

1988

The Selection, Retelling and Illustration of a Fairy Tale

Linda Rathe
University of Northern Iowa

Let us know how access to this document benefits you

Copyright ©1988 Linda Rathe

Follow this and additional works at: <https://scholarworks.uni.edu/grp>

Recommended Citation

Rathe, Linda, "The Selection, Retelling and Illustration of a Fairy Tale" (1988). *Graduate Research Papers*. 3978.

<https://scholarworks.uni.edu/grp/3978>

This Open Access Graduate Research Paper is brought to you for free and open access by the Student Work at UNI ScholarWorks. It has been accepted for inclusion in Graduate Research Papers by an authorized administrator of UNI ScholarWorks. For more information, please contact scholarworks@uni.edu.

Offensive Materials Statement: Materials located in UNI ScholarWorks come from a broad range of sources and time periods. Some of these materials may contain offensive stereotypes, ideas, visuals, or language.

The Selection, Retelling and Illustration of a Fairy Tale

Find Additional Related Research in UNI ScholarWorks

To find related research in UNI ScholarWorks, go to the collection of [School Library Studies Graduate Research Papers](#) written by students in the [Division of School Library Studies](#), Department of Curriculum and Instruction, College of Education, at the University of Northern Iowa.

Abstract

Fairy tales continue to be a very popular form of children's literature. The contributions that fairy tales make to children's developmental needs have been investigated by various experts, who have analyzed the stories in terms of the theories of Freud, Jung, Piaget, Kohlberg, and various social scientists. In view of the consensus that it is best if children have access to both a large number and a large variety of folk and fairy tales, a fair tale from a translation of the Grimms' collection was selected, retold, and illustrated. This was done in a manner responsive to the following developmental needs of children. The story had a short repetitive plot. Moral relationships in the story took place at the level of absolute constraint and/or at the level of reciprocity. The protagonist, who exhibited desirable character traits, was a character with whom children could identify. Violence that was an integral part of the plot, in the form of challenge of punishment, was stated in terms that were general, rather than graphically descriptive. An attempt was made to preserve the form and content of the tale through the use of the traditional language of folk literature.

The Selection, Retelling and Illustration of a Fairy Tale

A Research Paper

Presented to the

Faculty of the Library Science Department

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Linda Rathe

June 21, 1988

Read and approved by
Elizabeth Martin

Leah Hiland

Accepted by Department
Elizabeth Martin

Date

June 29, 1988

TABLE OF CONTENTS

Chapter

1. INTRODUCTION.....	1
2. REVIEW OF RELATED LITERATURE.....	9
The Response of Children to Literature.....	9
The Special Appeal of the Fairy Tale.....	11
The Anthropological View of Fairy Tales.....	12
The Freudian View of Fairy Tales.....	14
The Jungian View of Fairy Tales.....	16
The Piagetian View of Fairy Tales.....	18
The Controversy Over Violence in the Original Forms of Fairy Tales.....	20
The Concern Over Use of Traditional Language....	25
The Controversy Over the Illustration of Fairy Tales.....	27
3. METHODOLOGY	
Selection.....	28a
Criteria for Selection.....	29
Criteria for Retelling the Tale.....	31
Criteria for Illustration of the Fairy Tale....	32
Methodology of Illustration.....	33
Evaluation of the Final Product.....	34
Final Evaluation Instrument for the Retelling and Illustration of a Fairy Tale.....	34
Text.....	34
Illustrations.....	35

4. EVALUATION

Selection of the Fairy Tale.....	37
The Retelling of the Tale.....	39
Illustration of the Fairy Tale.....	42
Evaluation of the Final Product.....	44
Text.....	44
Illustrations.....	47
BIBLIOGRAPHY.....	49

Chapter 1
INTRODUCTION

Throughout the years, various trends in the field of children's literature have come and gone. One aspect of children's interest in literature, however, has remained fairly constant, namely, the interest that children exhibit in the reading and hearing of folk and fairy tales. The perennial favorites, the stories of the Grimms, Perrault, and Andersen, along with modern authored fairy tales, continue to roll off the publishers' presses each year in new and old forms, illustrated by the most currently popular artists for children.

For example, in a study undertaken to analyze children's reading preferences in terms of structural characteristics, it was pointed out that, of a population of fifty picture storybooks of the 1979 Classroom Choices list (a compilation of children's favorite titles), a full eight titles were retellings of folk or fairy tales.¹

Another sign of the continued popularity of these modern retellings of folk and fairy tales is their inclusion in bibliographies such as Books for Everychild², the recommended list of 100 "contemporary classics" compiled for the conference of the Children's Book Council, and the Best Children's Books³ lists compiled annually by the

¹Richard F. Abrahamson, Children's Favorite Picture Storybooks: An Analysis of Structure and Reading Preferences, U.S., Educational Resources Information Center, ERIC Document ED 174 977, 1979.

²"Books for Everychild," Booklist, 80:93-96, September 1, 1983.

³Filomena Simora, ed., The Bowker Annual of Library and Book Trade Information, (31st ed.: New York: R. R. Bowker & Co., 1986) pp. 532-35.

Association of Library Services for Children and School Library Journal.

Furthermore, in keeping with this trend, books that are considered "classics" in the selection and review of the best in children's literature, such as Children and Literature by Sutherland and Arbuthnot, continue to devote chapters and bibliographic lists to folk and fairy tales.⁴

In spite of the fact that fairy tales continue to be retold, illustrated, published, and read in great numbers, there is considerable controversy among experts in the field as to why these fairy tales continue to be so important to children. What childhood needs are being filled by fairy tales? This question has been investigated by various researchers and experts who have attempted to analyze the stories in terms of the theories of Freud, Jung, Piaget, Kohlberg, and various social scientists.

Another aspect of the fairy tale controversy has been disagreement as to whether or not children should be allowed to hear or read fairy tales in their original forms. Many of the stories collected by the Grimms and Perrault were originally written down with adult audiences in mind, and contain actions and punishments that adults consider to be violent or cruel by today's standards. To what extent might these stories have negative effects on the mental state of the child?

⁴Zena Sutherland and May Hill Arbuthnot, Children and Books, (7th ed.: Glenview, Illinois: Scott, Foresman & Co., 1986), pp. 163-203.

Still another controversial issue concerns the appropriate kinds of illustrations for published fairy tales. The well-known illustrations by the studios of Walt Disney for "Cinderella," "Snow White," and "Sleeping Beauty" have prompted criticism from proponents on both sides of this issue. While the portrayal of the heroines and their animal friends has been criticized for being too sweet and surgary to be believable, the portrayal of the wicked witches and dragons has been viewed with alarm as being too graphically frightening for children. Indeed, there seems to be some amount of debate as to whether it is in the best interests of children to illustrate fairy tales at all.

In spite of all this controversy as to the ways in which children may be affected by fairy tales, there does seem to be universal agreement on one point. Many of the authors of literature and research in this field, including Bettelheim,⁵ Sale,⁶ and Luthi⁷, stress that they believe it best if children have access to both a large number and a large variety of fairy and folk tales, including varying versions of the same tale. As Bettelheim points out, if a child encounters only one tale about overcoming adversity caused by a cruel stepmother, it could be merely an isolated incident with one set of specific characters involved. Acquaintance with many fairy tales, however, with their many

⁵Bruno Bettelheim. "The Psychological Role of Story." Bookbird, 23:7-9, March, 1985.

⁶Roger Sale, Fairy Tales and After: from Snow White to E.B. White, (Cambridge: Harvard University Press, 1978), pp. 23-47.

⁷Max Luthi. The Fairytale as Art Form and Portrait of Man. (Bloomington: Indiana University Press, 1984), pp. 156-58.

stepmothers, enables the child to absorb the concept that this is a universal fate; that children, in order to reach true adulthood, must somehow ultimately find the strength to separate themselves from the position of power held by their parents. Furthermore, he adds that assimilation of this "lesson" requires "repeated listening to a tale, and a chance to ponder its meaning to one's heart's delight."⁸

Diana Klemin⁹ and Andre Favat¹⁰ have both also expressed the view that a child should be exposed to various published forms of the same stories in order to enable him to find the version that best speaks to his particular needs.

