



**HAL**  
open science

# The Raider Hero, Tale Type 301B in Lower Brittany

Tamara Smalling

► **To cite this version:**

Tamara Smalling. The Raider Hero, Tale Type 301B in Lower Brittany. Literature. 2021. dumas-03436263

**HAL Id: dumas-03436263**

**<https://dumas.ccsd.cnrs.fr/dumas-03436263>**

Submitted on 19 Nov 2021

**HAL** is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.



Distributed under a Creative Commons Attribution - NonCommercial - NoDerivatives 4.0 International License



Université Bretagne-Loire

Université Rennes 2

# **The Raider Hero,**

*Tale Type 301B in Lower Brittany*

Tamara SMALLING

Sous la direction de : Herve LE BIHAN

2021



Université Bretagne-Loire

Université Rennes 2

**Centre de recherche bretonne et celtique**

Master Langues, Littératures et Civilisations Étrangères et Régionales,  
Parcours Breton et Celtique

**The Raider Hero,**

*Tale Type 301B in Lower Brittany*

Tamara SMALLING

Sous la direction de : Herve LE BIHAN

# Sommaire

|  |    |
|--|----|
| 1 Introduction.....  | 3  |
| 1.1 Methodology.....                                       | 4  |
| 2 Presentation of tales for morphological analysis.....    | 7  |
| 2.1 Difficulties.....                                      | 8  |
| 2.2 Presentation of individual variants.....               | 8  |
| 3 Groupings and summary.....                               | 35 |
| 3.1 Group 1 – Chase, Long, Hicks.....                      | 35 |
| 3.2 Group 2 – Jezegou, Klerg, (A. Guillosoou) Kemener..... | 37 |
| 3.3 Group 3 – Gentry, Muncy Fugate.....                    | 39 |
| 3.4 Group 4 – Grimm, Luzel, Cleveland.....                 | 41 |
| 3.5 Summary of key elements.....                           | 43 |
| 3.6 Moves.....   | 45 |
| 4 Expansion of field: 301B Lower Brittany.....             | 47 |
| 4.1 Elements and theme.....                                | 48 |
| 4.2 Variant Analysis.....                                  | 48 |
| 5 Direct Evidence.....                                     | 56 |
| 5.1 Three characteristics found in Lower Brittany.....     | 56 |
| 5.2 Summary of key elements - Lower Brittany.....          | 60 |
| 6 Conclusion.....  | 62 |
| 7 Annex.....   | 64 |
| 7.1 Group 2.....   | 65 |
| 7.2 Location / Date of variants :.....                     | 68 |
| 7.3 Elements listed by frequency.....                      | 69 |
| 7.4 Quotations.....  | 72 |
| 8 Bibliographie.....                                       | 83 |
| 8.1 Sources Primaires.....                                 | 83 |
| 8.2 Sources secondaires.....                               | 86 |



# 1 Introduction

I grew up in the Appalachian Mountain region of North Carolina about halfway between the towns of Boone and Todd, North Carolina. Some 30 miles away at Beech Mountain lived members of a family of nationally known storytellers, the Hicks family. Luckily for me, when I was young I was able to hear Ray Hicks and his son Orville tell their stories. One of my favorite tales since I was a child was the story Jack and The Old Fire Dragon or Old Fire Dragaman. This tale has been previously classified as an ATU type 301 tale, *the tale of three stolen princesses*.<sup>1</sup> In the Thompson Motif Index it can be classified with the motif R111.2.1. *Princess(es) rescued from lower world*.<sup>2</sup>

The study of folktales is a convoluted endeavor. Various comparative techniques have dominated folklore, anthropology and other social sciences for the last century, more recently giving way to forms of relativism. For a long period the historic-geographical or Finnish method of analysis dominated the field of folkloristics but this method became increasingly criticized in the 20<sup>th</sup> century<sup>3</sup> as it became more and more apparent that tracking a particular tale in order to find an Ur-form<sup>4</sup> was all but impossible. There is as yet still no truly unifying theory to investigation, and various methodologies are continually evolving in an effort to display a diverse variety of information.<sup>5</sup> In the future, taking another look at methods such as the Finnish school may be worthwhile as information across the globe becomes more accessible in the 21<sup>st</sup> century. Information regarding the way in which different groups of people migrated and how they interacted has been expanded recently. We now have a wider range of resources to utilize. For the purposes of this paper, I will primarily be taking a structural and element approach in my methodology. This paper in no way seeks to trace an urform.

---

<sup>1</sup>Chase, Richard. *The Jack Tales, folk tales from the southern Appalachians collected and retold by Richard Chase*. New York, Houghton Mifflin Co. 1971. p194

<sup>2</sup>Urban, Shawn. Urban Teaching Resources [on line]. Mise à jour mars 20, 2015.

<sup>3</sup>Dundes, Alan. The Anthropologist and the Comparative Method in Folklore. *Journal of Folklore Research*, 1986, vol. 23, no. 2/3, pp. 125–146.

<sup>4</sup>Krohn, Kaarle. *Folklore Methodology Formulated by Julius Krohn and Expanded by Nordic Researchers*. WELSCH Roger (trans.) Austin : University of Texas Press, 1971, p.119, "The basic form or original form (ur-form) of a tradition that we attempt to re-create"

<sup>5</sup>Honko, Lauri. Types of Comparison and Forms of Variation. *Journal of Folklore Research*, 1986, vol. 23 (2/3), pp. 105-124.

I will be using a combination of both morphological and element focused approaches to attempt to distinguish some generalized yet distinctive characteristics in variants of the 301 tale type found in Lower Brittany. Are these characteristics, if any, maintained in both the Breton language and French language variants? How do the variants of Lower Brittany compare to the other variants; those of their nearest neighbors and those of my initial selection used to study the morphology of the 301 tale type in general? Ultimately this study seeks to determine if an ecotype<sup>6</sup> of the 301 tale type is present in Lower-Brittany.

## 1.1 Methodology

### 1.1.1 Morphology

There is a vast documented variance of this tale type from nearly all over the world. Hundreds of variants have been noted due to the similarity of elements in these tales.<sup>7</sup> For the purpose of exploring the morphology of the 301 type, I will examine eleven variants.

When selecting which stories to use for the morphological part of this study my first effort was to really strip down the story to a bare framework or what I consider the core of the tale which I knew as a child. The majority of the stories I'm working with will center around the arrival of the villain to the home, the hero's journey to an underworld environment for the final confrontation with the villain and rescue of the princesses, the betrayal by his companions and the resolution.

To begin, I have taken a selection of variants from the Eastern United States, four of which are from North Carolina and two others from storytellers of English or Irish descent, one from Kentucky, the other from New York. Along with this I will be examining four Breton language variants. I will be comparing possible American scotch-irish and Appalachian elements in the story against possible Breton elements of the story.

In addition to the Breton and American variants, I will examine the Grimm story, *The Gnome*<sup>8</sup>. I have included the Grimm variant because it has been referenced previously in the

---

<sup>6</sup>Cochrane, Timothy. The Concept of Ecotypes in American Folklore. *Journal of Folklore Research*, 1987, vol. 24, no. 1, p. 33, "Yet throughout these interpretations is a core conception of ecotypes as localized folk narratives (most commonly folktales) that have features unique to a peculiar place and people,"

<sup>7</sup>Panzer, Friedrich. *Studien zur germanischen Sagengeschichte - I. Beowulf*. München: C. H. Beck, O. Beck. 1910

<sup>8</sup>Grimm Jacob and Wilhelm. The Gnome. Dans ; *The Original Folk and Fairy Tales of the Brothers Grimm : the Complete First Edition*. Translated by Jack Zipes. Princeton University Press. 2014, pp 207-301.

