JIHOČESKÁ UNIVERZITA V ČESKÝCH BUDĚJOVICÍCH

FILOZOFICKÁ FAKULTA

ÚSTAV ANGLISTIKY

BAKALÁŘSKÁ PRÁCE

THE CONCEPT OF GOOD AND EVIL IN JACOBS' FAIRY TALES

Vedoucí práce: Mgr. Tomáš Jajtner, Ph.D. et Th.D.

Autor práce: Barbora Lišková

Studijní obor: Anglický jazyk a literatura se zaměřením na vzdělání a český jazyk a literatura se zaměřením na vzdělání

Ročník: 3

2024

I confirm that this thesis is my own work written using solely the sources and literature properly quoted and acknowledged as works cited.

V Českých Budějovicích dne 15. dubna 2024

………………….

Barbora Lišková

Poděkování

Ráda bych touto formou poděkovala vedoucímu své práce, Mgr. Tomášovi Jajtnerovi Ph.D. et Th. D., za jeho trpělivost, vstřícnost, podnětné rady a celkovou pomoc při vzniku této práce.

Content

Anotace

Tato bakalářská práce se zabývá konceptem dobra a zla ve dvou pohádkových sbírkách Josepha Jacobse, *English Fairy Tales* a *More English Fairy Tales*. Na počátku popisuje význam folkloru, jeho typické znaky, formy a témata pohádek. Poté stručně nastíní život autora s důrazem na jeho význam ve folkloru. Hlavní část práce se věnuje Jacobsovým sbírkám, ve kterých se soustřeďuje na koncept dobra a zla u postav. V závěru práce jsou shrnuty poznatky o tom, jak Joseph Jacobs pracuje s konceptem dobra a zla.

Klíčová slova: folklór, lidové pohádky, pohádky, Joseph Jacobs, dobro, zlo, postavy

Abstract

This bachelor thesis explores the concept of good and evil in two collections of fairy tales by Joseph Jacobs, *English Fairy Tales* and *More English Fairy Tales*. It begins by describing the importance of folklore, its typical characteristics, forms, and the themes of the tales. It then briefly outlines the life of the author, with emphasis on his importance in folklore. The main part of the thesis analyses Jacobs' collections, focusing on the concept of good and evil in characters. The thesis concludes by summarising the findings on how Joseph Jacobs works with the concept of good and evil.

Key words: folklore, folk tales, fairy tales, Joseph Jacobs, good, evil, characters

1. Introduction

Everyone has come across fairy tales at some point in their lives. One may have heard them as a child from their parents, seen animated or staged versions of them on television, or read them as a parent to their children. In general, fairy tales are known for a battle between good and evil, where good almost always prevails. Many young girls want to be princesses because they are portrayed as kind and beautiful people who marry the man of their dreams. Nevertheless, this definition does not apply to all of them. It is important to remember that not all princesses are kind-hearted and do not always live happily ever after. Not only tales with princesses, but also folk tales with other characters do not have happy endings.

Sometimes there is no clear distinction between good and evil. The boundaries between these two concepts are often unsettled. Characters can appear on both sides. For example, just because a witch does evil deeds in one fairy tale does not mean that she will be an antagonist in others. She can be both a wicked villain and a helpful companion to the protagonist. And the magical items can usually be used for both good and evil deeds, depending on who gets their hands on them.

The purpose of this thesis is to analyse the concept of good and evil characters in *English Fairy Tales* and *More English Fairy Tales* by Joseph Jacobs and to find the regularities and anomalies of this concept. Although all the tales were collected, produced, and published under the supervision of one person, characters with the same name or species do not necessarily have the same characteristics. Also, characters may change their nature at the end of the story.

To understand the notion of good and evil in the collected folk tales of Jacobs, it is first necessary to talk about the folklore, its narrative forms, and its principles. The second chapter provides an introduction to folklore and its subgenres, defines a fairy tale as a genre, describes the differences between fairy tales and tales of fairies, and emphasises important dates in the

history of folk tales. The common misconception that fairy tales are often thought to be synonymous with folk tales is emphasized in this chapter.

Folklore is a broad term. To define it, we would have to analyse every aspect of it. Even though the term folklore includes written and spoken stories, songs, dances, customs, amulets, and spoken charms, this thesis will only focus on folk narratives.

The third chapter briefly outlines Jacobs' life, focusing on his career as a folklorist, his articles, and his collections of folk tales. Two of his articles will be presented to help us understand how he collected his stories and whether he belonged to the group of folklorists who wrote down stories as they heard them or whether he changed their content. All his collections of folk tales will be named, and his version of the fairy tale "Tom Tit Tot" will be compared with five other variants of the same story. It will show how folk tales differ when told by different speakers, in different times, environments, and cultures, while still being of the same type. Analysing the demonic character in several variants of the story "Tom Tit Tot" will open the theme of evil helpers for the following chapter.

The fourth chapter will analyse good and evil characters in *English Fairy Tales* and *More English Fairy Tales*. The focus will be on anomalies and regularities between family members, giants, witches, fairies, foxes, wolves, and many others. We will see whether we can classify any of the characters in Jacobs' collected folk tales into a single group, or whether there are more anomalies than regularities, making a definition impossible. The information collected throughout the whole bachelor thesis will be summarised and the main finding will be outlined in the conclusion.

2. Fairy tale as a genre

2.1 Folklore

The first person to use the English term 'folklore' was William John Thoms, who used it in a letter published in the journal *The Athenaeum* on 22 August 1846 (Teverson 147; Alford 1). Folklore stands for the knowledge of common people (Alford 1). Nevertheless, folklore does not necessarily have to be produced by common people. The tradition of storytelling has been practised in all social classes (Propp 19). It is one of the oldest arts (Kready 91). Jacobs himself wrote: "wherever there is a community of language, tales can spread" (Jacobs *More English Fairy Tales* 236).

Folklore reflects the values of the folk from past centuries and at the same time serves as an escape from reality (Dundes 476). According to Andrew Teverson, folklore "carries the memory of the other times in which it has circulated and flourished" (Teverson 5). The study of folklore can help people understand the folk, traditions, and rituals of past centuries. Folklore is a bridge to the customs of the past.

Nonetheless, folklore should not be mistaken with national heritage. The same characters, or even whole stories, can be found in different-minded countries all around the world. For example, the wise fool of a Hodja figures in many Turkish and Greek folk tales (Dundes 472).

2.2 Forms of folk narratives

Folk narratives are generally divided into three forms – the myth, the legend, and the folk tale (Teverson 15). Although myths and legends are similar in several aspects and can be classified as a single category called "myth-legend", all three categories have their own characteristics that distinguish them from each other (Bacom 4-5).

Mythical characters are semi-divine heroes from a remote past or another world. They are not human, although they often have human characteristics. Although legends are similar to myths, they are set in a time and world similar to the listeners' one. In addition, the characters in legends are human. Legends are about well-known historical figures such as King Arthur or cultural heroes such as Robin hood, their victories and deeds, set in a particular place associated with them, and connected to a specific event. Folk tales, on the other hand, are filled with both human and non-human characters and can take place anywhere and at any time. (Teverson 15-16; Bascom 4-5)

Whilst legends and myths do not have subgenres, folk tales are divided into lots of them. This thesis introduces four possible subdivisions. Firstly, one possible division of folk narratives, which consists of tales with fantastic content, tales of everyday life, and animal tales, was proposed by V. F. Miller (Propp 5). Secondly, Antti Aarne and Stith Thompson in *The Types of the Folktale* divided folk tales into animal tales, ordinary folk tales, jokes and anecdotes, and formula tales (19-20). Thirdly, Katherine M. Briggs in her *Dictionary of British Folk Tales in the English Language* suggested that folk narratives should be divided into fables and exempla, fairy tales, jocular tales, novelle, and nursery tales (99-580). Lastly, Andrew Teverson in *Fairy Tale* analysed and defined animal tales and fables, religious tales, formula tales, cumulative tales, tales of fairies, jocular tales, the novelle, and fairy tales (22-35).

From the above data, we can see that there is no clear division of folk narratives. Classification has no fixed boundaries. For example, a story about a fisherman and his fish might be classified as an animal story (Propp 5), but it might also be classified as a tale with fantastic content.

In addition, the very titles of folk tales and collections of stories can sometimes lead to misinterpretation. The fact that a work has the term fairy tale in its title does not necessarily mean that it only contains fairy tales. Despite its name, Joseph Jacobs' *English Fairy Tales*

consist not only of fairy tales such as "Tom Tit Tot" and "The Rose-Tree", but also of nursery tales such as "The Story of the Three Little Pigs", cumulative tales such as "Henry Penny", prosed ballads such as "Binnorie", cautionary tales such as "Mr. Miacca", tales of the fairies such as "Kate Crackernuts" and "Fairy Ointment", picaresque chapbook narratives such as "Jack the Giant Killer", numbskull tales such as "Mr Vinegar", and legends such as "Whittington and his Car". (Teverson 22)

2.2.1 Definition of a fairy tale

From the previous subchapter, we should know that fairy tale is not a synonym for a folk tale (Alford 147). Fairy tale is a subgenre of folk tale. Aarne and Thompson classified fairy tales as types under numbers 300 to 749 (Propp 19).

The term 'fairy tale' appeared in England as a literal translation of the French word 'contes des fées'. Marie-Catherine Le Jumel de Barneville, Comtesse d'Aulnoy, a French author of fairy tales, was the first person to use it. (Teverson 30)

To define a fairy tale, it is important to understand the difference between a fairy tale and a tale of fairies, as these terms can be confusing to new audiences. Tales of fairies, as the name indicates, are about the interaction between the human world and the realm of fairies. Tales of fairies usually do not end well for humans. On the contrary, human protagonists in fairy tales always have happy endings and they do not necessarily encounter another realm. (Teverson 25-26)

In fairy tales, animals talk, stones move on their own and characters are not surprised by these phenomena (Warner 20). Magic, prophecies, and curses are part of their everyday life (41). Even though the tales are set in a magical world, they usually dramatize everyday suffering, desires, dangers, and needs (91). Moreover, their time and space work differently

from ours. For example, Sleeping Beauty sleeps for a hundred years and does not age a day (20).

