work in a kitchen, she gives no name and is therefore called Cap o’ Rushes because of her clothing. On the day of the ball, she attends the dance without her disguise on. Her master’s son spots her and immediately falls in love with her. He dances with no one but her and never takes his eyes off her. Before the ball ends, she slips off to put on her cap of rushes and pretends to be asleep when other maids return to their room. The following evening, she does the same. On the third night, he gives her a ring as a signaller of their love. After the last ball, the young man becomes lovesick because he cannot find her anywhere, staying in his bed all day long. (*English Fairy Tales* 59–62)

The heroine decides to make him a soup and slips the ring he gave her into it because she does not wish to watch her beloved suffer. After finding the ring, the young lord demands to know who has made the soup. The heroine removes the cap of rushes in front of him, and they start to plan their wedding. On the day of their wedding, she asks the cook to prepare every dish without a hint of salt so her father, who is a guest at their wedding, will see the truth behind her answer. The father of Cap o’ Rushes bursts into tears after trying the tasteless dishes. He realizes how much his daughter loves him and they reunite. All live happily ever after. (*English Fairy Tales* 62–64)

Jacobs, in the section “Notes and References”, classifies the tale as a variant of the Cinderella tale, identifying it as most closely related to the subtype known as “Catskin” (*English Fairy Tales* 272). Therefore, the next tale to be analysed is “Catskin”.

5.2 “Catskin”

This story likewise features a rich man and his daughter. In this variant, the father has always wished for a son, but his wife gives birth to a daughter. Disappointed, he refuses even to look at her. When she turns fifteen, he declares that she will marry the first man who comes to ask for her hand. This man happens to be very old and is someone the heroine does not desire. A henwife advises the girl to ask the old man for a silver coat. When he fulfils this request, she asks for a golden coat, then for a coat made of a feather. Finally, she wishes for a coat of catskin. After receiving all these gifts, she gathers them and flees her home. (*More English Fairy Tales* 189–190)

Like Cap o’ Rushes, she starts working in a kitchen, and her disguise, which makes her unattractive in the eyes of others, earns her the name Catskin. However, the cook treats her cruelly and makes her life difficult. When a ball is prepared to celebrate the arrival of the young lord of the castle, the cook refuses to allow Catskin to attend. Unlike Cap o’ Rushes, who is welcomed at the festivities and treated kindly, Catskin risks punishment if she is discovered sneaking out. Nevertheless, she still attends all three balls. On the first night, she wears the silver dress, on the second, the golden one, and on the third, the dress made of feathers. The young lord is captivated by her beauty and grace and dances only with her. His fascination with the mysterious lady leads him to arrange the other two in the hope of seeing her again. (*More English Fairy Tales* 190–192)

On the third night, he follows her into the forest and discovers her true identity. He learns that she is his maid. He declares to his mother that he wishes to marry Catskin. When she initially refuses, he falls ill from grief and heartache, much like the gentleman in “Cap o’ Rushes”. Eventually, his mother succumbs to his request, and Catskin and the young lord get married. Some years later, Catskin seeks to learn what has happened to her parents. Her father, burdened by remorse for his past actions, is reunited with her. In the end, all live happily ever after. (*More English Fairy Tales* 192–194)

While “Catskin” is similar to “Cap o’ Rushes” due to their shared plot structure, in which both heroines flee their homes, work in a kitchen while wearing disguise that give them their names, marry the young master of the household after attending three balls in beautiful gowns, and reconcile with their fathers, the motif of demanding extraordinary dresses from the husband to be is missing. (*English Fairy Tales* 58–64; *More English Fairy Tales* 189–194)

This motif, however, appears in the following story, “The Princess with the Golden Star”. (Němcová 4–5)

5.3 “The Princess with the Golden Star”

Like Catskin, the heroine requests four dresses as her betrothal gifts (Němcová 4–5). While the numbers three, seven, and twelve, are commonly considered as magical numbers that consistently appear in fairy tales, the number four is not less significant. This is because the number three is not universal, as in some traditions, such as Native American folklore, the number four is used instead. (Dundes 482)

Lada’s father, who sees in her a reflection of his deceased wife, wishes to marry her. Horrified by his proposal, Lada attempts to delay the wedding by requesting dresses that should be impossible to sew. Nonetheless, people can achieve almost anything with the right motivation, namely the money that the king promises. The first is a dress made from the wings of a rose chafer, the second is a dress the colour of the sun, and the third is a dress the colour of the sky with stars. Before requesting the final dress from her father, Lada is visited at night by the spirit of her mother, who acts as an advisor, much like the henwife in “Catskin”, and instructs her to ask for a dress made of fog, which makes her invisible and enables her to escape. Additionally, Lada asks her maid to prepare a garment made of mouse skin. Equipped with these five dresses, she leaves home and sets out into the world. (Němcová 4–6) In the end, she possesses one more piece of clothing than Catskin. Nevertheless, both Catskin and Lada obtain a dress made from animal skin.

Using ashes to cover her face, especially her golden star, she then finds a job in the kitchen, a workplace shared by all three heroines in disguise. Because of her appearance, others begin to call her Mouseskin. Unlike the previous two heroines, this princess receives not only a name derived from the clothes she wears but also one derived from her beauty, as the name Lada originates from a goddess of love. (Němcová 7–8) She thus has two names, whereas Catskin and Cap o’ Rushes are referred to only by their nicknames.

For the king’s name day, three-day-long festivities are prepared. The cook initially forbids her to attend but later permits her to go, as he is kind-hearted in nature. (Němcová 7) Both Lada and Cap o’ Rushes are allowed to attend, in contrast to Catskin who is not.

Prince Hostivít falls in love with her at first sight at the celebration. Lada, however, is the one who falls in love first, as she has already seen him while working in the kitchen. On

the third and final night of celebrations, she gives him a ring as a token of her love, a signaller that connects their hearts. He, in return, gives her one of his own as a sign of their engagement. Like the beloveds of the previous two heroines, he becomes ill due to heartache. (Němcová 6–10)

Even though Lada throws a ring into a pot to signal her presence, she is not yet prepared to reveal herself when the prince asks her who has placed it there. Nonetheless, the prince becomes suspicious of her because of her elegant walk. As a result, he goes to the bathhouse, where the servants bathe, to see her without her disguise. Like the young lord in "Catskin", he discovers her true identity with his own eyes. After seeing her true appearance, he takes her to his father to announce their engagement. In the end, she reconciles with her father, who has been visited by the spirit of his wife, and comes to his senses. (11–13)

5.4 "Tattercoats"

In all the above tales, the heroines are reconciled with their fathers in the end. "Tattercoats", however, offers a different conclusion. Similarly to "Catskin", the protagonist is despised by a male family figure. In this case, it is her grandfather who refuses to set eyes on her. He regards her as responsible for the death of his beloved daughter and therefore swears never to look at her, a vow he keeps until the end of the tale. (*More English Fairy Tales* 61–65)

In "Tattercoats", the heroine is mistreated not only by the servants, much like Catskin is by the cook, but also by her grandfather, unlike Lada, who is treated well by both the servants and her father. The servants give the heroine in "Tattercoats" leftovers for food and a torn petticoat from the ragbag to wear, which leads to her being called Tattercoats. She finds companionship and tranquillity among the geese. While her grandfather goes to attend the king's ball, she is forced to stay at home. Like Catskin, however, Tattercoats disobeys and goes to the ball, accompanied by the gooseherd and the herd boy. Soon, a handsome young man, who turns out to be the king's son, joins them on the road. Upon seeing Tattercoats's face, he falls in love with her and promises to marry her if she comes to the ball at midnight exactly as she is, wearing her torn petticoat and barefoot. After he announces their marriage, the herd boy plays his pipe, and Tattercoats' clothes transform into a splendid dress. (*More English Fairy Tales* 61–65)

This tale introduces two motifs that do not appear in the previous three stories – a magically transformed dress and the significance of midnight. These motifs also occur in the following tale, “Cinderella, or the Little Glass Slipper” (*The Blue Fairy Book* 68).

5.5 “Cinderella, or the Little Glass Slipper”

In this tale, as well as in “The Princess with the Golden Star”, the heroine’s mother is briefly mentioned, unlike in the previous stories, where the maternal figure is entirely absent. Nevertheless, her role is quickly replaced by an evil stepmother with two daughters of her own. Shortly after the marriage between the heroine’s father and the stepmother, she and her daughters reveal their true colours and begin mistreating the heroine, whose beauty highlights their imperfections. (*The Blue Fairy Book* 64) The actions of both the stepmother and the stepsisters are motivated by envy and jealousy.

Because the heroine is frequently covered in ashes and cinders, she comes to be known as Cinderella (*The Blue Fairy Book* 64). In this variant, the protagonist’s name is therefore not derived from her clothing but from the dirt that covers her. The ashes, nonetheless, function as a form of disguise. Her name, therefore, still originates from this concealment, which hides her social status and beauty. The motif of using ashes to cover one’s beauty has already been mentioned in the subchapter on “The Princess with the Golden Star” (Němcová 6).

Like Catskin and Tattercoats, Cinderella is forbidden to attend the king’s ball (*More English Fairy Tales* 62, 190; *The Blue Fairy Book* 66). Her godmother, a magical helper, comes to her rescue. Using her wand, she transforms a pumpkin into a golden coach, mice into horses, rats into coachmen, lizards into footmen, and Cinderella’s rags into a sparkling dress, complete with a pair of glass slippers. Instead of the magical pipe and the herd boy, this tale features a magical wand and a fairy godmother. However, the magic has its limits, so Cinderella must leave the ball before midnight, when the enchantment fades. (*The Blue Fairy Book* 66–68) Whereas in “Tattercoats”, midnight marks the moment of transformation (*More English Fairy Tales* 65), in “Cinderella, or the Little Glass Slipper” it signifies its loss (*The Blue Fairy Book* 68).

At the ball, the prince falls in love with her at first sight, as do the male figures in all the previously discussed tales. On the second night of the ball, she loses one of her glass slippers, which becomes a signaller linking Cinderella to the prince. Through the glass slipper test, he finds her, and she becomes his wife. In the end, she is also reconciled with her two stepsisters.

(*The Blue Fairy Book* 68–71) Therefore, reconciliation among family members is, so far, absent only in "Tattercoats" (*More English Fairy Tales* 65).

5.6 "Rushen Coatie"

"Rushen Coatie" is the title of the Scottish version of "Cinderella". Jacobs chose this name himself to distinguish it clearly from other variants. (*More English Fairy Tales* 256) Therefore, this tale and the previous one are largely similar. Both feature an evil stepfamily that reduces the heroine from her original status to that of a servant, as well as a prince who identifies his beloved through the slipper test. Nonetheless, there are still some differences. For example, in "Rushen Coatie", the heroine does not become royalty through marriage because she is a princess from the beginning, unlike Cinderella, who is the daughter of a wealthy but non-royal man. (*The Blue Fairy Book* 64–71; *More English Fairy Tales* 150–155)

Similarly to "Cinderella, or the Little Glass Slipper", in "Rushen Coatie", the princess's mother dies and is replaced by an evil stepmother and her daughters. In this variant, however, the number of stepsisters differs – Rushen Coatie has three stepsisters instead of two. As in "Cinderella, or the Little Glass Slipper", the new stepfamily feels threatened by the heroine's beauty, so they take her fine clothes, replace them with a coat made of rushes, and begin treating her as an insignificant servant. Her new wardrobe leads to her nickname – Rushen Coatie. (*The Blue Fairy Book* 64; *More English Fairy Tales* 150) Once again, the heroine's name is shaped by the clothes she wears.

The heroine's mother plays a more significant role in this variant than in previous ones. Before Rushen Coatie's mother dies, she gives her a talking little red calf, which becomes the heroine's magical helper. The calf secretly provides her with food when the stepmother attempts to starve her to death. Because Rushen Coatie remains as healthy as before, the stepmother grows suspicious and sends one of her daughters to spy on her. After discovering the truth, she has the little red calf killed. Nonetheless, Rushen Coatie buries its bone, and therefore its help continues even after its death. (*More English Fairy Tales* 150–151)

The calf provides the girl with splendid clothes and glass slippers, enabling her to attend church three times, where she meets the prince, who falls in love with her. On the last day at church, she loses one of her glass slippers, which becomes a signaller and fits only her foot. Having obtained the glass slipper, the prince sets out to find its rightful owner. Her ill-natured stepmother, however, cuts off her daughter's toes and heels to make it fit. Her deception is

soon exposed when a raven reveals the trick and the prince notices the blood staining the shoe. In the end, the prince reunites with Rushen Coatie and marries her. (*More English Fairy Tales* 150–155)

In comparison to "Cinderella, or the Little Glass Slipper", the heroine in this version attends church, not the ball. Other differences include the fact that she goes there three times instead of twice, that her stepsister attempts to take her place, and, lastly, that Rushen Coatie does not reconcile with her stepsisters in the end. (*The Blue Fairy Book* 68–71; *More English Fairy Tales* 152–155) This variant thus presents another heroine who remains on bad terms with her family members, even though Rushen Coatie is not related to them by blood.

5.7 "The King Who Wished to Marry His Daughter"

This tale presents a second instance of a father willing to marry his own daughter, an incident that also appears in the story "The Princess with the Golden Star". The reason he wishes to marry her is that her mother's clothes fit her well, and he has declared that he will marry whoever can fit into them. (*Popular Tales of the West Highlands* 226) Again, she serves as a replacement for her mother due to their similarities.

As Lada is advised by the spirit of her mother (Němcová 5), this princess is likewise advised by her foster mother to request difficult-to-make items – a dress made of swan feathers, a dress made of moorland canach, a silver-gold dress, golden and silver shoes, and a chest that opens from both the outside and the inside, in which she places both these items and herself before fleeing in it across the sea. (*Popular Tales of the West Highlands* 226–227) She wishes for more items than any previous heroine.