In light of the contention, then, that the more fairy tale versions available to children, the better, the objective of this project was the selection, retelling, and illustration of a fairy tale in a manner that is responsive to the known developmental needs that children seek to meet through literature. This approach, of course, presupposes the underlying assumption that children choose literature for listening or reading purposes in order to fill certain needs, and that those needs can be identified and defined.

⁸Bettelheim, op. cit., p. 7.

⁹Diana Klemin, The Illustrated Book: Its Art and Craft, (New York: Bramhall House, 1970), p. 133.

¹⁰F. Andre Favat, Child and Tale: The Origins of Interest, (Urbana, Illinois: NCTE Committee on Research, 1977), p. 107.

At this point, it was also necessary to provide a working definition of the term "fairy tale." A fairy tale is a story that has developed through the oral tradition of folk literature. Not all folk literature, however, consists of fairy tales, since folk literature also includes the literary forms known as myths, fables, legends, and folk tales.

Bettelheim made some useful descriptive distinctions between myths, fables, and fairy tales. He suggests that myths hold out the perfect actions of a hero to be emulated. Fables, on the other hand, use examples from daily life in order to teach a specific lesson. Fairy tales, however, do neither. They are much more subtle than the other two forms of folk literature. In a fairy tale, the lesson is an underlying one, so that the hearer is free to choose whether or not to extract and apply the hidden truth.¹¹

In addition to this difference, myths usually detail a unique set of circumstances which happen to a particular person, someone with a specific name, lineage, and nationality, while fairy tales are presented as simple possible situations that could happen to anyone. Many of the characters in fairy tales are nameless "types", such as the wicked stepmother or the poor fisherman, and those characters that are named usually have very common names, such as Jack, so that they are able to convey the concept of "everyman."¹²

¹¹Bruno Bettelheim. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. (New York: Knopf, 1976), pp. 41-43.

¹²Ibid., pp. 24-27.

As for the difference between folk tales and fairy tales, Storr posits a significant distinction when she points out that folk tales have a primitive "earthy" orientation; they are concerned with an often desperate struggle for physical survival. Will the three little pigs be successful in constructing adequate shelter against the wolf? Will the little gingerbread boy be successful in running for his life? "But," she continues, "fairy stories are quite different. Fairy stories are [stories]...of the struggle to become human, to attain a unique identity, to attain the stature of an individual. A far more complicated business."¹³

Two final distinguishing characteristics that serve to separate fairy tales from folk tales are the unvarying sequence of a fixed number of possible episodic elements, and the occurrence of deeply magical happenings.

Thus, the definition used for "fairy tale" is well-summed by Favat..."[it] involves an unvarying sequence of a limited number of possible episodes (thus distinguishing it from all other narratives), occurs in a world without definite locality (thus distinguishing it from local legends), and is characterized by magical happenings, but not by gods or demigods (thus distinguishing it from myths)."¹⁴

Another important concept, that of "children's needs", will be

¹³Catherine Storr, "Folk and Fairy Tales," Children's Literature in Education, 17:63-70, Spring, 1986.

¹⁴Favat, op. cit., p. 14.

defined in the context in which it has been used by the various authors in the studies or articles reviewed.

One further concern about fairy tales that has been expressed, especially within the last decade, is the possible negative effects of fairy tales in terms of sexual stereotyping. As both Segel¹⁵ and Luthi¹⁶ point out, however, this controversial perceived sexism may not actually be an inherent characteristic of the body of folk literature itself. Rather, it may be a telling commentary on which fairy tales our culture has selected for propagation. Other authors, such as Bettelheim, feel that this is not really an issue at all. They point out that, since fairy tales exist and operate outside of any specific time or place, the very structure of a fairy tale encourages the reader to identify with the thematic meaning of the tale, rather than with the literal meaning.¹⁷ In other words, fairy tales address the problems of the human condition in such a broad sense that they transcend even the traditional barriers of sex. Since further research still needs to be done to determine whether sexism in fairy tales really exists and has an effect on children or whether it is merely a reflection of societal concerns of our time, the aspect of sexual stereotyping as found in fairy tales will not be included in this review.

¹⁵Elizabeth Segel, "Feminists and Fairy Tales," School Library Journal, 29:30-31, January, 1983.

¹⁶Luthi, op. cit., pp. 156-58.

¹⁷Bettelheim, The Uses of Enchantment: the Meaning and Importance of Fairy Tales, pp. 53-55.

And finally, this review will also exclude the practice often advocated in the last decade of using fairy tales to teach language arts and critical thinking skills, since this is not an instance in which children are defining and meeting their own needs through freedom of selection.

Chapter 2

REVIEW OF RELATED LITERATURE

In order to further clarify the issue of which needs of children are being met through the use of fairy tales, the literature review covers both the broad area of the response of children to literature in general, and the narrower confines of the special appeal of the literary form of the fairy tale. The literature on the illustration of children's books was also surveyed to determine some of the possible effects that the illustration of fairy tales might have on children.

The Response of Children to Literature

Nicholas Tucker, an educational psychologist who has written widely concerning children's reading, presented a conference paper in which he considered the reading preferences of children up to the age of eleven, according to their stage of development. His conclusions have been paraphrased in the following list:

1. Children seem to derive a sense of safety and reassurance from the structures of stories that have short sentences and short repetitive plots.
2. Children prefer a story with concrete structure, such as tangible results, clear cut rewards and punishments, and endings that leave no "loose ends."
3. Children tend to prefer stories which present the universe as a "morally ordered" place.
4. Children up to about the age of eleven prefer tales of fantasy to realistic literature.
5. Children need heroes with whom they can identify.

6. Children often seem to use fantasy as part of the developmental task of preparing to face the real world.

7. Children show a preference for "Journey" themes.

8. Children of this age would rather read about "desirable" experiences, than realistic ones.

9. Children prefer literature that is "one step ahead" of them in terms of development of moral attitudes.¹⁸

While Tucker has categorized children's responses to literature in terms of attitudes, Michael Benton has categorized their responses in terms of processes of reading:

1. Reading is an active process. The story happens, or is constructed, in the imagination.

2. Reading is creative. It offers the child the chance to participate in the drama of the literature within his own mind as an actor.

3. The reading process is a unique experience each time it takes place.

4. Reading is a cooperative effort between what the material actually offers and what the reader brings to the experience.¹⁹

Still another method, that has been used recently by Hoskisson and Biskin to describe the responses of children to literature, is the

¹⁸Nicholas Tucker, "How Children Respond to Fiction," Children's Literature in Education, 9:177-88, November, 1972.

¹⁹Michael Benton, "Children's Responses To Stories," Children's Literature in Education, 33:68-85, Summer, 1979.

analysis and discussion of literature using Kohlberg's model of moral development. They concur with Tucker's conclusion that children seem to prefer literature that is more advanced by one stage only than the stage of moral development at which the children are currently operating. A difference in developmental stages of more than one stage results in the moral contents of the material causing confusion in the child. This would further seem to support Kohlberg's original hypothesis that the stages of moral development must occur in a specific sequence.²⁰

Finally, during one more recent study of children's preferences in reading material, Mendoza found, not surprisingly, that of a population of 122 children in grades kindergarten through third, 87.5 percent of the children showed a preference for happy endings!²¹

It might be noted that the first study (Tucker) focused chiefly on the content and form of the reading material itself, whereas, the other studies emphasized characteristics of the reading process and the reader. None of the studies attempted to focus concurrently on reader and material.

The Special Appeal of the Fairy Tale

The special appeal that fairy tales hold for children has been

²⁰Kenneth Hoskisson and Donald S. Biskin, "Analyzing and Discussing Children's Literature Using Kohlberg's Stages of Moral Development," The Reading Teacher, 33:141-47, November, 1979.