Every fairy tale contains the same pattern. First, human nature is generally good. Second, goodness always overcomes any form of evil. There is no fairy tale without a happy ending. Finally, wisdom and wit never fail against violence and evil forces. (Thorne-Thomsen 164) Then there are some characteristics that may or may not appear. Numbers are one of them. Magical numbers such as three and seven appear repeatedly in several fairy tales. The magical number three is not universal. While three is considered the magical number in American folklore, Native Americans people use the number four. (Dundes 482)

English Fairy Tales and *More English Fairy Tales* are full of the magical number three. Not only in titles like "The Three Wishes", "The Three Feathers", "The Three Little Pigs", "The Story of the Three Bears", "The Three Sillies", "The Three Heads of the Well", "The Three Cows", but also in characters like three sons, three princesses, three bears, or three sisters. Sometimes the characters are given three tasks or must answer three questions. But even in these two collections, the number three is not fixed. In *More English Fairy Tales*, the heroine of the story "Catskin" wishes for four dresses, not three (Jacobs 204-205).

Just as numbers are not strictly given, fairy tale characters are not limited to only one fairy tale, role, or function. The same tale may have different characters depending on the folk and location. For example, in the tale about the sharing of the harvest in the West, the one deceived is the devil, and in the Russian version, it is the bear (Propp 6). Characters or functions of fairy tales can be transferred from one tale to another (7). One character can appear in a wide variety of tales and have different functions and roles.

Propp, in his *Morphology of the Folktale*, identifies seven characters in fairy tales – a hero, a villain, a helper, a donor, a sought-for person, a dispatcher, and a false hero. Not all characters need to appear in one tale and one character can have several functions and roles

within just one tale. For example, the father who sends his son into the world and gives him a task is both a dispatcher and a donor. The donor is a person who gives the hero a task. On the other hand, a single function can be shared by several characters. There may be more than one villain. (Propp 67-81)

At the beginning of a fairy tale, some kind of crisis or deficiency is present, hidden or overt (Jacoby 177), and the members of a family, a sought-for person, and the future hero are introduced (Propp 25). Propp calls the hero who searches for the sought-for person a seeker (36). The sought-for person is typically a princess with whom the hero has fallen in love (79). Heroes and heroines use their wits to overcome some sort of obstacle (Warner 21). At the end of the story, the hero always finds the sought-for person and overcomes an obstacle or wins against a villain who is exposed and punished. Protagonists usually live happily ever after. (Propp 53-63) In general, "good is rewarded, evil is punished" (Jacoby 4).

2.3 History of folk tales

Folk tales do not have originals that we can consider as source texts (Teverson 4). They existed in all visual, literary, and oral traditions (8), so it is difficult, or impossible, to determine the exact date, place of origin or the first version of a particular tale.

What we can say is that folk tales existed before the Christian era and were then passed on by word of mouth. For a long time, the common folk were illiterate, and folk narratives spread across people mainly by oral tradition. For example, the Finnish and Irish people were retelling stories over a thousand years ago. (Boyd 90) Initially, there were no written versions of folk tales. That is why we cannot indicate the exact date for the origin of fairy tales. Also, the same story can be found in different parts of the world, so determining even the place of origin can be a difficult task.

Between 1,250 and 2,000 years before the birth of Christ, the earliest recorded narratives resembling fairy tales begin to assemble. For example, the story of a grateful dead man, which appears in Hans Christian Andersen's *The Travelling Companion* in 1835 and George Peele's *The Old Wife's Tale* in 1595, can be traced back to at least the second century BC. (Teverson 43) In addition, the theme of a person locked in a tower to be saved from a prophesied death appeared three thousand years ago (Alford 150).

The oldest European tales are the Celtic ones. As people migrated, stories spread across Europe and were mixed with Indian stories, court romances, epics, and religious myths. The latter of diffusion later spread through England into American folklore. (Boyd 90-91) Stories, storytellers, and folklorists influenced each other. Joseph Jacobs himself said that *English Fairy Tale* is a mixture of Perrault's and Grimms' collected stories (265).

Although versions of one tale may run into thousands, the main plot structure of the story remains the same. For example, the story "Jean de l'Ours" has one thousand known versions (Alford 150). We should bear in mind that no variant of the tale is correct or faulty (120). Storytellers or folklorists could forget some parts of the story, create some new ones, and change the grammar and language for their audience (Boyd 90).

Fairy tales should not be looked upon only as things of the past, because fairy tales like "Cinderella" still have a great impact today. Fairy tales are not only things of the past, but also items of today. People encounter fairy tales, or their principles almost every day through songs, movies, photographs, or books. For example, movies such as *Ella Enchanted, Pretty Woman, The Princess Diaries, Ever After, Maid in Manhattan, The Prince and Me, Working Girl* are examples of different versions of Cinderella. (Tatar 58-59)

3. Joseph Jacobs' life and work

Jacobs was an important figure who had a great impact on the fields of folklore, anthropology, Jewish history, and ethnology. Mayer Sulzberger referred to him as "one of the important figures in the Jewry of our age" (Sulzberger 156). Although Jacobs' main contribution was to Jewish studies, his impact as a folklorist was not insignificant (Fine 184). Gary Alan Fine, for example, described Jacobs as one of "the most successful and prolific of the folklore popularisers during the late Victorian period" (189-190). To this day, Jacobs is remembered as a folklorist outside of Dorson's 'Gret Team' and as a populariser of folk tales (191).

3.1 The life of Joseph Jacobs

Joseph Jacobs is connected to three English-speaking countries – Australia, England, and the United States of America. He was born in Sydney on 29 August 1854, educated and lived most of his years in England, and then settled in the United States of America, where he spent the last sixteen years of his life. Jacobs died in Yonkers, New York on 30 January 1916. (Sulzberger 156)

During his childhood in Australia, Jacobs was introduced to folklore through his nurse's stories. For example, the fairy tales "The Jack and the Beanstalk" and "Henny-Penny", which Jacobs included in his collection *English Fairy Tales*, were told to him by the nurse when he was six years old (*English Fairy Tales* 273-279). His interest in literature and folklore deepened during his studies at St. John's College, Cambridge, and under the guidance of Sir Francis Galton (Sulzberger 157; Fine 183). In addition to literature, he became interested in anthropology, in which folklore plays an important role (Sulzberger 157).

It is not possible to determine the date when Jacobs became interested in folklore studies. What appears to be his first contribution to folklore is the article *Jewish Diffusion of*

Folk-Tales, which was published in *The Jewish Chronicle* in 1888. In 1889, he joined the Folk-Lore Society and was elected to its council in the same year. He impressed his folklore colleagues. The following year, he was appointed editor of *The Folk-Lore Journal*. Between 1891 and 1894, Jacobs wrote a series of important articles for *The Folk-Lore Journal*, mainly focusing on the topic of diffusion. Jacobs edited *The Folk-Lore Journal* until 1893, when he resigned due to work pressure. However, he remained on the editorial board until 1900, when he moved to the United States of America. (Fine 184)

In 1900, Jacobs left England for America to edit the *Jewish Encyclopedia*. He eventually extended his temporary stay, wrote on Jewish history, sociology, and demography, was appointed professor at the Jewish Theological Seminary of America in New York, where he remained until his death. (Fine 184)

After coming to the United States of America, he lost touch with his friends in the Folk-Lore Society and ceased to be an active folklorist. Because of these two facts, his death went unnoticed by folklorists, and although he edited *The Folk-Lore Journal* for several years, his death was not commented on until 1954, 38 years after his death. However, because of his importance and activeness in Jewish studies, his death was immediately noted in Jewish popular periodicals in both England and America. (Fine 191)

3.2 Jacobs' impact on the folklore field

To understand Jacobs' impact as a folklorist and his understanding of folklore, especially his theory of diffusion, we need to know about the Folk-Lore Society he belonged to and *The Folk-Lore Journal*, in which he published his articles.

3.2.1 The Folk-Lore Society and its Great Team of folklorists

From the Classical period to the Enlightenment, fairy tales were not considered worthy of the serious consideration and attention of educated men (Teverson 85). This point of the view slowly began to change and led to the birth of folklore societies.

The Folk-Lore Society was founded in 1878 and was one of the first folklore societies in the world (Nicolaisen 1; Dorson 1). For example, The American Folklore Society was established ten years later, in 1888 (Bauman et al. 361). Violet Alford described The Folk-Lore Society in her *Introduction to English Folklore* as the mother of all folklore societies (Alford 2). As its name suggests, the organization focuses on folklore and folk narratives (Nicolaisen 1).

In his book *The British Folklorists: A History*, Richard Dorson selected six Victorian folklorists and included them in "The Great Team of English folklorists". The 'Great Team' were all members of the Folk-Lore Society. According to Dorson, the work of these six men is the reason for the English "folklore boom" (Dorson 1). Dorson's 'Great Team' consists of Andrew Land, George Laurance Gomme, Edwin Sidney Hartland, Alfred Nutt, Edward Clodd, and W. A. Clouston of Edinburgh (1-2). Dorson chose these scholars as representatives of the folklore of their time. Although their theories may be considered outdated by some contemporary folklorists (Fine 183).