On the shore on the other side of the sea, she finds work in the kitchen. When the other servants go to the sermon, she secretly puts on the dress made of swan feathers and attends as well. The next Sunday, she wears the dress made of moorland canach. On the third Sunday, she wears the silver-gold gown with one silver and one gold shoe and loses one of them. She is later identified through a slipper test and marries the king's son, who had taken a liking to her when she first attended the sermon. (*Popular Tales of the West Highlands* 227–229)

Consequently, this variant is the third in this list to include a slipper test, through which the heroine is discovered by her beloved. On the other hand, it is the first one featuring a heroine who is neither named nor given a nickname.

5.8 “The Princess that Wore a Rabbit-skin Dress”

In this variant, the heroine’s mother’s fourth husband wishes to marry his stepdaughter – the heroine (M. Campbell 161). This incident is similar to those in “The Princess with the Golden Star” and “The King Who Wished to Marry His Daughter”. Nevertheless, this variant differs from them in that it does not include a biological father who wants to marry his own biological daughter.

While Lada in “The Princess with the Golden Star” comes up with the idea of demanding difficult-to-make dresses herself (Němcová 5), in this variant the idea is suggested by the heroine’s little mare. Following its advice, she asks for a silver dress, a golden one, and one adorned with diamonds and pearls. After receiving them, she runs to the mare to find out what she should do next. (M. Campbell 161–162) She does not make any decisions on her own. Instead, she passively trusts the mare to make the right choices.

The mare gives the princess a dress made of rabbit skins to hide her identity and carries her deep into the woods, where a group of hunters, accompanied by a prince, finds her, takes her to a castle, and gives her a job that is not limited to kitchen work, a common workplace for heroines in disguise. The other servants mock the princess because of her rabbit-skin dress. (M. Campbell 162) This mockery of the heroine due to her disguise appears also in “Catskin” and “Tattercoats” (*More English Fairy Tales* 62, 190–193).

One night, the little mare comes to see her and tells her about a party taking place at another castle. It offers her a ride and advises her to go there. Over three nights, she wears the dresses she has received from the king. On the final night, the prince, who is in love with her, gives her a gold ring. Because she keeps it on her finger, even when she wears her rabbit-skin dress, the prince recognizes her and marries her. (M. Campbell 162–163)

Once again, the ring functions as a signaller, even though the heroine does not place it in food, as in the tales “Cap o’ Rushes” and “The Princess with the Golden Star” (*English Fairy Tales* 62; M. Campbell 162–163; Němcová 11). Nonetheless, it still signifies their relationship, their departure, and their promise.

5.9 “Donkeyskin”

Similarly to the previous tale, this story once again presents the trope of a father wishing to marry his daughter – an adopted daughter, to be precise. Before his beloved queen dies, he promises her to marry again, but only a woman more beautiful than she was. That beauty

turns out to be his adopted daughter, who has no desire to marry him. She therefore goes to consult with her fairy godmother, much like Catskin consults the henwife and the heroine in "The King Wished to Marry His Daughter" consults her foster mother. (*The Grey Fairy Book* 2–7; *More English Fairy Tales* 189–190; *Popular Tales of the West Highlands* 226)

The fairy godmother advises her to demand dresses that are impossible to obtain in order to save her from an unwanted marriage to the king. Firstly, she asks for a dress the colour of the sky. Unlike the king in "The Princess with the Golden Star", this king does not promise gold to whoever fulfils the task, he instead threatens to kill those who fail. The second dress, made of moonbeams, is created under the same conditions, followed by a dress of sunshine. As a final attempt to avoid the wedding, the fairy advises her to ask for the skin of the donkey the king adores, assuming he will never grant such a request. Nevertheless, she is mistaken. Despite his grief over the loss, he still fulfils her wish and sacrifices his most prized possession. (*The Grey Fairy Book* 1–7; Němcová 5)

The fairy godmother appears again and tells the girl to wrap herself in the skin and flee the kingdom. She travels until she finds a job in a farmyard. Others call her Donkeyskin because of her disguise. During her breaks, she hides in her room and puts on her dresses to feel beautiful. When she is dressed in the dress of sunshine, the king's son comes to the farm to rest. While exploring the building, he peeks through a keyhole and catches sight of the heroine in her beautiful gown. (*The Grey Fairy Book* 7–9)

Because he becomes ill due to heartache, a diagnosis also confirmed by the doctors, his mother promises to fulfil any of his wishes to restore his health. After hearing that he longs for the cake made by Donkeyskin, the queen sends for it immediately. While preparing the cake, Donkeyskin's ring falls into the dough, and the search for his future wife begins. (*The Grey Fairy Book* 9–11) Instead of the more common glass slipper test, this variant presents a different form of this incident – a ring test.

Whoever the ring fits will become the future queen, the prince's bride. After her true appearance is revealed, the fairy godmother appears to tell her full story – her origin and the reason she has worn the donkey skin. She marries the prince, but there is no mention of reconciliation with her adopted father. It is only noted that he has remarried at the time of the heroine's and the prince's wedding. (*The Grey Fairy Book* 12–15)

5.10 “The Bear”

As the title suggests, this tale features a heroine who is covered in an animal skin, like Catskin, Lada, the heroine in “The Princess that Wore a Rabbit-skin Dress”, and Donkeyskin (*The Grey Fairy Book* 7; M. Campbell 162; *More English Fairy Tales* 190; Němcová 5). In this variant, it is a bear skin (*The Grey Fairy Book* 269).

The princess is a prisoner in her own castle because her father fears that something might happen to her outside. Therefore, her nurse, who is secretly a witch, advises her to wish for a wooden wheelbarrow and a bear’s skin. She later enchants these items so that, when the heroine wears the skin, she becomes unrecognisable to others, and the wheelbarrow can take her wherever she wishes to be. This is necessary because, although the king can fulfil any of her wishes, he will never allow her to leave the castle. (*The Grey Fairy Book* 269–270)

As in “The Princess that Wore a Rabbit-skin Dress”, she encounters a prince who has been hunting in the forest. He sends his dogs to kill the bear and is surprised when it speaks. She accompanies him to his castle and begins working there. (*The Grey Fairy Book* 271; M. Campbell 162)

Festivities are taking place at the palace of a neighbouring prince and the kind-hearted queen, similar to the kind-hearted cook in “The Princess with the Golden Star”, allows her to attend only if the heroine promises that no one will notice her (*The Grey Fairy Book* 270–271; Němcová 7). The heroine uses the wand that has been given to her to transform the bear skin into an exquisite ball dress (*The Grey Fairy Book* 271). For the first time, the heroine in disguise uses magic herself.

The prince, the same one who found the heroine in bear clothing in the woods, falls for the beautiful stranger even without ever speaking to her. He falls in love with her elegance and beauty rather than her personality. On the following evening, she speaks no words again. On the third evening, she attends the ball, and the prince slips a ring onto her finger. (*The Grey Fairy Book* 272–273) For the sixth time, the ring functions as a signaller.

The prince orders soup because he is weary from his seemingly unreachable love. She drops the ring into it. After discovering the ring in the soup, he puts two and two together and orders her to take off her skin. As he suspects, the beautiful girl he has fallen for is beneath it. After that, they marry and live happily ever after. (*The Grey Fairy Book* 273–274)

5.11 “Allerleirauh, or the Many-furred Creature”

This variant is a combination of elements from previous tales. In this variant, the king once again promises to marry a woman no less beautiful than his wife and sees his deceased wife reflected in his daughter. Nevertheless, he does not intend to marry her himself but instead wishes for one of his councillors to have the honour of becoming her husband and future king. The princess, however, is not content with this decision, so she demands four dresses as her betrothal gifts – a golden one like the sun, one silver like the moon, one as shining as the stars, and a cloak made of a thousand different kinds of skin. She believes this to be an impossible task, which is why she makes such a request. (*The Green Fairy Book* 276) Like Lada, she does not require an advisor to tell her how to avoid marrying someone she does not love (*The Grey Fairy Book* 276; Němcová 5).

To her surprise, the king manages to fulfil her task. Losing hope, the princess decides to flee at night with a gold ring, a small golden spinning wheel, a gold reel, and the dresses she has received from the king. Like Cinderella and Lada, she dirties her face with ashes to conceal her identity and beauty and puts on the cloak made of many animal skins. (*The Blue Fairy Book* 64; *The Green Fairy Book* 277; Němcová 6) She is the first and the last heroine in this analysis who does not wear just one type of animal skin, like Catskin, Mouseskin, Donkeyskin, Rabbitskin, or Bearskin, instead, her disguise consists of all these animals and more.

Similarly to “The Princess that Wore a Rabbit-skin Dress” and “The Bear”, the king, not a prince, is hunting in the woods where she is resting when she is discovered by his hunting dogs. He gives her a job in the kitchen, and others start calling her Many-furred Creature. (*The Green Fairy Book* 277; *The Grey Fairy Book* 270; M. Campbell 162)

During a feast, she is given permission to attend. When she returns to the kitchen, she prepares the king’s soup and slips her gold ring into it. When the king calls for the cook, he is terrified that a hair from the cloak made of thousands of skins must have fallen into the soup, reasoning in the same way as the cook in “The Princess with the Golden Star”. Additionally, as in “The Princess with the Golden Star”, the heroine is not discovered immediately after the ring-in-soup incident. (*The Green Fairy Book* 278–279; Němcová 11–12)

After some time, another feast takes place, which the princess attends, and afterwards she prepares a soup for the king. This time, she slips her golden spinning wheel into the dish. At the third feast, she repeats the action, but now she places a gold reel in the soup. Because

she stays longer than usual, she does not have time to conceal herself properly, and one of her fingers remains white, undarkened by the ashes. By coincidence, it is the finger on which the king placed a ring during the dance. The king recognises the ring, tears the cloak from her body, and marries her. They live happily ever after. (*The Green Fairy Book* 279–282)

6. Heroines in Disguise

The main parallel that connects all eleven stories is a heroine who is pretty and young, wears a disguise to hide her beauty and original status, whose beloved falls in love with her at first sight, who she marries later and lives with him happily ever after. How they achieve their happy endings, however, differs. Some heroines are more active and shape their stories, while others receive a lot of assistance and pieces of advice to achieve their happy ending.

6.1. Agency of Disguised Heroines

6.1.1 Active Heroines

As stated in the chapter "Female Characters", active heroines are rarer than passive ones, however, they are not so rare in the case of these eleven stories, where five protagonists act proactively in shaping their stories. This statement is therefore not truthful regarding these eleven stories because almost half of the analysed heroines can be considered active.

The very first analysed story, "Cap o' Rushes", offers a heroine who is not afraid to say what is on her mind. When her father asks how much she loves him, she does not give the anticipated answer but instead speaks from her heart and stands her ground. While she is also the only female protagonist among these eleven stories who creates her own disguise, she is not the only one who seeks a job in the kitchen to provide for herself. (*English Fairy Tales* 58–59) Moreover, Cap o' Rushes is one of the five heroines who put a ring inside food to signal their presence to their other halves (*English Fairy Tales* 62; *The Green Fairy Book* 279; *The Grey Fairy Book* 11, 273–274; Němcová 11). Through this action, she moves her story toward an earlier happy ending. This is another instance that shows why she belongs to a group of active heroines who shape their futures through their own actions and decisions.

Another agentive heroine appears in "Allerleirauh, or the Many-Furred Creature". In contrast to Cap o' Rushes, she does not create her own disguise, instead, she requests it as a betrothal gift. Nevertheless, she does not wait for someone to rescue her from her father's plans but uses her wit to escape her unwanted fate. She flees her home and, like Cap o' Rushes, finds a job in the kitchen and attends three balls. However, she is not the one who reveals her identity, the king discovers it himself. (*English Fairy Tales* 59–62; *The Green Fairy Book* 276–282) While she actively shapes the course of her story, she is not the one who ultimately brings the two of them together, as the king takes the final step that leads to their wedding and the happy ending of the story.

While Cap o' Rushes and Allerleirauh do not need any assistance from helpers or advisors, the following active heroine, the princess in "The Bear", does. Nevertheless, she still rightfully belongs into this group because after the initial help, she is on her own and must decide things for herself. (*English Fairy Tales* 58–64; *The Green Fairy Book* 276–281; *The Grey Fairy Book* 269–274)

This heroine receives help and advice from her nurse, who is secretly a witch, in order to escape her father, who does not allow her to leave the castle. After receiving two gifts from her father and a magical wand from the witch, she puts on the bear skin and leaves her home. Although she actively tries to escape the imprisoned life she experiences with her father and change her future, she does not speak to the prince to help her escape this destiny. Instead of using her voice, she uses a ring to be discovered by him. (*The Grey Fairy Book* 269–274) Like Cap o' Rushes, she places a ring in the soup in order to be with him and marry him (*The Grey Fairy Book* 273; *English Fairy Tales* 62). She is the shaper of her destiny and the initiator of the key incidents.