Aarne-Thompson Index as a sort of “control” or example of the tale type 301. The Grimm variant was also possibly one of the most wide spread and well known variants of the 301 type during the 20<sup>th</sup> century due to its early publication, and I feel that this must be taken into account.

Beginning with the Grimm tale, I will examine its structure in the manner of Propp’s<sup>9</sup> morphology of functions<sup>10</sup>. I will first examine each tale individually. The first phase of examination will be a comparative phase focusing most intently on the sequence of functions within the tale. I feel this is the best manner to determine if I have truly chosen a comparable selection of tales of which to study. The second phase of this section will consist of grouping the selected variants based primarily by their morphology. The variants within each group will be further analyzed with regard to various elements such as: conjunctives, motivations, forms of appearance, or other attributes. From these aspects I hope to discover whether the tales chosen are able to represent a distinctive Breton ecotype.

After examining all of the American variants I will attempt to summarize any common functions or elements in an effort to find if there is any cohesion relative to their environment similar in reference to the idea of ecotype originally introduced by C W von Sydow.<sup>11</sup> Then I will repeat the procedure with the Breton tales, examining them individually, summarizing any similarities and seeking any cohesion that could directly associate them as a Breton ecotype of tale ATU 301.

The ATU 301 type tale is so widespread that I have restricted this section of the study to a selection of American variants which will be brought against the corresponding Breton selection. The majority of the American tales are from North Carolina and particularly the Appalachian mountain region which is my own native region and therefore an area which I know well culturally. I have done this in the hope that having a first hand understanding of the cultural environment which gave rise to a part of the tales will make Breton elements more readily visible to me in my analysis. I have chosen a structural approach to my examination in an effort to distance my examination from becoming too ethnocentric, to counter the potential problem of being too close to source.

---

<sup>9</sup>Propp, Vladimir. *Morphology of the Folktale*, University of Texas Press, 1968.

<sup>10</sup>Ibid. p. 21, "Function is understood as an act of a character, defined from the point of view of its significance for the course of the action."

<sup>11</sup>Cochrane, Timothy. The Concept of Ecotypes in American Folklore. *art. cit.* pp. 33–55



### 1.1.2 Expansion of field and elements

Following the initial morphological examination of these eleven variants, I will then explore the Breton selection as it compares to French language variants collected in the region of Lower Brittany and presented in the Delarue - Teneze catalogue.<sup>12</sup>

A further nine variants will thus be added to the Lower Brittany selection. For ease of documentation and reference, I will continue to refer to these variants by their previously assigned numeration, 139 through 147. I will re-analyze and possibly expand the previous analyses presented for each variant, and include new analyses of the Breton language variants from my first selection. A short summary of key elements<sup>13</sup> will follow.

Differentiation of an ecotype, if it exists, should be made more apparent by various subtleties in the attributes, conjunctives, and elements within each tale. This is the basic premise for using this blended methodology of seeking out similarities and patterns of functions within the tales first in order to be better able to distinguish the differences present in their conjunctive episodes and other attributes or story elements.

---

<sup>12</sup>Delarue, P. et Teneze M.L. *Le conte populaire française*. Maisonneuve & Larose, 1997. (le-conte-merveilleux.fr)

<sup>13</sup>Delarue Paul. LES CONTES POPULAIRES DE FRANCE: Inventaire analytique et méthodique. *Nouvelle revue des traditions populaires*, Septembre-Octobre 1949, T. 1, No. 4, p. 312, "L'analyse du conte, décomposé en ses éléments (épisodes,, motifs, traits), chacun d'eux étant désigné par un indicatif."

## 2 Presentation of tales for morphological analysis

The selection of tales from America include a cluster from North Carolina. These include Jane Gentry's variant (1923)<sup>14</sup>, Richard Chase's variant which was taken from R M Ward and published in 1943<sup>15</sup>, that of Gentry's daughter, Maud Long (1947)<sup>16</sup>, and that of Ray Hicks (1963)<sup>17</sup>. Each of these variants come from a closely knit family tradition. Cleveland's variant from Brant Lake, NY (1968)<sup>18</sup> and Muncy-Fugate's variant (2001)<sup>19</sup> originally learned in Kentucky have been added to round out the English language variants of the tale.

As to the Breton variants, I will begin with a François Luzel variant published in 1984 but collected sometime in the later 19<sup>th</sup> century.<sup>20</sup> A variant by Kristof Jezegou from 1923<sup>21</sup> of unknown origin and a variant by Marsel Klerg first printed in 1956<sup>22</sup> are included. The Angélique Guillossou variant collected and published in a collection by Yann Fañch Kemener in 2014<sup>23</sup> is accompanied by a separate recording and transcription from 1978<sup>24</sup>.

Both the Grimm and Cleveland variants are outliers in the sense of distancing. One coming from Münster, Germany and the other from New York state. The tales of North Carolina and Kentucky origin are from within a range of distance of 170 miles at the greatest. The Breton tales range a distance of about 80 miles at the most calculating from known locations.

---

<sup>14</sup>Carter, Isabel Gordon. Mountain White Folk-Lore: Tales from the Southern Blue Ridge. *The Journal of American Folklore* [en ligne]. 1925, Vol. 38, no 149, p. 340-343.

<sup>15</sup>Chase R. *The Jack Tales, op cit.* pp 106-113.

<sup>16</sup>Lindahl, Carl (dir.). *American folktales: from the collections of the Library of Congress*. Armonk, N.Y : M.E. Sharpe in association with the Library of Congress, 2004, pp 106-112.

<sup>17</sup>Hicks, Ray. Jack and Old Fire Dragon. Dans : Ray Hicks of Beech Mountain North Carolina Tells Four Traditional Jack Tales. Sharon CT : Folk Legacy Records Inc. 1963

<sup>18</sup>Lindahl, Carl (dir.). *American folktales: op. cit.* pp. 171-174

<sup>19</sup>Ibid. pp. 300-307

<sup>20</sup>Luzel, François-Marie. Ar Perenn he fer aour hag ar C'horf hep Ene. Dans : *Kontadennoù ar Bobl* vol. 1. La Baule : Al Liamm, Editions La Baule, 1984, pp 14-41

<sup>21</sup>Jezegou, Kristof. Yann e vaz houarn. Dans : *E korn an oaled*. Brest : Emgleo Breiz, 1992, pp 19-28.

<sup>22</sup>Klerg, Marsel. Paotr e vazh houarn. Dans : *Faltazi an amzerioù kent: unnek kontadenn dastumet e Bro-Dreger*. Lesneven : Hor Yezh, 1999, pp157-166

<sup>23</sup>Kemener, Yann-Fañch. Le gars à la barre de fer / Pôtr er vazh houarn. Dans : *Collecteur de contes en Basse-Bretagne, war henchoù ar c'hontadennoù*. Fouesnant : Yorann, 2014, pp 168-178

<sup>24</sup>Kazetenn ar Vro Plin 1978; *Musique Bretonne* n. 17, 18, 22, 33, 34, 35, 36

Excluding the Grimm variant, as it comes from a translation of the original 1815 print, I will be examining a temporal difference of around one hundred years on two continents.

