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## Frog Kings: Cultural Variants of a Fairy Tale

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**Frog Kings:**  
**Cultural Variants of a Fairy Tale**

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To my loving parents, to Dr. Peter Ruppert, and to  
Kerrie Martinez.

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## ABSTRACT

This is a study of the cultural variants of the Grimm's brothers famous tale, The Frog Prince. I will examine five stories, beginning with the Cajun tale The Frog and the Princess, then continue with the Balinese version, The Frog Prince, the Korean The Toad Bridegroom, the Scandinavian The Enchanted Toad, and lastly the Russian tale, The Frog Princess. I will compare and contrast each story to the Grimm's version, and then speculate as to the reason behind each variation. With the use of charts I will organize the changes as well as focus on a list which will help organize each cultural variation. Hopefully, upon reading this thesis one will realize how beautiful and colorful the world is, joined together by different cultures which proudly add their own values and traditions to each tale.

## **Chapter 1**

### **Introduction: Why I chose this project**

Growing up, reading was a very important part of my life. Before I knew how to read my mother read to us every night, and when I was old enough to read, I could not go to sleep without reading at least a couple of chapters of my favorite book. Reading opened up new worlds to me, broadened my vocabulary and sparked my interest in literature. During the time that my mother read to us, she often chose fairy tales. Of course, my mother read the original Grimm's and Hans Christian Andersen versions to us, and therefore, when I was older and began to watch movies, I was surprised to see the way America changed these tales. As a child I never really wondered what was behind these changes, but now as an adult, I have begun to wonder what has caused these changes. Along with this thought came the question, of whether or not other countries had perhaps also changed these same tales. I have always believed that each culture has its own rich and valuable qualities, and therefore, I thought it would be a rewarding project to try and examine one fairy tale and how it has wandered through the world and been adapted to different cultures. Each author has his own unique insight when adapting a story and this insight shines a light into the culture of others. There is also something about the Grimm's fairy tales that seem to mirror whatever moods or interests we bring to our reading of them. This flexibility of interpretation suits them for almost any time and any culture. Working on this project has opened my mind even more to the ideas and values of other cultures and made me wonder, if we can even call any of the tales, the original story. In either case, seeing so many adaptations of the same story with such cultural richness will hopefully help people stop making value judgments about the



cultures of others, and begin appreciating the beauty of the world and its individual growing diversity.

## Chapter 2

### Frog Prince and Frosch König Original Tales

I have chosen to include both the English as well as the German translation of these famous tales. I feel it is important to have these be a part of this project because any reader should have access to the original tales that I am using to make these comparisons.

#### The Frog Prince<sup>2</sup>

In olden times when wishing still helped one, there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself, which has seen so much, was astonished whenever it shone in her face. Close by the king's castle lay a great dark forest, and under an old lime-tree in the forest was a well, and when the day was very warm, the king's child went out into the forest and sat down by the side of the cool fountain, and when she was bored she took a golden ball, and threw it up on high and caught it, and this ball was her favorite play thing.

Now it so happened that on one occasion the princess's golden ball did not fall into the little hand which she was holding up for it, but on to the ground beyond, and rolled straight into the water. The king's daughter followed it with her eyes, but it vanished, and the well was deep, so deep that the bottom could not be seen. At this she began to cry, and cried louder and louder, and could not be comforted. And as she thus lamented someone said to her, "What ails you, king's daughter? You weep so that even a stone would show pity."

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<sup>2</sup> Taken from: Edmund Dulac "The Frog Prince" November 1999  
<[http://childhoodreading.com/Edmund\\_Dulac\\_and\\_Gus/Magic\\_Jewel.html](http://childhoodreading.com/Edmund_Dulac_and_Gus/Magic_Jewel.html)>

She looked round to the side from whence the voice came, and saw a frog stretching forth its big, ugly head from the water. "Ah, old water-splasher, is it you," she said, "I am weeping for my golden ball, which has fallen into the well." "Be quiet, and do not weep," answered the frog, "I can help you, but what will you give me if I bring your play thing up again?" "Whatever you will have, dear frog," said she, "My clothes, my pearls and jewels, and even the golden crown which I am wearing." The frog answered, "I do not care for your clothes, your pearls and jewels, nor for your golden crown, but if you will love me and let me be your companion and play-fellow, and sit by you at your little table, and eat off your little golden plate, and drink out of your little cup, and sleep in your little bed - if you will promise me this I will go down below, and bring you your golden ball up again."

"Oh yes," said she, "I promise you all you wish, if you will but bring me my ball back again." But she thought, "How the silly frog does talk. All he does is to sit in the water with the other frogs, and croak. He can be no companion to any human being."

But the frog when he had received this promise, put his head into the water and sank down; and in a short while came swimming up again with the ball in his mouth, and threw it on the grass. The king's daughter was delighted to see her pretty play thing once more, and picked it up, and ran away with it. "Wait, wait," said the frog. "Take me with you. I can't run as you can." But what did it avail him to scream his croak, croak, after her, as loudly as he could. She did not listen to it, but ran home and soon forgot the poor frog, who was forced to go back into his well again.

The next day when she had seated herself at table with the king and all the courtiers, and was eating from her little golden plate, something came creeping splish splash, splish splash, up the marble staircase, and when it had got to the top, it knocked at the door and cried, "Princess, youngest princess, open the door for me." She ran to see who was outside, but when she opened the door, there sat the frog in front of it. Then she slammed the door to, in great haste, sat down to dinner again, and was quite frightened. The king saw plainly that her heart was beating violently, and said, "My child, what are you so afraid of? Is there perchance a giant outside who wants to carry you away?"

"Ah, no," replied she. "It is no giant but a disgusting frog."

"What does a frog want with you?"

"Ah, dear father, yesterday as I was in the forest sitting by the well, playing, my golden ball fell into the water. And because I cried so, the frog brought it out again for me, and because he so insisted, I promised him he should be my companion, but I never thought he would be able to come out of his water. And now he is outside there, and wants to come in to me."

In the meantime it knocked a second time, and cried, "Princess, youngest princess, open the door for me, do you not know what you said to me yesterday by the cool waters of the well. Princess, youngest princess, open the door for me."

Then said the king, "That which you have promised must you perform. Go and let him in." She went and opened the door, and the frog hopped in and followed her, step by step, to her chair. There he sat and cried, "Lift me up beside you." She delayed, until at last the king commanded her to do it. Once the frog was on the chair he wanted to be on the table, and when he was on the table he said, "Now, push your little golden plate nearer to me that we may eat together." She did this, but it was easy to see that she did not do it willingly. The frog enjoyed what he ate, but almost every mouthful she took choked her. At length he said, "I have eaten and am satisfied, now I am tired, carry me into your little room and make your little silken bed ready, and we will both lie down and go to sleep."

The king's daughter began to cry, for she was afraid of the cold frog which she did not like to touch, and which was now to sleep in her pretty, clean little bed. But the king grew angry and said, "He who helped you when you were in trouble ought not afterwards to be despised by you." So she took hold of the frog with two fingers, carried him upstairs, and put him in a corner, but when she was in bed he crept to her and said, "I am tired, I want to sleep as well as you, lift me up or I will tell your father." At this she was terribly angry, and took him up and threw him with all her might against the wall. "Now, will you be quiet, odious frog," said she. But when he fell down he was no frog but a

king's son with kind and beautiful eyes. He by her father's will was now her dear companion and husband. Then he told her how he had been bewitched by a wicked witch, and how no one could have delivered him from the well but herself, and that tomorrow they would go together into his kingdom.

Then they went to sleep, and the next morning when the sun awoke them, a carriage came driving up with eight white horses, which had white ostrich feathers on their heads, and were harnessed with golden chains, and behind stood the young king's servant Faithful Henry.