Even though Dorson did not include Jacobs in his 'Great Team', he mentioned him as a "literary historian of Aesop's and Bidpai's Fables and populariser of British *Märchen*" (Dorson 2). Besides the 'Great Team' and Joseph Jacobs, folklorists such as Charlotte Burne, F. Hindes Groome, Marian Cox, J. A. MacCulloch, T. F. Thiselton-Dyer, S. Baring-Gould, Campbell of Islay, Sir John Rhys, W. C. Hazlitt, Sir Richard Temple, W. R. S. Ralston, and Sir William Craigie also belonged into the Folk-Lore Society. (Dorson 2-3)

Although none of the folklorists of the Folk-Lore Society did any field collecting, all were involved in synthesizing traditional materials. All defended their hypotheses and argued about them at society's meetings. They all wrote on subjects other than folklore. For example, Gomme wrote four books on the history of London, Clodd created new evolutionary theories for children, Lang wrote on Scottish history, Nutt produced Celtic studies, Clouston was interested in various topics such as hieroglyphic bibles and Dr Johnson's aphorisms, Hartland published some anthropological treatises, and, as mentioned before, Jacobs had an impact on Jewish history. But despite their diverse interests, all considered themselves primarily folklorists. (Dorson 3)

3.2.2 Jacobs' articles for *The Folk-Lore Journal*

Joseph Jacobs was the editor of the previously mentioned *The Folk-Lore Journal*, the journal under the Folk-Lore Society, and published numerous articles on diffusion and transmission in it. He wanted to outline the process of the spread of folktales to understand different social structures. Jacobs wrote: "I assume it to be impossible for a plot of any complication to be invented twice" ("The Science of Folktales and the Problem of Diffusion" 84). Jacobs tried to ignore the view that similar tales could have developed independently because of a universal psychological predisposition among people. His diffusion theory looked for contact and interaction between people (Fine 185-186; "The Science of Folktales and the Problem of Diffusion" 81).

Jacobs did not believe that the customs were universal ("The Folk" 233). He analysed folklore texts as evidence of the structure of the historical trade routes within them (Fine 186; "The Science of Folktales and the Problem of Diffusion" 79-82). Folk tales spread by diffusion. It does not matter how big the distance between two similar collected tales was (Fine 186).

However, it is nearly impossible to determine the original inhabitant of the tale ("The Science of Folktales and the Problem of Diffusion" 79).

Hartland and other folklorists criticised Jacobs for deleting and making up some parts of his folktales, softening dialects, or prosing ballads. He defended himself in the Notes to *More English Fairy Tales*. He was doing nothing different from what storytellers like the Brothers Grimm, Hans Christian Andersen, and Andre Lang had done before. (Fine 190) The stories were modified even before they came to his or their hands (*More English Fairy Tales* VI). He pictured himself in the process of diffusion, spreading folklore among his readers, and making it easier to read.

In general, folklore texts are rarely presented in the form in which they were told. Most narratives are full of invented interruptions, parapraxes, explanations, digressions, or comments by the collector. Nonetheless, all folklorists handle these changes differently. (Fine 190)

Jacobs believed that similar European folk tales all came from a common origin and regarded India as the international nucleus of European folk tales. Nevertheless, he did not doubt that folk tales such as "Jack and the Beanstalk" and "Childe Rowland" were of English origin. (*English Fairy Tales* 267) With a few exceptions, he thought that wherever the tale was found by folklorists, it was more likely to have been "brought there than born there" (*More English Fairy Tales* VII).

The study of diffusion has been central to folklore for many years, but it has been sidelined because of the difficulty of obtaining relevant historical evidence (Fine 187). The problem of diffusion appears not only in "The Science of Folktales and the Problem of Diffusion" but also in his article "The Folk". These articles analyse the origin of folktales and the process by which they were spread across countries.

3.2.2.1 "The Folk"

In 1893, Jacobs wrote the article "The Folk" in which he suggested that people should not only concentrate on the lore, but also on the folk (233). Jacobs defined the folk as "many-headed" and "many-minded, while often it does not know its own mind" ("The Folk" 234). It is difficult to find its origin because it is a mixture of many cultures, minds, languages, and customs. Jacobs calls the said the folk as "a fraud, a delusion, a myth" (234). Jacobs despised the term 'folk'. It is a term people use when they do not know to whom a story owes its origin (236).

The term implies that a folktale was created by more than one person, even though only one author is responsible for creating it and then passing it on to the. Just as novels cannot arise spontaneously among a group of people called a folk, folk tales cannot be created without one right author. ("The Folk" 235)

Jacobs wanted to find out how folktales spread and where they came from. He suggested that if people learned the process by which folk tales spread in one country, they would understand how they spread from one country to another. He also suggested that a folktale must have originated from one location and one mind. ("The Folk" 237)

Jacobs' words: "Survivals are folk-lore, but folk-lore need not be all survivals" ("The Folk" 237) indicate that folklore is evidence of all the times it has survived as well as the present. Jacobs recommended studying the folk of today (237). Jacobs' suggestions are almost identical to those written and published by Andrew Teverson in *Fairy Tale* in 2013. This is a proof that Jacobs' ideas and theories were not outdated and are still being written about until today.

Teverson wrote that because stories spread across countries, the folk "does not represent a single demographic group and does not come from a specific geographical area" (Teverson 11). Folklore has been produced by all social classes in all different regions. According to

Teverson, folklore is not just a thing of the past, but is often contemporary with human society. (11-12) The same ideas were introduced by Joseph Jacobs more than a hundred years before Teverson published his work.

3.3 Jacobs' collections of fairy tales

Jacobs' articles are not as known as his seven compiled books of fairy tales – *English Fairy Tales* (1890), *Celtic Fairy Tales* (1891), *Indian Fairy Tales* (1892), *More English Fairy Tales* (1893), *More Celtic Fairy Tales* (1894), *The Book of Wonder Voyages* (1896), and *Europa's Fairy Book* (1916). (Fine 189; Sulzberger 164-172)

Jacobs was inspired by the stories he read or heard from his colleagues in The Folk-Lore Society, Hans Christian Andersen, the American Folk-Lore Journal, James Orchard Halliwell, and his Australian nurse (*English Fairy Tales* 267-296). He also adapted some stories from ballads and rewrote most of the tales (*More English Fairy Tales* V).

For example, the story "Tom Tit Tot" was first published by his colleague Edward Clodd. After Edward Clodd came across the story "Tom Tit Tot" in *The Ipswich Journal* and decided to republish it in *The Folk-Lore Journal*, the story was then seen by its editor, Jacobs. He was at that time in the process of compiling a collection of English fairy tales. He toned down the Suffolk dialect and published the story in his first collection, *English Fairy Tales*. (Teverson 39-40; *English Fairy Tales* 267)

Jacobs collected stories of the same variation and used them in *English Fairy Tales* and *More English Fairy Tales*. For example, "Johny-Cake" is a variant of "The Wee Bannock", "Scrapefoot" is a variant of "The Story of Three Bears", "Cap O' Rushes" is a variant of "Rushen Coatie". In addition, "Habetrot and Scatlie Mab" bears some similarities to "Tom Tit Tot". In both stories, the young girls are unable to spin the wheel and are helped. Habetrot, however, wants nothing in return for her help. Her only wish is that the girl will keep quiet

about their meeting (*More English Fairy Tales* 197). Jacobs himself noted the parallels between these works in *More English Fairy Tales* (239-268). Jacobs included notes, parallels, and references also in his first collection of folk tales, *English Fairy Tales* (267-296).

Not only are there stories of the same variation, but there are stories that are linked by the same incidents. For example, the incident of putting animal bones together occurs in "The Three Cows" and "Rushen Coatie" (*More English Fairy Tales* 250), and the similar encounter with robbers occurs in both "Mr. Vinegar" and "Hereafterthis".

In both, the wife destroys their home, and then the married couple goes out into the world with nothing but their door. They meet the thieves, frighten them off, and take their stolen money. In "Hereafterthis", they were robbed by these robbers. In "Mr. Vinegar", no money was taken from them. In "Hereafterthis", the man deliberately frightens the thieves, in "Mr. Vinegar", he does so unintentionally. (Jacobs *English Fairy Tales* 32-36; Jacobs *More English Fairy Tales* 7-11)

Many folk tales are named after their hero or villain. In general, stories are usually named after the protagonist, for example "Jack the Giant-Killer", "Childe Rowland", "Cap O' Rushes", "Johny-Cake", and "Rushen Coatie". Nevertheless, titles sometimes bear the name of the antagonist of the story, such as "Tom Tit Tot", The Red Ettin", "Jack Hannaford", "Mr. Fox", or "Tom Tit Tot".

3.3.1 Six variants of "Tom Tit Tot"

Many stories can be found in different versions around the world. The fairy tale "Tom Tit Tot" is one of them.

The first literary record of the story of "Tom Tit Tot" dates from 1871. Nineteen years later, it became a part of *English Fairy Tales*. However, if we include all the tales of type 500, the classification created by Antti Aarne and Stith Thompson, to which "Tom Tit Tot" belongs,

the first record appeared as the story "Le sette cotennine" in Giambattista Basile's *Il Pentamerone* in 1643. (Teverson 42-43) Tales of type 500 are a group of folk tales selected and grouped together for their similar plots, characters, and tasks.

Howard Wight Marshall compared the story of "Tom Tit Tot" in comparison with other six variants of type 500 from Scotland, the Isle of Man, Norway, Germany, France, and North Carolina in the United States to show the wide geographical distribution of a type of a folk tale. (Marshall 51-57)

All of the above-mentioned stories feature a supernatural demonic helper, the antagonist of the story, who demands something, a child, a wife, or a life, in return for their help in spinning or, in the Norwegian tale, building a church. (Marshall 52-56)

The evil helper varies from story to story, appearing as a hag in the Scottish "Whuppity Stoorie", a giant in the Manx' "The Lazy Wife", a troll in the Norwegian "King Olav, Master Builder of Seljord Church", a dwarf in the German "Purzinigele", a little devil in the French "The Little Devil of the Forest", and an old man in the American "Straw into Gold" (Marshall 53). In "Tom Tit Tot", the demonic helper is described as "a small little black thing with a long tail" (*English Fairy Tales* 4). This is evidence that different evil creatures with similar traits can play the same role.

All six protagonists have to guess the names of the devils in order to break the pact between them. A character related to the hero overhears the evil helper's song, in which he or she reveals their name, and tells the protagonist about this unusual encounter with the supernatural creature. Only in the Norwegian and American versions are the eavesdroppers the main characters. The other protagonists get to know the name second-hand. (Marshall 52-56; Aarne and Thompson167-168)

On the last day of the contract, all the protagonists pretend to be guessing and not knowing the answer, only to guess the devil's name correctly on their last attempt. And the final

similarity between these folk tales is that in all of them luck and cleverness overcome evil.