²¹Alicia Mendoza, "Elementary School Children's Preferences in Literature," Childhood Education, 59:193-97, January/February, 1983.

interpreted according to a variety of viewpoints, including those of anthropologists, Freudians, Jungians, and Piagetians. A brief summary of some of the representative conclusions is included here.

The Anthropological View of Fairy Tales

The anthropological view of the contributions that fairy tales make to the needs of children is probably best illustrated by the study written by Jack Zipes, entitled Breaking the Magic Spell. In this book, Zipes evaluates the fairy tale in terms of socio-historical forces, such as politics and cultural context. He then explores the political origins and the "romantic" development of the German fairy tales in some depth. Zipes questions the Bettelheim view of the therapeutic values of fairy tales. He does, however, agree that the tales can be used by children to stimulate critical and imaginative thinking.²²

Actually, the unique aspect of Zipes' study, in relation to those of others, is that it explains the modern appeal of fairy tales as a continuation of social forces. He posits that the "utopian impulses" of the tales to transform society have been transmitted in such a way by modern media, that escape from the mundane has now become a marketable commodity. The true current magic of the fairy tale, according to Zipes, lies in the "reassertion of the individual autonomy in a repressive bureaucratic society." Hence, while most researchers merely

²²Jack Zipes, Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales (Austin: University of Texas Press, 1979), pp. ix-xi.

deplore the changes which Disney wrought in his movie versions of fairytales, Zipes attempts to explain why the tales retained so much of their popularity, even in such a "watered-down" form.²³

Favat, however, points to one of the major weaknesses inherent in this position. The observations of historical and political development, however accurate, do not actually account for children's interest in the tales. No relationship was established.²⁴

This same criticism also holds true for Zipes' more recent work, Fairy Tales and the Art of Subversion: the Classical Genre for Children and the Process of Civilization. In this book, Zipes has chosen specific tales from Perrault, the Grimms, and Andersen and given for each a reading which emphasizes their positive and/or negative influence on the socialization of the child, particularly in terms of sexism and classism. He then concludes with a section in praise of the "new" literary fairy tales of our own "enlightened age".²⁵

The chief criticism of this latest work, as pointed out by Alderson, is that Zipes has "stacked the deck." He has selected for inclusion only those tales which support his own views, and has totally ignored the many that do not. Alderson concludes, "His bluff is called

²³Ibid., pp. 111-17.

²⁴F. Andre Favat, Child and Tale: The Origins of Interest, (Urbana, Illinois: NCTE Committee on Research, 1977), pp. 39-43.

²⁵Jack David Zipes, Fairy Tales and the Art of Subversion: the Classic Genre for Children and the Process of Civilization. (New York: Wildman Press, 1983.)

at the end, of course, when he can hardly name a single modern work of "correct tendency" that has the creative vigor or vim of "Puss-in-Boots" or "The Frog King".²⁶

Another interesting anthropological view of fairy tales is advanced by Shavit, who attempts to show that the different versions of fairy tales made available to children in different eras are strongly influenced by changeable adult suppositions of childhood needs. By tracing the history of "Little Red Riding Hood" through six different versions (Perrault's, the Grimm's, and three modern-day tellings), he shows how the tales have been substantially changed in both content and form to fit the views of childhood prevalent in each era.²⁷ Perhaps this strengthens the argument that the more different versions of fairy tales made accessible to children, the better. Freedom of choice may be one way in which we can encourage children to meet their own needs through literature, rather than to have the currently-popular adult worldviews imposed on them.

The Freudian View of Fairy Tales

Perhaps the most widely-recognized author who has addressed the issue of children's needs met by fairy tales in terms of psychoanalysis

²⁶Brian Alderson, "Great Britain: Some Notes on Current Books on Folk Tales and Fantasy." Phaedrus, 10:99-100, 1983.

²⁷Zohar Shavit, "The Notion of Childhood and the Child as Implied Reader (Test Case: "Little Red Riding Hood")," Journal of Research and Development in Education, 16:60-67, Spring, 1983.

is Bruno Bettelheim. In his book, The Uses of Enchantment: The Meaning and Importance of Fairy Tales, Bettelheim explores the contribution made by fairy tales to children's psychological maturation as the gradual development of an understanding of the meaning of one's life. The fact, that the heroes of these tales can be so easily identified with, helps children feel that, in spite of the real perils and powers of evil inherent in the nature of reality, the individual can make a significant contribution with his life and can actually attain true happiness (maturity), if he perseveres in the face of adversity.²⁸ Bettelheim also believes that one of the most important functions that a fairy tale performs for children is the confrontation with the reality of their subconscious terrors and urges in the guise of a tale being told in secure surroundings, usually by an adult, who thus "sanctions" the frightening existence of those fears and urges. Furthermore, the tales suggest various themes and structure which are useful to the child as he expresses his inner concerns through daydreams.²⁹

Bettelheim then goes on in his study to analyze the central themes in several well-known tales in psychoanalytic terms, such as those of the oedipal complex, sibling rivalry, the struggle between id, ego, and superego.

²⁸Bruno Bettelheim, The Uses of Enchantment: The Meaning and Importance of Fairy Tales (New York: Knopf, 1976), pp. 53-60.

²⁹Ibid., pp. 116-23.

This view of Bettelheim's has been widely supported by the writings of others, such as Donald Baker. Although Baker has analyzed folk and fairy tales together and has categorized them very broadly in terms of function (tribal history, local history, myth, legend, and the trickster), he draws conclusions similar to those of Bettelheim.³⁰

This psychoanalytic position, however, has also stirred criticism. Favat objects to the use of adult sexual terminology to describe the disposition of the subconscious states of children. The criticisms of Bettelheim's theories have developed largely along the same line as have the criticisms of psychoanalytical theory in general. Other experts in the field feel that the theories attempt to reduce too much to their major emphasis of sexual anxiety, and that they attribute too much to the variable of the concept of latent content.³¹

The Jungian View of Fairy Tales

The Jungian position on the needs met by fairy tales is that, since fairy tales are the collective product of a folk culture, they must, therefore, afford some of the purest expressions of archetypal symbols and unconscious psychic processes. Catherine Storr has further clarified this Jungian aspect of fairy tales. She points out that this idea is as old as the teachings of Plato, who advocated that children be

³⁰Donald Baker, Functions of Folk and Fairy Tales, U.S., Educational Resources Information Center, ERIC Document ED 204 043, 1981.

³¹Favat, op. cit., pp. 44-45.

educated through folk tales and myths, thus nurturing within them their imagination, the machinery with which they could further recreate the world for themselves. Jung went on to develop the idea of a "myth-creating level of the mind", which assists the individual in making sense out of his experience, lends meaning to his existence, and helps him to maintain a balance of mental health. The supporters of this theory believe that folk literature is an important link with this "myth-creating" process.³²

This position was the one assumed by Walker and Lunz in their study of the effect of the Grimm tale "Snow White and Rose Red" on 100 children divided into three diverse groups, as expressed immediately afterwards in the children's drawings. The story was told rather than read, as the researchers believed that this method would allow the children to concentrate on archetypal images rather than the action of the story. The children were also asked to verbally describe their drawings without adult prompting. The tabulated results show that the drawings of 93 out of one hundred children reflected symbolic content of the fairy tale, while seven drawings were merely illustrative of story action. This finding seemed to support the hypothesis that fairy tales stimulate archetypal images in children, regardless of age, culture, and sex.³³ The chief problem with this approach, however, is that, although

³²Catherine Storr, "Folk and Fairy Tales," Children's Literature in Education, 17:63-70, Spring, 1986.