Faithful Henry had been so unhappy when his master was changed into a frog, that he had caused three iron bands to be laid round his heart, lest it should burst with grief and sadness. The carriage was to conduct the young king into his kingdom. Faithful Henry helped them both in, and placed himself behind again, and was full of joy because of this deliverance. And when they had driven a part of the way the king's son heard a cracking behind him as if something had broken. So he turned round and cried, "Henry, the carriage is breaking."

"No, master, it is not the carriage. It is a band from my heart, which was put there in my great pain when you were a frog and imprisoned in the well." Again and once again while they were on their way something cracked, and each time the king's son thought the carriage was breaking, but it was only the bands which were springing from the heart of Faithful Henry because his master was set free and was happy.

### **Der Frosch König**<sup>3</sup>

In den alten Zeiten, wo das Wünschen noch geholfen hat, lebte ein König, dessen Töchter waren alle schön, aber die jüngste war so schön, dass die Sonne selber, die doch so vieles gesehen hat, sich wunderte, so oft sie ihr ins Gesicht schien. In der Nähe des

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<sup>3</sup> Taken from Rosemarie Griesbach. "Der Frosch König."  
<http://www.bayswaterps.vic.edu.au/lote/maerchen/month/frosch.htm>

Schlosses des Königs lag ein großer dunkler Wald, und in dem Walde unter einer alten Linde war ein Brunnen; wenn nun der Tag recht heiß war, so ging das Königskind hinaus in den Wald und setzte sich an den Rand des kühlen Brunnens; und wenn sie Langeweile hatte, so nahm sie eine goldene Kugel, warf sie in die Höhe und fing sie wieder; und das war ihr liebstes Spielwerk.

Nun trug es sich einmal zu, dass die goldene Kugel der Königstochter nicht in ihr Händchen fiel, das sie in die Höhe gehalten hatte, sondern vorbei auf die Erde schlug und geradezu ins Wasser hineinrollte. Die Königstochter folgte ihr mit den Augen nach, aber die Kugel verschwand, und der Brunnen war tief, so tief, dass man keinen Grund sah.

Da fing sie an zu weinen und weinte immer lauter und konnte sich gar nicht trösten. Und wie sie so klagte, rief ihr jemand zu: Was hast du vor, Königstochter, du schreist ja, dass sich ein Stein erbarmen möchte.

Sie sah sich um, woher die Stimme käme, da erblickte sie einen Frosch, der seinen dicken hässlichen Kopf aus dem Wasser streckte. Ach, du bist's, alter Wasserpatscher, sagte sie, ich weine über meine goldene Kugel, die mir in den Brunnen hinabgefallen ist.

Sei still und weine nicht, antwortete der Frosch, ich kann wohl Rat schaffen, aber was gibst du mir, wenn ich dein Spielwerk wieder heraufhole? Was du haben willst, lieber Frosch, sagte sie, meine Kleider, meine Perlen und Edelsteine, auch noch die goldene Krone, die ich trage.

Der Frosch antwortete: Deine Kleider, deine Perlen und Edelsteine, und deine goldene Krone, die mag ich nicht; aber wenn du mich liebhaben willst, und ich soll dein Geselle und Spielkamerad sein, an deinem Tischlein neben dir sitzen, von deinem goldenen Tellerlein essen, aus deinem Becherlein trinken, in deinem Bettlein schlafen: wenn du mir das versprichst, so will ich hinuntersteigen und dir die goldene Kugel wieder heraufholen. Ach ja, sagte sie, ich verspreche dir alles, was du willst, wenn du mir nur die Kugel wiederbringst. Sie dachte aber: Was der einfältige Frosch schwätzt, der sitzt im Wasser bei seinesgleichen und quakt und kann keines Menschen Geselle sein.

Der Frosch, als er die Zusage erhalten hatte, tauchte seinen Kopf unter, sank hinunter und nach einem Weilchen kam er wieder heraufgerudert, hatte die Kugel im Maul und warf sie ins Gras. Die Königstochter war voller Freude, als sie ihr schönes Spielwerk wieder erblickte, hob es auf und sprang damit fort. Warte, warte, rief der Frosch, nimm mich mit, ich kann nicht so laufen wie du. Aber was half ihm, dass er ihr sein quak, quak so laut nachschrie, als er konnte! Sie hörte nicht darauf, eilte nach Haus und hatte bald den armen Frosch vergessen, der wieder in seinen Brunnen hinabsteigen musste.

Am nächsten Tage, als sie mit dem König und allen Hofleuten sich zur Tafel gesetzt hatte und von ihrem goldenen Tellerlein aß, da kam, plitsch, platsch, plitsch platsch, etwas die Marmortreppe heraufgekrochen, und als es oben angelangt war, klopfte es an der Tür und rief: Königstochter, jüngste, mach mir auf.

Sie lief und wollte sehen, wer draußen wäre, als sie aber aufmachte, so saß der Frosch davor. Da warf sie die Tür hastig zu, setzte sich wieder an den Tisch, und es war ihr ganz angst. Der König sah wohl, dass ihr das Herz gewaltig klopfte, und sprach: Mein Kind, was fürchtest du dich, steht etwa ein Riese vor der Tür und will dich holen? Ach nein, antwortete sie, es ist kein Riese, sondern ein garstiger Frosch. Was will der Frosch von dir? Ach lieber Vater, als ich gestern im Wald bei dem Brunnen saß und spielte, da fiel meine goldene Kugel ins Wasser. Und weil ich so weinte, hat sie der Frosch wieder heraufgeholt, und weil er es durchaus verlangte, so versprach ich ihm, er sollte mein Geselle werden, ich dachte aber nimmermehr, dass er aus seinem Wasser heraus könnte. Nun ist er draußen und will zu mir herein. Indem klopfte es zum zweitenmal und rief:

Königstochter, jüngste,  
mach mir auf,  
weißt du nicht, was gestern  
du zu mir gesagt  
bei dem kühlen Brunnenwasser?  
Königstochter, jüngste,  
mach mir auf.

Da sagte der König: Was du versprochen hast, das musst du auch halten; geh nur und mach ihm auf. Sie ging und öffnete die Türe, da hüpfte der Frosch herein, ihr immer auf dem Fuße nach, bis zu ihrem Stuhl. Da saß er und rief: Heb mich herauf zu dir. Sie zauderte, bis es endlich der König befahl. Als der Frosch erst auf dem Stuhl war, wollte er auf den Tisch, und als er da saß, sprach er: Nun schieb mir dein goldenes Tellerlein näher, damit wir zusammen essen. Das tat sie zwar, aber man sah wohl, dass sie's nicht gerne tat.

Der Frosch ließ sich's gut schmecken, aber ihr blieb fast jedes Bisslein im Halse. Endlich sprach er: Ich habe mich satt gegessen und bin müde, nun trag mich in dein Kämmerlein und mach dein seiden Bettlein zurecht, da wollen wir uns schlafen legen.

Die Königstochter fing an zu weinen und fürchtete sich vor dem kalten Frosch, den sie nicht anzurühren getraute und der nun in ihrem schönen reinen Bettlein schlafen sollte. Der König aber ward zornig und sprach: Wer dir geholfen hat, als du in der Not warst, den sollst du hernach nicht verachten. Da packte sie ihn mit zwei Fingern, trug ihn hinauf und setzte ihn in eine Ecke. Als sie aber im Bett lag, kam er gekrochen und sprach: Ich bin müde, ich will schlafen so gut wie du: heb mich herauf, oder ich sag's deinem Vater. Da ward sie erst bitterböse, holte ihn herauf und warf ihn aus allen Kräften wider die Wand. Nun wirst du Ruhe haben, du garstiger Frosch.

Als er aber herabfiel, war er kein Frosch, sondern ein Königssohn mit schönen und freundlichen Augen. Der war nun nach ihres Vaters Willen ihr lieber Geselle und Gemahl. Da erzählte er ihr, er wäre von einer bösen Hexe verwünscht worden, und niemand hätte ihn aus dem Brunnen erlösen können als sie allein, und morgen wollten sie zusammen in sein Reich gehen.