(Marshall 52-56; Aarne and Thompson 167-168)

4. Good and evil in Jacobs' English collected folk tales

In several stories, Joseph Jacobs assigns specific adjectives to the characters to immediately distinguish who is the protagonist and who is the antagonist of the story. This is done in the tales, such as "The Rose-Tree", "The Story of the Three Bears", "Whitting and His Cat", "The Three Heads of the Well", and "Rushen Coatie". Readers are introduced to the characters of the "good man" and the "wicked stepmother" in "The Rose-Tree" (*English Fairy Tales* 18), an "impudent, bad" little old woman in "The Story of the Three Bears" (108), a "good-natured" woman in "The History of Tom Thumb" (163), a "kind-hearted" (208) Mr. Whittington and an "ill-tempered" cook-maid in "Whitting and His Cat" (200), and "ill-natured" stepmother and her daughter in "The Three Heads of the Well" (258), "ill-natured" stepmother in "Rushen Coatie" (*More English Fairy Tales* 163).

On the other hand, there is usually no clear division between good and evil. Characters can be associated with both. Characters can change throughout the story. They can turn from good to bad and vice versa. For example, the queen in "Earl Mar's Daughter" changes from a wicked mother to a kind and helpful mother and a grandmother. Firstly, she turns her son into a bird, then she helps raise his seven sons and helps him free his wife. She becomes the mediator of her son's happiness. (*English Fairy Tales* 186-191) In "The Lambton Worm", a young heir of Lambton was a bad young man who cursed a lot and was not righteous. He changes after spending seven years on holy ground. He redeems himself and kills the worm which monopolises his land because of him. (*More English Fairy Tales* 215-221)

Tommy Grimmes in "Mr. Miacca" is described as "sometimes a good boy, sometimes a bad boy" (*English Fairy Tales* 192). He meets Mr. Miacca, who eats bad boys and eventually turns into a good boy (192-195). The same pattern occurs in "My Own Self", where a disobedient son wanders out of the safety of his bed at night and encounters a supernatural being. After the experience, he becomes the obedient son. (*More English Fairy Tales* 16-19)

Evil can reach different parts of the world, different places at any time, but night is the time when evil creatures are strongest. The evil creatures in "The Buried Moon" are afraid of light. People avoid going into the forest at night. (*More English Fairy Tales* 110-117) In "My Own Self", the mother warns her son to stay in bed at night because the evil creatures live during the night. The home is not a place where evil cannot go. In her belief, fire scares away the evil things off and the bed is the safest place to be during a night. (16-19)

Not all folk tales contain contrasts of good and evil. Tales such as "The Old Woman and Her Pig" and "The Three Sillies" are not stories of a battle between good and evil and do not contain any wicked characters. On the other hand, stories like "Jack the Giant-Killer", "Nix Nought Nothing", and "The Story of the Three Little Pigs" contain both vicious and kind-hearted characters.

4.1 Characters

4.1.1 Evil characters

Sometimes the reader has no doubt whether the characters or supernatural creatures are good or evil. For example, Lucifer, hobyahs, and dragons are all seen as pure evildoers. And, as mentioned before, the author sometimes uses descriptive adjectives to help the reader immediately distinguish who is good and who is evil. This only applies to a few stories. Not all villains have be pure evil. For example, thieves are not always vicious, giants are not always killers, and stepsiblings are not always of bad nature.

The same character can have different characteristics depending on the geographical and cultural background of the folk. In Germanic mythology, giants are typically characterised by strength and lack of intelligence. They are not endowed with any magical powers. On the other hand, in pre-Christian Nordic mythology, the giants were clever and could control the weather.

(Franz 245) Jacobs was mainly influenced by German folk tales, so the giants in his collections tend to have the first type of characteristics (*More English Fairy Tales* 239-268).

Evildoers with supernatural powers tend to live apart from humanity (Warner 24). For example, Lucifer in "Jack the Giant-Killer" resides in the Hell (*English Fairy Tales* 123-124) and three bears in "Scarefoot" dwell in the castle deep in the forest (*More English Fairy Tales* 94). Human villains, on the other hand, usually occupy the heart of the house like the ill-natured stepmothers from "The Rose-Tree" and "Rushen Coatie" (*English Fairy Tales* 18-23; *More English Fairy Tales* 163-168). But Mr. Fox, a human being, inhabits in a house hidden deep in the forest (*English Fairy Tales* 172-176).

4.1.1.1 Stepmothers

The characters of stepmothers appear in six tales – "The Rose-Tree", "Rushen Coatie", "The Laidly Worm of Spindleston Heugh", "Kate Crackernuts", "The Well of the World's End", and "The Three Heads of the Well". In all these stories, the stepmothers are jealous of their stepdaughters' beauty and kindness. They hate them for it. There is no such thing as a good-natured stepmother in Jacobs' collections.

In "The Rose-Tree", the stepmother kills her stepdaughter (*English Fairy Tales* 18-23). In "The Laidly Worm of Spindleston Heugh" (214-219) and "Kate Crackernuts" (232-237), the stepmothers put a spell on them. In "The Three Heads of the Well", the ill-natured stepmother turns the King against his own daughter. The princess is heartbroken and goes to seek her fortune elsewhere. (258-264) Lastly, in "The Well of the World's End" (251-255) and "Rushen Coatie" (*More English Fairy Tales* 163-168), they force their stepdaughters to do a maid's work.

Two of the six stepmothers end up dead by the end of the stories. The stepmother in "The Three Head of the Well" kills herself after seeing how badly her own daughter lives in

comparison to her stepdaughter who is married to a king (*English Fairy Tales* 264). The stepmother in "The Rose-Tree" is killed by her reincarnated stepdaughter (23).

A not-yet-mentioned story contains the similar pattern between stepparent and stepchild. In "the Little Bull-Calf", the boy loses his biological father, who is replaced by a "vicious stepfather" (*More English Fairy Tales* 186). The boy, like Kate Crackernuts and the princess in "The Three Heads of the Well", sets out to seek his fortune.

4.1.1.2 Biological relatives

It is not only stepparents who resort to evil doings, biological parents can also be prone to mistreating their own children. For example, children are abandoned in "Molly Whuppie" and "Cap O' Rushes". In "The Ass, the Table, and the Stick", "Catskin", "The Three Heads of the Well", and "Tattercoats", they are abused by their own fathers. Moreover, in the story "The Ass, the Table and the Stick", the father forbids his son Jack to marry a poor maiden. In the end, Jack marries her anyway. He has enough gold for both of them. (*English Fairy Tales* 241-246). Conversely, in "Catskin" and "Earl Mar's Daughter", fathers force their daughters into marriage. Lastly, in "The King of England and His Three Sons", a father accuses his own son of trying to poison him and orders his death.

In "Molly Whuppie", mother and father abandon their three daughters in the woods to get rid of hungry mouths to feed. They have many children. (*English Fairy Tales* 146)

The father in "Catskin" wishes for a boy, but his wife gives birth to a girl. He never looks at her, lets other servants mistreat her, and when she is fifteen years old, he lets the first man who comes to marry her. He regrets it at the end of the story and reunites with her. (*More English Fairy Tales* 204-210) The grandfather in "Tattercoats" treats his granddaughter in a similar way. He does not care for her and allows his servants to abuse her. They do not reunite. (67-72)

Jus as the father in "Catskin" forces his daughter to wed someone she does not care for, Earl Mar in "Earl Mar's Daughter" does the same, even though his daughter already has someone else in her heart. The father and the daughter in this story are not reunited like grandfather and granddaughter in "Tattercoats". (*English Fairy Tales* 186-191)

On the other hand, "Cap O' Rushes" and "The King of England and His Three Sons" feature fathers who later regret their earlier decisions. "Cap O' Rushes" is a variant of the tale "Catskin". In "Cap O' Rushes", the father takes good care of his daughter until one day he is not satisfied with her answer and sends her away. In the end, they are reunited, as in "Catskin". (*English Fairy Tales* 58-64)

"The King of England and His Three Sons" is not the same kind of story as "Catskin". This story contains the problematic relationship between the father and his sons and the complicated relationship between the sons. Two older sons swap their golden apples with the youngest, who is unaware and asleep at that moment. After tasting the youngest's apples, the king accuses him of trying to poison him. The youngest is sentenced to death but is freed by the headsman. When the king learns the truth, he regrets his decision. The two brothers are sent to prison. They are the antagonists of the story. They show no mercy and no remorse. (*More English Fairy Tales* 142-158)

The other example of a difficult relationship between siblings appears in "Binnorie". In this story, the older sister is jealous of her sister's beauty and of the fact that her lover has fallen in love with her younger sister. She kills her and the truth of it is revealed at the end. (*English Fairy Tales* 50-53)

All in all, this subchapter is full of male villains. The next tale is no different. In "The Children in the Wood", the uncle of the two young children pays for their deaths to obtain their inheritance. (*More English Fairy Tales* 122) He is punished for his deeds by "God's blessed will" (126).

4.1.1.3 Thieves

Evil characters of a wicked nature can be relatives to the protagonist of the story as well as a stranger, such as thieves. However, thieves are not always evil. For example, in "The Fish and the Ring", the thieves change the content of the king's letter and help a young girl not to be killed. They rewrite the king's letter so that she marries the prince instead of being killed. (*English Fairy Tales* 223-228)

In "Mr. Vinegar", "How Jack Went to Seek his Fortune", and "Hereafterthis", thieves are portrayed as scaredy-cats who are easily frightened. The thieves in "How Jack Went to Seek his Fortune" are frightened out of their homes by animals. Jack's wit helps him and the animals to find a roof over their heads. (*English Fairy Tales* 28-31) In both "Mr. Vinegar" (32-37) and "Hereafterthis" (*More English Fairy Tales* 7-11), thieves are run away after being frightened by a door that has fallen from above. However, they are still evil because they steal from people.

However, there are still some vicious thieves with a bad nature who run away because they are afraid of something. These are the thieves from "Jack and his Golden Snuffbox", "Jack Hannaford", and "Tom Hickathrift". Valet's Jack in "Jack and his Golden Snuffbox" steals Jack's golden snuffbox (*English Fairy Tales* 92-106). Jack Hannaford uses his wit to steal a horse from a farmer and gold from a farmer's wife (46-49). Thomas Hickathrift injures two and kills two other robbers who he meets on his way home from work. They have "been robbing passengers all day" (*More English Fairy Tales* 49).