Another heroine who takes action to create a better future for herself is Tattercoats. She actively avoids the hardships that she faces at home by escaping outside and seeking companionship among the geese, and she decides to attend the ball she has been forbidden to visit. At the ball, a magical helper transforms her old clothes into a beautiful dress. Nevertheless, she receives this reward only after her own actions and her own decisions, and the herd boy's assistance is not as essential as the witch's in "The Bear". Additionally, there is no advisor in this story who tells her what she should do or what to wish for, as in "The Bear". While the princess in "The Bear" needs advice and magical help at the beginning of the story, Tattercoats receives help only at the very end. The witch's help in "The Bear" is crucial in moving the story forward and prompting the heroine to take action regarding circumstances, while Tattercoats does not need anyone to encourage her to act. (*More English Fairy Tales* 61–65; *The Grey Fairy Book* 269)

The last heroine who decides her own fate is Lada in "The Princess with the Golden Star". Using her own wit, she attempts to escape marrying her own father by asking for four betrothal gifts that should be impossible to make and would therefore prevent the wedding. Only the last piece of clothing is created with the help of the spirit of her deceased mother. The first three dresses are her own idea, as is her request for her maid to create a disguise in the form of a mouseskin dress. In this way, she takes clear initiative. After receiving all five

gowns, she flees and finds a job in the kitchen through her own efforts. Like Allerleirauh, however, she does not reveal her identity, instead, the prince discovers it himself. (Němcová 4–11; *The Green Fairy Book* 280)

All in all, all five heroines take initiative to improve their circumstances. Although the heroine in "The Bear" and Lada receive advice on how to escape their situations, and although Lada and Allerleirauh do not take the final step to reunite with their loved ones, they remain active heroines, as their moments of passivity are outweighed by their actions (*The Green Fairy Book* 279; *The Grey Fairy Book* 273–274; Němcová 4–13). Cap o' Rushes represents the only case of consistent activeness (*English Fairy Tales* 58–64). This demonstrates that even active characters may experience moments of inaction. The same applies to passive characters. Even though they may appear mostly passive, they can still display occasional moments of active agency.

6.1.2 Passive Heroines

While the six remaining heroines are not as passive as the heroine in "The Princess on the Glass Hill", who simply waits at the top of the hill to be rescued (*The Blue Fairy Book* 335), they are still not as active as heroines in "Cap o' Rushes", "Allerleirauh, or the Many-Furred Creature", "The Bear", "Tattercoats", and "The Princess with the Golden Star" (*English Fairy Tales* 58–64; *The Green Fairy Book* 276–281; *The Grey Fairy Book* 269–274; *More English Fairy Tales* 61–65; Němcová 4–13). Because Cinderella was mentioned as one of the prototypes of passive heroines in the chapter "Female Characters", her passivity will be analysed first.

Cinderella does not try to stand up to her stepmother and her evil stepsisters to claim what is rightfully hers. She does not flee the house to find a better life, nor does she create her own disguise. The one action that contrasts with her usual passivity is her decision to attend the ball despite being forbidden to do so. Her fairy godmother transforms her clothes into a beautiful gown and a pumpkin into a coach, enabling her to attend. After the ball, however, she returns to her passive way of living and waits for her prince, much like the heroine in "The Princess on the Glass Hill", to rescue her from her environment. (*The Blue Fairy Book* 64–71, 335)

Rushen Coatie's fate and actions are similar. Her mother is replaced by an evil stepmother and her daughters, who do not treat her with kindness. Instead of a fairy godmother, she is guided by a little red calf, who not only provides her with dresses and transport to the place where she meets her prince, but also with food. Without the little red

calf, the heroine would starve to death and would not meet the prince she eventually marries. (*More English Fairy Tales* 150–155) Overall, she appears more passive than Cinderella, as she requires greater assistance and guidance.

A more active female character in "Rushen Coatie" is the evil stepmother, who, after her first two daughters are unable to fit into the slipper, cuts off her third daughter's toes and heels to make it fit. In doing so, she takes decisive action to obtain what she desires – the position of prince's mother-in-law. (*More English Fairy Tales* 154) The only time Rushen Coatie attempts to pursue her own wishes is when she attends the church (152–153).

Catskin, another passive protagonist, shows more initiative than Cinderella and Rushen Coatie. Nevertheless, her passivity still outweighs her actions. She receives help from a henwife, who advises her how to escape a marriage to an old man by asking for four seemingly impossible betrothal gifts. Nonetheless, he is able to create them, so she flees her home with them and finds a job in the kitchen of a castle. This agentive behaviour continues as she secretly attends three balls, where she captivates the attention of the young lord of the castle. After this incident, however, her active agency stops. Her true identity is discovered by the young lord through his own actions, and her reunion with her father is also achieved with his help. (*More English Fairy Tales* 189–194) Without the help of the henwife and the young lord, she would not achieve this happy ending.

The princess in "The King Who Wished to Marry His Daughter" shares several characteristics with the above passive heroines – she is advised to ask for difficult-to-make items to prevent the wedding and is later identified through the slipper test rather than through her own actions. (*Popular Tales of the West Highlands* 226–229)

"The Princess that Wore a Rabbit-Skin Dress" offers another heroine who does not come up with the idea of how to escape the unwanted wedding. She does not make any independent decisions throughout the story and appears even more passive than Rushen Coatie. Her little mare advises her to wish for four dresses, gives her a disguise, helps her flee, and encourages her to attend a celebration where she meets a prince who gives her a ring, through which her identity is later discovered. (M. Campbell 161–163) The little mare guides her like a puppeteer controls a puppet.

In a way, the princess in "The Princess that Wore a Rabbit-skin Dress" can be seen as the opposite of Cap o' Rushes. While Cap o' Rushes remains consistently active, this heroine remains consistently passive (*English Fairy Tales* 58–64; M. Campbell 161–163).

Donkeyskin is the sixth and final passive heroine. She consults her fairy godmother to ask how to prevent an unwanted marriage. Consequently, she asks for four things that the king gives her. She then flees and finds a job in a farmyard. She does not attend the ball where she would meet with her other half, instead, the prince sees her through a keyhole of her room on the farm when she secretly wears the beautiful gowns she had wished for. She is later ordered to make a cake for the prince, and her ring falls into it. She is discovered through a ring test, another variant of the slipper test that appears in "Cinderella, or the Little Glass Slipper", "Rushen Coatie", and "The King Who Wished to Marry His Daughter" (*The Blue Fairy Book* 70; *The Grey Fairy Book* 14; *More English Fairy Tales* 155; *Popular Tales of the West Highlands* 229). She does not seek out these events, they happen to her. (*The Grey Fairy Book* 1–15) She passively waits for better tomorrows.

6.1.3 Heroines' Need for Assistance

Some heroines need advisors and helpers to assist them in reaching their happy ending. Cap o' Rushes and Tattercoats are the only heroines who manage to accomplish everything without the help of others (*More English Fairy Tales* 61–65, 150–155).

6.1.3.1 Advisors

Advisors appear in six tales, where they guide the heroine to request dresses that are difficult to make in order to prevent marriage to men they do not desire. This situation occurs in "Catskin", where the advisor is a henwife (*More English Fairy Tales* 189), in "The Princess with the Golden Star", where the advisor is the spirit of the heroine's mother (Němcová 5), in "The King Who Wished to Marry His Daughter", where the advisor is her foster mother (*Popular Tales of the West Highlands* 226), in "The Princess that Wore a Rabbit-skin Dress", where the advisor is a little mare (M. Campbell 161), in "Donkeyskin", where the advisor is a fairy godmother (*The Grey Fairy Book* 2), and in "The Bear", where the advisor is a witch (269). The little mare not only advises the heroine to request dresses and to cover her face with walnut juice, but also encourages her to attend the ball, where she captures the prince's attention (M. Campbell 161–162).

These advisors can be divided into two groups – human and magical. There are half as many human advisors as magical ones. The human advisors are the henwife and the foster mother, while the magical ones include the spirit of Lada's mother, the little talking mare, the fairy godmother, and the witch.

6.1.3.2 Helpers

Helpers appear as frequently as advisors, with six occurrences across the tales. While advisors share a similar function – helping the heroine prevent unwanted marriages – the roles of helpers vary, as do their forms.

In "Catskin", the heroine's husband helps her reconcile with her father (*More English Fairy Tales* 194). In "Cinderella, or the Little Glass Slipper", the magical helper, a fairy godmother, transforms the heroine's torn clothes into a beautiful gown to enhance her beauty and turns a pumpkin into a carriage, enabling her to attend the ball where she meets the prince (*The Blue Fairy Book* 66).

Another magical helper appears in "The Bear". The witch mentioned earlier is not only an advisor but also a helper. She enchants the bear skin so that the heroine becomes unrecognisable while wearing it, and she also enchants a wheelbarrow that allows the heroine to travel wherever she wishes. (*The Grey Fairy Book* 269–270)

In "Rushen Coatie", the helper is a little red calf that provides the heroine with food and clothing, including slippers (*More English Fairy Tales* 151–152). Similarly, in "The Princess that Wore a Rabbit-skin Dress", the helper is the heroine's animal – a little mare –, which functions not only as an advisor but also as a helper, providing her with a disguise, giving her a ride into the woods as well as to the events, and bringing her beautiful dresses. (M. Campbell 162–163) A smaller animal helper appears in "The Princess with the Golden Star", where a fish helps Lada guard the dresses she hides beneath a rock near the spring (Němcová 6–10).

6.2 Disguises of Disguised Heroines

Disguise functions as a unifying element among the heroines in these eleven tales. Nevertheless, they vary in the materials from which they are made and in who made or gave them to the heroines.

6.2.1 Materials of Disguises

The disguises the heroines wear can be divided into three groups based on their material. Some disguises are made from animal skins, some from rushes, and others consist of old, torn clothes. The most represented group is the first one. Six of the eleven tales feature a heroine in an animal-skin disguise. The animals, however, differ.

"Catskin", "The Princess with the Golden Star", "The Princess that Wore a Rabbit-skin Dress", "Donkeyskin", "The Bear", and "Allerleirauh, or the Many-furred Creature" are the six

tales in which an animal-skin disguise appears. In five of these tales, the title suggests what kind of animal skin the heroine wears to conceal her identity. Catskin wears a cat skin (*More English Fairy Tales* 190–193), Donkeyskin wears a donkey skin (*The Grey Fairy Book* 7–14), the heroine in "The Bear" wears a bear skin (270–274), the protagonist in "Allerleirauh, or the Many-furred Creature" wears a cloak made from the skins of many different furry animals (*The Green Fairy Book* 277–280), and the princess in "The Princess that Wore a Rabbit-skin Dress" wears a rabbit-skin dress (M. Campbell 161–163). Only the title of the tale "The Princess with the Golden Star" does not imply what kind of disguise the heroine will wear. The title does not reveal that she disguises herself in a dress made of mouse skin (Němcová 5–12).

Nevertheless, Lada's disguise is not the only one that differs from those of the other heroines. Allerleirauh also stands apart because her disguise does not consist of the skin of a single animal, in contrast to the other five heroines who wear only one type of animal skin. Instead, her cloak is made from the skins of thousands of animals from across the whole kingdom. (*The Green Fairy Book* 277)

"Cap o' Rushes" and "Rushen Coatie" feature representatives of the second group – the group of heroines wearing clothes made of rushes (*English Fairy Tales* 59–63; *More English Fairy Tales* 150–155). The third group also consists of two representatives – the heroines in "Tattercoats" and "Cinderella, or the Little Glass Slipper", who wear old clothes that are given to them to reduce their status to that of servants (*The Blue Fairy Book* 64–70; *More English Fairy Tales* 61–65).

The princess in "The King Who Wished to Marry His Daughter" differs from the others because there is no explicit mention of a disguise. However, she cannot wear the clothes made for a princess once she finds work in the kitchen. Readers do not know whether her disguise is made of rushes or old rags, they only learn that she is referred to as "an ugly dirty thing" (*Popular Tales of the West Highlands* 229). Therefore, readers can assume that her disguise does not highlight her beauty but instead makes her unattractive and almost invisible in the eyes of others. Her disguise serves the same function as the disguises of the other ten heroines.

Additionally, there is another kind of disguise that has not yet been mentioned in this chapter, as it is not something the heroines wear on their bodies but rather put on their faces. There are four instances of heroines who add something to their disguises to conceal themselves even further. Cinderella's face is unintentionally covered with ashes, whereas Lada

and Allerleirauh use them intentionally to conceal their beauty (*The Blue Fairy Book* 64; *The Green Fairy Book* 277; Němcová 6). The heroine in "The Princess that Wore a Rabbit-skin Dress" uses walnut juice instead of ashes, but its function remains the same (M. Campbell 162). Ashes and walnut juice are therefore other types of materials used for disguise.

6.2.2 Providers of Disguises

Among the eleven stories, there is only one instance of a heroine creating her own disguise. That heroine is Cap o' Rushes. She collects the rushes herself in order to make the cloak to hide her status and beauty (*English Fairy Tales* 59). She is her own provider of her disguise. The other heroines either request their disguises as a part of betrothal gifts, have servants make them, receive them as gifts, or obtain them as a form of humiliation. The origin of one heroine's disguise is unknown.

The female protagonists in "Catskin", "Donkeyskin", and "Allerleirauh, or the Many-furred Creature" belong to a group of heroines who receive a disguise as a betrothal gift that they have asked for. In "Catskin", the provider is an old man, her prospective husband, although their wedding never takes place (*More English Fairy Tales* 190). In "Donkeyskin", the provider and prospective husband is the heroine's adoptive father (*The Grey Fairy Book* 2). In "Allerleirauh, or the Many-furred Creature", the provider is her father, who does not wish to marry her himself, but intends to marry her off to one of his councillors (*The Green Fairy Book* 276).

While Lada in "The Princess with the Golden Star" requests several clothes as betrothal gifts, her disguise is made by her maid. Therefore, together with the heroine Tattercoats, belongs to the third group consisting of heroines who receive their disguises from servants. Nevertheless, this group can be further divided into two subcategories. While Lada asks for her disguise to be made and wears it willingly (Němcová 5), Tattercoats receives the torn petticoat as part of mistreatment (*More English Fairy Tales* 61).

The tales "Cinderella, or the Little Glass Slipper" and "Rushen Coatie" belong to the penultimate group, in which the heroines receive disguises as a form of mistreatment, similarly to the case of Tattercoats. Nonetheless, these disguises are not given to them by servants but by their stepfamilies, who seek to dehumanise, disgrace, humiliate, and make them less appealing in comparison to themselves. Stepmothers make them dress poorly in order to make them less appealing in comparison to their daughters and conceal the heroines' true status

and beauty. (*The Blue Fairy Book* 64; *More English Fairy Tales* 150) Although the heroines do not choose to conceal themselves of their own accord, the garments still function as disguises.