Dann schliefen sie ein, und am andern Morgen, als die Sonne sie aufweckte, kam ein Wagen herangefahren, mit acht weißen Pferden bespannt, die hatten weiße Straußfedern auf dem Kopf und gingen in goldenen Ketten, und hinten stand der Diener des jungen Königs, das war der treue Heinrich.



Der treue Heinrich hatte sich so betrübt, als sein Herr war in einen Frosch verwandelt worden, dass er drei eiserne Bande hatte um sein Herz legen lassen, damit es ihm nicht vor Weh und Traurigkeit zerspränge. Der Wagen aber sollte den jungen König in sein Reich abholen; der treue Heinrich hob beide hinein, stellte sich wieder hinten auf und war voller Freude über die Erlösung. Und als sie ein Stück Wegs gefahren waren, hörte der Königsohn, dass es hinter ihm krachte, als wäre etwas zerbrochen. Da drehte er sich um und rief:

Heinrich, der Wagen bricht.  
Nein, Herr, der Wagen nicht,  
es ist ein Band von meinem Herzen,  
das da lag in großen Schmerzen,  
als Ihr in dem Brunnen saßt,  
als Ihr eine Fretsche (Frosch) wast (wart).

Noch einmal und noch einmal krachte es auf dem Weg, und der Königsohn meinte immer, der Wagen bräche, und es waren doch nur die Bande, die vom Herzen des treuen Heinrich absprangen, weil sein Herr erlöst und glücklich war.

## Chapter 3

### Adaptation vs. Translation of an Original

As I began to read the different versions of the Frog Prince I noticed that even the tale which was deemed the original had minor differences with every version that I found. This made me wonder: is every translation really an adaptation? And is there really a true original tale? According to the Merriam-Webster dictionary, a translation is “an act, process, or instance of translating, a rendering from one language into another; *also*: the product of such a rendering or a change to a different substance, form, or appearance.”

The definition of an adaptation is “1. The act or process of adapting, the state of being adapted.  
2. adjustment to environmental conditions: as a) adjustment of a sense organ to the intensity or quality of stimulation b) modification of an organism or its parts that makes it more fit for existence under the conditions of its environment,”  
3. And “something that is adapted; *specifically*: a composition rewritten into a new form.”

In my view, the key to both of these definitions lies in the words, “change to a different form,” and “rewritten into a new form.” New and different, although similar, do not mean the same thing in the case of literature. I believe that a translation simply changes the writing into a different form (a different language/culture) whereas the adaptation changes the writing into a new form, where the piece undergoes significant changes in the material based on the person or culture. A good translation sometimes needs to move beyond the borders of language, beyond simply changing words, and draw upon cultural references, expressions and creativity. This is where adaptation comes in. Adaptation is the key to keeping the essence of the original message from becoming lost in translation. According to Jack Zipes, the author of Happily Ever After: Fairy tales, Children and the Culture Industry, adaptation is the method by which the source message's impact is maintained. What this means is that an adaptation, supplies the right

words, concepts and expressions to “replicate the stylistic flair of the source message, without any compromise to its original effect.” This definition may not be what some may think of as an adaptation, but it does seem to encompass what happens to each of the variations or adaptations that I will examine. One may also question what the original effect is, and I believe the original effect is whatever the reader comes away with. Adaptation and translation work together, illuminating one another, in order to create a piece of writing that can speak to another culture and another mind frame. As to the question of whether or not there really exists an original, I don’t think that is something we will ever know, so the only thing we can do is appreciate the literature we do have and continue passing it on.

Something else I wanted to include in this chapter is the obvious question any reader may have when beginning to examine this project: why did I chose to include these five tales, and exclude others. The tales I have chosen to examine are the following five: the Cajun tale of The Frog and the Princess, whose author is unknown, the Balinese version of this tale, by the same name The Frog Prince, retold by Mason, Victor & Gillian Beal, who wrote the children’s book Balinese Children's Favorite Stories, Zong In-Sob’s Korean tale The Toad Bridegroom, the Scandinavian tale of The Enchanted Toad, edited by Benjamin Thorpe, and lastly the Russian tale entitled The Frog Princess, by Gillian Avery. The reason I chose these five tales is simply because I wanted to choose five adaptations that were all from different regions, and also had enough differences from one another to facilitate a comparison to the original. There are many other versions, in many other languages, however I feel the five I have chosen, encompass enough cultural change for me to be able to properly examine them. Each culture is rich in its own way, and each change in the story contains this valuable characteristic of each culture.

## Chapter 4

### Frog Kings: Cultural Parallels and Contrasts

“Little Red Riding Hood was my first love. I felt that if I could have married Little Red Riding Hood, I should have known perfect bliss.’ This statement by Charles Dickens indicates that he, like untold millions of children all over the world throughout the ages, was enchanted by Fairy tales.” So begins Bruno Bettelheim’s , The Uses of Enchantment: The Meaning, and Importance of Fairy Tales. Dickens’s statement encompasses what fairy tales generally mean to children, and the hope and beauty we see within these magical worlds. Bettelheim argues on page 3 of his book that “Dickens’s understood that the imagery of fairy tales helps children better than anything else in their most difficult and yet most important and satisfying task: achieving a more mature consciousness to civilize the chaotic pressures of their unconscious.” Fairy tales have a very strong and lasting impression on young minds, and can help teach a child about dreams, imagination and even the culture they live in. Many questions come to mind when examining the world of fairy tales but the most important one that seems to linger, is the question of how cultures can seem to change stories. How has one fairy tale been changed and adapted to a specific culture and made its way around the world? My examination will show how the Brother Grimm’s The Frog King has traveled to different countries and changed in form, making it representative of that culture’s beliefs and values. I will begin by examining the changes made to what seems to be the original tale, from the first manuscript to the third edition, and then continue on to look at the variations and adaptations of the famous tale, and speculate about the possible reasons behind these cultural changes.

In an article about Jacob and Wilhelm Grimm in *National Geographic*, Renee Clepper claims that the brothers did not set out to create a children’s collection of fairy tales, instead, they set out to preserve Germany’s oral tradition by collecting stories told to them (The Grimm’s Brother’s Tales and Culture. Clepper, Renee. 1996 <http://www.nationalgeographic.com/grimm/index.html>). In other words, the Brothers Grimm wanted to preserve German folklore. The tales that are accessible as the Grimm

Brothers tales may or may not be *their* original tales, but they are the first of these stories that were formally written down and published.

The first adaptation I will begin with is the Cajun tale of The Frog and the Princess, whose author is unknown. Then I will consider the Balinese version of this tale by the same name The Frog Prince, retold by Mason, Victor & Gillian Beal, who wrote the children's book Balinese Children's Favorite Stories. I will then analyze Zong In-Sob's Korean tale The Toad Bridegroom, the Scandinavian tale of The Enchanted Toad, edited by Benjamin Thorpe, and lastly the Russian tale entitled The Frog Princess, by Gillian Avery. I will focus on the way each variation is told and compare it to the Grimm Brothers version, looking for any the cultural undertones and formal changes.

In the Grimm's version the story informs us about a King who had several daughters, but his youngest is the most beautiful and charming. She loves to play in the woods with a little golden ball, which was her favorite plaything, as it shines and bounces high, which amuses her terribly. One day the young Princess tosses the ball top high and it falls into a deep well. Naturally she is greatly upset by this, and begins to cry. A frog merges from the well and tells her he will recover the ball if she promises to take him home with her and share all of her belongings with him. The young Princess is revolted by the frog but agrees, only to get her ball back. Once she gets her ball back, she runs from the frog and leaves him behind. He eventually arrives at the Castle, and the King makes his daughter keep her promise and share her food and eventually her bed. The Princess cries and is disgusted, and when the frog tries to climb into her bed with her, she throws him against the wall and he turns into a Prince. He then shares her bed, and his faithful servant comes to pick them up to take them to the Prince's home. The servant's heart was broken after losing his master, but it heals once the Prince has regained the human form.