³³Virginia Walker and Mary E. Lunz, "Symbols, Fairy Tales, and School-Age Children," The Elementary School Journal, 77:94-100, November, 1976.

the results of this study seem very supportive, very little empirical research exists on which to found the original concepts advanced by Jung. The framework of this theory of psychology is still so conjectural that, without further research, it is simply not a valid structure on which to base the appeal of fairy tales to children.³⁴

The Piagetian View of Fairy Tales

This view of the manner in which fairy tales meet the needs of children is well illustrated by the analytic study done by F. Andre Favat. The purpose of his study was three-fold: to investigate the interest of children in fairy tales; to identify the highest point of correspondence between the reading interests of children and the characteristics of the nature of the fairy tale; and to analyze the sources of data that illustrate common characteristics between the reader and the tale.³⁵

Based on previous descriptive research, Favat was able to establish that the child's interest in fairy tales emerges and declines between the ages of five and ten, with the highest point of interest occurring between six and eight. He then used the empirical research done by Piaget, taking into account the weaknesses in methodology of some of Piaget's earlier studies, to establish children's psychological characteristics for this age period. The findings included: the belief

³⁴Favat. op. cit., pp. 50-53.

³⁵Ibid., pp. 1-6.

of children in magic: animism (independent life and consciousness of inanimate objects); the morality of constraint (moral judgements made by authority figures are absolutes); and the morality of cooperation (reciprocity of relationships). These last two moral characteristics correspond roughly to the first two stages of moral development described by Kohlberg. The child of this age also sees the world in an extremely egocentric way: to the child, every other person or object in the world is concerned with the child's immediate feelings.³⁶

Favat also analyzed the literary content and structure of some of the best-known fairy tales, using as a population those collected by the Grimms, Perrault, and Andersen, and Propp's Morphology of the Folktale, which identifies the possible functional components of fairy stories and their unvarying sequence.³⁷

This methodology enabled Favat to make comparisons between the characteristics of the development of the child and the form and structure of the tales. He concluded that, for children under the age of eight, fairy tales contain an accurate representation of the world as the child perceives it; that children are reassured by the identifiable and predictable patterns upon which fairy tales are structured; and that the form and content of fairy tales reaffirm the child's original view of the world as a stable and gratifying sphere of existence. Furthermore, this reassurance takes place at the very stage of

³⁶Ibid., pp. 25-38.

³⁷Ibid., pp. 7-20.

development during which the child most strongly feels the need for reassurance, since he is about to proceed to the next stage of development, when his view of the world will have to become much more complex and abstract.³⁸

The unique aspect of Favat's study is that it attempts to take into account the characteristics of both the reader and the tales and seeks a correspondence between the two. His study also seems to have a certain degree of validity, since it is based on the empirical research of Jean Piaget. The results of Favat's study, therefore, do provide us with some valuable information as to which specific needs of children are answered through the use of fairy tales.

The Controversy Over Violence In the Original Forms of Fairy Tales

Favat's study did not directly address the question of the violence inherent in fairy tales, although he did note that it is important to the child who is still operating at the stage of moral constraint that the punishments of wrongdoing in fairy tales are retributive and expiatory. This fits the child's sense of the world as a just and secure place in which all actions have definite and visible moral results.³⁹

In this same vein, Luthi points out that a great deal of the violence in fairy tales is merely representative and symbolic in nature.

³⁸Ibid., pp. 48-54.

³⁹Ibid., pp. 33-35.

and is expressed in those terms. For example, the stepsisters in Cinderella have their eyes pecked out by birds on one side of their faces as they enter the church for the wedding. Then, without any mention of fear, avoidance, force, or coercion, they come back out of the church after the ceremony and routinely present the eyes on the other side to the same birds. It is difficult to imagine this matter-of-fact transaction in any kind of a literal sense; it simply serves the function of retribution.⁴⁰

Storr has also pointed out that it is this very same ruthless realism that is often missing in modern authored tales. Modern authors often do not seem to be able to follow up a moral issue to its end and allow the logical consequences of an unpleasant action to be unpleasant. They would often much rather clap on a happy ending or a trivial explanation.⁴¹ For example, in some modern versions of "Little Red Riding Hood", the wolf never has a chance to devour the heroine or her granny, but is surprised in the act by the woodcutter and is frightened away rather than killed. If, as has sometimes been suggested, the older version of the tale is an antique parallel to the myth of Persephone and other "rebirth myths", this retelling has altered it significantly, perhaps fatally. Perhaps one plausible explanation for this is that it

⁴⁰Max Luthi, The Fairytale as Art Form and Portrait of Man, (Bloomington: Indiana University Press, 1984), pp. 152-53.

⁴¹Catherine Storr, "Why Folk Tales and Fairy Stories Live Forever." Suitable for Children? Controversies in Children's Literature, ed. Nicholas Tucker (London: Sussex University Press, 1976), pp.71-72.

is difficult for modern adult authors who are operating at a higher level of moral reasoning to reenter the world of a child of seven and see the universe once again as a place where justice should be swift and sure.

Another aspect of violence in fairy tales which has recently been under scrutiny is the neglect and abuse often inflicted on children by the adults in the stories, particularly the stepmothers. Various authors have responded to this issue.

Some, such as Shavit and Sale, have explained this straightforward, business-like treatment of children as a result of the tales' antiquity. Many of these tales originated before childhood had been acknowledged by modern society as a unique state. They originated in a culture in which family structure was very different from that of today. In that culture, if a child was fortunate enough to survive the state of infancy, he was considered a sort of "apprentice adult", ready to begin learning a trade in order to contribute to his own support.⁴²

Shannon has pointed out that abusive parents in fairy tales are nearly always punished, and that the real issue is that the protagonist's justifiable anger and thoughtfulness eventually free him from the negative situation. He goes on to argue that all children must eventually gain the maturity and confidence to be able to realize that their parents are sometimes wrong and to be able to say "no" to parental

⁴²Roger Sale, Fairy Tales and After: from Snow White to E.B. White. (Cambridge: Harvard University Press, 1978), pp. 26-27.

dominance when it becomes necessary.⁴³

As for the concern over the image of stepmothers, Bettelheim explains that, as the mother most easily represents the caring elements of parenthood, she also becomes the most frequent abuser in folktales. Since it is the mother on whom the young child is most dependent, the mother's displeasure is most keenly felt. The role of villain is most often delegated to a "stepmother" who represents the demanding, frustrated, and unloving side of all parents. This would seem to correlate with a very common daydream many children have when angry at their parents. In this daydream they imagine that they are really probably adopted because, "my own parents wouldn't treat me this way!" Children need to know that this negative side they view in their parents will not destroy them; they will grow to be strong enough to find their own identity in the end.⁴⁴

In addition to this, Bettelheim, Sayers,⁴⁵ and others feel strongly that the removal of the real presence of evil from fairy tales presents a false picture of reality that the child already knows to be untrue and prevents the recognition of the monster with which the child is most concerned--his inner self. The removal of evil and aspects of

⁴³George Shannon. "The Survival of the Child: Abuse in Folktales." Children's Literature in Education. 12:34-38, Spring, 1981.

⁴⁴Bruno Bettelheim. "The Psychological Role of Story," Bookbird, 23:5, March, 1985.

⁴⁵Frances Clarke Sayers. "Walt Disney Accused," Children and Literature: Views and Reviews, ed. Virginia Haviland (Glenview, Illinois, Scott, Foresman, & Co., 1973), pp. 116-125.

the reality of the human condition from fairy tales may very well cause underlying anxieties, instead of alleviating them. Thus, the television and movie versions that simplify and prettify fairy tales have lowered them to the level of mere entertainment. Their strength and depth of meaning is gone, along with much of their psychological usefulness.⁴⁶

Another interesting viewpoint on violence in fairytales, expressed by the Grimms themselves, is curiously in tune with the attitudes of many of those today who would defend the rights of children to choose their own reading material. The Grimms felt that children would, for the most part, naturally select from the adult folk tale collection the readings that the children themselves needed, much as they did when reading the Bible. Jacob Grimm once remarked that "although there are many passages that some overly anxious parents might do without, this is, after all, a collection of folk tales, endowed with all the riches of an enchanted world that corresponds in its spirit to the heart and mind of the child".⁴⁷

Thus, although a modern storyteller cannot help but leave his individual mark on a fairy tale as he reads or tells it, it is, perhaps, a wise policy to adhere to the original recorded form and content as much as possible. As for particularly violent elements, it is often possible to include these in general, understated terms, rather than

⁴⁶Bettelheim, The Uses of Enchantment: The Meaning and Importance of Fairy Tales, pp. 61-66.