4.1.1.4 Other evildoers of humankind

There are other characters from the human realm who belong to the group of evil personas. For example, the figure of the bad-natured female cook appears in both "Catskin" and "Whitting and his Cat". In the previously analysed "Catskin", the protagonist comes across the

wicked female cook who criticises, curses, and hits her (*English Fairy Tales* 205-210). The protagonist of the story "Whittington and His Cat" also encounters an ill-natured female cook. This cook lady curses at the protagonist like the cook in "Catskin" (*English Fairy Tales* 200).

Then there is the greedy innkeeper in "The Ass, the Table, and the Stick", who steals from Jack twice and is punished for his theft at the end. He steals the donkey, which produces gold, and the table, which can serve any kind of food in instance. (*English Fairy Tales* 241-246)

The perpetrators of evil can be found among the common people as well as among members of royal and aristocratic families. The royal evildoers, such as stepparents, stepsisters, and siblings, have already been analysed. However, sometimes members of these families do not have a close relationship with the person in question. Here are two examples of a queen and a baron attempting to kill someone who is not a part of their close or extended family.

Firstly, the queen in "The History of Tom Thumb" is jealous of little Tom and lies to the king to get rid of him. Because of her jealousy, he is sentenced to death. Before Tom is beheaded, he dies of the spider's poison. (*English Fairy Tales* 170-171)

Secondly, the baron finds out that destiny is not to be played with. In "The Fish and the Ring", the baron who is also a magician tries to change fate so that his son will not take a poor maid as his wife. He tries to kill the girl twice, but eventually discovers that he cannot fight the fate. (*English Fairy Tales* 223-228) This character closes the chapter on evildoers among humans.

Finally, there is no rule that a story must have only one villain. The tale "The Pied Piper of Franchville" is an example of this occurrence. The town where the story takes place is overrun by rats. Neither cats nor poison have been able to reduce the rat population. The hero, the Piper, comes to Franchville to get rid of them. The mayor and the town council promise him money, the fifty pounds, even though the town treasury is empty. They are liars who cannot keep their promises. They are not as evil as murderers or thieves, but lying is still a sin. And

they are punished for that sin. They mock the piper, unaware that he can control rats as well as people. Using his magic pipe, the children follow him into the forest until the townspeople lose sight of them. (*More English Fairy Tales* 1-6) "Never were their hearts gladdened by the song and dance of the children issuing forth from amongst the ancient oaks of the forest" (6).

4.1.1.5 Giants

The most common supernatural creatures appearing in *English Fairy Tales* and *More English Fairy Tales* are giants. They feature in eight tales – "Nix Nought Nothing", "Jack the Giant-Killer", "Molly Whuppie", "The Golden Ball", "Tom Hickathrift", "Johny Gloke", "The Blinded Giant", and "The King of England and His Three Sons". Only "The Blinded Giant" and "Tom Hickathrift" have one giant character, all the other stories contain more than one of them. The giants from "The King of England and His Three Sons" do not play a significant role in the story. They are only mentioned.

Two giants appear in "Nix Nought Nothing", and although they are blood relatives, they are opposites. The first giant is a male and a killer. He takes good care of the prince until he discovers that he and his daughter have fallen in love with each other. The giant is furious and gives the prince three impossible tasks. If the prince fails to complete them, the giant will kill him. Nix Nought Nothing, the prince does not fulfil the last task and the giant tries to kill him. He ends up dead instead. (*English Fairy Tales* 38-43)

The second giant is the giant's daughter, who is kind-hearted and good-natured. She helps the prince several times and breaks the spell that has been cast on him. (*English Fairy Tales* 40-45) She is the only exception of a kind giant in both Jacobs' collections.

The tale "Jack the Giant-Killer" is, as its name suggest, filled with giants. There are seven of them, but no giant as kind as the giant's daughter in "Nix Nought Nothing". All the giants are killers and thieves. Jack kills six giants in the book and one is spared. Some of them

have one head, some have two, and one has three heads. Giants are not the only evil characters that appear in the story. The story includes Lucifer, who is also killed by Jack. As the title indicates, Jack is the main character of the book who kills giants by using his wits to trick them and kill them. His strength is not greater than the giant's. (*English Fairy Tales* 114-131)

Molly Whuppie is the protagonist of the tale "Molly Whuppie". Like Jack, she is not taller or stronger than the giants and uses her wit to her advantage. She outsmarts the giants. (*English Fairy Tales* 146-152) Johny Gloke, the protagonist of "Johny Gloke" is no different. He uses his cunning to tire out two giants, making it easier for him to kill them. (*More English Fairy Tales* 78-81) The man in "The Golden Ball" uses the moment of surprise to kill two giants and injure two others (12-15).

All these characters are of normal human heigh. The only person who is giant-sized can use his own strength to kill the giants is Tom Hickathrift from "Tom Hickathrift". (*More English Fairy Tales* 46-54)

Six out of nineteen giants are spared – one giant in "Jack the Giant-Killer", two injured giants in "The Golden Ball", four giants who are only mentioned in the tale "The King of England and His Three Sons", and the giant in "The Blinded Giant" who merely loses his sight. The protagonist does not take the giant's life.

4.1.1.6 Witches

Witches are another evil supernatural character that often features in Jacobs' stories. In general, witches can be both good and evil in nature (Alford 148). Jacobs collected six tales that include the witch character. Two are evil, one changes from bad-natured to kind-hearted, and other three remain neutral. They can be seen as both. They play the role of advisors.

One of the witches who cannot be seen as anything other than evil is a wicked witch and a vicious stepmother in one package. In "The Laidly Worm of Spindleston Heugh", the

stepmother is jealous of her stepdaughter's beauty and enchants her. In the end, the wicked witch is punished for her evil deeds. (*English Fairy Tales* 214-219) She becomes a "huge ugly toad" (219).

The evil deeds of other wicked witch are also discovered, and her story ends up with punishment as well. The witch is a henwife in "Nix Nought Nothing" who puts a spell on Nix Nought Nothing to avenge her dead son. Nix Nought Nothing's father caused her son's death, not Nix Nought Nothing. Her misdeeds are discovered, and she is beheaded. (*English Fairy Tales* 38-45)

In "Earl Mar's Daughter", the witch is the mother of the male protagonist, who changes her nature over the course of the story. Firstly, she is portrayed as an awful mother who casts a spell on her own son, turning him into a bird. Secondly, she is described as a good grandmother and mother-in-law. She looks after her grandsons and helps her daughter-in-law who needs to be saved from an arranged wedding. (*English Fairy Tales* 186-191)

Three witches from "The Black Bull Norroway", "Coat O' Clay", and "A Pottle O' Brains play the role of advisors. In "The Black Bull of Norroway", the old witch advises and helps three young girls who want to go seek their fortune (*More English Fairy Tales* 20-21). Similarly, in "Coat O' Clay" and "A Pottle O' Brains", the old witches give people pieces of advice. They are described as neither wicked nor kind. They do not threaten the main characters. In "Coat O' Clay" (*More English Fairy Tales* 82-88) and "A Pottle O' Brains" (134-141), they help the protagonists to realise that they have already found their treasure – the love of their clever girls.

4.1.1.7 Other supernatural species

Giants and witches are the most common supernatural creatures in *English Fairy Tales* and *More English Fairy Tales*, but they are not the only ones. Ogres, fairies, pixies, hobyahs,

brownies, and other creatures also feature prominently in these two collections. Nevertheless, evil does not necessarily have to have a specific form or name. The wicked creatures in "The Buried Moon" are called "Evil Things" (*More English Fairy Tales* 113).

Just as witches can be both good and evil, the same can be said of fairies (Alford 148). The queen of fairyland is wicked in "Tamlane" and kind in "The History of Tom Thumb". In "Tamlane", she takes a man prisoner with the intention of killing him (*More English Fairy Tales* 172-176). On the other hand, a queen in "The History of Tom Thumb" names Tom, wishes him a good life, and gives him clothes. She is kind-hearted. (*English Fairy Tales* 164)

The King of Elfland only appears in "Childe Rowland". He is not good, nonetheless, he is still righteous. Childe Rowland goes to Elfland to rescue his sister and two brothers, defeats the king in battle, but does not take his life. The king releases his siblings from his power and lets them leave his land unharmed. (*English Fairy Tales* 137-145)

In "Jack and the Beanstalk", Jack encounters two ogres who eat people and steal their cattle (*English Fairy Tales* 67-72). Pixies and hobyahs are other creatures that eat people and steal from them. Pixies appear in "The Three Cows" and hobyahs in "The Hobyahs". Pixies are portrayed as murderous and terrifying monsters. The farmer is afraid to move lest he be discovered by pixies who are eating the flesh of his cow (*More English Fairy Tales* 89-91). Hobyahs are creatures that tear down houses, eat humans and kidnap them. They fear dogs. (127-133)

Brownie is "a funny little thing, half-man, half-goblin, with pointed ears and hairy hide" (*English Fairy Tales* 239). It usually protects a treasure. In "The Cauld Lad of Hilton", this little creature makes a mess in the kitchen. The servants get rid of it by paying it for its services. Brownie receives a cloak from them. It is never to be seen there again. (238-240)

All these creatures, ogres, fairies, elves, and the brownie, are identified by their species category. This does not apply to the malignant antagonists in "Tom Tit Tot" and "Yallery

Brown", who are referred to by name only. Their situation is similar to that of the brownie, who, despite being a creature with characteristics of both goblin and human, still falls into a specific category. Brownie is not its name, just as human is not a name for people. Tom Tit Tot and Yallery Brown are different. They are called by their names, not by their breeds. They are physically described in detail, as is the brownie. However, they are not classified as a species like the brownie.

Tom Tit Tot is the name of "a small little black thing with a long tail" (*English Fairy Tales* 4), who is also described as a "little black impet" (7), "that" (7), and "the funniest little black thing" (8). The creature is not portrayed as a dwarf, a rat, or a pixie. His appearance and his name are what define him.