Before comparing this story to its cultural adaptations, I would like to examine it more closely, identifying all its components and the changes made within these components. The tales of the Grimm brothers, as was assured by the Brother's themselves, came straight from the mouths of the German Volk. However, the Brother's edited and refined their stories several times before choosing a version suitable for publication. John Ellis, in his book, One Fairy Story Too Many, examines the claim that

the Brothers edited the stories, and states that there were “several changes made to this story within the realm of the German culture.” Below is a chart, summarizing his motif-by-motif comparison of the Grimm’s manuscript of the Frog Prince to the way it appeared in the First, Second and Third Editions of the Kinder - und Hausmärchen:

Table 1: Motif Comparison

	Manuscript* (1810)	First Edition (1812)	Second Edition (1819)	Third Edition (1837)
<b>The Princess</b>	The youngest daughter of the king.	A king's daughter (not specified if youngest)	A "king's daughter who was so bored that she did not know what to do."	A king's youngest daughter, "who was so beautiful that the sun itself... was amazed whenever it looked at her face."
<b>The Golden Ball</b>	"Then she took a golden ball and was playing with it."	"She had a golden ball, which was her favorite toy, she threw it up high and caught it again in the air and it was her delight."	"Then she took a golden ball with which she had played often ... she ... threw the ball high into the air, caught it again, and it was a plaything for her."	"...and when she was bored she took a golden ball, threw it high into the air and caught it again and that was her favorite toy."
<b>Her Reaction to the Loss of the Ball</b>	"She saw how it fell into the depth and stood by the well and was very sad."	"Then she began to weep and lament pitifully: 'Oh! If I had my ball again, I would give everything for it, my clothes, my jewels, my pearls, and anything in the world.'"	... "the girl began to weep most pitifully and cried: 'Oh! My golden ball! if I had it again I would give everything for it: my clothes, my jewels, my pearls, even my golden crown as well.'"	"Then she began to weep, and wept louder and louder and was inconsolable."
A frog stuck his head out of the water and asked what she was lamenting about. "Oh, you horrid frog," she said, "what can you do to help me? my golden ball has fallen into the well."				
<b>The Exchange</b>	"Then the frog said, if you will take me home with you, I will get your golden ball back for you."	"The frog said: 'your pearls, your jewels and your clothes, I don't ask for them, but if you will take me as your companion, and I shall sit near you and eat from your little golden plate and	"The frog continued: 'Your clothes, your jewels, your pearls, even your golden crown I don't want; but if you will accept me as your friend and companion,	"The frog answered, 'your clothes, your pearls and jewels, your golden crown, I don't want them:

Table 1: Continued

	Manuscript* (1810)	First Edition (1812)	Second Edition (1819)	Third Edition (1837)
<b>The Agreement</b>		sleep in your bed and if you will esteem and love me, I will bring you back your ball."	if I shall sit at your table at your right hand side, eat with you off your little golden plate, drink from your little goblet and sleep in your little bed then I will fetch your ball up again for you."	but if you will love me and I can be your companion and playmate, sit near you at your little table, eat off your little golden plate, drink out of your little goblet, sleep in your little bed: if you promised me that, then I will fetch your golden ball again from the deep."
	She promises to keep it.	"The king's daughter thought, what is the silly frog talking about, he will surely have to remain in the water, but perhaps he can get me my ball back, and so I'll just say yes. And she said: 'Well, all right then, just get me my golden ball back and I'll promise you everything.'"	"The king's daughter thought in her heart: what nonsense the silly frog talks! A frog is not a companion for a human being, and has to remain in the water with his own kind, but perhaps he can get my ball out for me; and she said to him: 'Well, all right then, just get my golden ball for me and I'll promise you everything.'"	"'Oh yes,' she said, 'I promise you everything if you only bring me back the ball.' But she thought, What nonsense the silly frog talks, he stays in the water with his own kind, and croaks, and cannot be the companion of a human being."
<p>The frog plunged under the water, retrieved her ball, and threw it onto land. The king's daughter grabbed it and ran away, ignoring the frog's calls to take him with her as she had promised. Once home, she forgot all about her promise to the frog. The next day, she had just sat down for dinner when she heard something coming up the marble staircase, plitch, platch! plitch, platch! soon after there was a knock on the door, and a voice cried "King's daughter, youngest, open up for me!" She ran to open the door; but seeing that it was the frog, slammed it again and returned to the table.</p>				
<b>Telling Her Father</b>	"Her father, however, asked who it was and she told him everything."	"But the king saw that her heart was pounding, and said: 'why are you afraid' -- 'Out there is a horrid frog, she said, who fetched my golden ball out of the water for me, I promised him that he should be my companion, but I never believed that he could leave his water, now he is outside the door and	"The king saw that her heart was pounding strongly and said: 'Why, what are you afraid of, is there a giant at the door waiting to get you?' 'Oh no,' said the child, 'it's not a giant but a horrid frog who fetched my golden	Unchanged from the second edition

Table 1: Continued

	<b>Manuscript* (1810)</b>	<b>First Edition (1812)</b>	<b>Second Edition (1819)</b>	<b>Third Edition (1837)</b>
		wants to come in."	ball out of the water for me yesterday in the forest; because of that I promised him that he should be my companion, but I didn't ever think that he could leave his water, now he is outside and wants to come in to me."	
		<p>Meanwhile, there was another knock and a cry:  "King's daughter, youngest,  open up for me,  don't you know what yesterday  you said to me  by the cool well water?  King's daughter, youngest  open up for me."</p>		
<b>Her Father's Instruction</b>	"And the king ordered her to open up for the frog"	"The king said, 'What you have promised, you must do, go and open up the door for the frog.'"	"Then the king said: 'if you've promised it, you must keep your promise, go and open up for him.'"	Unchanged from the second edition



Table 1: Continued

	Manuscript* (1810)	First Edition (1812)	Second Edition (1819)	Third Edition (1837)
	The princess opens the door for the frog, and he follows her back to the dining room.			
<b>Dinner Time</b>	"Then he said to her put me next to you at the table, I want to eat with you. But she didn't want to do it until the king ordered it too. And the frog sat at the side of the king's daughter and ate with her."	..."and when she had sat down again, he cried: 'Pick me up and put me on a chair next to you.' The king's daughter didn't want to, but the king ordered her to. When the frog was up, he spoke: 'Now push your little golden plate nearer, I want to eat from it with you.' She had to do that too."	"Then he sat and cried: 'lift me up beside you!' She didn't want to, until the king ordered it. When the frog was now sitting up on a chair next to her, he said to her: 'now push your little golden plate nearer, so that we can eat together.' Full of annoyance she did this too, and the frog enjoyed it very much, but every mouthful stuck in her throat."	"There he sat and cried, 'lift me up beside you.' She didn't want to, until the king ordered it. When the frog had got onto the chair, he said 'now push your little golden plate nearer to me so that we can eat
<b>Bed Time</b>	"And when he had had enough, he said to her: take me to your bed I want to sleep beside you."	"When he had eaten himself full, he said: 'Now I'm tired and want to sleep, take me up to your little bedroom, make your little bed ready, and we will sleep in it.'"	"Then he said: 'now I have eaten enough, and I'm tired, carry me up into your little room, and make your little silken bed ready, then we shall lie down to sleep.'"	together.' She did that too, but you could see that she didn't want to. The frog enjoyed it well, but every mouthful stuck in her throat." "At last he said, 'now I have eaten enough, I'm tired, carry me up into your little room, and make your little silk bed ready and we shall lie down to sleep.'"
<b>The Princess' Dilemma</b>	"She didn't want to do that at all, because she was very much afraid of the cold frog. But the king ordered it again"...	"The king's daughter was alarmed when she heard that, she was afraid of the cold frog, she didn't think she could touch him and now he was to lie beside her in her bed, she began to cry and didn't want to do it at all. Then the king became angry and ordered her on	"Then the king's daughter began to cry most bitterly and was afraid of the cold frog, she did not think she could touch him and now he was to sleep in her beautiful clean little bed. The king however looked angrily at her	"Then the king's daughter began to cry and was afraid of the cold frog whom she didn't dare to touch and who was now to sleep in her beautiful, clean little bed.