## 2.1 Difficulties

One of the difficulties with this selection of tales is that I have only accessed two recordings directly. This problem is more pronounced with the Breton variants as I have only referenced a recording of Angélique Guillosoou. All others are literary examples. Of the American tales, I have listened to the Ray Hicks recording as well as utilized its transcript. The variants of Maud Long, Sara Cleveland and Muncy-Fugate are all transcripts of which I did not access the original recording.<sup>25</sup> The Jane Gentry variant is also listed as a transcription.<sup>26</sup> The Chase variant is commonly considered a literary form. The Grimm story is considered literary and is a translation.

## 2.2 Presentation of individual variants

### 2.2.1 Grimm

I will begin with one of the most widely printed variants of the 301 tale type, a stolen princesses tale entitled *The Gnome* in English and originally published by the Brothers Grimm in 1815. This variant is attributed to Ludowine and Fernandine von Haxthausen of Münster, Germany. I am working from the translation which was presented in 2014 by Jack Zipes. First I would like to outline the functions of the tale as I understand them.<sup>27</sup>

- Å y1 ð1 A7 B1 C1^ § E5 (β D7 E7.. =A6)x2 β D7 E7 D7 E7- D9 E9 F9=§e2+G3 § B3 C^
- This first series brings us to the point of departure to the well.
- (G5-)x2 G5 I5 J2 K4

---

<sup>25</sup>Lindahl, Carl (dir.). *American folktales.op. cit.* pp. xxxvii-xliv

<sup>26</sup>Carter, Isabel G. *White Mountain Folk-lore op. cit.* p 340

<sup>27</sup>I have underlined functions which I still consider may be questionable or superfluous. I have somewhat expanded the antagonistic donor sequences with both companions and the hero for more clarity.

- This series represents the hero's rescue of the princesses.
- \*A1 L KF5=F9 √ O Ex Q U W
- And the final series ending in the hero's wedding to the youngest princess.

This tale is reasonably clean and not too difficult to deconstruct in this way with some exceptions. The initial situation is clear. An interdiction follows which is violated by the king's daughters who consequently disappear.

At this point I feel the need to draw attention to the concept of the villain. The spell which removes the princesses from the palace was the result of a curse placed by the king himself. Later on it is the gnome who causes harm to the hero's companions and attempts to harm the hero. In order to rescue the princesses the hero must kill three multi-headed dragons. So this begs the question, who is the villain? The gnome's first appearance in the tale functions best as an antagonistic helper or donor-villain. If the gnome is viewed as the villain of the story, does the villain then demand a difficult task M of the hero, that of killing the dragons? Or should the dragons be considered the villain of the story? The gnome warns the hero of his brothers and the other gnomes help the hero out of the well. In all other variants examined morphologically in this paper the antagonistic donor-villain reappears below ground and as such there is no question of which character represents the villain of the tale. This makes for a unique departure as well see you later and comparison with other similar tales.

The proclamation of the King follows as a classic example of mediation (B) and the hero and his companions enter the tale. Here the story moves to the perspective of the three huntsmen, and so begins the core of the tale for our purposes.

Now we arrive at the point in the story which presents itself as a sort of secondary situation. This idea will clarify as we look at the other variants. The three huntsmen find a well provisioned yet abandoned castle. I have temporarily noted this as a connective event and found magical agent due to its well provisioned state, food and bedding, etc (§F5). It is at this location in the context of a secondary situation that the tale continues.

The actions that follow between the companions and the gnome resemble most closely Propp's preparatory functions. Two huntsmen depart ( $\beta$ ), one must remain at the castle to tend it ( $y_2 \partial 2$ ). The gnome arrives and makes a duplicitous request ( $\pi$ ). The victim is tricked ( $\emptyset$ ) and harmed (A6). However if analyzed with regard to their placement in the story, these

actions need to be considered as a failed donor sequence where bizarrely enough the request twice granted results in assault for the hero's companions. Mentioned here is the hero's name and that the huntsmen are three brothers. The hero does not succumb to the gnome's trickery and his interaction ends in a victorious scuffle (E9). As a result he receives a wealth of information (F9=§e2 reconnaissance) and guidance (G3) to the location of the princesses.

Once the others return, the information is shared and we move on to the actual displacement to the location of acquisition of the sought persons. This is accomplished by use of a rope and basket (G5) after two failed attempts by the companions.

Here we return to the muddled situation of the villain. As such the hero's interaction with the dragons must be viewed as either M, N (task given by the gnome) or as I5 victory over a sleeping villain. The only very clear villains in this tale are the two brothers who later leave the hero abandoned in the well.

Mention of the dragons only arrives with the gnome's appearance. If we are to follow the usual sequence of Propp's functions, the function we would expect to arise at the point in the tale should be the struggle with the villain, function H. Oddly, in this tale the dragons seem as though they could be replaced with any other monster or task. Both functions M, N (task, solution) and H, I (struggle, victory) generally lead to the function W (wedding). An argument can be put forth for either.

The hero is gifted a golden necklace by the first princess (J2), but this is never again mentioned in the tale. This discrepancy leads me to speculate that this may be a fairly accurate transcription by the Brothers Grimm as an element of the tale which seems a loose end that has not been removed.

The rescued princesses are sent out of the well, function (K). The false heroes cast the hero into the pit and steal away with the princesses (\*A1). So begins the final move. The false heroes claim victory, (L). A connective element follows (§) as the hero wanders below hopelessly until at length he decides to play the flute he has found on the wall, (F5), which summons the gnomes (F9), who fly him out of the well, (√ return). Due to the princesses fainting at his arrival the hero is unrecognized and thrown into prison (O). They revive and another connective element follows (§). The princesses tell their secret to the stove as the king listens. The false heroes are exposed and hanged (Q, Ex, U) and the hero marries a princess (W\*).

Now let us examine the most distinctive elements present in the Grimm tale. The most obvious departure from the other tales, that of the question of the villain, has been previously noted. The king places the curse. The gnome assaults the companions. The dragons are to be killed. The brothers cut the rope in an attempt to kill the hero. The only clear connection occurs in the final move<sup>28</sup>.

Another element in the Grimm tale is the wealth of information the hero receives from the gnome after he is defeated. The hero learns where the princesses are kept, how to reach them, and what he must do to free them. He is also warned against his companions. Knowledge which later saves his life when he places a large stone in the basket instead of trusting his companions to lift him from the well.

The final series of events after he returns differs from the other tales. He is imprisoned and later released by the device of the princesses telling their secret to the stove while the hidden king listens.

All other major elements or sequences in this variant are present in one or more of the other tales.