Both Tom Tit Tot and Yallery Brown are the antagonists of their tales, the stories they appear in are named after them, and neither is defined by their breed. Moreover, both help the protagonist with their tasks. Tom Tit Tot spins five skeins a day for a month to get the chance to marry a young lady, and Yallery Brown does the work of the lazy farmworker in his place. The farmworker, Tom Tiver, has freed it from under the stone, so Yallery Brown repays him in this way. The ending is where the stories differ most. Tom Tit Tot does not prevail, the good does. It does not end up marrying the human girl. On the contrary, Yallery Brown is one of the few evil characters to triumph over the good.

Yallery Brown is a creature "no bigger than a year-old baby" (*More English Fairy Tales* 29) with long beard and hair and brown skin. The author suggests that it has lived for centuries. As mentioned above, the creature does all the work for Tom and more. The creature does all of Tom's work while undoing the work of other workers. Futhermore, Tom is unable to do any work, even when he tries. "The brooms wouldn't stay in his hand, the plough ran away from him, the hoe kept out of his grip" (33). Eventually, Tom is fired because the owner is given an ultimatum. If he keeps Tom as a worker, all the others will quit their jobs. Tom is furious and

does something he should not. He thanks Yallery Brown, even though the creature warned him not to. Now, Tom has no power over the creature. The creature will neither help him nor leave him. In addition, it gives Tom a "fool's luck" (*More English Fairy Tales* 34), a bad luck. Therefore, Tom goes from job to job, and all his suffering ends with his death. (28-36)

4.1.1.8 Animals

Animals with an evil nature are often wolves and foxes. Wolf frequently plays the role of "a villainous predator" controlled by hunger. Its prey, with a few exceptions, seems rather naive and sometimes lazy. (Mitts-Smith 944-949) The wolf is physically larger and stronger than its prey, but the prey outwits their predator (952). As in "The Story of the Three Little Pigs", the wolf is not satisfied with only one prey, it "attempts to consume more than one victim" (Mitts-Smith 953; *English Fairy Tales* 78-82). In mythology, the wolf often represents greed and hunger which lead to its fall (Franz 255).

Wolves appear not only in "The Story of the Three Little Pigs" but also in "Johny-Cake" as one of the characters attempting to eat Johny-Cake. All the animals in this story try to outrun him and fail. The fox is clever. He knows he cannot outrun Johny-Cake, so he outsmarts it. (*English Fairy Tales* 181-185)

The fox appears in five stories, in four out of them he is an antagonist and a killer, one fox is of a good nature. In general, the fox is witty and outsmarts its prey (Mitts-Smith 952; Franz 255). For example, Foxy-woxy in "Henny Penny" tricks animals into its den to eat them (*English Fairy Tales* 132-136). Just as the fox in "Johny-cake" tricks and eats a poor Johny-cake (181-185), the fox does the same plot in story "The Wee Bannock" (*More English Fairy Tales* 73-77), a variant of "Johny-Cake". In "Old Mother Wiggle-Waggle", the fox steals and kills the duck, but does so to feed its children. The fox is not entirely evil. (201-203) All in all, the foxes in these examples are antagonists of the tales, eating to survive.

The only protagonist of the fox character appears in "Scrapefoot", a variant of "The Story of Three Bears". He is not a purely positive character, but he is not a negative character either. He cannot be considered a purely good-natured character because he breaks into the three bears' castle, drinks their milk, breaks one chair, and sleeps in their beds. He can be considered thief. Nonetheless, the antagonists of the story are bears, which are animals that a fox, Scrapefoot, is afraid of. They appear to be terrifying creatures. (*More English Fairy Tales* 94-97)

Mr. Fox, the antagonist of the tale "Mr. Fox", is not an animal, but his behaviour is similar to that of a fox. This is the reason for placing him in this category. Mr. Fox in "Mr. Fox" is a murderer who uses his charm to seduce and kill young girls. He tricks his prey like a fox. He has a room full of bones and blood. His true identity is discovered by his latest target, who visits his house without his permission, understands the situation, gets hold of the evidence, and shows it to her brothers and friends, who get rid of the evil doer Mr. Fox for good. They cut him into pieces so that he will never hurt anyone again. (*English Fairy Tales* 172-176)

The last animal, apart from the spider that kills Tom Thumb, that shows predatory instincts and can be considered evil is the cat. Two of the four cats in Jacobs' collection of stories are depicted as mouse eaters. In "Mouse and Mouser", the cat eats the mouse (*English Fairy Tales* 54-57). In "The Cat and the Mouse", the cat bites off the mouse's tail and demands cow's milk. Only when the cat receives the milk, does it return the mouse's tail. (220-222) In "The King O' Cats", the tom cat does not eat or bite a mouse. The story only outlines how this cat becomes the king of cats (*More English Fairy Tales* 169-171). In "How Jack Went to Seek His Fortune", the cat, along with other animals, helps Jack on his journey (*English Fairy Tales* 28-31).

4.1.2 Good characters

4.1.2.1 Siblings

Children tend to be like their parents. However, siblings and stepsiblings are not all evil like the wicked older sister in "Binnorie", two vicious older brothers in "The King of England and His Three Sons", or three mean stepsisters in "Rushen Coatie".

In "Rushen Coatie", three stepsisters treat Rushen Coatie the same way their mother does. The stepsisters in "Rushen Coatie" and their mother are of the same evil breed. Nonetheless, there are a few exceptions. For example, the boy in "The Rose-Tree" has a good nature. He loves his stepsister, buries her, and mourns her death (*English Fairy Tales* 18-23). The same is true of the stepsister in "Kate Crackernuts" who helps her stepsister who has been cursed by her biological mother. She leaves her mother to help her stepsister. (232-237) They are the exceptions to the pattern where the children of the wicked stepmother are the same. They are righteous and treat their sister justly.

It is not only blood that makes for brotherhood. In "The King of England and his Three Sons", the youngest son named Jack himself says that his friend Jubal was better to him than his biological brothers (*More English Fairy Tales* 156).

4.1.2.2 Jack

The character of the name Jack appears not only in "The King of England and his Three Sons", but also in ten other stories. Jack is the protagonist of tales such as "How Jack Went to Seek His Fortune", "Jack Hannaford" "Jack and the Beanstalk", "Jack and His Golden Snuff-box", "Jack the Giant-Killer", "Lazy Jack", "The Ass, the Table, and the Stick", "Gobborn Seer", "The Blinded Giant", "The King of England and His Three Sons", and "The Princess of Canterbury". Jack is usually portrayed as a lucky boy who overcomes obstacles with wit or the

help of others and marries his sweetheart. Only in "Jack Hannaford" is Jack a thief and the antagonist of the story. Most of the time, Jack is a good-natured protagonist.

In "How Jack Went to Seek His Fortune" (*English Fairy Tales* 28-31), "Jack Hannaford" (46-49), "Jack and the Beanstalk" (67-72), "Jack the Giant-Killer" (114-131), "The Blinded Giant" (*More English Fairy Tales* 92-93), and "The King of England and His Three Sons" (142-158), Jack is a very clever boy who overcomes his obstacles with wit and luck. In "Gobborn Seer" (60-64) and "The Princess of Canterbury" (229-234), Jack is a slow-witted man who marries a clever girl who helps them and solves their problems. In "Jack and his Golden Snuffbox" and "The Ass, the Table, and the Stick, Jack is a naive man who does not protect his treasure from others. He does not beware others. In "Jack and his Golden Snuffbox", Jack's valet steals the golden snuffbox from Jack (*English Fairy Tales* 92-106). In "The Ass, the Table, and the Stick", the innkeeper thieves the donkey and the table from Jack (241-246).

4.1.2.3 Seekers of their fortune

Men are usually the ones who seek their fortune. Tales with male characters seeking their fortune include "How Jack Went to Seek His Fortune", "Jack and the Golden Snuffbox", "The Red Ettin", "Whittington and his Cat", "The Ass, the Table, and the Stick", "Johny Gloke", and "The Little Bull-Calf".

In two stories, "Jack and the Golden Snuffbox" and "The Red Ettin", young men are given a choice before going off to seek their fortune. Their mother bakes them a cake. The men must decide whether to take the whole cake and leave home with mother's curses, or to take half and leave home with her blessing. In "The Red Ettin", this choice determinates the fate of two brothers. The first takes the whole cake and ends up badly. He is turned into a pillar of stone. The second one takes only a half of it and his journey ends with happy ending. (*English*

Fairy Tatles 153-160) In "Jack and the Golden Snuffbox", Jack chooses to take the whole cake as the first man in "The Red Ettin", but his story ends happily (92-106).

On the contrary, in "Kate Crackernusts", the two princesses go to seek their fortune and one brave and clever princess uses her wit to marry a prince (*English Fairy Tales* 232-237). In "The Three Heads of the Well", the princess also sets out to seek her fortune, overcoming obstacles with her kindness and wit (258-264). In "The Black Bull of Norroway" and "The Old Witch", three princesses and two girls go in search of their fortune.

In "The Old Witch", two girls visit and work at a place of the old witch. The first girl is kind and helps others on her way to the place of the old witch. She takes out bread out of the oven, milks the cow, and shakes the apple-tree to ease its branches. Then she ends her journey at the witch's house. The witch warns her not to look up the chimney. One day, a girl disobeys her warning, and the bag of money falls down the chimney. The girl runs away, and the apple tree, the cow, and the baker help her to hide from the evil witch. She marries a rich man and lives happily ever after until she dies. The young girl is both kind person and a thief. (*More English Fairy Tales* 101-106)

The second girl hears about the first girl's journey and goes to old witch to seek her fortune. However, she is not kind, and she does not help others on her journey. When she needs to hide from the witch, not only does the tree not offer her a place to hide, but it tells the witch in which direction she has run. The girl is caught and beaten. The witch does not kill her but takes her money back. (*More English Fairy Tales* 101-106)

The last girl to go to the world is a lass in "The Stars in the Sky". Although she does not go to the world to seek a fortune, she does seek "the stars in the sky to play with" (*More English Fairy Tales* 177).

