GLOSSARY

archetype: According to Jung, archetypes are primordial images or dispositions that have no contents in themselves, and that cannot be known by the conscious mind, but that are repeatedly manifested in concrete forms in products of the human creative imagination. Examples of archetypes include 'the great mother', the 'trickster', and 'the hero'. Because these images are derived from the collective unconscious (q.v.), which is common to all men and women, they are regarded by Jungians as universal and trans-historical; they 'are not disseminated only by tradition, language and migration, but ... can rearise spontaneously, at any time, at any place, and without any outside influence' (Jung 2003: 12). Fairy tales are an especially rich source of archetypal imagery, Jung argues, because they are 'spontaneous, naïve, and uncontrived [products] of the psyche' and, as such, 'cannot very well express anything except what the psyche actually is'. In 'fairytales, as in dreams,' Jung writes, 'the psyche tells its own story' (113).

binary opposition: A pair of conjoined terms or concepts that are defined by opposition to one another (i.e. 'good' and 'evil', 'on' and 'off'). Where one term in the binary is privileged, the opposition becomes a hierarchy. Thus, in the opposition 'virgin and whore', 'virgin' would generally be the privileged term. Such oppositions play a crucial role in the structuring of language and in human thought more generally, but as structuralist and post-structuralist theorists have demonstrated, they often express cultural values rather than natural states of affairs. Traditional fairy tales often present binary oppositions in stark forms (maiden/witch, good/evil, hero/villain), and, more often than not, reinforce the conventional hierarchies that such terms imply. In response, counter-cultural fairy tales will often seek to invert or undermine the binary oppositions to be found in conventional fairy tales, and, in so doing, to contest the cultural assumptions implied by them. Emma Donoghue's story collection *Kissing the Witch*, for instance (Donaghue 1997), works to re-privilege the figure of the witch in the fairy tale, and in so doing to reject the demonisation of certain forms of female identity that has been enacted under the guise of the good woman/bad woman polarisation.

carnivalesque: The carnivalesque is a literary mode that draws upon the energies of popular street culture to subvert authority and contest sober conventions. It is characterised by comic exuberance, bawdy and grotesque imagery, the inversion of established hierarchies, the use of fantasy to see the world in surprising new ways, and an irreverent attitude to authority. Mikhail Bakhtin in *Rabelais and His World* (Bakhtin 1965) derives the term from the period of carnival feasting before the abstinence of Lent during which the lower orders of Medieval and Renaissance society were temporarily released from the rules and conventions that bound them in everyday life. Fairy tales frequently incorporate characteristics of the carnivalesque such as marvellous transformation, the subversion or overturning of conventional oppositions (male/female, human/beast), and irreverent satire. In a more general sense, fairy tale as a genre has also been considered inherently carnivalesque because it derives from popular culture, and is therefore notionally opposed to the 'high seriousness' of established artistic forms.

cautionary tale: Cautionary tales are short prose narratives which, in Maria Tatar's definition, 'aim to mold behaviour by illustrating in elaborate detail the dire consequences of deviant conduct' (Tatar 1992: 25). Most cautionary tales do not begin life as moral warnings, in Tatar's view, but are transformed into them as writers and collectors adapt traditional folk narratives into pedagogical materials for the nursery. The best-known cautionary tale is Charles Perrault's 'Little Red Riding Hood', in which a young girl's failure to heed the warnings of her mother results in her being devoured by a wolf.

collective unconscious: The collective unconscious, according to Jung, lies at a 'deeper level' than the purely personal unconscious, and 'constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us' (Jung 2003: 2). Myths and fairy tales, Jung argues, represent concretised, or conscious, manifestations of 'archetypes' (q.v.) in the collective unconscious, and so may be said to embody images that are innate, inborn, preconscious and known instinctively 'to all men' (2).

comparative method: Comparative analysis of folk or fairy tale involves the cross-referencing of different versions of a narrative type or narrative

element. Often, the different versions of a narrative that are compared will derive from diverse historical periods or geographical locations, and the object of the analysis will be to explore how a particular story has modified across time and space. The kinds of judgement that are made using the comparative method will depend upon the scholar's predisposition. Some scholars use comparative science to make judgements about where myths, folk tales and fairy tales originally came from; some to make judgements about the cultural and ideological significance of narrative transformations. Major comparativists include the Brothers Grimm, Max Müller, and the 'historic-geographic' scholars of the Finnish school. Collections such as Maria Tatar's *Classic Fairy Tales* (Tatar 1999), which places diverse versions of a narrative type side by side, are also comparative in spirit.

demythologisation: In the sense meant by Roland Barthes, a mythology is a kind of discourse that is presented as natural and a-historical, but that is in fact conditioned by history and society (Barthes 1972: 109–11). Demythologisation is the process by which a mythology which is presented as natural is exposed as a social construct that has particular designs upon its audience.

diachronic and synchronic: Diachronic refers to development over time, synchronic to the nature of a phenomenon at any one time.