Similarly to the second group, the heroines in "The Princess that Wore a Rabbit-skin Dress" and "The Bear" receive their disguises as gifts, though not as betrothal gifts and not ones they have requested. In "The Princess that Wore a Rabbit-skin Dress", the heroine's little mare, her advisor and helper, gives it to her to enable her to escape an unwanted wedding (M. Campbell 161). In "The Bear", the bearskin disguise is a gift from her father (*The Grey Fairy Book* 269).

As mentioned before, the heroine's disguise in "The King Who Wished to Marry His Daughter" differs significantly from the other heroines. Not only does she lack a clearly defined form of disguise, but the provider of it is also unknown and therefore she cannot be categorised under any of these five groups. It remains uncertain whether she made it herself, asked a servant to make it for her, or whether she receives it as a gift. (*Popular Tales of the West Highlands* 227–229) The narrator does not provide enough information for the heroine to be categorize under any of these five groups.

6.3 Names of Disguised Heroines

In addition to concealing the heroines' beauty and identity, disguises also function as the source of their nicknames by which they become known. Nine out of eleven heroines are named after what they wear. This applies to the heroines in the tales "Cap o' Rushes", "Catskin", "The Princess with the Golden Star", "Tattercoats", "Rushen Coatie", "The Princess that Wore a Rabbit-skin Dress", "Donkeyskin", "The Bear", and "Allerleirauh, or the Many-furred Creature". Except for the heroine in "The Bear", whom the narrator refers to as "the bear", (*The Grey Fairy Book* 270), the other heroines gain their nicknames from characters in the stories, typically servants, who comment on their appearance. Although the heroine in "The Bear" is named by the narrator and not by other characters, her nickname still derives from her clothing, as do the nicknames of the other nine heroines. (*English Fairy Tales* 59; *The Green Fairy Book* 277; *The Grey Fairy Book* 9, 273; M. Campbell 162; *More English Fairy Tales* 62*,* 150, 190; Němcová 6)

The heroine in "Cap o' Rushes" is called Cap o' Rushes because she wears a cloak made of rushes (*English Fairy Tales* 59). The heroine in "Tattercoats" is known as Tattercoats because she wears a torn old coat (*More English Fairy Tales* 61–62). The heroine in "Rushen Coatie" is

referred to as Rushen Coatie because of her coat made of rushes (150). The heroine in "Catskin" is called Catskin because she is covered with a cat skin (190). The heroine in "The Princess with the Golden Star" is known as Mouseskin because of her clothing made of mouse skin (Němcová 6). The heroine in "The Princess that Wore a Rabbit-skin Dress" is referred to as "a rabbit" because of her rabbit-skin dress (M. Campbell 162). The heroine in "Allerleirauh, or the Many-furred Creature" is called Many-furred Creature because her clothing is made of many kinds of animal skins (*The Green Fairy Book* 279). The heroine in "Donkeyskin" is addressed as Donkeyskin because donkey skin covers her body (*The Grey Fairy Book* 9). The heroine in "The Bear" is referred to as "a bear" after her bear skin disguise (270–273).

The heroine in "The Princess with the Golden Star" is not only referred to as Mouseskin but also has her own name – Lada. She is the only heroine among these eleven that has a normal name. Nevertheless, it still is formed on the basis of her features. The name is taken from the goddess of love. It is not chosen randomly, just as the nicknames are not chosen randomly either, it serves to highlight her beauty and loveliness. (Němcová 7–8)

Cinderella belongs to the two heroines whose names are not derived from their clothing. Nevertheless, although her name is not based on what she wears, it still derives from a different type of disguise – the cinders. Because she is frequently covered with ashes and cinders, her stepfamily starts calling her Cinderella. (*The Blue Fairy Book* 64) The other heroine appears in the tale "The King Who Wished to Marry His Daughter". She is the only heroine among these eleven who is not named at all, as she is given neither a name nor a nickname. Readers only learn that she is a princess, of royal origin. (*Popular Tales of the West Highlands* 226–229)

6.4 Origins of Disguised Heroines

While some heroines come from a royal background, others are born into wealthy families. The heroines Cap o' Rushes, Catskin, Tattercoats, and Cinderella are born into wealthy, though not royal, households (*The Blue Fairy Book* 64; *English Fairy Tales* 58; *More English Fairy Tales* 61, 189). By contrast, the heroines Lada, Rushen Coatie, Donkeyskin, the heroine in "The King Who Wished to Marry His Daughter", the protagonist in "The Princess that Wore a Rabbit-skin Dress", the princess in "The Bear", and Allerleirauh are of royal origin (*The Green Fairy Book* 276; *The Grey Fairy Book* 2, 269; M. Campbell 161; *More English Fairy Tales* 150; Němcová 4;

Popular Tales of the West Highlands 226). As none of the heroines come from poor backgrounds, coming from a wealthy origin is a characteristic shared by all eleven protagonists.

Although they all share wealthy origins, their relationships with their families differ. Furthermore, some of the heroines never experience a wealthy lifestyle before marrying their loved ones, while others lose their privileged status after fleeing their homes or when it is taken from them by members of their stepfamily.

6.4.1 Stepfamilies and Adoptive Families

Across all eleven variants, female members of the stepfamily are associated with evil, although they appear in only two of them – "Cinderella, or the Little Glass Slipper" and "Rushen Coatie". In both tales, they mistreat the heroine, humiliate her, and envy her beauty and grace. In "Rushen Coatie", the stepmother even attempts to kill the heroine by starving her to death (*More English Fairy Tales* 151), whereas Cinderella's stepmother merely reduces her to the role of a servant and does not attempt to kill her (*The Blue Fairy Book* 64).

In addition, one male member of the heroine's stepfamily appears in "The Princess that Wore a Rabbit-skin Dress". Although readers are not shown any mistreatment directly, they learn that he was cruel to her mother, suggesting that the heroine herself may also have been subjected to his harsh behaviour. When he expresses his intention to marry the heroine, she thinks that she would "sooner die than marry him" (M. Campbell 161). Similarly, "Donkeyskin" features an adoptive father who also wishes to marry his daughter, causing the heroine distress (*The Grey Fairy Book* 2).

6.4.2 Biological Families

Mistreatment and unwanted attention, however, do not come only from the non-biological family members. In some cases, they also originate from the heroine's own relatives.

In "Cinderella, or the Little Glass Slipper" and "Rushen Coatie", male parental figures turn a blind eye when the heroines are abused by members of their stepfamilies (*The Blue Fairy Book* 64; *More English Fairy Tales* 150). In "Cinderella, or the Little Glass Slipper", it is explicitly stated that Cinderella "dared not tell her father, who would have rattled her off; for his wife governed him entirely" (*The Blue Fairy Book* 64). The heroines' fathers therefore fail to protect them from the abuse they suffer. Nevertheless, it is implied that the heroines once lived comfortable lives before the mistreatment began, eating good food and wearing fine clothing.

This cannot be said for the heroines in “Catskin” and “Tattercoats”, who experience mistreatment from early childhood. Catskin’s father had always wished for a son, and when she is born, he refuses even to look at her. When she reaches the age of fifteen, he is eager to marry her off simply to get rid of her. (*More English Fairy Tales* 189) In “Tattercoats”, it is the heroine’s grandfather who mistreats her from the beginning, denying her proper food and clothing (61). Even though she comes from wealthy origins, she does not experience luxury until she marries the prince (65). While Catskin’s relationship with her father improves in the end, as he feels remorse for his previous actions (194), Tattercoats’s grandfather remains uninterested in his granddaughter and her fate (65).

As seen in “Donkeyskin” and “The Princess that Wore a Rabbit-skin Dress”, the stories “The King Who Wished to Marry His Daughter” and “The Princess with the Golden Star” also feature fathers, this time biological, whose parental love turns into a disturbing desire to marry their own daughters. Their reasoning is similar – they perceive their daughters as copies of their deceased wives (*The Grey Fairy Book* 2; M. Campbell 161; Němcová 4; *Popular Tales of the West Highlands* 226). Similarly, “Allerleirauh, or the Many-furred Creature” features a father who does not personally wish to marry his daughter but instead proposes that one of his councillors do so (*The Green Fairy Book* 276). In all these cases, the heroines flee their homes to escape these unwanted marriages. Prior to their flight, they are well off and live luxurious lives. Nevertheless, once they leave their homes, they must provide for themselves and take on work in order to survive.

The heroine in “The Bear” also leaves her home, though for a different reason. Her father does not mistreat her, rather, he treasures her so deeply that he fears for her safety and confines her within the castle walls in order to protect her from potential danger. He fulfils her every wish except for allowing her to leave. Ironically, the gifts he gives her eventually enable her to escape the castle. (*The Grey Fairy Book* 269–270) He does not consider mistreating her, rather, he is excessively protective. Nevertheless, this overprotectiveness is not what the heroine desires. She feels imprisoned.

In Cap o’ Rushes’ tale, another heroine also leaves her home, again, under different circumstances. Her father asks her and two older sisters to declare how much they love him. Although he is fond of them, he becomes offended by the youngest daughter’s answer that she likes him as meat likes salt, and he drives her out of the household. While the father does love his daughter, he fails to understand the meaning of her words and refuses to reconsider

his reaction. In this sense, he acts impulsively rather than deliberately mistreating her. (*English Fairy Tales* 58–59) Like Lada, Cap o' Rushes lives a luxurious life until a certain moment and must work to support herself for a time before eventually returning to a life of comfort (*English Fairy Tales* 58–64; Němcová 4–13).

Although mothers do not influence the heroine's stories as strongly as fathers or grandfathers do, they still play a role in initiating the narrative. In "The Princess with the Golden Star", the queen is described as having had a golden star on her forehead and being extraordinarily beautiful. On her deathbed, she asks the king to marry someone who resembles her as closely as possible, which later becomes the reason for the king's desire to marry his daughter, the heroine. The queen also appears to the heroine in the form of a spirit, advising her to wish for a disguise made of mouse skin, and later appears before the king in order to make him reconsider the wedding. (Němcová 4–13)

In "The Princess that Wore a Rabbit-skin Dress", the heroine's mother is mentioned as a woman who had been married five times, and it is her fifth husband who wishes to marry the heroine. This situation arises as a result of the mother's actions. (M. Campbell 161)

In "Rushen Coatie", the heroine's mother appears as the provider of the little red calf, which later becomes the heroine's helper, without whom she would not survive and achieve her happy ending (*More English Fairy Tales* 150–151). Her role is essential to the development of the narratives and the heroine's happily ever after.

6.5 Beloveds of Disguised Heroines

The heroines' happy endings and the restoration of their wealthy lives are connected to their beloveds. In all the tales, the male characters fall in love with the heroine at first sight, before speaking to her, captivated by her uniquely beautiful appearance. This supports the statement made in the chapter "Female Characters" that the fairest of the women is chosen from a group of women and rewarded. For instance, Rushen Coatie is described as "the grandest and finest lady" at the church (*More English Fairy Tales* 152).

The social status of the heroines' beloveds varies slightly across the eleven tales, although they generally belong to the upper classes. Only in "Allerleirauh, or the Many-furred Creature" is the heroine's beloved already a king (*The Grey Fairy Book* 278–281). In most of the remaining stories, however, the male figure is a prince who is expected to become king in the future. This is the case in eight of the tales – "The Bear", "Cinderella, or the Little Glass

Slipper", "Donkeyskin", "The King Who Wished to Marry His Daughter", "The Princess that Wore a Rabbit-skin Dress", "The Princess with the Golden Star", "Rushen Coatie", and "Tattercoats". (*The Blue Fairy Book* 68–71; *The Grey Fairy Book* 9–15, 270–274; M. Campbell 162–163; *More English Fairy Tales* 64–65, 152–155; Němcová 7–13; *Popular Tales of the West Highlands* 227–229)

A different situation appears in "Cap o' Rushes" and "Catskin". In these stories, the heroine's beloved is not a prince but a wealthy young lord. Although he does not belong to the royal family, his high social standing still ensures that the heroine returns to a life of comfort and privilege through marriage. (*English Fairy Tales* 60–64; *More English Fairy Tales* 191–194)

6.5.1 Meeting Places

The place of the heroine's first encounter with her future husband varies across the eleven tales. In "Cap o' Rushes", "Catskin", "The Princess with the Golden Star", and "Cinderella, or the Little Glass Slipper", the meeting takes place at a ball. Except for Lada, who has seen him before the ball (Němcová 6–7), the heroines first see the hero there (*The Blue Fairy Book* 68; *English Fairy Tales* 60; *More English Fairy Tales* 191). In "Rushen Coatie" and "The King Who Wished to Marry His Daughter", the meeting occurs in a church (*More English Fairy Tales* 152; *Popular Tales of the West Highlands* 227). In "The Princess that Wore a Rabbit-skin Dress", "The Bear", and "Allerleirauh, or the Many-furred Creature", the heroine and her future husband first encounter each other in the forest, although the man sees her true appearance at an event (*The Green Fairy Book* 277–278; *The Grey Fairy Book* 270–272; M. Campbell 162). In "Tattercoats", although the heroine attends the ball, the first encounter between her and the prince happens on the road leading to the ball (*More English Fairy Tales* 64).

"Donkeyskin" presents a different setting, as neither a ball, a church, nor a forest serves as the meeting place. Instead, the prince first falls in love with the heroine after seeing her through the keyhole of her room at the farm, while their first face-to-face meeting occurs only at the end of the story. (*The Grey Fairy Book* 9–14)

6.5.2 Signallers

The most common form of signaller is a gold ring, which appears in five of eight tales featuring such recognition objects. In two of these tales, the hero notices the ring that he had given the heroine on the last night at the ball or the church on her finger. In three other stories, the ring

is placed inside food to cure the hero of his lovesickness. In one tale, the ring functions as a variant of the slipper test, as only the heroine's small finger can fit it.