⁴⁷Christa Kamenstky, "The Brothers Grimm: Folktale Style and Romantic Theories," Elementary English, 51:382-83, March, 1974.

with graphic description. This preserves the original structure of the story, and allows the child to reject the violence or accept it in a manner in which he is most comfortable.

The Concern Over Use of Traditional Language

Owen Egan, in an article published in The Reading Teacher, has written in defense of the preservation of the storyteller's traditional language whenever possible. According to Egan, many of the liberties taken with traditional language by modern authors are really unnecessary, since simplicity and clarity are already characteristics of the original tales. He goes on to deplore the loss of both the expressive beauty of language and the sense of magic that occur in many modern retellings, and warns that the shortest way of saying things is not always the best.⁴⁸

Egan also points out that this modern tendency to edit can affect a folk or fairy tale in several respects. First of all, too much tampering with the original plot can result in poor versions of the story, giving prominence to incidental points while entirely missing others of significant importance. Secondly, removal of lyrical and ornamental features such as repetition; archaic phrases (such as those used to place the story in another time frame); and songs, spells and incantations can result in a flat, reportorial telling. Furthermore,

⁴⁸Owen Egan, "In Defense of Traditional Language: Folktales and Reading Texts," Reading Teacher, 37:228-33, December, 1983.

Egan joins in deploring the modern retellings that avoid all evil. As he points out, "Goodness wins out in the end, but it always remains interwoven with its darker side, and we cannot remove one without destroying the other as well."⁴⁹

In recent years some of the authors of modern retellings have shown a tendency to incorporate more of the original language and content of the older versions of fairy tales. One of these is Susan Jeffers, who included many "Grimm" details in her retelling of "Hansel and Gretel", such as the little white cat on the roof (Hansel's excuse for stopping to pick up pebbles), the verse exchange between witch and children as they nibble at the cottage, and the white duck which carries the fleeing children across the water.⁵⁰ Another author, Nonny Hogrogian, has drawn heavily on the Grimm's version of "Cinderella". In her retelling, Cinderella is aided by the dove in the hazel tree rather than a fairy godmother, the stepsisters chop off pieces of heel and toe in an attempt to fit the slipper, and blindness is designated as the final punishment visited on the stepsisters. The specific cause of blindness, however, i.e., having their eyes pecked out by birds, is not included.⁵¹

⁴⁹Ibid.. p. 230.

⁵⁰Susan Jeffers, The Brothers Grimm Hansel and Gretel, (New York: Dial Press, 1980.)

⁵¹Nonny Hogrogian, Cinderella, (New York: Greenwillow Books, 1981.)

The Controversy Over the Illustration of Fairy Tales

Bettelheim and Tolkein have both expressed the belief that fairy tales should not be illustrated at all, as this robs the child of the chance to imagine his own illustrations.⁵²

Many adults, however, no longer seem comfortable transmitting the oral traditions in a folktelling form. In compensation, Diana Klemin and Andre Favat have expressed the view that children should be exposed to the various published forms of the same stories, so that the children can choose the illustrations that best fit their own preferences.

Nicholas Tucker has raised one other important aspect--that phenomenon of the brain known as eidetic imagery. This refers to the ability of the brain to retain in quite vivid detail an image that was viewed for even a very brief time. This accounts, in part, for the number of children who were frightened by the dragon in Disney's "Sleeping Beauty".⁵³ In effect, the imagery is forcing the frightening aspect of the tale upon the child in a way in which an oral repetition of the tale never could, because the child merely listening to a fairy tale can imagine a dragon as small and as gentle as possible. The conclusion is that the illustration of a fairy tale, like the telling

⁵²Bettelheim, The Uses of Enchantment: The Meaning and Importance of Fairy Tales, pp. 59-60.

⁵³Nicholas Tucker, "Books That Frighten," Children and Literature, ed. Virginia Haviland (Glenview, Illinois, Scott, Foresman, & Co., 1973), p. 107.

of it. should attempt to retain the original elements of the tale in its original recorded form without forcing upon the child a too-graphic description of violent elements.

Chapter 3

METHODOLOGY

The stated purpose of this study was the selection, retelling, and illustration of a fairy tale in a manner that is responsive to children's known developmental needs.

Selection

The fairy tale to be retold was selected from the Grimms' collection of German folk and fairy tales. This population was chosen on the basis of two criteria:

1. This collection represents a rich and numerous variety of fairy tale themes.
2. The high literary quality used in the recording of these stories is generally recognized. The Grimms attempted to clarify style, simplify needless repetition, and substitute conversation or action for indirect description where it was appropriate. At the same time, every effort was taken to preserve the integrity of the form and content of the stories, and the natural beauty of the language used in the telling.⁵⁴

One more important limitation was the necessity of using an English translation of the Grimms' stories instead of the German original. The translation used for selection purposes was selected

⁵⁴Christa Kamenstky. "The Brothers Grimm: Folktale Style and Romantic Theories." Elementary English. 51:379-83. March, 1974.

for its statement of purpose of an authentic, accurate translation. This translation is The Complete Grimm's Fairy Tales, based on the Margaret Hunt translation.⁵⁵

Criteria for Selection

1. The fairy tale selected for telling was of a sufficient length and included enough illustrable incidents to lend itself to the picture book form of illustration.

2. The fairy tale was chosen on the basis of the characteristics of the tale that met the developmental needs of children, ages six to eight, as established by Piaget. Thus, the story was fairly short, repetitive in nature, contained either magic and/or animism, and reflected a universal scheme of justice. Moral relationships took place at the level of absolute constraint (direct reward and punishment) and/or at the level of reciprocity.

3. The amount and kind of religious content of a tale was taken into consideration during the selection process. Some fairy tales in the Grimm's collection, particularly those of the "Our Lady" type that illustrate "lessons in faith", contain strong religious elements specific to the Roman Catholic faith. While these tales may have their place in the total collection, they would be likely to have limited appeal for children not familiar with those religious teachings. They

⁵⁵Jacob Grimm, The Complete Grimm's Fairy Tales (New York: Pantheon, 1974).

also tend to be more obviously "preachy" in tone, which makes them seem dated and unappealing by today's standards.

4. The amount and kind of violence inherent in the tale also had some effect on the selection process. For example, in "The Juniper Tree"⁵⁶ the stepmother first beheads her stepson, then tricks his innocent sister into believing that she has committed the murder. Next, the son is made up into black-pudding and served to the father, who unknowingly commits cannibalism. The violence and cruelty in this story are such an integral part of the plot, that it would be difficult to retell the story for children in such a way as to make it palatable by today's standards.

5. The selected tale was one that has personal appeal for both the teller and the illustrator, as this is likely to have an effect on the quality of graphic interpretation, as suggested by the Portuguese author Carlos Correia in his article on the illustration of children's books.⁵⁷ In order to facilitate this, the teller selected several tales from the Grimm collection that met the already-stated criteria and were possibilities for a modern retelling. After the illustrator read the selected tales, a joint decision was made as to which tale would be used for the retelling.

⁵⁶Ibid., pp. 220-29.

⁵⁷Carlos Correia. "To Write, to Illustrate, and to Paginate Children's Books." Bookbird.22:21-4. March 15, 1984.