Table 1: Continued

	<b>Manuscript* (1810)</b>	<b>First Edition (1812)</b>	<b>Second Edition (1819)</b>	<b>Third Edition (1837)</b>
		pain of his displeasure, to do what she had promised."	and said, 'what you have promised, you must do, and the frog is your companion.'"	The king however looked angrily at her, and said, 'what you have promised, you must do, and the frog is your companion.'"
<b>Against the Wall</b>	..."then she took the frog and carried him into her own room and full of anger she seized him and threw him with all her strength against the wall."	"It was no use, she had to do as her father wished, but she was bitterly angry in her heart. She seized the frog with two fingers and carried him up to her room, got into bed and instead of laying him next to her threw him crash! against the wall; 'Now you'll leave me in peace, you horrid frog!'"	"It was no use, whether she wanted to or not, she had to take the frog with her. But she was bitterly angry in her heart, seized him with two fingers and carried him up and when she lay in her bed, instead of lifting him into it, she threw him with all her strength at the wall; 'now you will have rest, you horrid frog!'"	"It was no use, whether she wanted to or not, she had to take the frog with her. Then she seized him, bitterly angry, with two fingers and carried him up and as she lay in bed instead of lifting him into it, she threw him with all her strength at the wall, and said 'Now you'll have peace, you horrid frog.'"
<b>Transformation</b>	"But as he hit the wall, he fell down into the bed and lay there as a handsome young prince"...	"Yet the frog did not fall down dead, but as he fell onto the bed, there was a beautiful young prince."	"But what fell down was not a dead frog but a living, young king's son with handsome and friendly eyes."	Unchanged from the second edition
<b>Love and Marriage</b>	..."and the king's daughter lay down with him."	"He now became her dear companion, and she cherished him as she had promised and they went to sleep contentedly together."	"He now became rightfully and with her father's approval, her dear companion and husband. They now fell asleep contentedly together"...	Unchanged from the second edition
<b>The Morning After, and the Faithful Servant</b>	"The next morning a fine coach came with the faithful servant of the prince, who had suffered so much over his transformation, that he had had to put three iron hoops around his heart."	"The next morning, however, a resplendent coach with eight horses came decked with feathers and shimmering with gold, and with it was the prince's faithful Henry, who had been so saddened by the transformation of the prince, that he had had to put three iron hoops around his heart, so that it should not burst with sadness."	..."and on the next morning when the sun awoke them, a coach arrived with eight white horses which were adorned with feathers and harnessed with golden chains, and behind stood the servant of the young king, faithful Henry. Faithful Henry had been so unhappy when his lord had been transformed into a frog that he had had to put three iron	Unchanged from the second edition

Table 1: Continued

Manuscript* (1810)	First Edition (1812)	Second Edition (1819)	Third Edition (1837)
The prince and the king's daughter got into the coach, and the faithful servant sat	Table 1 continued	hoops around his heart so that it should not burst with pain and sadness."	
up behind, full of joy at the prince's release, and they set off for his realm. And when they had gone part of the way, the prince heard something crack behind him, as if something was broken, and he cried:	"Henry, the coach is breaking!"	"No, Lord, not the coach, It is a hoop about my heart, Which was in great pain, When you were in the well, When you were a frog."	
Once again and still again there was a crack on the way, and the prince thought it was the coach breaking; but it was only the hoops which fell away from the heart of the faithful Henry, because his lord was released and happy.			

What has caused these changes? One must first understand what has caused the changes within this story before examining the adaptations. According to Bettelheim on page 4 of his book, in a fairy tale “internal processes are externalized and become comprehensible as represented by the figures of the story and its events.” This statement indicates why the original tale was “polished” for its audience. For much of the 19th century, teachers, parents, and religious figures, particularly in the United States, were against the Grimms’ collection for its somewhat daring content. According to *National Geographic*: “The folktales mirror all too loyally the entire medieval worldview and culture with all its stark prejudice, its crudeness and barbarities.” *National Geographic* goes on to state, that offended adults objected to the gruesome punishments inflicted on the stories’ villains. In the original “Snow White” the evil stepmother is forced to dance in red-hot iron shoes until she falls down dead. In “The Goose Maid” a servant is stripped, thrown into a barrel with sharp nails, and dragged through the streets. The brothers had not thought that their work would have such a great effect on the children in Europe ([The Grimm’s Brother’s Tales and Culture](http://www.nationalgeographic.com/grimm/index.html). Clepper, Renee. 1996 <http://www.nationalgeographic.com/grimm/index.html>) . All over Europe, when the tales

were first published the audience consisted of children, and once the brothers noticed they had a new audience, they decided to refine and soften the stories. Wilhelm proved to be the editor who did most of the “refining” and continued to polish and reshape the tales up to the final edition of 1857 (The Grimm’s Brother’s Tales and Culture. Clepper, Renee. 1996 <http://www.nationalgeographic.com/grimm/index.html>). Comparisons of the various editions reveal that in his effort to make the stories more acceptable to children and their middle-class parents, Wilhelm removed any hint of sexual activity, such as the premarital couplings of Rapunzel and the prince who climbed into her tower. He also added Christian motifs, placed more emphasis on the child-rearing lessons of the tales, and also emphasized gender roles. Cruel mothers became nasty stepmothers, unmarried lovers were made chaste, and the incestuous father was recast as the devil. Perhaps the authors wanted to create a tale that was strong and powerful enough to make children relate to those events, take valuable meaning from it, without the violence to cloud the experience. The changes in this chart range from a few words, to additions of new sentences and reflect John Ellis’ theory that the Grimm brothers did in fact alter the stories told to them, before choosing a final version to publish. Ellis focuses on what may appear to be trivial changes; however any small change must be acknowledged, because there may be several underlying reasons. The authors may have had trouble agreeing on the same “translation” or adaptation, or they may have had moral issues, or issues that concerned their audience. For example, a lot of the changes that are seen on Ellis’s chart indicate that much thought was placed on vivid description. It seems as though the first manuscripts were simply a rough draft of sorts, and details were added on later. Zipes states that fairy tales help escape the world when “daily life has become so overwhelmingly aestheticized that the particular meanings of community and individual identity have lost all significances.” Although this statement may appear much too dramatic, it does summarize the necessity of a world to escape to. This is why it is much more enjoyable to read a story with vivid detail and much description, so that one can once again delve into the small details of daily life. There are many such descriptive changes in Ellis’s chart, such as the description of Faithful Henry as well as the conversations between the frog and the Princess.

In order to organize the criteria that will be used to compare each of the other adaptations, a list is presented to identify the key components of the story:

First is the promise to marry the frog, or allow him to be a part of the young princesses life. (a) To the youngest of three sisters a frog in a well helps retrieve ball thrown into the water. (b) In return he exacts the promise that the girl shall marry him.

Second is the reception of the frog. (a) Though the girl has forgotten her promise, the frog appears at her door and requests entrance. (b) He then sleeps at the door, on the table, and finally in her bed.

Third is the disenchantment, or lifting of the spell. The frog is disenchanted and becomes a prince (a) by being allowed to sleep in the girl's bed, (b) by a kiss, (c) by being thrown against the wall or (d) by having his frog-skin burned.

Lastly, the motif of Iron Henry/Loyal Companion. His faithful servant has three iron bands around his heart to keep it from breaking; at his master's rescue the bands snap one by one. The motif of Iron Henry is a very interesting turn in the story, because it seems to shift the focus of Romantic love between the Princess and the frog towards Friendly love and loyalty between Iron Henry and the Prince.