---

<sup>28</sup>Propp, Vladimir. *Morphology op. cit.* p. 59, "This phenomenon attests to the fact that many tales are composed of two series of functions which may be labelled 'moves'. A new villainous act creates a new 'move', "

### 2.2.2 Luzel

The Luzel variant is one of the more cohesive and elaborate tales selected. This tale was collected sometime in the later half of the 19<sup>th</sup> century and is attributed to Gwilherm Garandel of ar C'hozh-Varc'had (Le Vieux-Marché), Brittany. The text is in Breton and has been taken from *Kontadennoù ar Bobl vol. 1*, printed in 1984 by Al Liamm.<sup>29</sup>

- Å A5 (a1) B1 C § y1.2 ∂1.2 ... § ^ G6 G5...
- This series brings the hero into the well.
- § D2 E2 e2 D4 E2 F9vi=F2+w1+e2.. D4 E2 F1 H1 I1
- Encountering the mother of the villain, the princesses and struggle with the villain.
- D5 E5=E4 K4 J2...
- The villain begs mercy and the princesses are rescued.
- \*A1 L M D10 E7 F9vi=F1 D10 E7 F9vi=√ G2i F9 F1
- The second move begins and the hero escapes the well. The final two functions prepare for Ar C'horf-Hep-Ene.
- O § N... Q Ex U- W:...
- The unrecognized arrival until the weddings.

Conveniently in this particular tale we have a very clear villain. The initial situation is clear, the king, his three sons and the stolen pears. The king is dismayed (B1) and his sons offer to discover the thief (C). The trebled effort to discover the villain tentatively echoes Propp's interdiction/command pairing. The hero succeeds in wounding the villain and he and his companions follow a trail of blood to the old well (G6). The decent into the well follows,

<sup>29</sup>Two other tales are documented of which I was unable to gain access due to the exceptional situation in spring of this year, 2020. Regrettably they are not included in this study. *Jean au baton de fer et les trois princesses* (F. Thépaut) and *Yann e vazh houarn* (anonymous, incomplete), noted in OLLIVIER *Les Contes de Luzel* 1995

trebled, with only the hero succeeding (G5). A brief meeting with the villain's mother follows where the hero gains a small bit of information (§ D2 E2).

The hero continues and encounters the first of the trebled castles and princesses. As Arzhur goes on we have a pattern that is simultaneously similar and quite different from the Grimm variant. Though there now appear three princesses to be rescued, it is the sword and information given Arzhur by the third princess which allows him to defeat the initial villain. The donor-princesses arrive suddenly into the tale and resolve an unstated lack (a1) for brides while equally providing the means for the hero to achieve victory over the villain.

At the end of the struggle (H), the villain begs for mercy and the hero grants the request on the release of the princesses. As the princesses are sent out of the well they each leave a shoe (J) with the hero. This prepares the way for the difficult task (M) to follow later in the story. The brothers cut the rope and the hero falls (\*A1) creating the next move. A classic progression follows where the false heroes return having demanded silence from the princesses (L). The princesses set a difficult task, (M) the pairing of their shoes before they will wed.

The story returns to Arzhur who lies at the bottom of the well near death. The villain's mother approaches and offers her aid on exchange (D10), which Arzhur accepts (E7), and is healed by the old woman (F9vi) with a miraculous ointment (F1). A distinctive and recurring element of the tale this paper investigates is the role of antagonistic donor/helper villains.

By the exchange Arzhur has made to be healed, the villain is now restored and is told by his mother to return the hero to his homeland. He does this in exchange for food (D10), which Arzhur provides (E7), even to the extent of cutting pieces from himself to feed the eagle. Upon arrival above ground the eagle heals the hero with the ointment, gives him a feather and promises his help in the future against ar C'horf-Hep-Ene.<sup>30</sup>

The hero completes his return to Paris (√), arrives unrecognized (O), and after learning of the situation at the palace, takes work in a smithy (§). He then precedes to accomplish the difficult task put forth by the princesses (N...). This is of course simple has he has in his possession the three shoes he was given.

---

<sup>30</sup>Strictly speaking Vladimir Propp would continue to include the moves after the hero's wedding in this tale as there is a magic agent given here which will come in to play later. However for the purpose of this paper I feel it acceptable to simply note the continuation.



The final golden shoe presented, he is brought before the princesses who verify his identity and expose the false heroes (Q, Ex). The hero forgives his brothers (U-) and all three pairs are married (W:...).

From this point on in the printed version the story continues into a new move and story arc, Ar C'horf Hep-Ene in which Arzhur's new bride is kidnapped and he must rescue her. That is not the core story we are investigating in this paper, though it must be noted since it can be treated as a continuation or a fully separate tale.

This story has trebling everywhere: three brothers, three attempts to catch the thief, three attempts to descend into the well, three castles and three princesses, the eagle flies away thrice, the eagle returns on the third day, three shoes and their return, and three weddings.

An important element to note that appears in this and in other variants we will examine is the quarreling of the brothers over each princess as she was lifted from the well, and the repeated commentary that each girl is prettier than the last.

The hero is the son of the king in the Luzel variant. The mother of the villain is distinctive. Though she is linked with the villain, she functions as a donor only. The hero receives information, healing ointment and the means to return to the land above through his interactions with her.

The Luzel variant completely lacks any food begging sequence whether on the part of an antagonistic donor/villain or simple donor. The food given to the villain in his eagle form takes the structure of the fulfillment of a bargain and so the context of food as a pure gift is missing from this variant. Notably this sequence is absent in all the Breton variants.

A vital connective element appears in the form of a summary after the hero returns unrecognized to inform him of the situation in the kingdom. This tale is the only variant included in this paper which involves a clearly defined difficult task and solution sequence.

### 2.2.3 Cleveland

The text for this variant is a transcription presented by Carl Lindahl in his 2003 work *American Folktales: from the Collections of the Library of Congress*. The original recording dates from 1968. The original language is English. Sarah Cleveland's family heritage is of Irish extraction. She was then living in Brant Lake, New York, USA.

- Å -2 § A13xiv B2 C^
- The three brothers leave home following an attempted murder by their stepmother.
- (D7 E7-).. D7 E7 F1
- The hero receives a magic walking stick.
- A1 B1 C1 ^ G4
- The brothers learn of the kidnapped princess and are led to the cave.
- G5... (D7 E7- D9 E9-).. D7 E7 D7 E7- D9 E9=KF1 H I (D5 E5) KF1 §
- The first two brothers are defeated and retreat. The hero refuses the villain's second request and struggle results which is won by use of the magic stick. The series begins in the manner of a donor request but is actually representative of the struggle function as it ends in liquidation of the misfortune, the princess is transferred to the hero.
- \*A1 F6 D10 E7 F9vi= $\sqrt{G2i}$  L U Q Ex W: § KI5
- The hero is left in the cave, the eagle appears and a deal is made. The hero returns. The false heroes are punished and exposed. The wedding follows. (§) The hero returns to collect his father who is brought to live in the palace. The stepmother has since died.

This tale begins with negative initial situation for the hero. His stepmother is planning to kill himself and his brothers (A13xiv), which he overhears and therefore they are spared. They

decide it is best to leave. I have provisionally marked this as (B2), a threat, as this corresponds best to the usual progression of functions.

An encounter with a donor on the road follows where the hero receives a magical object (F1). The brothers arrive in town and learn of the kidnapped princess. This introduces the second move, where the brother set out to seek the princess and treasure (A1 B1 C1 ^). They receive a guide and provisions from the king (G4). The villain of this move was clearly named at function B1. The first two brothers descend into the cave and fail in a scuffle with the villain which presents itself in the pattern of a failed donor exchange. The hero triumphs over the villain by use of his magical walking stick. The object of his search is transferred after he is victorious and grants mercy (D5 E5).