Criteria for Retelling the Tale

An attempt was made to retell the fairy tale in a form that preserved the integrity of the original in both form and content. For example, if the only criteria used for a retelling was a concern for brevity and simplicity of language, the phrase, "He cried," could be substituted for "He wept bitterly." But, the word "crying" just does not have the same connotation as the word "weeping". "Crying" may be an adequate response for a bee sting or spilt milk, but "weeping bitterly" implies sorrow that is deep-rooted and heart-felt. To take the illustration one step further, let us consider this quote from The Juniper Tree. "Then her husband buried her beneath the juniper tree, and he began to weep sore; after some time, he was more at ease, and though he still wept he could bear it, and after sometime longer, he took another wife."⁵⁸ With great eloquence the passage of time and three stages of the grieving process have been described in one sentence. If this passage were to be reworded to "He grieved for her for a while, but then he finally married again," we would have expressed the facts, but would have lost the sense of how difficult it is to recover from the death of a loved spouse. One possible change to this text, however, might be to substitute "wept bitterly" for "wept sore", as this particular meaning of the word "sore" is a somewhat archaic one that is no longer in common use.

⁵⁸Grimm. op. cit., p. 221.

Furthermore, if the tale being retold included songs, spells, or incantations, these were also used, so as not to lose the sense of magic being invoked.

As for violent elements, these were included when the logical development of the tale called for them, but they were stated in somewhat general terms rather than in graphically-descriptive terms. For example, in The Goose-Girl the final punishment for the false bride is that she be "stripped entirely naked, put in a barrel studded inside with sharp, pointed nails, and drug through the streets by two white horses till dead."⁵⁹ The tactile sense evoked by the sharp nails seems a pretty strong one. And yet, to state simply that she died does not incorporate the idea of retributive punishment. Even worse, perhaps, it implies that death itself is a punishment, which is surely not an idea that we want to foster in children's minds. So, in this case, an adequate compromise might be to reword this passage. "The King had her sentenced to death."

Criteria for Illustration of the Fairy Tale

The content of the original recorded form of the fairy tales was also preserved in the illustrations. Violent elements were portrayed in a manner that minimized the fearful aspects.

⁵⁹Ibid., p. 411.

Methodology of Illustration

The method of illustration used was pen and ink line drawing. Diana Klemin recommends this medium, as it reproduces well. The medium is also suitable for the subject matter.⁶⁰ The materials used were Higgins Super Black ink and white two-ply bristol paper.

The help of an illustrator was needed to complete the final illustrations for the tale. This illustrator was chosen on the strength of previous work which met two criteria: the style of the work was appropriate for the illustration of children's books; and adequate experience with the medium of pen and ink was exhibited.

As for the process itself, the manuscript was carefully read in order to locate exact incidents to be illustrated. These were marked on the margin with notes indicating possible ideas. Next, a series of thumbnail sketches, which are small, rapid sketches used to indicate areas of mass and gestures, were sketched for the entire book. After the evaluation of these thumbnail sketches, full-sized sketches were produced on tracing paper.

The next step, which was a joint effort of author and illustrator, was the preparation of a dummy, an exact-size facsimile of the intended book. Type lines were indicated, and the illustrations were sketched in the proper areas. This gave an indication of appropriate scale and composition in terms of the total page.

⁶⁰Dianan Klemin. The Illustrated Book: Its Art and Craft (New York: Bramhall House, 1970), p. 137.

The final drawings were completed by the illustrator and then evaluated by both illustrator and author as to consistency of character representation, accuracy, and appropriateness of detail and continuity of mood.⁶¹

Evaluation of the Final Product

Lastly, after the dummy was completed, the following instrument was used to evaluate the final product to ascertain whether the retelling and illustration of the fairy tale have been done in a manner that is responsive to children's known developmental needs. The research conclusions of Tucker, Kohlberg, Bettelheim, and Favat were taken into account when designing this evaluation instrument.

Final Evaluation Instrument for the Retelling and Illustration of a Fairy Tale

Text:

1. Does the story have a fairly short repetitive plot? Is it of appropriate length for picture book format?
2. Has the use of complex sentences, such as those with dependent phrases and clauses, been limited? Are most of the sentences fairly short and simple?

⁶¹Henry C. Pitz. Illustrating Children's Books: History - Technique - Production (New York: Watson-Guption Publication, 1963), pp. 186-190.

3. Does the story have clear-cut rewards and punishments? Are the final results the logical consequences of the characters' behaviors?
4. Does the protagonist represent a likeable and sympathetic character, one with whom children can identify? Does s(he) exhibit desirable character traits, such as courage or honesty, that are rewarded in the end?
5. Has an attempt been made to use the traditional language of folk literature wherever possible, as long as it is understandable in the context of current meaning and connotation?
6. Have verses, songs, spells, and incantations from the original form of the tale been included in the retelling?
7. If violence is an integral part of the plot, such as a challenge that fosters the development of the protagonist, or a final punishment for villainous misdeeds, has it been stated in terms that are general, rather than graphically descriptive?

Illustrations:

1. Does the fairy tale flow evenly? Does the division into pages allow for no more than half a page for each illustration, thus allowing for an effective picture book format?
2. Are the significant incidents in the story represented in the illustrations as well as the text?
3. Do the illustrations that are on a page correspond with the actual text on that page?
4. Is character representation consistent throughout the story?

5. Is there continuity of mood and illustrative style throughout the story?
6. Are violent elements, witches or monsters for example, portrayed in a manner that suggests they are an evil force in the tale, without overemphasizing their most threatening aspects, such as size, bloodiness, etc.? (This will be a difficult balance to strike and will admittedly have to depend on a somewhat subjective assessment.)
7. Are the illustrations both creative and aesthetically pleasing? Once again, this assessment depends on subjective personal judgement. It is, however, an aspect that needs to be taken into account in the final analysis of the work.
8. Are the costumes, interiors, and landscapes of the illustrations consistent with the historical setting of the tale?

EVALUATION

Selection of the Fairy Tale

First, the stories were read and analyzed according to the previously-stated criteria for selection. The initial step was to categorize the stories as to genre, since many of the stories in the Grimms' collection are not fairy tales at all, according to the definition being used.

Nearly half of the Grimms' tale are actually folk tales rather than fairy tales, and some of them are not even stories in the conventional sense of the word. "Fair Katrinelje and Plif-Paf-Poltrie"⁶² and "My Household."⁶³ for example, are actually tongue-twisters. "The Story of Schlaufraffen Land"⁶⁴ and "The Ditmars Tale of Wonder"⁶⁵ are running accounts of contradictory nonsense, and "A Riddling Tale"⁶⁶ is just that, a riddle, complete with answer. There are also legends, fables, ghost stories, and an open-ended story, "The Golden Key"⁶⁷, in which the audience is invited to supply an ending.

After these types of writings had been eliminated, there remained a body of ninety-four stories which could be identified as legitimate fairy tales.

⁶²Jacob Grimm, The Complete Grimm's Fairy Tales, (New York: Pantheon, 1974), pp.593-94.

⁶³Ibid., p.624. ⁶⁴Ibid., pp.660-61. ⁶⁵Ibid., p.662.

⁶⁶Ibid., p. 663. ⁶⁷Ibid., p. 812.

At this point, a decision was made to avoid the selection of a tale that is already well-known in the English language. In light of the earlier opinions cited that it is best if children have access to a large number and variety of fairy tales, it seemed more productive to select one of the tales that would be a new source for its audience. Thus, another sixteen fairy tales such as "Hansel and Gretel," "Rapunzel," and "Little Snow White" were ruled out.

Of the remaining seventy-eight fairy tales, another seven were found to contain violence that was so integral to the plot of the story, that it would be difficult to portray in a manner acceptable to the tastes of a present-day audience. Examples are "The Robber Bridegroom"⁶⁸ and "Fitcher's Bird"⁶⁹, which revolve around dismembered body parts, and the aforementioned "Juniper Tree"⁷⁰, in which the step-mother induces the father to commit cannibalism.

Another four of the fairy tales were not suitable in that they were chiefly vehicles for religious edification in the Roman Catholic faith. All ten of the stories originally designated in the collection as "The Children's Legends"⁷¹ also fall into this category, as indicated by some of the titles: "St. Joseph in the Forest", "Poverty and Humility Lead to Heaven", and "The Twelve Apostles".

Six more of the fairy tales did not meet the condition that moral relationships should take place at the level of absolute

⁶⁸Ibid.. pp 200-04.