4.1.2.4 Holders of signallers

A signaller, a term that appears in Propp's *Morfology of the Folktales*, is an object that signals the connection between two people when they part on a journey. For example, a spoon, a looking glass, and a kerchief are signallers (94). Jacobs collected five stories with signallers. Signallers appear in "Cap O' Rushes", "Rushen Coatie", "The Little Bull-Calf", "The King of England and his Three Sons", and "The Fish and the Ring".

"The King of England and his Three Sons" and "The Little Bull-Calf" are the only stories with two signallers. In "The King of England and his Three Sons", the prince goes to the Castle of Melvales to pick golden apples for his sick father. He finds the apples, breaks the curse that have been placed on the castle, and encounters a sleeping princess there with whom he exchanges his gold watch and a handkerchief. These two objects become signallers. They enable the princess to identify her rescuer. When she wakes up, she comes from the castle of Melvales to look for her prince who broke the curse. The rescuer has two older brothers who lie about being in the Castle of Melvales. The truth is revealed when they step on the youngest brother's handkerchief and fall to the ground. Only the true owner of the handkerchief can step on it without slipping. The signallers signal the connection between the princess of Melvales and the prince of England. (*More English Fairy Tales* 142-158)

Similarly to the story above, in "The Little Bull-Calf", the signaller connects a future married couple, a rescued person and a saviour. In both tales, the rescuers are men and the rescued are princesses. However, while the princess of Melvales is a holder of signallers, the one with the item in "The Little Bull-Calf" is a man. In "The Little Bull-Calf", the little boy kills a dragon and saves the princess. He loses his forefinger in the fight and cuts off the dragon's tongue. He then has to part with the princess. He is later recognised by his lost finger and the dragon's tongue. (*More English Fairy Tales* 186-191)

In "Rushen Coatie", a prince is able to find his love because of a glass slipper. This is the signaller that many people know from Cinderella, a story that has been filmed many times. In fact, "Rushen Coatie" is a variant of Cinderella (*More English Fairy Tales* 256). The princess's mother dies and is replaced by an evil stepmother and her three daughters. She is treated as a servant. Instead of a fairy godmother, the red calf provides the girl with clothes and glass slippers so that she can go to church, where she meets the prince. On the last day, the third day, she loses one of her glass slippers. The glass slipper only fits her foot. Her ill-natured stepsister cuts off her toes and a heel to make it fit. She is discovered and the prince is reunited with Rushen Coatie. The glass slipper provides the link between them. (163-168)

"Cap O' Rushes" and "The Fish and the Ring" are both stories in which rings are the objects that signify the connection between two people. Although the owners of the rings are both women, the story and the giver of the ring are very different. In general, "The Fish and the Ring" differs from other stories with signallers. Like "Cap O' Rushes", it involves a ring, as its title suggests, but the object is not given between two lovers, but between enemies.

Cap O' Rushes is the nickname of the third and youngest daughter of the rich gentleman. The gentleman asks his three daughters to tell him how much they love him. He admires the answers of his first two daughters and is angry when he hears his youngest say: "I love you as fresh meat loves salt" (*English Fairy Tales* 59). He sends her away. She makes a cap of rushes and finds a job in a kitchen. There is a ball in the house, and she goes there. The young master of the house falls in love with her. At the third and final ball, he gives her a ring. He is "dying for the love of the lady" (62). The lady makes him a gruel and puts the ring in it. He recognises the ring and her. A ring is a mediator to their happiness. (58-64)

The ring in "The Fish and the Ring" also brings happiness to two lovers, but in a different way. In the story, a baron looks into the Book of Fate to see his son's future. He discovers that his son is to be married to "a lowly maid" (*English Fairy Tales* 223). He tries to

kill her twice but fails. Firstly, he throws her into the river, where she is found by a fisherman. Secondly, he sends her to his brother with a letter instructing him to kill her. The girl meets robbers who change the content of the letter. She marries his son, as the fate foretold. Unable to throw her over the cliff, the baron throws a gold ring into the sea, telling her not to return without it. She starts working in a fisherman's hut, where one day she finds the ring in a fish she is cleaning. The baron discovers that fate is stronger than the will of men. In this case, the signaller, the ring, signals a relationship between two people who are not a couple. (223-238).

To sum up, in four out of five folk tales, the bearers of signallers are women. The occurrence of a male holder is in "The Little Bull-Calf" and "Rushen Coatie". Furthermore, except for the unusual occurrence in "The Fish and the Ring", the holders of signallers are nothing but righteous people and the other halves of the protagonists. The signallers that appear in Jacobs' collected stories are a watch, a handkerchief, a glass slipper, a hand without a forefinger, a dragon's tongue, and rings.

4.1.2.5 Good-natured human

The hero of the story can be either male or female. In "Tamlane", a girl rescues her childhood sweetheart and frees him from the power of the queen of Elfland (*More English Fairy Tales* 172-176). In "Three Feathers", a girl spends seven years as a maid in order to reunite with her husband. She breaks the curse that was placed on him (37-42). In "Kate Crackernuts", the young Kate breaks the curse and saves the sick prince (*English Fairy Tales* 232-237). Molly Whuppie, the protagonist of the tale "Molly Whuppie", uses her wit to kill five giants and save the kingdom (146-152). In "Nix Nought Nothing", the giant's daughter helps her man with tasks, protects him from her father, and breaks the spell he has been under (38-45).

On the other hand, gentlemen are usually the ones who save their loved ones or siblings from the evil sources. This pattern occurs in "The Red Ettin", "Childe Rowland", "Earl Mar's

Daughter", "The Laidly Worm of Spindleston Heugh", "The Golden Ball", "Johny Gloke", "The King of England and His Three Sons", and "The Little Bull-Calf".

The men in "Childe Rowland" (*English Fairy Tales* 137-145) and "The Laidly Worm of Spindleston Heugh" (214-219) save their siblings from magic. In "Tom Hickathrift", Jack does not save his beloved, but helps the kingdom to get rid of a murderous giant (*More English Fairy Tales* 46-54). Similarly, "Johny Gloke" saves the kingdom by killing two giants and becomes a king (78-81). The other male characters save their significant others from a dragon in "The Little Bull-Calf" (186-191), from curses in "The King of England and His Three Sons" (142-158), and from the red ettin in "The Red Ettin" (*English Fairy Tales* 153-160). The red ettin is a creature described as "a multitude of very dreadful beasts, with two heads, and on every head four horns" (155). In "The Golden Ball", the young man finds a golden ball that his lady has lost. This golden ball is a ticket to save her from being hanged (*More English Fairy Tales* 12-15).

The historical figure of King Arthur appears in two stories – "Jack the Giant-Killer" (*English Fairy Tales* 114-131) and "The History of Tom Thumb" (163-171). He always plays a wise and adventurous character. He is not given any malicious characteristics.

The last person from the human world to be analysed is a man from "The Children in the Wood". Although he is paid to kill two little children, he refuses to carry out his task in the end. He is neither purely good nor purely evil. In the end, he killed by his accomplice, who demands to kill the children. The accomplice leaves them in the woods and lets them starve to death. In the end, he is sentenced to death for a robbery. (*More English Fairy Tales* 120-126)

4.1.2.6 Characters from the magical realm

Not all characters with magical powers are evil in nature. For example, fairies reward people who treat them with kindness (Jacoby 183). The younger brother in "The Red Ettin" is

given a magic wand by a fairy to help his brother (*English Fairy Tales* 153-160). A good girl in "The Three Heads of the Well" receives a wand from an old man after sharing her meal with him. She can walk through the hedge without injury. She then shows her kindness again by helping the three heads in the well. She also receives gifts from them. She is rewarded with greater beauty, a sweeter voice, and a king for a husband. Both these characters show their kindness and receive what they deserve in return. (258-264)

In "The Three Heads of the Well", the kind girl's stepsister is jealous of her luck and tries to emulate her actions. Because she is bad-tempered, she does not help the old man, does not get the magic wand, the hedge cuts her skin, and does not help the heads in the well. They give her what she deserves – leprosy, a harsh voice, and a poor country cobbler for a husband. (*English Fairy Tales* 258-264)

4.1.2.7 Animals

Apart from the wolf, fox, cat, and spider, other animals are normally of a good nature. As mentioned before, the bears in "The Story of the Three Bears" (*English Fairy Tales* 107-113) are described as good animals, in the contrast to the three bears with a murderous nature in "Scrapefoot" (*More English Fairy Tales* 94-97).

Two dogs appear in the story "The Hobyahs". Their barking frigtens the evil hobyahs. The first dog is killed by its owner. The owner does not know the reason for its barking. The second dog kills the wicked hobyahs. Its owner rescues the little girl who was held hostage of by the hobyahs. (*More English Fairy Tales* 127-133)

In general, animals usually play a role in helping the protagonists on their journey. A dog, a cat, a bull, and a rooster help Jack in "How Jack Went to Seek His Fortune" (*English Fairy Tales* 28-31). In "The Jack and his Golden Snuffbox", frogs, mice, and birds help Jack to find his lost castle (92-106). Frogs appear not only as helpers but also as main characters. A

frog is one of the main characters in "The Well of the World's End". This frog is a cursed prince. (251-255) Previous frogs were just animals.

In stories such as "The Black Bull of Norroway", "The Little Bull-Calf", and "Rushen Coatie", cattle serve as helpers of the protagonist. The black bull in "The Black Bull of Norroway" and the red calf in "Rushen Coatie" are magical and their owners eat from their right ears. They help their owners to find their happiness. In "The Black Bull of Norroway", the bull helps the young girl on her way to seek her fortune (*More English Fairy Tales* 20-27). In "Rushen Coatie", the magical red calf gives Rushen Coatie food, drinks, and clothes to go to a Church where she finds her future husband, the prince (163-168). Lastly, in "The Little Bull-Calf", the bull-calf sacrifices itself to protect its master. It kills tigers, leopards, wolves, and monkeys. In the end, it is killed by the fiery dragon. Before it is killed, it tells the boy to use its bladder as a weapon to kill a dragon. The boy kills the dragon and rescues the princess who was held captive by the dragon. (186-191)

5. Conclusion

Folk tales as we know them today are the result of many people. For many years, they were told by word of mouth. But even after the creation of written versions, the tales continued to evolve and change under the pen of the authors.