The second most common signaller is the slipper, which appears in three tales. In these cases, the heroes attempt to prevent the heroine from escaping by placing guards at the door. As a result, the heroine loses a slipper, which later becomes a signaller through which the hero is able to find her.

In both "Allerleirauh, or the Many-furred Creature" and "The Princess that Wore a Rabbit-skin Dress", the man notices the ring on the heroine's finger and thereby discovers her true identity (*The Green Fairy Book* 280; M. Campbell 163). Although Allerleirauh is discovered by the ring on her finger, she also places a gold ring in the king's food earlier in the story (*The Green Fairy Book* 279). In "Cap o' Rushes", "The Princess with the Golden Star", "Donkeyskin", and "The Bear", the ring is hidden inside food, through which the heroes are able to find the heroines (*English Fairy Tales* 62; *The Grey Fairy Book* 11, 273–274; Němcová 11).

In "Cinderella, or the Little Glass Slipper", "Rushen Coatie", and "The King Who Wished to Marry His Daughter", recognition occurs through a slipper test (*More English Fairy Tales* 153; *Popular Tales of the West Highlands* 228; *The Blue Fairy Book* 70). A similar function is fulfilled by a ring test in "Donkeyskin" (*The Grey Fairy Book* 12).

6.5.3 Agency of Heroines' Beloveds

Not only can heroines be divided into passive and active ones, but their beloveds can also be analysed based on their actions. Some of the heroines' beloveds become lovesick and wait until the signaller appears and the heroine rescues them from their heartache, while others find them on their own, frequently through a slipper test.

The beloveds who fall lovesick and wait for the heroine to appear feature in "Cap o' Rushes", "Catskin", "The Princess with the Golden Star", and "Donkeyskin". Catskin's beloved is somewhat different. The hero follows the heroine on the third night of the ball and sees her disguise for himself, but he still falls ill because his mother will not approve of their marriage. All in all, these heroes use their health to blackmail others into giving them what they want. Sometimes it is their mothers, who disapprove of the marriage, and sometimes it is heroines, whom they pressure to come out of their hiding. This is evident in the cases of Cap o' Rushes, Lada, and Donkeyskin, whose beloveds become happy and healthy only after seeing the heroines again. (*English Fairy Tales* 62–63; *The Grey Fairy Book* 9–15;*More English Fairy Tales* 193; Němcová 10–11) Their roles lie on the passive side.

Through a slipper test, the princes find the heroines in “Cinderella, or the Little Glass Slipper”, “Rushen Coatie”, and “The King Who Wished to Marry His Daughter” (*The Blue Fairy Book* 70; *More English Fairy Tales* 154–155; *Popular Tales of the West Highlands* 228–229). They do not wait for the heroine to appear in front of them, they instead take action and actively seek her out.

In “The Princess that Wore a Rabbit-skin Dress” and “Allerleirauh, or the Many-furred Creature”, the princes do not need to take any action because the princesses keep the rings they gave them at the last ball on their fingers, and the princes notice them (M. Campbell 163; *The Green Fairy Book* 280). Because of this, it is difficult to determine whether they should be classified as passive or active characters, as there is no clear instance that demonstrates either role.

Similarly, in “The Bear”, the prince discovers the heroine because of the ring he slipped onto her finger on the night of their departure. Unlike the two previous princes, he finds it in the soup, not on her finger. He also tries each night to follow her and discover where she is from, but due to her magically enchanted wheelbarrow he is unable to catch her. (*The Grey Fairy Book* 272–274) Because he actively attempts to discover her true identity, he belongs to the group of the heroines’ active beloveds.

In “Tattercoats”, the prince’s actions differ from those of the princes and young lords in the other ten tales. After seeing her face, he actively tries to persuade her to marry him, as she does not agree at first. (*More English Fairy Tales* 64) Once he sets his mind to something, he follows through with it. He makes his own decisions about whom to marry and who will become the future queen, actively pursuing what he wants.

7. Shared and Divergent Incidents Appearing Across the Eleven Tales

Although all eleven tales are connected through similar narrative elements and the character of the heroine in disguise, some incidents differ among them. In some cases, a particular incident appears in only one tale, while others recur across several or all of the narratives. Both the incidents shared by all heroines and those appearing only in some or only one of the tales will be analysed individually and subsequently summarised in a table to illustrate the findings – namely, the differences and similarities among these tales, as well as the numerical order in which the incidents occur in each narrative.

Some of these incidents are adapted from Cox's findings, although they are not identified under the same terminology. Her category "Heroine Disguise and Hero Disguise" is referred to in this thesis as "A Heroine Wearing a Disguise". Similarly, her incident "Menial Heroine and Hero" is titled "A Heroine Working in the Kitchen", thereby providing greater specificity to the term. Additionally, some of her categories have been omitted, while others have been subdivided into multiple incidents to provide a more detailed analysis. For example, Cox's category "Meeting-place" is divided into two – "A Heroine Attending an Event" and "A Heroine Meeting Her Beloved in the Woods" – while "Recognition by Means of Shoe or Ring" is divided into three – "A Heroine's Beloved Finding a Ring in Food", "Finding a Heroine by Means of a Signaller that Fits Only Her", and "A Heroine Being Identified by a Ring on Her Finger". Conversely, one of Cox's categories involving assistance from a dead mother has been incorporated into a broader group of advisors, "A Heroine Receiving Advice". (Cox XXV) Furthermore, additional incidents not identified by Cox, such as "A Heroine's Beloved Falling in Love with Her at First Sight" and "Reconciling Between a Heroine and Her Relatives", have emerged during the analysis and are listed here.

7.1 A Heroine Wearing a Disguise

While this incident is one of the three incidents that appear in all eleven stories, disguises constitute a variable element, as not all heroines were the same material. The materials used for each heroine's disguise have already been discussed in the section "The Materials of Disguises". Nevertheless, although the materials vary from simple torn old clothes to animal skins with magical functions, they serve the same purpose – concealing the heroines'

identities. While wearing these disguises, the heroines are not seen as their true selves. After their weddings, they no longer wear them, as these garments do not represent their true identities or characters. (*The Blue Fairy Book* 64–71; *English Fairy Tales* 59–64; *The Green Fairy Book* 277–281; *The Grey Fairy Book* 7–15, 270–274; M. Campbell 162–163; *More English Fairy Tales* 61–65, 150–155, 190–194; Němcová 5–13; *Popular Tales of the West Highlands* 227–229)

7.2 A Heroine's Beloved Falling in Love with Her at First Sight

In all of the tales, the heroines' beloveds fall in love with them at first sight, and so do the heroines, except for Tattercoats, who hesitates for a while before agreeing to marry him (*More English Fairy Tales* 64). Nevertheless, the male characters fall in love instantly, although the collectors use different phrases to describe this moment. For example, in "The Bear", this incident is described as follows: "from the moment he saw her, the prince fell deeply in love with her" (*The Grey Fairy Book* 272). In "Cap o' Rushes", he "fall[s] in love with her the minute he set eyes on her" (*English Fairy Tales* 60). In "Rushen Coatie", "he fell at once in love with her" (*More English Fairy Tales* 152). And in "Catskin", "as soon as she entered, all were overcome by her beauty and grace, while the young lord at once lost his heart to her" (191).

7.3 Living Happily Ever After

All heroines endure difficult obstacles and are ultimately rewarded with a happy ending and marriage. However, in "The Princess that Wore a Rabbit-skin Dress", this outcome is not explicitly stated but is instead implied (M. Campbell 163). Only in "Catskin" do readers learn about additional events that happen after the wedding, which are described in about a page and a half. For example, the narrative reveals that the couple later has a son (*More English Fairy Tales* 193). While all of the stories conclude with the weddings and the statement that the couple live happily ever after, sometimes accompanied by a reconciliation between the heroine and her relatives, these endings usually occupy only one paragraph and are not as descriptive and detailed as the variant of "Catskin". (*The Blue Fairy Book* 71; *English Fairy Tales* 63–64; *The Green Fairy Book* 281; *The Grey Fairy Book* 14–15, 274; *More English Fairy Tales* 65, 155, 193–194; Němcová 13; *Popular Tales of the West Highlands* 229)

Ironically, "living happily ever after" is the final incident that occurs in all eleven tales. The incidents that follow appear less consistently, occurring in only ten to one of the tales.

7.4 A Heroine Receiving a Nickname Based on Her Disguise

All of the heroines are nicknamed after their disguise, apart from one heroine featured in "The King Who Wished to Marry His Daughter", who has neither a name nor a nickname (*Popular Tales of the West Highlands* 226–229). The readers are only aware of her status as a princess.

While nine heroines – protagonists in "Allerleirauh, or the Many-furred Creature", "The Bear", "Cap o' Rushes", "Catskin", "Donkeyskin", "The Princess that Wore a Rabbit-skin Dress", "The Princess with the Golden Star", "Rushen Coatie", and "Tattercoats" – are named after what they wear (*English Fairy Tales* 59; *The Green Fairy Book* 277; *The Grey Fairy Book* 9, 270; M. Campbell 162; *More English Fairy Tales* 62, 150, 190; Němcová 6), Cinderella is the only heroine whose name is derived not from her clothing but from what covers her face – cinders and ashes (*The Blue Fairy Book* 64). Her case differs slightly from the others, although her name still reflects her disguise.

7.5 A Heroine Working in the Kitchen

Ten out of the eleven heroines are connected to kitchen work (*The Blue Fairy Book* 64; *English Fairy Tales* 59; *The Green Fairy Book* 279; *The Grey Fairy Book* 8, 270; M. Campbell 162; *More English Fairy Tales* 150, 190; Němcová 6; *Popular Tales of the West Highlands* 227). Therefore, this incident represents a common motif in tale type 510, appearing in both subtypes 510A and 510B.

Although all of the heroines, apart from Tattercoats, who does not work, are primarily associated with kitchen labour, four of them perform duties beyond the kitchen. This applies to Cinderella, who is employed "in the meanest work of the house" (*The Blue Fairy Book* 64), the heroine in "The Princess that Wore a Rabbit-skin Dress", who has "to do all the slavish work" (M. Campbell 162), Donkeyskin, who washes dishes, feeds turkeys and cleans around the farm (*The Grey Fairy Book* 8), and the protagonist in "The Bear", who also works throughout the household rather than solely as a member of the kitchen staff (270).

7.6 A Heroine Attending an Event

Ten out of the eleven heroines meet their beloveds at some kind of event, such as a ball, church service, or party, or, in one case, "Tattercoats", during a journey to the ball (*The Blue Fairy Book* 68–70; *English Fairy Tales* 60–62; *The Green Fairy Book* 278–280; *The Grey Fairy Book* 271–273; M. Campbell 162–163; *More English Fairy Tales* 64, 152–153, 191–192; Němcová 7–10; *Popular Tales of the West Highlands* 227–229). Their attendance at this event is crucial for the

following incidents to happen and for the men to fall in love with them. While the number of these occasions differs, ranging from one to three, this incident still belongs among the most frequently used incidents appearing in tale type 510.

Only Donkeyskin does not meet her beloved on her journey to attend an event or at the event itself. Instead, she is discovered by the prince through a keyhole to her room at the farm where she works, while she is dressed in her fine clothes on a holiday. (*The Grey Fairy Book* 9)

7.7 A Heroine Sneaking to an Event

In six tales, the heroine attends an event despite restrictions or disapproval. In "Cap o' Rushes", the heroine is allowed to attend the ball, but she chooses to do so secretly, much like the princess in "The King Who Wished to Marry His Daughter". Cap o' Rushes claims that she is too tired to go, while the other heroine says she needs to stay behind to bake. (*English Fairy Tales* 60–62; *Popular Tales of the West Highlands* 227).

Catskin, on the other hand, belongs to a group of three heroines who are not permitted to attend such events because of their appearance. Nevertheless, like Cap o' Rushes, they attend in secret and without their disguises. Catskin is prohibited to attend by the cook for whom she works, while Rushen Coatie and Cinderella are likewise prevented from attending by their stepfamilies. Similarly, Tattercoats is told that her clothing is not suitable for such occasions but attends the event anyway, despite her grandfather's disapproval. Nonetheless, unlike the other heroines, she neither hides her identity nor changes into an exquisite ball gown. On the other hand, Cap o' Rushes, Catskin, Cinderella, Rushen Coatie, and the heroine in "The King Who Wished to Marry His Daughter" remove their disguises to attend these events in their most beautiful form. (*The Blue Fairy Book* 66; *English Fairy Tales* 60; *More English Fairy Tales* 63, 152, 190; *Popular Tales of the West Highlands* 227)

Additionally, the heroine in "The Princess that Wore a Rabbit-skin Dress" also sneaks into the event, although no one explicitly forbids her from attending (M. Campbell 162). Therefore, this incident does not appear in only six tales but in seven, although under slightly different circumstances. In most of these cases, the heroines are explicitly forbidden to attend the event.