Below are the summaries of each adaptation, and their differences, as well as information about each culture which will help place the changes into the perspective of each culture.

The first story I will begin with is the Cajun tale of The Frog and the Princess. Unfortunately, the author of this tale is unknown. This story is much like the Grimm version. More time is spent on the actions of the daughter, such as her behavior after the frog comes to her home. She does however, turn him into a prince by physical means just as in the Grimm version. However, she is much more violent towards the frog and tries numerous times to hurt and kill him before his enchantment ends. She is also described in more detail, in respect to her emotions, and is portrayed as a very spoiled child.

The area of Louisiana, occupied by the Acadians, is comprised of about 22 parishes (Culture of Louisiana. Kreutter, Sandy. 1999 <<http://www.50states.com/facts/louis.htm>>). It forms a triangle from Lake Charles at the west to Grand Isle at the east, with Pointe Coupee at the peak. The Acadians were the largest group to settle in this area from 1765 to 1785. Although other nationalities could be found there, the Acadian culture seemed to become the dominant culture. Once the Acadian culture mixed in with the others, a colorful new culture emerged. These people, and this culture, are what are known as the Cajuns. The average Cajun lived a very simple lifestyle, and because of this has gained the reputation of being slightly lazy. However, traditional Cajun daily life included farming, taking care of the livestock, hunting and fishing. Once the work was done, there was much socialization at parties and gatherings (Culture of Louisiana. Kreutter, Sandy. 1999 <<http://www.50states.com/facts/louis.htm>>).

Until the 20th century, most births occurred in the home with the help of a midwife. The mother, who almost always stayed home to take care of them and the house, raised children. In the early days, they did not go to school. As the 19th century progressed, children would start attending the early grades, but often were forced to drop out and work with the family. For the rural Cajun who planned to farm or ranch for a living, it wasn't necessary to learn more than the basics (Culture of Louisiana. Kreutter, Sandy. 1999

<<http://www.50states.com/facts/louis.htm>>). These cultural changes will be examined further, using the components of my comparison list.

Next is the Balinese version of this tale, by the same name The Frog Prince, retold by Mason, Victor & Gillian Beal, who wrote the children's book Balinese Children's Favorite Stories. This tale also follows the motif of a young daughter promising the frog what he wants in return for her lost object. The princess loses her shawl in the pond and the frog retrieves it on the condition that she "become his friend." Just like her counterparts she is repulsed by his appearance and refuses to be seen with him; and just like the father's counterparts he forces her to uphold her promise. However,

the frog in this tale has magical powers. He saves the kingdom from great drought and famine which wins the princess's love and in turn releases the curse that had been placed upon him. This tale is known as a Pandji Story. There are a number of versions, but all have a similar narrative structure with two kingdoms, Daha and Kahuripan, as the centre of a courtly romance. The kings, who are brothers, have respectively a daughter and a son, who eventually marry each other. But, before the happy ending becomes a reality for the cousins, their relationship must go through many difficulties. In some versions of the story they don't recognize each other because one of them is cursed therefore he/she appears in a different form; in another, one or other conceals his/her identity. The ending of the story is always the same: they recognize each other and live happily ever after. The names of the prince and princess differ in different versions.

It is agreed by scholars that the Pandji cycle of tales emerged in the Majapahit period (around the 13th century) in Java, and spread to Sumatra and to several South East Asian countries such as Cambodia and Thailand. The Balinese have a very strict system for naming their children, which reflects their views towards family. There are only four first names. The first child is Wayan or Putu, the second child is Made or Kadek, the third is Nyoman or Komang and the fourth is Ketut. The fifth, sixth, seventh, eighth and ninth will be another Wayan, Made, Nyoman, Ketut and Wayan again (Encyclopedia Britannica Online. 2003. Encyclopedia

Britannica. 12 April 2003 <http://www.britannica.com>.)

The Balinese love children and have often have large families. In order to be able to cope with a large family, the older children serve as the “parent” to the younger children. This way, everyone in the family has an important responsibility. Every Balinese expects to marry and raise a family, and marriage takes places at a seemingly young age. Marriages are not, in general, arranged as they are in many other Asian communities although strict rules do apply to marriages between castes. There are two basic forms of marriage in Bali – mapadik and ngorod. Mapadik is the preferred form of marriage, where the family of the groom visits the family of the potential bride in order to politely discuss marriage (Encyclopedia Britannica Online. 2003. Encyclopedia Britannica. 12 April 2003 <http://www.britannica.com>.) Ngorod is the less traditional form of marriage, where the couple basically elopes and does not involve either family in

the ceremony. This has been said to occur when either family does not approve of someone. The couple goes into hiding and does not allow the bride's family to find her. After some time they return to their village and announce their marriage. Since the marriage is official it has to be accepted (Encyclopedia Britannica Online. 2003. Encyclopedia Britannica. 12 April 2003 <http://www.britannica.com>).

In family life, there are certain tasks to be handled by women, and others reserved for men. Women generally were to be seen as the caretakers for the children while men worked to support the family. There seems to be no evidence to suggest that life is still strictly this way (Encyclopedia Britannica Online. 2003. Encyclopedia Britannica. 12 April 2003 <http://www.britannica.com>).

There are ceremonies for every stage of Balinese life and often the last ceremony, which is cremation, is the biggest. A Balinese cremation can be a colorful, noisy and even in some ways exciting event. A cremation ceremony usually takes up to a year to plan, therefore the body is temporarily buried, in order to plan the cremation properly (Encyclopedia Britannica Online. 2003. Encyclopedia Britannica. 12 April 2003 <http://www.britannica.com>). This culture will also be discussed further after each culture and variant is introduced and compared to the motif checklist.

The next story is the Korean version, called The Toad Bridegroom, edited and translated by Zong In-Sob. A peasant couple is childless until an enchanted frog enters their lives. The major difference in this tale is that the frog lives with the family as though he were part of them. He is treated like a son by his new step-mother, but his step-father treats him with indifference. One day the frog declares his wish to be married. He asks his mother to go to the neighboring nobleman and ask for one of his daughters. The nobleman thinks this is an absurd idea and exhibits violent behavior towards the frog's step-mother. To gain revenge, the frog tricks the nobleman into thinking that his home is cursed because of his behavior. The nobleman relents and chooses his youngest daughter to be the one to marry the frog and save the nobleman's family from the curse. The young girl she enters the marriage willingly, because she thinks she is saving her family. The frog then reveals himself as a prince to the young girl, by having her remove his skin.



In the end he proves his worth as a frog and shows everyone his true self. The story ends with the prince carrying his wife into the heavens.

Like all agricultural societies, Korean life has always centered on tightly knit families. Large families have been valued immensely, and over many centuries families have intermarried within the regions of Korea to form large “clans.” Family names reflect this.(Foster and Stewart, 24). A dozen family names predominate, especially Kim, Park, Lee, Kang, and Cho. But Kims from the city of Pusan in the south are not the Kims from Seoul and all the Kims know exactly which group they belong to. Custom forbids people marrying within their own clan, no matter how distant the cousin might be. In order to know who is who, families and clan keep detailed genealogical records that date back hundreds of years (Foster and Stewart, 26). Even in today's westernized Korea many people can still recite the glorious history of their clans and take pride in them. (Foster and Stewart, 26).

Already male centered, Korean society became highly patriarchal when the Confucian system was imported from China and made the official state belief system in about 1390 A.D. Order and authority are the main points of Confucian thought. Fathers are responsible for their families and must be obeyed and respected by everyone. Even ancestral fathers are honored. Traditionally, older people are accorded honor. (Foster and Stewart, 36).For example, at dinner the eldest person sits first and eats and drinks before anyone else can begin. Anyone older must always be addressed with respect and honor, even among acquaintances. No one would think of calling an older person by his or her first name, especially not a grandfather or grandmother. Bowing to one another is the most traditional way of greeting. Hard work, obedience to family, protection of the family, and proper decorum among family members are very much Korean values, even in the modern world. (Foster and Stewart, 38).