The treasure and princess are lifted from the cave. The hero is abandoned creating the third villainy of this tale (\*A1). An eagle arrives (F6) and the hero strikes a bargain with the new helper/donor (D10 E7 F9vi= $\sqrt{G2i}$ ). In this tale the hero is not healed when he exits the cave though he cut from himself to feed the bird. He returns and punishes the false heroes. The princess names him as the true hero and he marries her. The first villainy present in the initial situation is resolved only in a last commentary when the hero decides to return to collect his father and bring him to live in the palace (§KI5).<sup>31</sup>

The Cleveland variant begins with the hero in a decidedly negative situation and thus stands apart from all the other tales. The hero and his brothers flee the threat of death to begin their adventure. This variant incorporates three villains in three distinct moves: the stepmother, Little Red Night Cap, the brothers. The donor of a magical agent which allows the hero to triumph over the villain is met along the road before the hero knows of the stolen princess. Only one princess is present in this tale.

---

<sup>31</sup>Lindahl, Carl (dir.). *American folktales.op. cit.* p. 175, “the old woman had died in the meantime”

## 2.2.4 Chase

Richard Chase originally published this variant in 1943. The story was collected by Mr. Chase from R M Ward of Beech Creek, North Carolina. The original language is English.

- $\text{\AA}1\text{vi} \text{\S} \text{B2 C}$
- The initial situation begins with an unverbalsed lack. The brothers are given a tract of land and sent away.
- $\text{\AA}2 (\text{\beta} \text{y}2 \text{\partial}2 \text{A5 B4}).. \text{\beta} \text{y}2 \text{\partial}2 \text{D2 E2 F9vi=G4} \text{\S} \text{B3 C}^{\wedge}$
- The action begins again following a preparatory type pattern at a new location. The villain is followed.
- $\text{G5}... (\text{D4 E2 F9vi=F2}).. \text{D4 E2 F1 H1 I1 w1 J2} \text{+J2ribbon} \text{K4} \text{\S}4...$
- The decent into the hole, meeting with the girls, through the hero's struggle with the villain and rescue of the girls.
- $*\text{A1 K5} \sqrt{\text{U- W}}...$
- The hero is abandoned and by use of a magical agent returns.

I will begin by addressing an issue which is central to the analysis of all but the Cleveland and Luzel variants. In every other variant I will be investigating morphologically, the hero and his companions have their first contact with the villain when he appears at their residence. This residence is a secondary location which has either been found fully provisioned (F5) or built by the hero and his companions.<sup>32</sup> I have conditionally designated this as ( $\text{\AA}2$ ), a “secondary situation”. The villain's arrival functionally speaking blurs the lines between preparatory functions and a hostile donor sequence. Ultimately it will lead to guidance (G).

---

<sup>32</sup>In Gentry's variant there is no movement to a new residence

This tale begins with an unvocalized lack (a1vi) representing a person (brides) and other. The brothers are promised land and sent away (B2). After building a house for themselves (â2), two brothers leave one behind (β) to make lunch (y2 command), which he does (∂2). At this point the villain arrives and plunders food and fire while the brother hides (A5). This series changes with the hero, who greets the villain in a friendly manner. No altercation occurs and the hero secretly follows the villain as he leaves (D2 E2 F9vi=G4). At the return of his brothers he tells them he has found the way to the villain's lair and they depart to descend into the hole (B3 C ^ G5).

The first two brothers are frightened and fail to complete the journey. The hero goes down the hole and meets the sisters consecutively in a trebled donor sequence. He is given two magical agents, ointment and a sword, in order to defeat the villain. After battling and killing the villain, he receives a wishing ring (J2). His bride is marked by a red ribbon in her hair. At this point in the tale we encounter another series which I will designate connective element 4 (§4). As each girl is sent out of the hole, the hero's companions, in this case his brothers begin to fight. Each girl tells of her sister who is yet to come. As a function this equates to (K), the liquidation of misfortune/lack. The hero is abandoned below when his brothers hear that the youngest girl has promised to be his bride (\*A1). In this variant, after a time lamenting his fortune, the hero using the wishing ring to return. No punishment is enacted on his brothers and all three marry (W...).

An interesting note for three of the North Carolina variants is the late mention of the hero's mother. For when he makes his wish he wishes to be home with his mother smoking his old pipe. This is where he arrives (â) and then continues on foot to return to the new house (â2).

The girls specifically request their freedom in Chase's variant.

### 2.2.5 Long

Maud Long's variant dates from a recording taken in 1947. Mrs. Long was then a resident of Hot Springs, North Carolina. The text is a transcription presented in Mr. Lindahl's work. The original language is English. Functionally the variant given by Maud Long is nearly identical to the Chase variant. The only functional differences being that the first two girls do not specifically ask for freedom nor does Jack explicitly offer, and mention of the wishing ring comes after the hero has been abandoned, either by forgetfulness on the part of the storyteller or for reasons of personal style.

- å a1vi § B2 C
- Departure from the parents home.
- å2 (ß y2 ð2 A5 B4).. ß y2 ð2 D2 E2 F9vi=G4 § B3 C^
- Secondary situation, encounter with the villain who is then followed.
- G5... (d7 E2 F9vi=F2).. D4 E2 F1 H1 I1 w1 J2 ribbon K4 §4...
- Descent and combat with the villain. The girls are sent above-ground.
- \*A1 J2 K5 √ U- W...
- The hero is abandoned and returns by use of a magical agent. (J2)

Maud Long was the daughter of Jane Gentry, though we'll see later how this variant more closely resembles the Chase and Hicks variants than that of Jane Gentry. Mrs. Long was educated and a good friend of Richard Chase as noted by Carl Lindahl.<sup>33</sup> The recording which accompanies this transcription was made in 1947, four years after Chase's publication. Her storytelling arose from both a family storytelling tradition and a love of printed literature.

---

<sup>33</sup>Lindahl, Carl (dir.). *American folktales. op. cit.* pp. 44-46

The Chase, Long, and Hicks cluster of tales is incredibly similar in both function sequence and other elements. The ultimate goal of this study is a search for the Breton ecotype of the 301 tale. I hope that by exploring the subtle differences of these three variants which are culturally familiar to me, I will be better able to discover the same kind of subtleties in the Breton variants.

A distinct possibility exists that both Ray Hicks and Maud Long may have had copies of Chase's work, but that is speculation. The idea becomes much more intriguing when considering the differences between Mrs. Long's variant and that of her mother's from 1923. The only real distinction between the Long, Chase and Hicks variants is the placement of the marking of the hero.

The villain is followed to the hole in the ground or well by a combination of direct and indirect sight, by the smoke of his pipe, in these variants. The villain is beheaded in these three tales by the sword given to the hero by the youngest girl, similar to the Luzel variant.

The villainous brothers in these North Carolina variants fall short of being false heroes as no one is present to listen to their boasting or lies. They are punished with little more than a harsh look from the hero.

### 2.2.6 Hicks

Another North Carolina variant is told by Ray Hicks. The recording and accompanying transcription date from 1963, twenty years after Chase's publication. The original language is English. Both the audio recording and transcription were referenced for this study. Ray Hicks was a resident of Beech Mountain, North Carolina.