7.8 A Heroine Demanding Items

In six out of seven tales featuring this incident, the heroines demand items to avoid an unwanted marriage. One heroine does not request such items to prevent the wedding. Instead, she asks for two things – a bear skin and a wheel-barrow – to enable her to escape her home's imprisonment. (*The Grey Fairy Book* 269)

The other six heroines ask for dresses that are intended to be difficult, if not impossible, to obtain, often made of precious materials such as gold or silver, adorned with feathers, or design to resemble the sky. These demands serve as a strategy to delay and avoid an unwanted marriage. (*The Green Fairy Book* 276; *The Grey Fairy Book* 2–4; M. Campbell 161; *More English Fairy Tales* 189–190; Němcová 5; *Popular Tales of the West Highlands* 226–227)

The heroine in "The Princess that Wore a Rabbit-skin Dress" wishes for three dresses, excluding her disguise (M. Campbell 161). By contrast, Catskin, Allerleirauh, and Donkeyskin demand four pieces of clothing, including their disguises (*The Green Fairy Book* 276; *The Grey Fairy Book* 2–4; *More English Fairy Tales* 189–190) Lada likewise asks for four items, however, in her case, the disguise is not one of them (Němcová 5). Lastly, in "The King Who Wished to Marry His Daughter", the heroine asks for three dresses, a pair of shoes, and a chest – five items in total (*Popular Tales of the West Highlands* 226–227). Although she, like most representantives of this incident, requests three extraordinary dresses that should be difficult to make, she adds two additional items and therefore asks for the highest number of items among these six heroines. Overall, four out of seven heroines ask for four items, making the number four the most common in this incident.

7.9 A Heroine Fleeing Her Home

Seven heroines flee their homes, though not for the same reason. Allerleirauh, Catskin, Donkeyskin, Lada, and the heroines in "The King Who Wished to Marry His Daughter" and "The Princess that Wore a Rabbit-skin Dress" do so to escape an unwanted marriage (*The Green Fairy Book* 277; *The Grey Fairy Book* 7; M. Campbell 162; *More English Fairy Tales* 190; Němcová 6; *Popular Tales of the West Highlands* 227). The protagonist in "The Bear", on the other hand, flees because her father does not allow her to leave the castle, as she longs to see the world beyond its walls (*The Grey Fairy Book* 269).

7.10 Forcing a Heroine into an Undesired Marriage

Six out of eleven tales feature a heroine who is forced to marry someone she does not desire, which leads to her fleeing as a response to the pressure of an unwanted marriage. This incident appears in "Catskin", in which her father forces her to marry the first man who asks for her hand (*More English Fairy Tales* 189), "The Princess that Wore a Rabbit-skin Dress", in which the heroine is forced into a marriage to her stepfather (M. Campbell 161), "The Princess with the Golden Star" and "The King Who Wished to Marry His Daughter", in which the heroines are to be married to their own fathers (Němcová 4; *Popular Tales of the West Highlands* 226), "Donkeyskin", in which the heroine is forced to marry her adoptive father (*The Grey Fairy Book* 2), and "Allerleirauh, or the Many-furred Creature", in which the heroine is to marry one of her father's councillors (*The Green Fairy Book* 276). This incident represents a crucial turning point in the narrative because, without this pressure, the heroines would not flee their homes and would therefore not meet their beloveds.

7.11 A Heroine Facing Mistreatment

Six heroines experience mistreatment on their journey towards happiness. In some stories, they face mistreatment from their families, while others face it at the hands of strangers. The heroines in "The Princess that Wore a Rabbit-skin Dress", "Catskin", and "Tattercoats" are mocked and rudely addressed by servants (M. Campbell 162; *More English Fairy Tales* 61–62, 190). The heroines in "Rushen Coatie" and "Cinderella, or the Little Glass Slipper" are treated badly by their stepfamilies, while their fathers remain indifferent (*The Blue Fairy Book* 64; *More English Fairy Tales* 150–151). The heroine in "The Bear", on the other hand, is mistreated by her future husband (*The Grey Fairy Book* 271).

In "The Princess that Wore a Rabbit-skin Dress", the heroine is mocked by other servants, who are rude to her. One man even assumes that she is a public woman and attempts to make advances toward her. (M. Campbell 162) Catskin is also mocked by servants, especially by the cook, who calls her "filthy", a "slut", and a "beggar" and hits her with a ladle. Even after she marries the master of the household, the cook does not show her any respect. (*More English Fairy Tales* 190–194) Tattercoats, who grows up "with no one to care for her or clothe her" (61), faces mistreatment not only from servants but also from her grandfather, who neglects her basic needs. He does not care about how she is dressed or fed. The servants give

her only a torn petticoat to wear and little or no food to eat, and they mock her for the attire they have given her. (61–62)

In the following two stories, the heroines are also mocked for their appearance – an appearance that was imposed on them rather than chosen by them. Both Rushen Coatie and Cinderella are regarded by their stepfamilies as servants, as someone beneath them, and are forced to perform household jobs intended to diminish their beauty. Their stepfamilies also treat them rudely. (*The Blue Fairy Book* 64; *More English Fairy Tales* 150) Rushen Coatie's stepmother even attempts to starve her to death (*More English Fairy Tales* 151), whereas Cinderella's stepmother does not attempt to do so.

The heroine in "The Bear", on the other hand, is humiliated by her beloved, who even kicks her (*The Grey Fairy Book* 271). Unlike Catskin, she is not mistreated by other servants in the household, nor is her soon-to-be mother-in-law opposed to their relationship (*The Grey Fairy Book* 271–274; *More English Fairy Tales* 190–193). Instead, she is treated well by the prince's mother, who appreciates her dedication to her work, allows her to attend the ball, and treats her as her own daughter (*The Grey Fairy Book* 271–274). By contrast, Catskin's mother-in-law is initially unhappy about the engagement and agrees to it only after discovering the heroine's true beautiful appearance. Even though she is unaware of her social status, the heroine's beauty is regarded as an important asset (*More English Fairy Tales* 193). Beauty is equivalent to wealth.

7.12 A Heroine Receiving Help

Six heroines – Catskin, Cinderella, Lada, Rushen Coatie, and the heroines in "The Bear" and "The Princess that Wore a Rabbit-skin Dress" – receive help that enables the narrative to progress, although the extent of this assistance and the nature of the helpers differ. Some helpers come from the human world, others from the animal kingdom, and some from the supernatural realm. Catskin's helper is human. The helpers of Rushen Coatie, Lada, and the princess in "The Princess that Wore a Rabbit-skin Dress" are animals, namely a little red calf, a fish, and a little mare. Magical helpers, a fairy godmother and a witch, appear in "Cinderella, or the Little Glass Slipper" and "The Bear". (*The Blue Fairy Book* 66; *The Grey Fairy Book* 269–270; M. Campbell 161–162; *More English Fairy Tales* 194, 151; Němcová 6) Their assistance is analysed in the section "Helpers".

7.13 A Heroine Receiving Advice

Six heroines need assistance in the form of advice to help them decide what to do next, particularly how to escape an upcoming marriage to someone they do not desire. Like helpers, advisors also do not all come from the same realm. The advisors in "Catskin" and "The King Who Wished to Marry His Daughter" are human, while those in "The Bear", "Donkeyskin", and "The Princess with the Golden Star" are supernatural beings. One example of an animal magical advisor appears in "The Princess that Wore a Rabbit-skin Dress". (*The Grey Fairy Book* 2, 269; M. Campbell 161–162; *More English Fairy Tales* 189; Němcová 5; *Popular Tales of the West Highlands* 226) The impact of their advice is discussed in the section "Advisors".

7.14 A Heroine's Beloved Finding a Ring in Food

This is the first incident that marks a decline in frequency, as the following incidents occur in fewer than six tales. In only five tales, the heroine's beloved finds a ring in his food, usually in soup. This incident leads to the discovery that the heroine is present within the household, closer than he had anticipated. It occurs in "Cap o' Rushes", "The Princess with the Golden Star", "Allerleirauh, or the Many-furred Creature", "Donkeyskin", and "The Bear". Cap o' Rushes and Lada place the rings in the food to make the men feel better, as they have fallen lovesick and are bedridden. Allerleirauh and the heroine in "The Bear" place them there be discovered within his household. Donkeyskin's ring falls off her finger when she bakes for him. Only in her story does this incident occur unintentionally. (*English Fairy Tales* 63; *The Green Fairy Book* 279; *The Grey Fairy Book* 11, 273–274; Němcová 11)

Additionally, Allerleirauh not only places a ring in the soup, but she also puts a golden spinning-wheel and a gold reel into the soup on the two subsequent occasions. Nevertheless, she is discovered by the ring on her hand, not by the ring she placed in the soup, as happens in "Cap o' Rushes". (*English Fairy Tales* 63; *The Green Fairy Book* 279–280)

7.15 A Heroine's Beloved Being Lovesick

In four out of eleven tales, the heroine's beloved falls ill due to heartache caused by separation from the heroine. In two of these cases, "Cap o' Rushes" and "The Princess with the Golden Star", the lovesickness is caused by the inability to find the heroine and is cured by finding a ring in the food (*English Fairy Tales* 62; Němcová 10). In "Catskin", it is caused by his mother's disapproval, as she does not consent to his engagement to Catskin (*More English Fairy Tales*

193). In “Donkeyskin”, it occurs because he is separated from her, even though he knows where to find her (*The Grey Fairy Book* 9).

7.16 A Father Wanting to Marry His Daughter

This incident appears in four out of the eleven stories and precedes the incident of a heroine being forced into an unwanted marriage and her subsequent flight from home to avoid it. Although two of the father figures are not biologically related to the heroines, they still fulfil the role of the father. Apart from one variant, “The Princess that Wore a Rabbit-skin Dress”, the fathers attempt to find someone as similar as possible to their deceased wives, often because they promised their wives to do so (*The Grey Fairy Book* 2; M. Campbell 161; Němcová 4; *Popular Tales of the West Highlands* 226).

In “The Princess with the Golden Star” and “Donkeyskin”, the heroine is chosen because of her resemblance to the deceased queen (*The Grey Fairy Book* 2; Němcová 4). In “The King Who Wished to Marry His Daughter”, the king wishes to marry his daughter because she can fit into his deceased wife’s clothes (*Popular Tales of the West Highlands* 226). The reader is not made aware of the king’s true intentions in “The Princess that Wore a Rabbit-skin Dress” (M. Campbell 161).

Only one of the father figures is said to regret forcing the heroine to do something she does not desire. That father appears in “The Princess with the Golden Star” (Němcová 13). In other three variants, no reconciliation takes place.

7.17 Reconciling Between a Heroine and Her Relatives

Reconciliation occurs between four heroines and their relatives at the end of the stories. In “Cap o’ Rushes”, the heroine reconciles with her father, who had previously driven her out of the house (*English Fairy Tales* 59–64). In “Catskin”, reconciliation takes place between the heroine and her father, who had intended to marry her to the first man who asked for her hand (*More English Fairy Tales* 189–194). In “The Princess with the Golden Star”, the heroine reconciles with her father, who wished to marry her himself (Němcová 4–13). In “Cinderella, or the Little Glass Slipper”, reconciliation occurs between the heroine and her two stepsisters, who previously treated her not as their sister but as their servant (*The Blue Fairy Book* 64–71).

To sum up, reconciliation occurs three times between the heroine and her father, and once between the heroine and her stepsisters. Therefore, in most cases, this incident takes place between blood-related characters.

7.18 Finding a Heroine by Means of a Signaller that Fits Only Her

In four tales, the heroine is discovered by her beloved through a signaller that fits only her. In three tales, the signaller takes the form of a slipper, while in one instance it is a ring. (*The Blue Fairy Book* 70; *The Grey Fairy Book* 12–14; *More English Fairy Tales* 153–155; *Popular Tales of the West Highlands* 228–229)

A slipper test appears in "The King Who Wished to Marry His Daughter", "Cinderella, or the Little Glass Slipper", and "Rushen Coatie". In these stories, the lost shoe becomes the element by which the heroine is identified, as it fits only her and no other woman. The beloved therefore uses the shoe to search for its rightful owner, which ultimately leads to the recognition of the heroine and the resolution of the story. (*The Blue Fairy Book* 70; *More English Fairy Tales* 155; *Popular Tales of the West Highlands* 229)

"Donkeyskin" offers a different variant of a slipper test – a ring test. The ring still functions as an item, a signaller that only the heroine can wear. (*The Grey Fairy Book* 13–14)

7.19 A Heroine Dirtying Her Face to Conceal Her Identity

Among the eleven heroines, all of whom wear disguises, only four – Cinderella, Allerleirauh, Lada, and the heroine in "The Princess that Wore a Rabbit-skin Dress" – also cover their faces with ashes or walnut juice, thereby adding an additional layer to their disguises. While Cinderella's face is covered unintentionally, as she is forced to work in the kitchen by her stepfamily, the other three heroines deliberately apply ashes or, in the case of the heroine in "The Princess that Wore a Rabbit-skin Dress", walnut juice to conceal not only their bodies with clothing but also their faces. (*The Blue Fairy Book* 64; *The Green Fairy Book* 277; M. Campbell 162; Němcová 6)

While the heroine in "The Princess that Wore a Rabbit-skin Dress" uses walnut juice to cover her face instead of ashes, as the other three heroines do, both substances serve the same purpose – concealing the heroine's beauty. Therefore, they can be grouped together under this incident.

7.20 A Heroine Meeting Her Beloved in the Woods

This incident occurs three times across the eleven tales. Three heroines – the heroines in "The Princess that Wore a Rabbit-skin Dress", "Allerleirauh, or the Many-furred Creature", and "The Bear" – meet their beloveds for the first time while staying in the forest after fleeing their

homes. There, they are discovered by the men's hounds and taken to their homes, where they are employed. (*The Green Fairy Book* 277; *The Grey Fairy Book* 270; M. Campbell 162)

7.21 A Heroine's Dress Being Transformed by Magic

Magically transformed dresses appear in three tales – "Cinderella, or the Little Glass Slipper", "Tattercoats", and "The Bear". While Cinderella's clothes are turned into beautiful gowns by a fairy godmother (*The Blue Fairy Book* 68), Tattercoats' clothes are likewise transformed into a beautiful dress by her magical helper, who in this tale is a herd boy with a magical pipe instead of a fairy godmother with a magical wand (*More English Fairy Tales* 65). A magical wand also appears in the third story featuring a magically transformed dress, "The Bear". In this case, the heroine herself transforms her clothes into a beautiful ball dress with the help of a wand given to her by a witch. The witch had previously enchanted her disguise so that she would remain unrecognisable to others. (*The Grey Fairy Book* 270–271)

Similarly, Lada receives a magical veil that makes her invisible when she wears it. Nevertheless, this object does not transform her clothing and therefore does not function as a magically transformed dress but rather as a magical item. (Němcová 5)

7.22 Magic Being Connected to Midnight

Tattercoats' and Cinderella's magical dresses are also connected to another incident in which magic is connected to midnight. In both stories, midnight marks an important moment related to magic, however, its function differs in each tale.