Today, women can be found holding any occupation, from government officials to business persons and professors. In traditional Korean society, women had set roles. They were expected to stay at home, to raise their children, keep the house and prepare meals. In farming villages they also had to work in the fields. When women married they

were expected to move into their husbands' houses, but always kept their own family names (Foster and Stewart, 44). Once in their husbands' homes, they became part of the extended families. Not only were they to obey the eldest males in the family and their husbands, but also to obey all commands from the eldest woman. As in many traditional societies, the oldest woman within the household, a grandmother, for instance, had great power over the rest of the women and children (Foster and Stewart, 48).

The idea of cooperation based on a system of authority worked in the old villages. Villagers often banded together to help one another in times of need and for important events. If a member might need help in a harvest or perhaps house repairs all the rest would gather to help. When a village needed a new well or a bridge, for example, everyone would work together to build them. For occasions such as funerals, weddings, or a significant birthday (usually when a man reached the age of 60), villagers often came together and organized an event. That sense of solidarity between neighbors and even their nation still flows through Korean life today (Foster and Stewart, 53).

In conclusion the Korean culture values hard work, respect for elders and family members, as well as solidarity amongst neighbors. These values will be discussed in comparison with the checklist and other tales.

Next is the Russian tale, named The Frog Princess, by Donna Richardson and Tatyana Stonebarger. There are actually two versions of this Russian tale, but since they are both very similar, one summary will suffice. The story begins with three brothers, each shooting an arrow into the sky, with their father proclaims that the place the arrow lands, is where they will find their future wives. The youngest brother finds a frog, instead of the beautiful woman he was expecting. In one version, his father forces him to marry the frog and in the other version he decides to marry the frog on his own accord. The father proceeds to test the three wives, in order to make sure they are good enough for his sons. The frog wins each challenge, by calling upon her magical powers. One evening her husband finds her frog skin on the bedroom floor and burns it. Unfortunately, he acted a day too soon and she is taken away to her father, Koschey the Deathless. Her husband sets out to find his her and along the way he befriends animals by saving them

from various problems. In the end he is able to rescue his wife from her evil father, and she has regained human form. In Russian folklore, the most commonly seen image is that of the Baba Yaga, who is said to be a guardian spirit of the fountain of the Waters of Life and of Death. Although she is not directly incorporated in this tale, the idea of fighting a villain to rescue his love is a theme that is common in most tales involving the Baba Yaga.

Russian wedding ceremonies usually last two days. The official ceremony is just a part of the wedding. The Bride and groom arrive in separate cars and are lead into separate rooms, where they must wait until the moment they are summoned. When they are called they are greeted, usually by a family member, with bread and salt(Roney, 18). Then they are lead into the hall where the actual ceremony is to be held, and must stand on a special carpet. The Priest reads a short speech and then asks the bride and groom to exchange vows. Once they have exchanged their rings they are officially married. The bread symbolizes the hope for health, long life and prosperity, of which both the groom and the bride take a bite after they exchange vows. The groom is supposed to take a larger amount, in order to assume his role as the dominant figure (Roney 25). After the wedding, it is customary for the wedding party to travel through the town and it's historical sites, leaving flowers at each stop. Those in the wedding throw coins on the couple to symbolize wealth and prosperity. After the tour of the town, a gala feast is held. The event usually includes large quantities of food, dancing, and singing (Roney, 27). This culture will be examined later as well, using the checklist provided.

The last tale is the Scandinavian tale of The Enchanted Toad, edited by Benjamin Thorpe. This tale has very little similarity to the original Grimm version. The youngest son in the story is tortured by his older brothers, so he decides to leave home and wanders around the country side until he finds an empty castle. Inside the castle he finds a black toad on a chair. The toad invites him to stay if he will work for her. He was given the task of cutting branches, one a day, of a bush in the yard. After a year the branches are completely removed. The toad gives him a reward, a beautiful Yuletide cloth. On his way home he encounters his brothers and they steal his cloth. The young man returns to the toad, works for her again, and this time she gives him a beautiful goblet. Once again his

brothers steal it from him. Finally he returns to the empty castle for a third time and fulfills the wishes of the toad and she turns into a beautiful princess. The castle is filled with people who had all been enchanted as well. They return to his father and the truth about the older brothers comes out. The youngest brother and the princess lived happily ever after.

Next is the chart, which summarizes each story with their differences using the list drawn up from the original tale.

Table 2: Summary of Variations

<b>Tale</b>	<b>Gender of Frog</b>	<b>Inclusion of Lost Objects</b>	<b>Method of Lifting the Enchantment</b>
German	Male	Golden Ball	Thrown against a wall
Cajun	Male	Golden Ball	Kicked over a railing
Balinese	Male	Yellow Scarf	Love of a princess after the frog saved the village from drought and famine
Korean	Male	Inability to catch fish	Marriage to a princess and cutting the skin off.
Russian I	Female	-----	Burning of skin and quest against the villain to win the wife back
Russian II	Female	-----	Burning of skin and quest against the villain win the wife back
Scandinavian	Female	-----	Performing three tasks for the toad lifts her spell.

  

<b>Tale</b>	<b>Promise</b>	<b>Role of the Father</b>	<b>Character of non-frog partner</b>
German	Marriage to the frog in return for retrieval of lost object.	Forces daughter to marry the frog	Uncooperative with the frog but obedient to her father
Cajun	Marriage to the frog in return for retrieval of lost object.	Forces daughter to marry the frog	Spoiled and uncooperative but obedient to father, a lot more violent
Balinese	Friendship in return for lost object	Forces the daughter to remain friends	Uncooperative with frog but obedient to father, falls in love with frog by his actions and never tries to

Table 2: Summary of Variations

<b>Tale</b>	<b>Promise</b>	<b>Role of the Father</b>	<b>Character of non-frog partner</b>
Korean	-----	with the frog Chooses daughter for marriage	harm him. Enters marriage on own free will.
Russian I	-----	Forces son into marriage with the frog	Doubts frog's abilities but obedient to father.
Russian II	-----	Sends the brothers on a quest and tests wives	Decides to save wife from evil.
Scandinavian	-----	Sends brothers on a quest	Quiet and good

The first idea that needs to be addressed is the promise. The German, Balinese and Cajun tales each include the promise of friendship in exchange for retrieval of a lost object. The remaining tales do not include this concept. Although the Korean culture does value solidarity between neighbors as well as friendship, it seems that the idea of making a new friend through favors is not of importance in the Korean tale. It is interesting to note, that in the Korean tale, the frog already lives with the family, stressing the importance of family as opposed to friendship. Korean culture has strong family bonds and the family always comes first, based on the cultural information provided earlier. No promise was needed, and the daughter willingly enters the marriage because she knows she needs to do it to save her family, not to learn valuable moral lesson, but to help her family. The lesson within this tale and culture then seems to be that family comes first no matter what. Within the concept of the promise stands the figure of the father. The Grimm version uses the powerful father figure over the Princess in order to force her to marry the frog, since she made a promise. In this scenario he can be seen as the role model, as the enforcer of moral values, being there seemingly to teach her a lesson. So in the German tale, the role of the parent is to be a teacher, someone who guides his or her children to do the right thing. The father in the Cajun and Balinese tales does the same, each time forcing the daughter to fulfill her promises. The father in the Korean tale has a much different reason for wanting the union between the Princess and the Frog. He does

not have a promise to use against the Princess, but he does have a need for the marriage to take place because he fears that the curse placed upon his family will destroy them. He is not forcing the marriage because he wants to teach his daughter the importance of keeping a promise, but in fact all he wants is to save his family. In this version the father is then portrayed not as the man who is trying to enforce the moral values of his children, but as their protector and savior. He is not the one who guides, but the one who will save them, as the father is seen in Korean culture. There is no lesson reflecting hard work or helping a neighbor, but simply a lesson in the value of family. With the Russian tale, there is a slight difference. One version of the Russian tale has the father forcing the son to marry the frog while the other version has the son seeing no other option and choosing to enter the marriage. In most societies, forced marriages are placed on the daughters, however in this tale it is the male who is forced to enter a marriage. Perhaps this twist in gender roles indicates a more liberal view of marriage roles as well as the idea that there is a choice in marriage. Finally the Scandinavian tale lacks both the male frog and the promise, and portrays the youngest son as a man of character and strong values, and is therefore seemingly rewarded for his actions with a beautiful life, bringing the lesson of hard work to light. The lesson and reflection here is that hard work is what is of value, and it is this that will be rewarded.