- $\text{a}1\text{vi} \text{ } \S \text{ } \underline{\text{B2 C}}$
- The brothers are sent away.
- $\underline{\text{a}2} (\underline{\text{B} y2 \text{ } \partial 2} \text{ } \text{A5 B4}).. \underline{\text{B} y2 \text{ } \partial 2} \text{ } \text{D2 E2 F9vi=G4} \text{ } \S \text{ } \text{B3 C}^{\wedge}$
- Secondary situation and encounter with the villain who is then followed.
- $\text{G5} \dots (\text{d7 E2 F9vi=F2}).. \text{D4 E2 F1 w1 J2 } \underline{+ \text{J2 ribbon}} \text{ H1 I1 K4 } \S 4 \dots$
- The descent and encountering the girls. The battle with the villain. The girls are sent above-ground.
- $*\text{A1 K5 } \sqrt{\text{U}} \text{- W} \dots$
- The hero is abandoned and returns by use of the magical agent.

Once again we can see how the progression of functions is nearly identical. Here we have three different storytellers. Richard Chase's variant was collected from R M Ward orally and put to text by Chase in 1943. Maud Long's variant is a transcription of a recording from 1947. The Ray Hicks variant is a recording and transcription from 1963. Over a 20 year period the resulting variation in functional progression of these three tales is effectively nil. Only the tiniest of differences in style appear.

These three variants of the 301 type tale are told by different members of the Harmon / Hicks extended family. This allows me to examine aspects of differentiation between even very closely related storytellers, closely related both temporally and by location.



These three variants are so similar that no argument can be made that they arise from differing traditions. The brothers are given land by their father and leave to establish themselves. The villain arrives, trebled. He steals food, as the hero is absent, from the brother who hides. The hero offers food which is refused. He follows the villain. The journey below is trebled. The brothers failing. The hero meets the princess, trebled. He receives magical agents in order to triumph over the villain. The princesses are stolen by his brothers and he is abandoned. He uses a magic agent to return to his mother's house. He continues on foot to complete his journey. He does not punish his brothers. The wedding is trebled.

## 2.2.7 Gentry

Jane Gentry's variant was collected in 1923 in Hot Springs, North Carolina. The original language is English. The text used for this study is taken from the 1925 work by Isabel Carter and is stated to be a transcription of Mrs. Gentry's telling.<sup>34</sup> This variant predates and differs in certain aspects from the other three North Carolina tales.

- å ß a1 (ß y2 ð2 D7 E7- A5 B4).. D7 E7 F9vi=G4 B3 C ^
- The initial situation resets itself as the parents die. The villain arrives and requests food, but the first two brothers refuse. The hero offers food, but the villain refuses and leaves. The hero follows and discovers the location of the hole in the ground. He decides to descend into the hole.
- G5... (d7 E7iv F9vi=F2 K4).. §4
- The first two brothers fail. The hero meets the girls consecutively. In this variant each girl is sent above as she is met.
- d7 E7iv F1 J2 w1 §4
- The hero meets the third girl, receives the wishing ring and a promise to marry. The girl is marked by the red ribbon in her hair and sent above.
- \*A1 § K5 √ W
- The hero is abandoned. The villain returns but ignores him. The hero uses his ring to return and is married to the third girl. There is no mention of the brothers.

The initial situation shifts in the third sentence with the death of both parents. Leaving the brothers alone and creating (å2). Now the story proceeds with the trebled absentations of two brothers, one left alone to prepare food (ß y2 ð2). The villain arrives on site as a donor and steals the food in the first two instances when his request is denied (D7 E7- A5). When the

<sup>34</sup>Carter Isabel G. *White Mountain Folk-lore op. cit.* p340 ,“The stories are taken down exactly as Mrs. Gentry told them.”

absent brothers return they are told of the misfortune (B4). The hero however offers food freely but the donor villain refuses, leaves and is followed (#D7 E7 F9vi=G4). Gentry makes no mention of a smoking pipe in her variant. Instead she mentions the villain's "teeth as long as pipe stems".

The brothers return and are told of the hole in the ground. The hero decides to follow underground. They prepare and depart (B3 C ^). The descent is trebled (G5...). In this variant each girl is in a different house rather than a different room. No clear request for rescue is made (d7 E7iv). The hero sends each one up before proceeding to the next (K4). The brothers quarrel over each girl as in the other variants from North Carolina (§4). The hero is promised marriage (w1) and given a wishing ring (F1=J2) by the third girl who also braids a red ribbon in her hair (J+). The hero is abandoned (\*A1). In this variant there is no direct struggle with the villain and he is not killed. Old Bluebeard returns and will not feed the hero. After a time the ring becomes loose and the hero uses it to wish himself home (K5 √). There is no mention of the brothers. The hero magically appears at home where his promised bride is waiting and they are married (W).

The tale begins with an unspoken lack for brides (a1) as the other NC variants. There is no movement to a new location in this variant, simply the parents die and leave the brothers alone in contrast to the other three NC variants. The brothers do not hide from the villain, but instead deny his request for food. His request denied the villain then steals the food. As in the other NC variants, the hero offers food to the villain immediately and his offer is refused. The hero follows the villain to the entrance to his lair by sight. He returns and shares the information with his brothers. They decide to explore the hole, trebled. The two brothers are frightened and fail. The hero descends and discovers the girls, trebled. This fulfills the unspoken lack of the first move for brides (K). Each girl is sent above in the basket as the hero meets them and learns of the next, hence individually. The brothers quarrel over each girl. The hero is warned against the villain, but claims they are friends. The red ribbon and wishing ring are present in this variant as in the three others. No violent struggle between the hero and the villain appears in this tale. The hero is unfed and his gauntness draws his attention to the wishing ring which he uses to return home to marry his promised bride. No mention is made of his brothers. Perhaps another telling by Mrs Gentry would mention them but one can only speculate.

Some intriguing aspects of this variant are: the interaction of the villain with the brothers, no mention of fire, the three girls are found in three houses as opposed to rooms, and the lack of

any direct struggle or battle with the villain. None of these elements are present in Maud Long's variant even though Mrs. Gentry was her mother.

Multiple different elements appear in Mrs. Gentry's variant distinguishing it from the other North Carolina examples. The hero's parents die leaving all three sons alone in the house. The brothers all have a vocal interaction, a food begging sequence, with the villain. Their negative response leads to theft, while the hero's hospitality leads him to the entrance to the villain's world. Gentry's variant presents a staggered rescue of the three girls from three houses. There is no violent struggle with the villain. The hero remains unfed in the villain's house until he remembers the wishing ring and wishes himself home. Jane Gentry makes no mention of the brothers at the end of this telling.

### 2.2.8 Muncy Fugate

Jane Muncy Fugate grew up in Hyden, Kentucky roughly 150 miles from the North Carolina cluster. This particular variant was recorded in 2001 after Mrs. Muncy Fugate had moved to Glendale Arizona. The transcription is taken from Mr. Lindahl's work. The original language is English. Any differences which were added in reference to the 9/11 attacks for this particular telling are noted therein. The storyteller mentions having added a few phrases taken from current events at the time.<sup>35</sup>

- å a1 B2 § C å2 (β y2 ∂2 π1 ø1 A5 B4).. β y2 ∂2 #π1 ø1 E9 B3
- Initial situation, departure to å2 through the first interactions with the villain.
- C ^ G6... H XI KF5 w1...
- The decision to pursue the villain, struggle and the finding of the brides.
- F6 (D10 E7 F9vi=G2i √)... W...
- The return from the deep cave with the help of the eagle and trebled weddings.