In "Tattercoats", the heroine encounters magic after midnight, when her clothes are transformed into garments worthy of a princess. In contrast, in "Cinderella, or the Little Glass Slipper", the magic disappears at midnight rather than appearing, forcing the heroine to flee the ball before her identity is revealed and her magically transformed dress reverts to its original form. Unlike Cinderella, Tattercoats does not part from her beloved, instead, she remains by his side after midnight. (*The Blue Fairy Book* 68; *More English Fairy Tales* 65)

7.23 Driving a Heroine Out of Her Home

The incident of the heroine being driven out of her home occurs in two tales, however, under different circumstances, involving different people in relation to the heroine and lasting for varying periods of time. In "Cap o' Rushes", the heroine is driven out of her house because her father is not satisfied with her answer to his question of how much she loves him. Only after the wedding, where they reconcile, is she allowed to return. (*English Fairy Tales* 59–64)

In “Tattercoats”, on the other hand, the heroine is mocked by the servants, who often drive her out of the house. Nevertheless, she continues to live there and repeatedly returns, as she is not forbidden from going back. (*More English Fairy Tales* 62) This incident is therefore not as permanent as in the case of Cap o’ Rushes.

7.24 A Bird Revealing the True Owner of the Signaller

Birds that reveal the true owner of a signaller that fits only one character appear in two tales. In “Rushen Coatie”, a bird sings to the prince: “Hacked Heels and Pinched Toes / Behind the young prince rides, / But Pretty Feet and Little Feet / Behind the cauldron bides” (*More English Fairy Tales* 154). Through this song, the bird alerts the prince that the woman sitting beside him is not the one he is looking for.

In “The King Who Wished to Marry His Daughter”, the bird does not sing but instead speaks: “Wee wee, it comes not on thee; but on the wee one under the hand of the cook” (*Popular Tales of the West Highlands* 229). Although the content is different, the purpose of the statement remains the same – the bird attempts to reveal where the man’s beloved is hiding.

7.25 A Heroine Being Identified by a Ring on Her Finger

While some heroines are discovered through rings placed in food and one through a ring test, two heroines are instead recognised by the rings worn on their fingers. In these tales, the heroines’ beloveds place the rings on them, which enables them to recognise the heroines even while they are in disguise. This incident, in which a heroine is identified by a ring placed on her finger by her beloved, appears in “The Princess that Wore a Rabbit-skin Dress” and “Allerleirauh, or the Many-furred Creature”. (M. Campbell 163; *The Green Fairy Book* 280)

7.26 A Heroine Opening a Nut to Obtain Her Dress

There are two instances of heroines who need to open a nutshell to obtain the exquisite dresses in which they attend events. In “The Princess that Wore a Rabbit-skin Dress”, in one of two examples of this incident, the heroine obtains her dresses by demanding them from her stepfather, who wishes to marry her. A little mare, her helpful animal, hides the dresses inside nuts, which the heroine opens before attending each event. She opens three of them, as she attends three events. (M. Campbell 161–163) In “Allerleirauh, or the Many-furred Creature”, the heroine places the three dresses in nutshells herself (*The Green Fairy Book* 277).

7.27 A Heroine's Beloved Seeing Her Change Her Disguise

Two of the heroines' beloveds discover their true identities not through a slipper test or by finding rings in their food or on the heroines' fingers, but with their own eyes. In "Catskin", the young lord sees the heroine change from the beautiful dress she wore to the ball back into her catskin disguise. In contrast, in "The Princess with the Golden Star", the prince sees her remove her disguise in order to take a bath, not changing into it. In both cases, the men learn the truth that the heroines have been hiding beneath their disguises within their own households for some time. (*More English Fairy Tales* 192–193; Němcová 12)

7.28 A Heroine's Beloved Watching Her Through a Keyhole

This incident occurs only once among the eleven stories. Donkeyskin does not attend any event like the other heroines, who are seen by their beloveds there for the first time. Instead, she is seen by him through a keyhole in her room on the farm where she works, wearing her beautiful dress. She does not know that she is being watched. The prince falls in love with her and becomes lovesick due to their separation. Consequently, this incident is followed by one in which the heroine's beloved is lovesick. (*The Grey Fairy Book* 9)

7.29 A Heroine's Beloved Tearing Off Her Disguise

In one tale, the man tears off the heroine's disguise to confirm his assumption. Rather than waiting for her to remove it herself, as in "The Bear" (*The Grey Fairy Book* 274), he takes matters into his own hands, as he cannot wait to see her true self. This incident occurs in "Allerleirauh, or the Many-furred Creature". (*The Green Fairy Book* 280)

7.30 Questioning the Heroine's Love

This incident occurs only in "Cap o' Rushes", preceding all other incidents in this tale. The heroine's father questions her love for him, asking how much she loves him, and becomes displeased with her answer. As a result, a misunderstanding leads to her being banished from the house. Before questioning her, he poses the same question to her two older sisters, however, they respond in a way that satisfies him. While Cap o' Rushes says that she loves him "as a fresh meat loves salt" (*English Fairy Tales* 59), her sisters reply, "as I love my life", "better nor all the world" (58). None of the other heroines are required to answer such a question, nor do they experience a similar misunderstanding of their response, either from their fathers or from their beloveds.

7.31 A Heroine Creating Her Own Disguise

Furthermore, Cap o' Rushes is the only heroine who must create her own disguise, which covers her from head to toe, making her unrecognisable and unapproachable. The other heroines either ask someone to provide a disguise for them or receive one as a gift or as a form of mistreatment. Cap o' Rushes, however, simply gathers rushes and makes a cloak out of them, as no one else would do so for her. (*English Fairy Tales* 59)

7.32 Slaying a Helpful Animal

The slaying of a helpful animal, or any other type of helper, occurs in only one tale. When the stepmother of Rushen Coatie discovers that the little red calf helps the heroine by providing her with food and clothes, she orders it to be killed in order to stop its assistance. Nevertheless, it continues to help the heroine throughout the story and enables her to achieve a happy ending. (*More English Fairy Tales* 151–155)

7.33 A Heroine Using Magic

Only the heroine – the one in "The Bear" – is able to use magic. Nevertheless, she is not born with magical powers. She receives a wand as a gift from a witch. Without this gift, she would not be able to perform magic. (*The Grey Fairy Book* 271) Some heroines, such as Cinderella and Tattercoats, also encounter magic, but they are not the ones who perform the enchantments (*The Blue Fairy Book* 66–68; *More English Fairy Tales* 65).

7.34 The Table of Incidents

Table 1 presents the thirty-three incidents analysed above. An "X" indicates that a given incident occurs in a particular tale, while numbers indicate the order in which the incidents appear within each narrative, ranging from nine in "Tattercoats" to twenty-one in "The Princess that Wore a Rabbit-skin Dress". In some cases, the "X" is accompanied by brackets containing additional information about the incident. For example, in the case of the first incident, "A Heroine Wearing a Disguise", the brackets specify the material from which the disguise is made.

Table 1: Incidents Appearing Across Eleven Tales of Type 510

	A Heroine Wearing a Disguise	A Heroine's Beloved Falling in Love with Her at First Sight	Living Happily Ever After
"Allerleirauh, or the Many-furred Creature"	X^3 (made of many animal skins and ashes)	X^{11}	X^{15}
"The Bear"	X^4 (made of bear skin)	X^{13}	X^{15}
"Cap o' Rushes"	X^4 (made of rushes)	X^9	X^{13}
"Catskin"	X^4 (made of cat skin)	X^{11}	X^{16}
"Cinderella, or the Little Glass Slipper"	X^4 (made of cinders and old clothes)	X^{10}	X^{14}
"Donkeyskin"	X^6 (made of donkey skin)	X^{11}	X^{15}
"The King Who Wished to Marry His Daughter"	X^6 (unknown)	X^{10}	X^{13}
"The Princess that Wore a Rabbit-skin	X^6 (made of rabbit skin and walnut juices)	X^{19}	X^{21}
"The Princess with the Golden Star"	X^5 (made of mouse skin and ashes)	X^{12}	X^{17}
"Rushen Coatie"	X^2 (made of rushes)	X^{10}	X^{13}
"Tattercoats"	X^2 (made of old torn clothes)	X^5	X^9

A Heroine Receiving a Nickname Based on Her Disguise	A Heroine Working in the Kitchen	A Heroine Attending an Event	A Heroine Sneaking to an Event	A Heroine Demanding Items	A Heroine Fleeing Her Home
X[7] (Many-furred Creature)	X[8]	X[10] (three times)		X[2] (as betrothal gifts)	X[5]
X[7] (a bear)	X[8] (not only)	X[12] (three times)		X[2] (as gifts)	X[5]
X[6] (Cap o' Rushes)	X[5]	X[8] (three times)	X[7]		
X[7] (Catskin)	X[6]	X[10] (three times)	X[9]	X[3] (as betrothal gifts)	X[5]
X[5] (Cinderella)	X[2] (not only)	X[9] (twice)	X[8]		
X[9] (Donkeyskin)	X[8] (not only)			X[4] (as betrothal gifts)	X[7]
	X[7]	X[9] (three times)	X[8]	X[4] (as betrothal gifts)	X[5]
X[12] (a rabbit)	X[11] (not only)	X[18] (three times)	X[17]	X[4] (as betrothal gifts)	X[9]
X[10] (Mouseskin)	X[9]	X[11] (three times)		X[3] (as betrothal gifts)	X[6]
X[3] (Rushen Coatie)	X[4]	X[9] (three times)	X[8]		
X[4] (Tattercoats)		X[6] (once)	X[4]		

Forcing a Heroine into an Undesired Marriage	A Heroine Facing Mistreatment	A Heroine Receiving Help	A Heroine Receiving Advice	A Heroine's Beloved Finding a Ring in Food
X[1] (with one of her father's councillors)				X[12] (soup)
	X[9] (from her beloved)	X[3] (from a witch)	X[1] (from a witch)	X[14] (soup)
				X[11] (soup)
X[1] (with an old man)	X[8] (from a cook)	X[14] (from her beloved)	X[2] (from a henwife)	
	X[1] (from her stepfamily)	X[6] (from a fairy godmother)		
X[2] (with her adoptive father)			X[3, 5] (from a fairy godmother)	X[13] (cake)
X[2] (with her father)			X[3] (from a foster mother)	
X[2] (with her stepfather)	X[13] (from servants)	X[8, 15] (from a little mare)	X[3, 5, 14] (from a little mare)	
X[2] (with her father)		X[7] (from a fish)	X[4] (from her deceased mother)	X[14] (not specified)
	X[1] (from her stepfamily)	X[5, 7] (from a little red calf)		
	X[1] (from servants)			

A Heroine's Beloved Being Lovesick	A Father Wanting to Marry His Daughter	A Reconciling Between a Heroine and Her Relatives	Finding a Heroine by Means of a Signaller that Fits Only Her	A Heroine Dirtying Her Face to Conceal Her Identity
				X^{4} (with ashes)
X^{10}		X^{12} (with her father)		
X^{13}		X^{15} (with her father)		
		X^{13} (with her two stepsisters)	X^{12} (a slipper test)	X^{3} (with ashes)
X^{12}	X^{1} (an adoptive father)		X^{14} (a ring test)	
	X^{1} (a biological father)		X^{12} (a slipper test)	
	X^{1} (a stepfather)			X^{7} (with walnut juice)
X^{13}	X^{1} (a biological father)	X^{16} (with her father)		X^{8} (with ashes)
			X^{12} (a slipper test)	

A Heroine Meeting Her Beloved in the Woods	A Heroine's Dress Being Transformed by Magic	Magic Being Connected to Midnight	Driving a Heroine Out of Her Home	A Bird Revealing the True Owner of the Signaller
X^{6}				
X^{6}	X^{11}			
			X^{2} (permanently)	
	X^{7}	X^{11}		
				X^{11}
X^{10}				
				X^{11}
	X^{8}	X^{7}	X^{3} (not permanently)	

A Heroine Being Identified by a Ring on Her Finger	A Heroine Opening a Nut to Obtain Her Dress	A Heroine's Beloved Watching Her Change Her Disguise	A Heroine's Beloved Watching Her Through a Keyhole
X^{13}	X^{9}		
		X^{12}	
			X^{10}
X^{20}	X^{16}		
		X^{15}	

A Heroine's Beloved Tearing Off Her Disguise	Questioning the Heroine's Love	A Heroine Creating Her Own Disguise	Slaying a Helpful Animal	A Heroine Using Magic
X^{14}				
				X^{10}
	X^{1} (her father)	X^{3}		
			X^{6} (a little red calf)	

Source: Author's own compilation based on *English Fairy Tales* (58–64) and *More English Fairy Tales* (61–65, 150–155, 189–194) by Joseph Jacobs, *The Blue Fairy Book* (64–71), *The Green Fairy Book* (276–281), and *The Grey Fairy Book* (1–15, 269–274) by Andrew Lang, *Popular Tales of the West Highlands* (226–229) by John Francis Campbell, *Tales from the Cloud Walking Country* (161–163) by Marie Campbell, and "The Princess with the Golden Star" (4–13) by Božena Němcová.