⁶⁹Ibid.. pp.216-20.

⁷⁰Ibid.. pp.220-29.

⁷¹Ibid.. pp.815-30.

constraint (direct reward and punishment) and/or at the level of reciprocity. A good example of this is "The Strange Musician"⁷², in which a musician treats several innocent animals cruelly. When the animals attempt revenge, they are routed by the musician and a friend. Hence, in this particular tale, justice is not served.

At this point, there remained fifty-one fairy tales to be considered. Many of these did not seem to be suitable in length. They were either too long or too short, or they contained several sub-plots which were not always woven together in a coherent way. All of these tales were also unsuitable for the proposed project.

Finally, eight fairy tales remained that met all of the selection criteria. These were: "The Three Spinners", "Mother Holle", "Fundevogel (Bird-Foundling)", "King Thrushbeard", "The Three Feathers", "The Old Woman in the Wood", "The Glass Coffin", and "The Hut in the Forest".

After the illustrator had a chance to read and react to the eight tales, "The Hut in the Forest"⁷³ was chosen as the fairy tale that would be retold. This story had an underlying moral about the humane treatment of animals that appealed to both the author and illustrator.

The Retelling of the Tale

One of the stated criteria for retelling the tale was that an

⁷²Ibid.. pp. 33-35.

⁷³Ibid.. pp. 698-704.

attempt would be made to preserve the integrity of the original recorded tale in both form and content.

During the actual rewriting, an effort was made to preserve the original plot and details of the story. One significant change was felt to be necessary, however. In the original form of "The Hut in the Forest", there are three sisters instead of two. In that version, the experience of the second sister is an exact repetition, in rather monotonous detail, of that of the older sister. Apparently, this satisfied the old fairy tale formula that requires things to happen in patterns of three.

However, both the author and the illustrator felt that this made the story too long and boring. It seemed to drag on so that the reader's interest waned during what should have been the crucial build towards the climax.

As a result, the present retold version contains only two sisters and a more immediate and direct contrast between good and evil behavior. Although this would seem to be a rather significant change, there are precedents in other fairy tales for this kind of contrast between two siblings. Some examples of fairy tales that have a similar structure are "Mother Holle"⁷⁴, "The Three Little Men in the Wood"⁷⁵, and "The White Bride and the Black Bride"⁷⁶. With only two sisters involved, the story seems to flow better. Since no significant

⁷⁴Ibid., pp. 133-136.

⁷⁵Ibid., pp. 78-83.

⁷⁶Ibid., pp. 608-12.

story developments have been sacrificed. it was felt that the change was justified.

Another criterion for the retelling was that the sense of the original language be preserved, along with any songs, spells, or incantations. To this effect, the animals' cryptic reply of "Duks" was retained, as was their answering verse and their use of the old-fashioned pronouns "thee" and "thou".

A third criterion for the retelling was that violent elements would be included if the logical development of the tale demanded, but that they would be stated in somewhat general terms rather than in graphically-descriptive terms. This was not a problem in the retelling of "The Hut in the Forest", since this story does not contain any particularly violent elements.

One unforeseen difficulty, however, did gradually become apparent during the retelling process. Due to the necessity of using a translation of the original German version recorded by the Grimms, it was difficult to determine whether various details and phrases were extant in the original or were personal expressions of the translator. This problem was solved by consulting another version of the story and using it for comparison. The second version used was from The Grimms' German Folk Tales, translated by Francis P. Magoun, Jr. and Alexander H. Krappe.⁷⁷

⁷⁷Jacob Grimm, The Grimms' German Folk Tales, (Carbondale: Southern Illinois University Press, 1960), pp. 555-58.

Illustration of the Fairy Tale

The manuscript was read and a decision was made as to which incidents needed to be illustrated in order to tell the tale visually. The author drew small thumbnail sketches that indicated the setting, the characters, and the poses for each illustration. These were then discussed with the illustrator, who felt that the ideas were all within her range of technical skill. The illustrator was encouraged to add her own touches and ideas to the general sketches that had already been furnished.

The next step was the choice of a format. Both the author and illustrator felt that an eight inch by ten inch page size would provide adequate space for the illustrations. This size would also be manageable in terms of time needed to complete the project.

To determine margin size and general layout, the author and illustrator surveyed a number of recently-published children's picture books. One-half inch seemed to be a commonly used margin when the illustration filled the entire page. For a page in which there was at least one-half page of text with an illustration, the bottom margin was generally from one and one-eighth to one and one-quarter inches in size. The size of these margins did not necessarily seem to be uniform, but seemed to vary according to the general design and compositional balance of each page. Therefore, in the finished manuscript, this is the procedure that was followed. The composition of each page was considered individually when determining the layout. Generally, though, a one-half inch margin was left when the illustration filled the page.

Otherwise, the margins used at the bottom of the pages were from one to one and one-quarter inches in depth.

Another important aspect of format was the decision as to which pages should have a full-page illustration and which should combine a half-page of text with a smaller illustration. In the children's books that were consulted, these two page formats seemed to be interspersed. The assumption made was that this was done for variety's sake. Both author and illustrator felt that it was most effective to vary the page format in response to the rhythm of the fairy tale. In other words, there were several full-page illustrations towards the beginning of the story where the setting is being established and the action is slow. As the pace sped up toward the middle of the story, half-page illustrations were used, thus allowing the action of the text to move more quickly. The last page was again a full-page illustration in response to the denouement. This pattern was effectively carried out in the production of the final manuscript.

A joint decision was also made as to the characterization of the two sisters. In order to help the reader distinguish between the two girls, the girls were portrayed in different styles of dresses and given different hairstyles. If a color version were to be produced at a later date, this effect could be heightened by giving one of them brown hair and making the other one blonde.

The author also felt that after the prince's attendants have been magically transformed back into people, it would interject a humorous note to give them characteristics of the animals they had been. The illustrator agreed to attempt this characterization.

When the costumes were being designed, the book Costume and Fashion, 1485-1547⁷⁸ by Herbert Norris was consulted. None of the costumes was taken directly from the book. All were composites of costumes from that general era.

The final drawings were done in a line technique, using Higgins Super Black ink and white two-ply bristol paper. The illustrator worked on the drawings over a four-month period. Unfortunately, due to the fact that the drawings were done piecemeal, as her schedule demanded, it is not known how many hours were required to complete them. Various members of her family posed as models for the characters in the story. The illustrator also added many cats, geese, and other small animals to the settings. She felt that this added interest to the illustrations and was in keeping with the theme of the story.

Evaluation of the Final Product

Text

1. The retold fairy tale is now an appropriate length for picture book format. Even with the deletion of the middle sister, there is still a great deal of repetition in the experiences of the two remaining girls. In both cases, the father is responsible for their being lost in the forest, and in both cases, he scatters seeds in an attempt to help them. Both girls become lost, find the same

⁷⁸Herbert Norris, Costume and Fashion, 1485-1547, (New York: E.P. Dutton and Co., 1925).

cottage, and are asked to perform the same task. There is also the obvious repetition of the animals' verses. This gives the fairy tale a satisfying pattern.

2. Most of the sentences in the retold version are fairly short and simple. Occasionally, a more complex sentence has been used in order to avoid a choppy, dull style that might result from the uninterrupted use of simple sentences alone.
3. This fairy tale is very successful in terms of clear cut rewards and punishments. The girl who has shown kindness to animals has been rewarded with a happy marriage, wealth, and family unity. The thoughtless girl is forced to work as a servant. This is a punishment which is more suitable than death or torture. It is not terribly severe and thus fits the nature of her crime, which is one of thoughtlessness, rather than viciousness. In addition, she is still being given a chance to redeem herself through a change in attitude and behavior. Thus, the final results are truly the logical consequences of the characters' behaviors.
4. The protagonist is certainly a likeable and sympathetic character. Unfortunately, the tale is not really long enough for her character to have much time to develop. The protagonist is not required to suffer in the way that many fairy tale heroines often are: she does not have to spend long years captive in a tower or roam the world blindly. Perhaps this is a weakness in the story. There is not enough emphasis on "the struggle to become human, to attain a unique

identity, to attain the stature of an individual."⁷⁹ The protagonist does, however, exhibit courage and resourcefulness when lost in the forest, and she is sympathetic towards people and animals alike. Thus, the protagonist is a positive character with whom children could identify.