This variant includes the secondary situation (å2). The brothers have left home and built themselves a new house where the action then proceeds. Two brothers, including the hero leave another behind to prepare food and tend the house (β y2 ∂2). In this tale the villain arrives and behaves in a deceptively friendly manner, entering into conversation with his victim. He then waits for the victim to leave the house, steals the food and leaves (π1 ø1 A5). The brothers each recount the misfortune. The hero decides to trap the villain, and so the hero's interaction is represented by (β y2 ∂2 E9 #π1 ø1). The symbol (#) represents an action instigated by the hero. In this instance the hero uses trickery to capture the villain. The villain escapes. The brothers return and the hero tells them what has happened. They decide to follow the blood trail and enter the deep cave (G6...). The villain is waiting to attack them with his knife (H). The brothers are each rescued as the hero pushes them out of harms way. The

---

<sup>35</sup>Lindahl, Carl (dir.). *American folktales.op. cit.* pp. 300-301

villain stumbles across one of the brothers who has been shoved over by the hero. The villain falls upon his own blade and dies (XI). The brothers search the caves together and find the three beautiful girls (KF5). Each brother asks a girl to be his bride and they accept (w1...). They can not climb out of the deep cave (§). I have noted this as a connective event, however it could be viewed as a new move beginning with a new type of lack (a6). The hero sees a great eagle flying overhead (F6). He offers the eagle food in exchange for assistance (#D10 E7 F9vi=G2i √)... All three brothers and brides return to the house and are married (W...).

This variant is distinctly lacking in fantastical elements with only the eagle arriving at the end to provide help to the hero. There are no other magical agents or helpers. The villain can easily be imagined as a greedy thief but there is little of the fantastical in his description, "*He was rather tall and he had a ten-gallon hat on, and it was greasy all around the brim. And he had a long greasy beard.*" (MF, Lindahl : 303). A thief arriving in the middle of winter and behaving in a friendly way to deceive his host while awaiting a chance to steal food is entirely believable in an American frontier context. The brother who gives the villain a second chance on the second day is also believable taken in context. The villain is tricked and trapped by the hero at their first encounter.

In Mrs Muncy Fugate's variant all three brothers enter the cavern in an attempt to battle with the villain. The villain trips and falls on his own knife. There is no argument among the brothers over the found treasure or the brides. The final villainy present in the other ten variants is missing. The hero is never abandoned in the cavern and the three girls are not stolen by his companions.

The hero is proactive from the beginning of this variant. In the initial situation he insists on leaving home with his brothers though at first as the youngest, his parents had planned to keep him behind. He sets a trap for the villain and succeeds. He is the one to push his brothers out of the way of the villain who is lunging towards them with his knife. And though the hero does not directly attack the villain, he is responsible for his defeat and death. Lastly he is the one to initiate the bargain with the eagle which enables them all to return home.

## 2.2.9 Jezegou

The variant presented by Kristof Jezegou was first published in 1923. He mentions a man by the name of Jean Paskoet in the preface to his work as a storyteller, but there is no confirmation of exactly how he encountered this story or to what extent it may have been adapted.<sup>36</sup> Kristof Jezegou was vicar at Châteaulin from 1890 to 1907, then rector at Plobannaec from 1907 until 1946. The original text is in Breton.

- $\text{a1 B3 F3iv... C } \S 1.. \text{ D2 E2 F2 } \S \text{ E5}$
- The hero acquires his iron staff and leaves home seeking others like himself. He encounters his companions. They learn of a cursed and abandoned house and decide to settle there.
- $\text{â2 (} \beta \text{ y2 } \partial 2 \text{ A6 B4).. } \beta \text{ y2 } \partial 2 \text{ D9 E9 B3 C } \wedge \text{ G6}$
- One companion is left at the house. Assault perpetrated by the villain. The hero wins a scuffle with the villain and ties his long beard to a hook in the wall, but he escapes. They follow the trail of blood to an old well.
- $\text{G5... } \S \text{ e2 } \_2 \text{ } \S \text{ X (battle with retinue) D5 E5 KF1 } \S 4$
- The descent into the well. The hero learns more about the villain. Battle with the villain's retinue. Request of mercy from the villain and release of prisoners. Two girls are sent above.
- $\text{*A } \S \text{ \#D7 F1 } \sqrt{\text{G1 H1 I1 K1 W}}$ \*
- The hero is left below with the last of the released prisoners. They request aid from the villain and are given a magical object which allows them to return above. The hero battles his former companions and forces them to leave.

The initial situation begins with Yann and his father who are farmers. There is elaboration of Yann's amazing strength ( $\text{â}$ ). When he comes of age he decides to search the world for others like himself, that is to say others who are extraordinary ( $\text{a1, B3}$ ). Before leaving he

<sup>36</sup>Jezegou, Kristof. *E korn an oaled. op. cit.* p. 6

determines he needs a good staff. He orders one to be made from iron (F3iv...). Content with the third staff, the hero sets out. Along the way he meets a miner and a miller, both of amazing strength. I have designated this as connective element one (§1) for the purpose of this study.

The companions cross a river (§). They then meet an old man who tells them of the abandoned castle that was the home of the former owner of the forest. He warns them that everyone who tries to stay there is killed at noon and warns them against Baro-hir (Longbeard). They go to the castle anyway. Considering the abandoned castle (F5), this gives (D2 E2 F2 § F5) and so begins the (â2) series. One companion is left alone to prepare the midday meal. The villain arrives and assaults him. The others return and become aware of the villainy (β y2 ∂2 A6 B4) twice. Then the hero remains at home. He triumphs in a scuffle with the villain and ties him by his long beard to a hook on the wall of the stable (β y2 ∂2 D9 E9). When his companions return they go to see the villain who has now escaped leaving a bloody trail (B3 C ^ G6).

Each companion takes a turn descending into the well but is frightened and returns to the surface. The hero descends (G5...). He discovers a new world full of finely dressed people and a castle before him. He asks a passerby about the castle and is told the story of a man with no equal, who is now sick and no one is allowed to see him. The hero is warned that he should be careful as a rich man and his three daughters were imprisoned for going against the master of the house (§ e2 -2). The hero makes his way through the rooms of the castle battling with the retinue of the master of the house (X). He finally arrives in the master's chamber to find Baro-hir being tended by the three daughters. The villain requests mercy and promises to release the prisoners (D5 E5 KF1). Then follows a variant of (§4). The first girl is sent out of the well and the companions begin to quarrel over her. They are so distracted that Yann finally decides to carry the second girl out of the well by placing her on his back and climbing out himself. He finds his companions fighting above. The hero returns below for the last girl and her father, but as he goes to collect them his companions pull up the rope (\*A).

The hero finding the rope gone returns to ask Baro-hir for help and he is given a magical helmet (#D7 E7=F1). The hero uses the helmet to return above-ground with the third girl and her father (√ G1). He angrily attacks his companions with this staff and drives them away (H1 I1 K1). He then marries the third girl and remains in the castle (W\*).

Various distinct elements are present in the Jezegou variant. The companions must cross a stream or river in order to reach the forest. There they meet an old man who tells them the story of the cursed castle. The interaction of each companion with the villain is highly specific



and detailed. Likewise the episode of the hero's first interaction with the villain. The hero must battle with the retinue of the villain as he moves through the subterranean castle. After the first girl has been sent above-ground, a long period of time passes. The hero then climbs out of the well with the second girl. The total of rescued persons includes the father of the three girls. At the hero's request, the villain gives the hero the means to return to the world above in the form of a magical object, a helmet.