8. Conclusion

Many folk tales are interconnected and are based on similar narrative elements, incidents, and characters. Antti Aarne and Stith Thompson developed a classification system of folk tale types based on their key shared features. This thesis focuses on only one of these types – type 510 – and examines eleven tales, gathered by Joseph Jacobs, Andrew Lang, John Francis Campbell, Marie Campbell, and Božena Němcová. These tales represent only a small fragment of the narratives belonging to this category, as demonstrated in Marian Roalfe Cox's work *Cinderella: Three Hundred and Forty-five Variants of Cinderella, Catskin, and Cap o' Rushes*, which documents over thirty times as many variants of type 510 as are examined in this thesis. Furthermore, new adaptations have continued to emerge up to the present day, suggesting that the total number of such narratives is larger.

Modern books and films are still influenced by folk tales, even though their executions differ from traditional folk tales, which were typically shorter, making them easier for storytellers to remember and helping audiences clearly identify the main moral of the story. While many modern adaptations of Cinderella are romantic in nature, there are also alternative interpretations. For example, Cinderella is as a killer in the film *Once Upon a Crime*. The principle of adapting stories according to the preferences of both storytellers and audiences has remained unchanged. Nonetheless, the figure of the storyteller has evolved into that of authors, directors, and screenwriters. Therefore, the number of variants of a single type within the Aarne–Thompson codex is infinite, as Andrew Lang also notes in the introduction to Marian Roalfe Cox's work.

Female roles in folklore differ between traditional tales and their modern interpretations. This contrast can be observed in contemporary adaptations of the Cinderella figure, such as in *Throne of Glass* and *Once Upon a Time*, where the heroines are active and take control of their own destinies. Nevertheless, due to the selection of tales published from the mid-nineteenth to the mid-twentieth century, this analysis primarily reflects ideas about women associated both with the period preceding the transcription of these tales and with the perspectives of the folklore collectors, who may have altered the texts to their liking while remaining faithful to the main plot.

According to Marcia R. Lieberman, female roles in folktales published by Lang were generally passive. Heroines were often judged by their beauty and frequently waited to be

rescued, as seen in “The Princess on the Glass Hill” or “Cinderella, or the Little Glass Slipper”. On the other hand, Cap o’ Rushes belongs to a minority group of heroines who actively shape their stories and futures.

In the selected eleven tales, however, active heroines are not particularly rare. Five out of the eleven heroines can be classified as active, representing nearly half of the sample. This group includes the already mentioned Cap o’ Rushes, as well as heroines in “Allerleirauh, or the Many-furred Creature”, “The Bear”, “The Princess with the Golden Star”, and “Tattercoats”. Although Cap o’ Rushes represents the only case of consistent agency, creating her own disguise, providing for herself, making her own decisions, and bringing her and her beloved together through the ring she places in his food, all five heroines display a greater degree of activity than passivity in their narratives.

This cannot be said of the remaining six heroines, featured in “Catskin”, “Cinderella, or the Little Glass Slipper”, “Donkeyskin”, “The King Who Wished to Marry His Daughter”, “The Princess that Wore a Rabbit-skin Dress”, and “Rushen Coatie”. While these occasionally demonstrate agency, mainly by attending an event despite being forbidden, their passivity ultimately outweighs their activity, and without external assistance they would not achieve their happy ending. In contrast to the consistently active Cap o’ Rushes, the heroine in “The Princess that Wore a Rabbit-skin Dress” remains invariably passive, as her mare guides her throughout the story like a puppeteer controlling a puppet and determines the course of narrative incidents. The mare advises her to request difficult-to-make items to prevent an unwanted wedding, instructs her to disguise herself by dirtying her face with walnut juice, provides her with a disguise in the form of rabbit-skin to escape, rides her into the forest where she meets her future husband, and brings her to the ball where he falls in love with her. As a result, these heroines’ beloveds take an active role in seeking them out and rescuing them from their difficult living situations.

While all these tales are connected through the motif of a heroine in disguise, whether passive or active, this is not the only element that links them. Together, the eleven tales comprise thirty-four narrative incidents, of which only three appear in all of them – “A Heroine Wearing a Disguise”, “A Heroine’s Beloved Falling in Love with Her at First Sight”, and “Living Happily Ever After”. The remaining thirty incidents occur in between one and ten tales, ten of which appear in more than half of the corpus, occurring in six to ten tales.

Nevertheless, this division does not imply that the execution of each category is entirely uniform or that exceptions do not occur within individual narrative incidents. Many incidents include minor variations, which are therefore supplemented with additional information in brackets in the table.

For example, despite the incident “A Heroine Wearing a Disguise” being present in all of the tales, the materials of these disguises vary. In five stories, the disguises are made from different types of animal skins, as seen in “Allerleirauh, or the Many-furred Creature”, “Catskin”, “Donkeyskin”, “The Princess that Wore a Rabbit-skin Dress”, and “The Princess with the Golden Star”. In two tales, “Cinderella, or the Little Glass Slipper” and “Tattercoats”, they consist of old and ragged clothing. Additional variations include disguises made of rushes in “Cap o’ Rushes” and “Rushen Coatie”, as well as the use of ashes or walnut juice on the heroine’s face, appearing in “Cinderella, or the Little Glass Slipper”, “The Princess that Wore a Rabbit-skin Dress”, “The Princess with the Golden Star”, and “Allerleirauh, or the Many-furred Creature”.

While the mentioned incident “A Heroine Wearing a Disguise” corresponds to Cox’s category “Heroine Disguise and Hero Disguise”, her category “Recognition by Means of Shoes or Ring” is divided in this thesis into three separate incidents – “A Heroine’s Beloved Finding a Ring in Food”, “Finding a Heroine by Means of a Signaller that Fits Only Her”, “A Heroine Being Identified by a Ring on Her Finger” – as these are too distinct to be adequately represented by bracketed information under a single incident. Nonetheless, these more descriptive categories still include certain irregularities. For example, in the incident involving a signaller that fits only the heroine, one instance features a ring test instead of the more commonly represented slipper test.

Although this thesis identifies thirty-three incidents that offer greater specificity that some of Cox’s categories, variations and exceptions still occur within each. If incidents such as those involving signallers were grouped under broader categories, the total number of shared incidents would be higher. Nevertheless, this thesis adopts a more descriptive approach to the incidents. Therefore, while Cox’s work identified nine incidents occurring across variants of type 510, this thesis identifies only three that are common to all selected tales.

To conclude, this thesis demonstrates that, even though the stories share similar features, their execution differs, allowing for variation and occasional unexpected developments. It is precisely these variations in the incidents that enable the emergence of

new adaptations of the stories, which retain their key elements and continue to fall under type 510, as they meet the criteria of the Aarne–Thompson classification. At the same time, however, they can still surprise audiences with unexpected twists. Readers, listeners, or viewers of folk tales do not need to overlook different variants of the same tale type, as each offers distinct elements and narrative execution. Furthermore, it presents a table of incidents that can serve as a basis for further research and may be expanded by incorporating additional variants of type 510.

Resumé

Cílem této práce bylo analyzovat a porovnat jedenáct příběhů, které spadají do Aarne–Thompsonovy skupiny příběhů typu 510. Práce proto nabízí podrobnou analýzu jedenácti hrdinek a jejich příběhů, přičemž získané poznatky jsou zaznamenány v tabulce incidentů, které se v těchto příbězích vyskytují. Tato tabulka byla vytvořena s cílem shrnout podstatná zjištění této práce, poskytnout přehled vybraných narativů a sloužit jako podklad pro budoucí analýzy.

Před zahájením práce bylo nejprve nutné vybrat jedenáct příběhů reprezentujících sběratele různého pohlaví a národnosti, kteří sbírali folklor mírně odlišným způsobem. Nejprve byl vybrán Joseph Jacobs, jehož dílu se autorka této práce věnovala již ve své bakalářské práci. Následně byl zvolen jeho současník a kolega z Folklorní společnosti Andrew Lang, dále jejich předchůdce John Francis Campbell, jeho následovnice Marie Campbell a nakonec reprezentantka českého folkloru Božena Němcová. Tito sběratelé jsou stručně představeni ve druhé kapitole.

Druhá kapitola této práce zároveň vysvětluje, proč nelze díla zkoumat s ohledem na jejich původ, tedy určovat, které z nich má nejstarší kořeny a jestli se během své existence vzájemně neovlivňovala, jelikož jejich původní podoby pocházející z ústní lidové slovesnosti nelze spolehlivě dohledat. Práce se proto soustředí pouze na jedenáct vybraných děl v jejich zaznamenané podobě, přestože jsou ve třetí kapitole zmíněny i některé moderní knižní a filmové adaptace, které se tradičnímu pojetí příběhů vymykají. Ty však nejsou zahrnuty do praktické části práce. Z tohoto důvodu je ve třetí kapitole zaměřené na ženské postavy použit zdroj věnovaný Langově tvorbě a raným publikovaným, tedy tradičním a klasickým příběhům, nikoli jejich moderním adaptacím. Zmínka o moderních adaptacích slouží především jako upozornění, že variace pohádek jsou prakticky neomezené a dodnes inspirují umělce

Třetí kapitola neobsahuje pouze novodobé adaptace Popelky, ale také ji i ostatní příběhy typu 510 vymezuje vůči ostatním typům podle prací Marie Roalfe Cox a Antiiho Aarneho a Stithe Thompsona. Z této kapitoly vyplývá, že příběhy typu 510 zahrnují hrdinky v přestrojení, které jsou odhaleny prostřednictvím signalizačních předmětů a jejichž příběhy končí šťastně, zpravidla svatbou s milovanou osobou. Všechny tyto aspekty byly dále v práci potvrzeny.

Čtvrtá kapitola se zaměřuje na ženské postavy z hlediska jejich aktivity v příbězích. Ukazuje se, že aktivní hrdinky jsou spíše vzácné a zástupkyně typu 510A, Popelka, patří mezi archetypy pasivních ženských hrdinek. Naproti tomu Cap o' Rushes, zástupkyně typu 510B, představuje minoritní skupinu aktivních protagonistek ve folkloru. Tato kapitola slouží jako teoretický podklad pro následnou analýzu jedenácti vybraných hrdinek.

Pátá kapitola obsahuje shrnutí příběhů všech jedenácti hrdinek, aby se čtenář mohl seznámit s jednotlivými narativy, zejména proto, že některé z nich nejsou tak známé jako například Popelka. Tento přehled slouží jako úvod k analytické části a usnadňuje orientaci v následujících kapitolách.

Vzhledem k tomu, že motiv hrdinky v přestrojení představuje klíčový spojovací prvek těchto příběhů, je mu věnována samostatná kapitola. Ta zkoumá hrdinky z hlediska jejich jednání a rozhodování a umožňuje jejich rozdělení na aktivní a pasivní. Z analýzy vyplývá, že pasivní protagonistky tvoří mírnou většinu. Zároveň se však ukazuje, že Popelka není nejpasivnější postavou, jak by se mohlo na základě poznatků ze třetí kapitoly očekávat. Vyšší míru pasivity vykazuje hrdinka z příběhu „Princezna, která nosila šaty z králičí kůže" (přel. z angl. "The Princess that Wore a Rabbit-skin Dress").

Tato kapitola zároveň potvrzuje argument z kapitoly o ženských postavách, kde se uvádí, že hrdinky bývají často vybírány na základě své krásy. Ve všech analyzovaných příbězích se do nich jejich budoucí partneři zamilují na první pohled, ještě předtím, než poznají jejich osobnost. Krása tak představuje klíčový aspekt jejich hodnoty. Z toho vyplývá, že závěry čtvrté kapitoly jsou na vybrané příběhy aplikovatelné a zůstávají důležitou součástí práce.

Poslední kapitola se podrobně zaměřuje na třicet tři incidentů, které se objevují ve vybraných narativech. Zatímco předchozí kapitola vychází ze čtvrté kapitoly teoretické části, tato kapitola se opírá o kapitolu třetí, konkrétně o výzkum Coxové, a zároveň přináší vlastní zjištění autorky na základě četby jednotlivých příběhů. Některé incidenty představují přejmenované varianty těch, které zaznamenala Coxová, například hrdinky v přestrojení. Jiné její pojetí dále rozvíjejí a člení do více kategorií, například místo seznámení je v této práci rozděleno na dvě kategorie. Objevují se zde však i incidenty, které Coxová neuvádí, například láska na první pohled.

Incidenty jsou v této práci koncipovány deskriptivněji, aby umožnily jejich hlubší zachycení. Při jejich vymezování byl však kladen důraz na hledání vzájemných souvislostí než rozdílů. Incidenty, které se objevují pouze v jednom příběhu, jsou zahrnuty proto, že mají pro

daný narativ zásadní význam. Autorka se snažila nalézt rovnováhu mezi propojením incidentů a zachováním jejich specifičnosti, aby nedocházelo k jejich nadměrnému zobecnění.

Navržené členění incidentů zároveň nepředstavuje jejich konečné možné rozdělení. V rámci jednotlivých incidentů se objevují variace, které jsou v tabulce částečně zachyceny pomocí závorek, ty však nepostihují všechny odchylky. Například incident, v němž hrdinky požadují zdánlivě nemožné předměty, se v jednom případě odlišuje tím, že hrdinka nežádá o svatební dar jako ostatní protagonistky, ale o dar od otce. Variabilita však pokračuje i nadále, neboť ostatní protagonistky žádají o dary různé osoby, zejména otce či nastávajícího. Tento incident je navíc uvozen různými okolnostmi. Některé hrdinky na tento způsob úniku přijdou samy, jiné k tomu potřebují radu jiné postavy.

Z tohoto důvodu práce neobsahuje pouze tabulku, ale i podkapitoly, které incidenty dále rozvíjejí a doplňují o informace, jež se do tabulky nevejdou, avšak jsou důležité pro pochopení souvislostí i rozdílů mezi nimi.

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