5. An attempt has been made to use the traditional language of folk literature, through the use of words such as "eldest", "hut", "hearth", "bed linen", and the "thee" and "thou" of the animals' speech. There are also certain phrases which any reader familiar with fairy tales will recognize, such as "attacked by the wild beasts of the forest", "give her shelter for the night", and "her heart filled with sorrow". Although these phrases would sound like stilted cliches in another form of writing, they serve almost as magical formulas in a fairy tale, helping to convey that mystical sense of far-away and in-another-time.
6. In regard to the proposed inclusion of songs, spells, and incantations, both the old man's questions and the animals' answers have been used in their original verse form. The animals' cryptic reply, "duks" has also been used. A search through several German dictionaries did not yield any clue as to a possible meaning for this word. It may be merely a nonsense word, or it may have had some meaning in the time of these tales that has long since been lost. A decision was made, however, to substitute the word "rooster" for the word "cock". The word "cock" was not used due to

⁷⁹Catherine Storr, "Folk and Fairy Tales," Children's Literature in Education, 17:69, Spring, 1986.

the present-day meaning it has acquired as a slang term for penis. Many children today have only heard the word used in that particular context. Upon re-evaluation, however, this may not have been an effective choice for the story's sake, as the rhythm of the old man's rhyme is somewhat adversely affected by the substitution.

7. The tale "The Hut in the Forest" does not have any particularly violent incidents. Thus, this particular aspect, which has sometimes become an issue in the question of fairy tales' suitability for children, does not present a problem in this story.

Illustrations

1. The fairy tale seems to flow evenly. The use of full-page illustrations toward the beginning and end of the story and pages that are half text, half illustration in the middle of the story where the action is faster paced, seems to be effective.
2. The significant incidents in the story are represented in the illustrations as well as in the text.
3. The illustrations correspond with the text on each page.
4. Character representation is consistent throughout the story. The two girls probably should have had more distinct differences in facial features and/or body type, so that they could be easily identified. Giving them different costumes and hair styles was of some help in identification. The illustrator was very successful in giving the human attendants features that correspond to their animal counterparts.

5. There is a good continuity of mood and illustrative style throughout the story. The night scenes and the final wedding-page scene are especially effective. Some of the other illustrations, such as the initial scene with the man and his wife outside the cottage, would have benefitted if more areas of darker values and more textures had been incorporated.
6. There are no violent elements in this fairy tale, so the portrayal of violence was not an issue.
7. The illustrations are aesthetically pleasing. They have a certain mannered grace which is appropriate for a fairy tale. They are also balanced in terms of composition. The illustrator added some creative, playful touches of her own, such as the oldest girl's cat fighting with the old man's poultry, and the goose pulling on the mother's apron string.
8. The costumes, interiors, and landscapes are historically consistent with the setting of the tale.

BIBLIOGRAPHY

Periodicals

- Benton, Michael. "Children's Responses to Stories." Children's Literature in Education, 33:68-85, Summer, 1979.
- Bettelheim, Bruno. "The Psychological Role of Story." Bookbird, 23:4-13, March, 1985.
- "Books for Everychild." Booklist, 80:93-96, September 1, 1983.
- Correia, Carlos. "To Write, to Illustrate, and to Paginate Children's Books." Bookbird, 22:21-4, March 15, 1984.
- Egan, Owen. "In Defense of Traditional Language: Folktales and Reading Texts." Reading Teacher, 37:228-33, December, 1983.
- Hoskisson, Kenneth, and Donald S. Biskin. "Analyzing and Discussing Children's Literature Using Kohlberg's Stages of Moral Development." The Reading Teacher, 33:141-47, November, 1979.
- Kamentsky, Christa. "The Brothers Grimm: Folktale Style and Romantic Theories." Elementary English, 51:382-83, March, 1974.
- Segel, Elizabeth. "Feminists and Fairy Tales." School Library Journal, 29:30-31, January, 1983.
- Shannon, George. "The Survival of the Child: Abuse in Folktales." Children's Literature in Education, 12:34-38, Spring, 1981.
- Storr, Catherine. "Folk and Fairy Tales." Children's Literature in Education, 17:63-70, Spring, 1986.
- Tabbert, Reinbert. "The Impact of Children's Books: Cases and Concepts (Part 1)." Children's Literature in Education, 10:92-102, Summer, 1979.
- Tucker, Nicholas. "How Children Respond to Fiction." Children's Literature in Education, 9:77-88, November, 1972.
- Walker, Virginia, and Mary E. Lunz. "Symbols, Fairy Tales, and School-Age Children." The Elementary School Journal, 77:94-100, November, 1976.

ERIC Documents

Abrahamson, Richard F. Children's Favorite Picture Books: An Analysis of Structure and Reading Preferences. U.S., Educational Resources Information Center. ERIC Document ED 174 977. 1979.

Baker, Donald. Functions of Folk and Fairy Tales. U.S., Educational Information Center. ERIC Document ED 202 243. 1981.

Books

Bettelheim, Bruno. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. New York: Knopf, 1976.

Favat, F. Andre. Child and Tale: The Origins of Interest. Urbana, Illinois: NCTE Committee on Research. 1977.

Grimm, Jacob. The Complete Grimm's Fairy Tales. New York: Pantheon, 1974.

Grimm, Jacob. The Grimms' German Folk Tales. Carbondale: Southern Illinois University Press. 1960.

Haviland, Virginia. Children and Literature: Views and Reviews. Glenview, Illinois: Scott, Foresman, & Co.. 1973.

Hogrogian, Nonny. Cinderella. New York: Greenwillow Books, 1981.

Jeffers, Susan. The Brothers Grimm Hansel and Gretel. New York: Dial Press, 1980.

Klemin, Diana. The Illustrated Book: Its Art and Craft. New York: Bramhall House, 1970.

Luthi, Max. The Fairytale as Art Form and Portrait of Man. Bloomington: Indiana University Press. 1984.

Norris, Herbert. Costume and Fashion, 1485-1547. New York: E.P. Dutton and Co.. 1925.

Pitz, Henry C. Illustrating Children's Books: History - Technique - Production. New York: Watson-Guption Publications, 1963.

Sale, Roger. Fairy Tales and After: from Snow White to E. B. White. Cambridge: Harvard University Press, 1978.

- Simora, Filomena, ed. The Bowker Annual of Library and Book Trade Information. 31st ed. New York: R. R. Bowker & Co., 1986.
- Sutherland, Zena, and May Hill Arbuthnot. Children and Books. 5th ed. Glenview, Illinois: Scott, Foresman & Co., 1977.
- Tucker, Nicholas, ed. Suitable for Children? Controversies in Children's Literature. London: Sussex University Press, 1976.
- Zipes, Jack. Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales. Austin: University of Texas Press, 1979.

ABSTRACT

Fairy tales continue to be a very popular form of children's literature. The contributions that fairy tales make to children's developmental needs have been investigated by various experts, who have analyzed the stories in terms of the theories of Freud, Jung, Piaget, Kohlberg, and various social scientists. In view of the consensus that it is best if children have access to both a large number and a large variety of folk and fairy tales, a fairy tale from a translation of the Grimms' collection was selected, retold and illustrated. This was done in a manner responsive to the following developmental needs of children. The story had a short repetitive plot. Moral relationships in the story took place at the level of absolute constraint and/or at the level of reciprocity. The protagonist, who exhibited desirable character traits, was a character with whom children could identify. Violence that was an integral part of the plot, in the form of challenge or punishment, was stated in terms that were general, rather than graphically descriptive. An attempt was made to preserve the form and content of the tale through the use of the traditional language of folk literature.