Euhemerism: The belief that myths and folk tales are a form of disguised or misremembered history. In the fourth century BCE, the Greek philosopher Euhemerus of Messene, in his *Sacred Document*, proposed that the Gods of Greek mythology had originally been real men, whose deeds had been of sufficient renown that they had, over time, become transformed into mythical figures. In later centuries, this 'Euhemerist' position has been adopted by numerous scholars of myth and fable, including, influentially, the preeminent mythographer of eighteenth-century Europe, the Abbé Antoine Banier (1673–1741). Modern Euhemerism has departed from these earlier formulations in several respects. Inflected by Marxist cultural materialism, it has become increasingly less concerned with the idea that myths and fables originate in historical events, and more concerned with discovering how popular traditional stories reflect the cultural realities of the societies that have shaped them. Modern Euhemerism has also become less preoccupied with the lives of the powerful and

heroic, and more attentive to the ways in which the experiences of common men and women may be said to breathe through popular tales (see Röhrich 1991 and Darnton 2001).

folklore: Popular cultural materials and cultural practices that have the power to persist in tradition. The English term 'folklore' was introduced by the British civil servant and amateur antiquarian William John Thoms in a letter to the popular nineteenth-century journal *The Athenaeum*, published on 22 August 1846. Writing pseudonymously as Ambrose Merton, Thoms proposed that those materials that, in England, were usually designated 'Popular Antiquities or Popular Literature' – 'manners, customs, observances, superstitions, ballads, proverbs' – should be renamed: 'Popular' should be replaced by 'folk' and 'literature' should be replaced by 'lore' to create what Thoms regarded as a good 'Saxon' compound 'Folk-Lore – *the Lore of the people*' (Dundes 1999: 11).

folkloristics: The study of folklore.

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

frame story: The frame story provides a pretext and a context for the diverse acts of narration that take place within a story collection. Typically, the frame story will initiate a collection by explaining how the acts of storytelling came about, and by introducing the narrator (or narrators) of the stories. Frame stories will also often conclude a collection, explaining how the events that initiated the collection are resolved, or simply providing a terminal point for a set of fictions. In some instances, too, the frame story will be used to provide linking episodes or interludes between narratives. Numerous ancient story collections have frame stories, including, most influentially, the Middle Eastern collection *The Thousand and One Nights* which begins by describing how it comes about that Scheherazade must tell stories to Prince Shariyar each night in order to save her own life. The framed story collection became popular in Europe in the Early Modern period, as exemplified by Boccaccio's *Decameron* and Basile's *Pentamerone*.

hypertextuality (hypertext and hypotext): According to Gérard Genette in *Palimpsests*, the term 'hypertextuality' describes 'any relationship uniting a text B ... to an earlier text A ... upon which it is grafted in a manner that is not that of commentary' (Genette 1997: 5). In this intertextual relationship, Text B is described as the 'hypertext', and Text A the 'hypotext'. Thus in Angela Carter's reworking of 'Beauty and the Beast', 'The Courtship of Mr Lyon', Carter's short story is the 'hypertext' and the tradition of 'Beauty and the Beast' forms one of the story's 'hypotexts'. It will be noted, however, that the 'hypotext' is not a singular or a stable 'source' in the traditional sense: Carter takes her notions of 'Beauty and the Beast' from a number of places, including de Beaumont's 'La Belle et la Bête', Jean Cocteau's film of the same name, her own childhood recollections of the story, and so on. Carter's ideas of 'Beauty and The Beast' are also likely to have been shaped by any number of additional cultural influences, including illustrations, picture books, advertisements, cartoons, etc. The 'hypotext' thus constitutes a complex of cultural influences that have come to shape the idea of 'Beauty and the Beast' that Carter is responding to, and that Carter's own contribution has further transformed.

intertextuality: Intertextuality refers to the ways in which texts (novels, stories, poems, films, etc.) depend for their meaning upon other texts. It is a particularly apposite term in the study of fairy tale, since each iteration of a fairy tale necessarily develops from and responds to a complex idea of that tale as it has been created in existing works of literature, film, visual culture, oral culture and so on. Intertextuality, as a critical term, offers a more accurate description of the relationship between fairy tales and tradition than the more conventional model of 'fiction' and 'source', since it allows us to understand the web of textuality from which each fairy tale emerges as manifold and shifting (see also **hypertextuality**).

latent and manifest content: In Freudian psychoanalytic theory, these terms are used to describe two levels of content apparent in dreams. The manifest contents of the dream are the events recalled by the dreamer (the overt content); latent content refers to the systems of meaning and significance that the analyst believes to be at work 'beneath' the surface, which are driven by unconscious or repressed motives. The interpretation of dreams, Freud argued,

involves the extraction of its latent content; a process that occurs through discussions between patient and analyst during which the particular meanings of a dream's symbolism for a patient are explored. Analysts of fairy tale influenced by Freud's work on dreams claim, similarly, that the fairy tale can also be seen as an imaginative text that has both a manifest content (what happens in the story) and a latent content (what the story 'actually means'). Frequently, this claim is also coupled by the assertion that those elements in a fairy tale's 'manifest' content which seem inexplicable and bizarre will become explicable once the underlying psychological logic of the fairy tale has been understood.

manifest content: See **latent and manifest content**.