The inclusion of a promise and the type of promise is also different from tale to tale. The Grimm version has a promise of marriage or companionship, as does the Cajun tale. The Balinese tale has a promise of friendship and the other tales lack promises all together. The promise of friendship might be contributed to Asian culture. Contact between men and women was mostly arranged by the parents, especially in noble families. Therefore it would be improper for the daughter to promise herself in marriage without the consent of her parents, yet a promise of friendship was quite acceptable.

The reception of the frog also varies from tale to tale. Both the German and the Cajun tale maintain the same idea, where the Princess is repulsed by this creature, and does not want anything to do with him when he shows up at her door. It is the father that forces her to uphold her promise and let the frog in.

The Balinese tale incorporates the same idea of repulsion by the girl. In this tale the father forces her to take the frog in as well. The main difference here is that the frog has magical powers and because he has been accepted, he saves the kingdom from several natural disasters. Family is an important part of Balinese culture and the lesson taught here is that accepting someone into your family and treating them with kindness will bring great rewards. This story teaches its readers not only the importance of keeping a promise but also the importance of treating others with kindness.

The Korean tale alters the motif of reception of the frog as he already seems to be a part of the family, but is rejected by the town's nobleman. After the frog tricks the nobleman and marries his daughter, the girl realizes he is a prince. The girl marries the frog willingly because she knows she must do this for her family. This tale values family, as well as teaches its readers to abstain from judging others without knowing what is in their hearts or who they truly are.

The Russian tale has two versions, in one the son is forced into the marriage and in the second he accepts the frog without repulsion. In this tale the frog is a female and proves herself to be a valuable wife by winning several challenges. Her new husband then rescues her from evil forces. In this tale hard work is a strong point, along with learning to love someone because of their good qualities as opposed to their appearance.

The reception of the frog in the Scandinavian tale is very different. In this version a young man is tortured by his brothers and willingly begins a working relationship with a toad. The toad rewards him and although the brothers steal the rewards, he continues his hard work. His reward is after a certain number of tasks the toad turns into a princess and an entire kingdom is released from a spell. In this tale there is actually positive reception as opposed to negative reception, and the young man is rewarded for working hard despite numerous painful obstacles. The main lesson in this tale is not family, but hard work and faith despite negative interference.

The next motif is that of disenchantment. In the Grimm version the frog is thrown against the wall by the princess, displaying a bit of violence. In the Cajun tale the

violence is much more detailed, and the princess even tries to kill the frog before he turns into a prince because of the violence. Perhaps this is a lesson to teach children that they should not act in a certain way, as the princess comes off as an ugly and negative character, and instead of feeling happy her, one feels sympathy for the prince. There is also no mention of a happy end.

The Balinese tale has the frog working hard to win the love of the princess and achieves disenchantment when he saves her family from natural disasters. Hard work and gaining love is what turns this frog into a prince, without any violence.

In the Korean tale the frog tricks the nobleman into arranging a marriage to his daughter. Once they are married, the frog asks the girl to remove his skin, and this is how he is revealed as a prince. He shows his true self to her and validates her decision to follow her father's suggestion to marry the frog. Obedience to the father figure is rewarded here through the disenchantment.

The Russian tale has a very different form of disenchantment. The frog is a female, and she had to prove herself to her new husband by winning several challenges. Once she has won them she sheds her frog skin and her husband burns it. The burning eliminates her frog exterior and reveals her as a princess. Once she is in this form, her husband has to prove to her that he is worthy of her love, by rescuing her from an evil force. In this tale both partners must prove themselves to one another in order to be together. This reflects the cultural idea that one must choose who is right for them, and both partners must want to be with one another.

The Scandinavian tale turns the toad into a beautiful princess by having a young man work for her for three years. He is then able to see her true form after he has granted all her wishes. This variation reflects the value of hard work, as well as the idea that evil will be exposed for what it is, as the young man's brothers are eliminated for torturing him.

As far as the kiss is concerned, there seems to be no other tale other than the Disney version that contains this motif for disenchantment. In all cases the princess either



physically harms the frog to lift the enchantment or she accepts his hand in marriage willingly and he reveals his true form. In the Scandinavian tale the young man releases the toad by hard work, which displays the value that hard work will be rewarded in some form. In other tales the skin of the frog is burned to release the spell. The kiss could have been incorporated to make the story a bit more innocent as there are strong sexual undertones within the suggestion that the princess “lays down” with the frog. The kiss then is created to make the relationship more innocent and suitable for children. Fairy tales allow us to express “our utopian longings,” says Jack Zipes “They show a striving for happiness that none of us knows but that we sense is possible. We can identify with the heroes of the tales and become in our mind the masters and mistresses of our own destinies.” Perhaps strong sexual undertones were thought as a distraction from the magic of these stories. Each story has its own lesson and values, yet the foundation of the story remains in tact.

Lastly is the motif of Iron Henry and a loyal companion. The only tale where disenchantment reaches anyone other than the frog is the Scandinavian tale, where the entire kingdom is released from a spell. However no mention is made of a loyal servant or companion. In the Grimm tale the focus of romantic love moves toward friendship when the reader sees the pain Henry went through after losing his master. No other variant has this switch, and a possible theory could be that the Grimm version is actually merged with another story, and only the end (Iron Henry) remained unedited.

In conclusion each variant took the idea of a story where an individual is looking for either a partner or companion and chooses their own course to fulfill this search. Each task the frog has to go through to be with his partner can be seen as the value of that culture and each positive action by either partner made towards disenchantment can be seen as the lesson of each tale.

## **Chapter 6**

### **Conclusion**

This project has really taught me one thing. Each one of these stories comes from a beautiful collection of fairy tales collected by the Brother's Grimm in order to maintain German Folklore. But what they really did was provide not just Germany, but the world, with stories that could be used by children all over the world to escape, to use their imaginations and to learn the values and lessons of their own culture. Words may or may not have been changed to a new or different form, languages may have changed, but the essence of the stories all remain the same. I do not see the adaptations as changes, I simply see them as teaching tools molded to each new culture, in order to give the children an experience they can attach valuable meaning to, much like teaching today. Just as the world is dramatically changing before our eyes to appeal to the growing youth of today, these stories must also be recast to conform to the traditions, values and growing customs of today's world, but they will never lose their magic, their power to teach and allow the mind to travel. Each adaptation uniquely provides its own lesson, be it hard work, loyalty, the value of family or simply the honor of friendship and a promise, and in its own way speaks to each child's heart.

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## **Biographical Sketch**

My name is Ann Clavijo, and I currently finishing my Master's program at Florida State University. I have a very diverse cultural background, I was born in Bogota, Colombia, to a Colombian father and a German mother, and at the age of 1 came to the Dominican Republic. This is where I spent the next 18 years, speaking Spanish, English, and German on a daily basis. Alternating between three languages on a daily basis was very normal to me, and I feel this has been a large advantage for me. Because of a rich cultural background, I have been able to understand the American culture, as well as maintained an open mind to other cultures. Being so culturally different was often times confusing to me as I was growing up, but I realize now what a beautiful gift my parents gave to me. I have been teaching German here at FSU and that has given me the opportunity to teach my students the value of understanding not only your own culture but other people's as well.