Because of migration, the same variant of a tale can be found at different ends of the world. It is easier to identify the same versions of the same story than to determine the date and place of the birth of a particular folk tale. For example, the versions of the tale "Tom Tit Tot" can be found in Scotland, the Isle of Man, Norway, Germany, France, the North Carolina in the United States, and England. Although they have much in common, the antagonists and the protagonists are different.

"Tom Tit Tot" is one of the stories collected by Joseph Jacobs, who was a man of many roles. He was not only a folklorist, but also an editor of *The Folklore Journal*, an anthropologist, a historian, and a publisher of English folklore. He lived through the period of the birth of folklore societies and the boom in collecting of folk narratives that take place in the second half of the 19th century.

There were two kinds of folklorists. Those who did not edit their collected stories but published them as they came into their hands. And the others, like Joseph Jacobs, who softened the dialect, deleted or invented some parts, and prosed ballads to make tales more readable and enjoyable for the generation of their readers. His collections of folk tales were influenced by many people.

The collections are a mixture of stories he heard or read from his colleagues from The Folk-Lore Society, the Brothers Grimm, Charles Perrault, Hans Christian Andersen, the American Folk-Lore Journal, James Orchard Halliwell, and his Australian nurse. He collected and edited seven collections of folk tales – *English Fairy Tales, Celtic Fairy Tales, Indian Fairy*

Tales, More English Fairy Tales, More Celtic Fairy Tales, The Book of Wonder Voyages, and *Europa's Fairy Book*. This thesis has focused on only two of these, *English Fairy Tales* and *More English Fairy Tales*.

Not only was he the man of many roles, but also the characters of the same name or species that appear in his collections also have many roles. The character of Jack features in twelve stories in *English Fairy Tales* and *More English Fairy Tales*. Eleven of the twelve are portrayed as lucky and adventurous, overcoming obstacles with wit or the help of others.

Apart from Lucifer, dragons, hobyahs, and stepparents, there is usually no clear division between good and evil. Characters can have both good and bad qualities or change over the course of the story. They can change from evil to good, like the rogue in "The Children in the Wood", or vice versa, like the older sister in "Binnorie".

Although stepparents are always wicked, this pattern does not apply to stepsiblings. Stepsiblings are of the same bread as their mother in "The Three Heads of the Well" and "Rushen Coatie". However, Kate in "Kate Crackernuts" and the boy in "The Rose-Tree" do not behave like their mother. They treat their stepsisters properly.

There are more evil blood relatives than stepsiblings and stepparents put together. Two brothers in "The King of England and His Three Sons" betray their brother, who is condemned to death because of them. The sister in "Binnorie" kills her younger sister because she is jealous of her beauty and her lover. The fathers in "Molly Whuppie", "Cap O' Rushes", "The Ass, the Table, and the Stick", "Catskin", "Earl Mar's Daughter", "The Three Heads of the Well", "The King of England and His Three Sons", the grandfather in "Tattercoats", and the uncle in "The Children in the Wood" mistreat their children. Some of them abuse them physically and mentally. Some force them to marry someone they do not like. And some hire someone to kill them.

Just as humans can be both kind and vicious, supernatural creatures are no different. Nonetheless, giants lead the group of evildoers from the magical realm. One of the nineteen giants who feature in *English Fairy Tales* and *More English Fairy Tales* is righteous and kind-hearted. She is also the only female giant. All the others are men and murderous thieves.

Witches, on the other hand, are all female. Only two out of six are purely wicked. In "The Laidly Worm of Spindleston Heugh" and "Nix Nought Nothing", the witches use their magic for evil and for their own gain. The other witches are of help to the humans.

The last group of characters are animals, which are often given specific characteristics. Foxes are usually portrayed as clever and cunning. They use their wits to trick their prey. The fox in "Scrapefoot" is the only goody. Wolves work differently. They use their strength against their prey. They are driven by their insatiable hunger. On the contrary, dogs, frogs, birds, mice, and cattle help the protagonists. Only one frog and one bird are anomalies. The frog in "The Well of the World's End" and the bird in "Earl Mar's Daughter" are cursed princes.

To conclude, even though giants or foxes are typically portrayed as evildoers, there are a few exceptions to the general rule. One of the nineteen giants and one of the five foxes are righteous. And just as stepsiblings can be both good-natured and bad-natured, foxes can be both protagonists and antagonists, and witches can be both evil and kind. The characters who only have an evil nature are the stepparents, the dragons, the hobyahs, the red ettin, the cook maids and Lucifer. On the contrary, frogs, for example, are only good-natured. All the other characters, human, magical, and animal, can have both. Or they can change as the story progresses. Nevertheless, it should be noted that this conclusion only applies to *English Fairy Tales* and *More English Fairy Tale*.

Works Cited

Primary Sources

Jacobs, Joseph. *English Fairy Tales.* Illustrated by John D. Batten, New York: Grosset & Dunlap, 2007.

Jacobs, Joseph. *More English Fairy Tales.* Illustrated by John D. Batten, G. P. Putnam's Sons, D. Nutt, 2007.

Secondary Sources – Books

Aarne, Antti. *The Types of the Folktale: A Classification and Bibliography.* Translated and enlarged by Stith Thompson, 2nd ed., Helsinki, Academia Scientarum Fennica, 1961.

Alford, Violet. *Introduction to English Folklore*. London: G. Bell and Sons Ltd, 1952.

Briggs, Katherine Mary. A Dictionary of British Folk-Tales in the English Language. Vol 1, London: Routledge & Kegan Paul, 1970.

Franz, Marie-Louise von. *Shadow and Evil in Fairy Tales*. Boston: Shambhala Publications, 1995.

Jacoby, Mario, et al. *Witches, Ogres, and the Devil's Daughter: Encounters with Evil in Fairy Tales.* Translated by Michael Kohn, Boston & London: Shambhala Publications, 1992.

Kready, Laura Fry. *A Study of Fairy Tales*. Houghton Mifflin Company, 1916.

Propp, Vladimir Jakovlevič. *Morphology of the Folktale*. Translated by Laurence Scott, Austin: University of Texas Press, 1968.

Teverson, Andrew. *Fairy Tale*. Routledge, 2013.

Warner, Marina. *Once upon a Time: A Short History of Fairy Tale*. Oxford: Oxford University Press, 2014.

Secondary Sources – Articles

Bascom, William. "The Forms of Folklore: Prose Narratives." *The Journal of American Folklore*, vol. 78, no. 307, 1965, pp. 3–20. *JSTOR*, https://doi.org/10.2307/538099. Accessed 14 Feb. 2024.

Bauman, Richard, et al. "American Folklore and American Studies." *American Quarterly*, vol. 28, no. 3, 1976, pp. 360–77. *JSTOR*, https://doi.org/10.2307/2712518. Accessed 14 Feb. 2024.

Boyd, Gertrude. "Folk Tales for International Understanding." *Peabody Journal of Education*, vol. 27, no. 2, 1949, pp. 90–93. *JSTOR*, http://www.jstor.org/stable/1489730. Accessed 14 Feb. 2024.

Debra Mitts-Smith. "The Wolf: Danger and Deception in Three Tales." *The Princeton University Library Chronicle*, vol. 68, no. 3, 2007, pp. 941–59. *JSTOR*, https://doi.org/10.25290/prinunivlibrchro.68.3.0941. Accessed 14 Feb. 2024.

Dorson, Richard M. "The Great Team of English Folklorists." *The Journal of American Folklore*, vol. 64, no. 251, 1951, pp. 1–10. *JSTOR*, https://doi.org/10.2307/536099. Accessed 14 Feb. 2024.

Dundes, Alan. "Folklore as a Mirror of Culture." Elementary English, vol. 46, no. 4, 1969, pp. 471–82. JSTOR, http://www.jstor.org/stable/41386525. Accessed 14 Feb. 2024.

Fine, Gary Alan. "Joseph Jacobs: A Sociological Folklorist." *Folklore*, vol. 98, no. 2, 1987, pp. 183–93. *JSTOR*, http://www.jstor.org/stable/1259979. Accessed 14 Feb. 2024.

Jacobs, Joseph. "The Folk." *Folklore*, vol. 4, no. 2, 1893, pp. 233–38. *JSTOR*, http://www.jstor.org/stable/1253454. Accessed 14 Feb 2024.

Jacobs, Joseph. "The Science of Folk-Tales and the Problem of Diffusion." *International Folk-lore Congress: Papers and Transactions*, edited by Joseph Jacobs and Alfred Nutt, London: Nutt, 1892, pp. 76-86.

Marshall, Howard Wight. "'Tom Tit Tot'. A Comparative Essay on Aarne-Thompson Type 500. The Name of the Helper." *Folklore*, vol. 84, no. 1, 1973, pp. 51–57. *JSTOR*, http://www.jstor.org/stable/1260436. Accessed 14 Feb. 2024.

Nicolaisen, W. F. H. "Presidential Preferences." *Folklore*, vol. 114, no. 1, 2003, pp. 1–12. *JSTOR*, http://www.jstor.org/stable/30035064. Accessed 14 Feb. 2024.

Sulzberger, Mayer. "Joseph Jacobs." *Publications of the American Jewish Historical Society*, no. 25, 1917, pp. 156–73. *JSTOR*, http://www.jstor.org/stable/43058079. Accessed 14 Feb. 2024.

Tatar, Maria. "Why Fairy Tales Matter: The Performative and the Transformative." *Western Folklore*, vol. 69, no. 1, 2010, pp. 55–64. *JSTOR*, http://www.jstor.org/stable/25735284. Accessed 14 Feb. 2024.

Thorne-Thomsen, Gudrun. "The Educational Value of Fairy-Stories and Myths." *The Elementary School Teacher*, vol. 4, no. 3, 1903, pp. 161–67. *JSTOR*, http://www.jstor.org/stable/993304. Accessed 14 Feb. 2024.