morphology: The study of forms. In biology, a morphological study involves the examination of the component parts of an organism, and the ways in which these component parts relate to one another and to the whole. Vladimir Propp in *The Morphology of the Folktale* borrows this scientific language in his endeavour to assert that there can also be a science of the study of forms in literature. A 'morphology' of the fairy tale, for Propp is: 'a description of the tale according to its component parts and the relationship of these component parts to each other and to the whole' (Propp 1968: 19).

motif: Stith Thompson defines a motif as 'the smallest element in a tale having a power to persist in tradition' (Thompson 1977: 415). Motifs are common story elements, or basic units of narrative, that frequently appear in stories of different types. Hence, the 'motif' of the 'forbidden chamber' (classified by Thompson as Motif C611), which appears in Perrault's 'Bluebeard', may also be found, in variant form, in the quite different stories 'The Virgin Mary's Child' and 'Faithful Johannes' by the Brothers Grimm. In his monumental *Motif Index of Folk-Literature* compiled between 1932 and 1936 (revised and enlarged 1955–58), Thompson assembles an extensive list of the motifs to be found in folk narrative, and has supplied each motif with an identifying code, a description and a bibliography of narratives in which it can be found.

Orientalism: In traditional terms, Orientalism refers to the study of the languages and cultures of the Orient. In his influential 1978 work *Orientalism*, however, Edward Said redefined the term to describe the ways in which ideas of the East are constructed through Western

discourses. This construction of the East, Said argued, was designed to support imperial power in the region, since it reinforced the idea that the East was morally and socially inferior to the West, and so in need of civilising. Popular narrative traditions from the East have often been used by Western scholars to support Orientalist discourses about the region; *The Arabian Nights*, for instance, has frequently been used in an Orientalist manner to justify European claims for the irrationality and sensuality of Middle Eastern culture (see Kabbani 1986, 2004). Conversely, European fairy tales frequently include Orientalist stereotypes, as is evident, for instance, in the depiction of cruel and ignorant Saracens in the fairy tales of Straparola, or in certain visual depictions of Bluebeard that portray him as a Turkish sultan (see Zipes 2001: 140–42).

superorganicism: A term used by Alan Dundes to critique any theoretical methodology that takes the 'folk' out of 'folklore'. Superorganic theories have 'little or nothing to do with people', and so are insufficiently aware of the social and cultural contexts in which folk narratives circulate. (See Dundes 2007: 130.)

survivals: The term 'survivals' was coined by the Victorian anthropologist E. B. Tylor, and explored in his major work *Primitive Culture* (1871). In the nineteenth century, folklorists influenced by the anthropological work of Tylor, chief amongst them Andrew Lang, argued that the myths and household tales of Europe were the 'survivals' of primitive traditions that encoded the laws and beliefs of savage peoples. Because Lang and Tylor believed that societies pass through the same stages of development, they also argued that the savage meanings of European myths and fairy tales could best be understood by examining the ways in which myths and stories were used in the present by Australian Aboriginals and Native Americans, who Victorian anthropologists believed were at earlier phases of civilisation than Europeans. The ethnographic assumptions that underlie these theories have now been widely rejected. Lutz Röhrich, in the mid-twentieth century, defined survivals as 'rigidified elements of belief and custom which have lost their original meaning' (Röhrich 1991: 57).

symbol: In psychoanalytic theory, symbols are generally understood to be produced when one idea or image is substituted for another as a result of an unconscious process. 'By symbol we mean a substitute

for something we are not conscious of, for a repressed unconscious concept,' writes Géza Róheim (1992: 5). Traditional fairy tales are often seen by psychoanalytic critics to be narratives that contain symbols of this sort. In more general parlance, a symbol is an image or idea that, whether for conscious or unconscious reasons, represents something else, either because it has comparable qualities, or because it has come to represent that thing by custom or convention.

synchronic: See **diachronic and synchronic**.

tale type: The abstracted type of a story that can be found in multiple versions in diverse regions and at diverse historical times. Thus the basic narrative of 'Cinderella', of which thousands of versions have been collected, is an international tale type. The 'type' itself has no independent existence since the story only exists in multiple variants, though some scholars (notably those of the historic-geographic school) have argued that the more a story conforms to its typical form, the closest it is to the original story. Ultimately, a tale type is best understood as a sort of distillation or abstraction of the story, rendered in skeletal form, and is not dissimilar from a Platonic 'form' or Aristotelian 'essence'. The types of the folk tale have been indexed by Hans-Jörg Uther in *The Types of International Folktales: A Classification and Bibliography* (Uther 2004). Uther's index is a reworked and updated version of the tale type index first compiled by Antti Aarne in 1910, translated and expanded by the American scholar Stith Thompson in 1928 (*The Types of the Folktale*; second revision, 1961). In citations of tale types, ATU stands for Aarne/Thompson/Uther, and the number supplied after the prefix indicates where the description and bibliographic citation for this particular tale can be found in the Index. A classification system has also been developed for migratory legends by Reidar Thoralf Christiansen (see Christiansen 1958). Tale types in this index are classified with the prefix ML.

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