### 2.2.10 Klerg

Frañsez Genver is attributed as the source of this variant which appeared in *L'echo de Lannion* August-September issue 1956. Frañsez Genver was a resident of ar C'houerc'had (Le Vieux-Marché) Brittany. Worthy of note is the fact that ar C'houerc'had and ar C'hozh-varc'had are two names for the same city. Thus the variants presented by Luzel and Klerg share their location but are distant from one another by nearly a century. The text used in this study is taken from *Faltazi an Amzerioù Kent* 1999, Klerg. The original language is Breton.

- â a1 B3 F3... C ^ §1... F5
- The hero wishes to set out into the world. He requests a staff from his patron. He is pleased by a 700 pound iron staff and sets out. He encounters three companions. They find a castle and decide to stay.
- â2 (β y2 ∂2 π1 ø1 A6)... β y2 ∂2 #π1 ø1 E9 B3 C ^
- One companion is left to watch over the castle. Paotr ar Voned Ruz (Redcap) arrives and makes a deceptive wager. The villain assaults the companion as he plays the game. The hero uses the same deception against the villain. The villain escapes.
- G6 G5 G4 I5 K4 §
- The companions follow a bloody trail. Only the hero descends into the hole. He is shown where the villain is by four girls he finds below. He strikes the sleeping villain three times, killing him. The girls are sent above.
- \*A1 F6 #D10 E7 F9vi=√ W....
- The hero is left below. An eagle appears. The hero promises to feed the eagle in exchange for rescue from the hole. The hero returns and demands first choice of bride. All four are married.

In this variant the hero has no parents and remains unnamed. His patron has promised a present to him when he comes of age. He requests an iron staff to take with him to wander the world. As the tale concludes when the boy is married we use (a1), lack of a person as in the

other variants. His staff must be made three times until it weighs 700 pounds and he is satisfied before he departs (â a1 B3 F3... C). He encounters three new companions along the way (§1): Paotr e c'had (Leaper), Ar miliner (Miller), Ar c'harger-teil (Hauler). Wandering through a forest they come upon an abandoned castle (F5). They claim the castle as their own (â2). Here again we find the core of the variants which this paper examines. One companion is left behind to mind the castle: absentation, command, command fulfilled (ß y2 02). The villain arrives and initiates a game with the intent to cheat: trickery and complicity (π1 01). The villain assaults the unwitting companions (A6). In this variant the companions have not explained their misfortune to the hero, but he has seen their bandages. The hero inverts the action and uses the villain's trick against him, defeating the villain temporarily (ß y2 02 #π1 01 E9). When his blows the dinner horn to call his companions, the villain escapes.

The hero follows the bloody trail left by the unwilling guide (G6) and descends into the deep hole which he finds (G5). His companions will not go down. He immediately meets four girls at the bottom of the hole. They warn him twice not to wake the villain lest he be killed. The hero asks where is the villain and they point out a door to him (G4). The hero finds the villain sleeping and strikes him three times, killing him (I5). The four girls are lifted from the hole (K4).

At which time the three companions leave the hero below and return to the castle with the four girls (\*A1). The hero sees an eagle flying above and makes a bargain for his help in exchange for meat. The hero feeds all of the villain to the eagle and must cut pieces from himself as well in order to reach the surface (#D10 E7 F9vi=√). The hero then returns to the castle and demands first choice from amongst the girls. It is agreed and all four couples are married (W....).

The tale presented by Klerg differs in the hero's number of companions, three instead of two. This variant also includes a distinctive interaction with the villain in the form of a betting game. The result of the game being the assault upon the companions through trickery. Predictably the hero turns the tables on the villain. At the bottom of the hole, the hero immediately encounters the four girls. They are described as having the appearance of being half-dead.<sup>37</sup> The hero ultimately uses the villain's carcass to feed the eagle during his return to the world above.

---

<sup>37</sup>Klerg, Marsel. *Faltazi, op. cit.* p 163, "Evel tud hanter-varv e oa ar paour-kaezh merc'hed-se eno."

### 2.2.11 Kemener

The variant presented by Yann-Fañch Kemener in his 2014 work *Collecter de contes en Basse-Bretagne* is attributed to Angélique Guillossou. The storyteller is a native of Purid-Kintin and later moved to Tremargad, Brittany. The text is presented in both French and Breton by Kemener. The breton language variant was used for the purposes of this study. A separate recording of the tale as told by Mrs. Guillossou was also referenced. The recording was collected by René Richard in Breton and dates from 1978.

- $\text{ã a1 B3 F4iii.. C §1... § F5}$
- The hero decides to set out into the world. His staff is prepared. He meets his companions and they find an abandoned house.
- $\text{ã2 (ß y2 ∂2 D9 E9-)... ß y2 ∂2 D9 E9 B3 C ^ G6}$
- The villain appears while one companion is alone at the house preparing the midday meal. The companions lose in a skirmish with the villain. The hero succeeds in temporarily capturing the villain. The villain escapes and they follow a bloody trail.
- $\text{G5 § D5 E5- I5 KF5... §}$
- The hero descends. The villain asks for mercy but the hero kills him. The hero finds the sisters and sends them above.
- $\text{*A1 \#D2 E2 F2 \#D10 E7 F9vi=\sqrt{U/I6 K1 w*}}$
- The hero's companions leave him below. Seeking a way out, he asks about a large egg. He is directed to the bird and makes a bargain to be carried out of the hole. He returns, chooses the prettiest girl and runs off his companions.

The initial situation is a poor widow and her lazy son. He decides to wander the world and she has an iron staff prepared for him ( $\text{ã a1 B3 F4iii C}$ ). He encounters three companions along the way (§1). They find an abandoned house (F5).

One companion is left alone to prepare the meal. The villain arrives and there is a scuffle which the companion loses (β y2 ∂2 D9 E9-)... The hero wins against the villain when it is his day to stay home and puts the villain in a sack which he hangs in the chimney. The villain escapes. They decide to follow the bloody trail and find the entrance to a deep hole (G6). The hero descends (G5). In the new world below, he briefly meets a gatekeeper and is warned not to bother the master of the castle who is ill. He enters and finds the villain injured in bed. The villain begs mercy but the hero kills him and feeds his remains to the dogs (D5 E5- I5). The hero explores the castle and finds the girl and her sisters. He sends them above ground (KF5...§). His companions abandon him below. One day he sees a group of people rolling a very large egg along the road and asks about it. He is directed to the eagle who is king of birds. The hero strikes a deal to be carried out of the hole (#D10 E7 F9vi=√). The hero returns, chooses the prettiest girl (K1=w\*) and punishes his companions by running them out of the castle (U/I6).

Perhaps the most distinctive element of the variant presented by Kemener is the image of the hero in the story. During his first interaction with the villain, the villain accuses the hero of stealing from his garden.<sup>38</sup> The hero later refuses the villain's request for mercy.

---

<sup>38</sup>Kemener, Yann-Fañch. *Collecteur de contes op. cit.* p176, "O'r peter 'oc'h ahe? 'c'houlès er jeant gantañ. Lêrazh me zraoù din 'ba' me jardin amañ !"

### 3 Groupings and summary

Now that the preliminary mapping of each tale has been accomplished, the eleven tales can be grouped by their morphological and thematic similarities. I have classified them into four groups. The first grouping consists of the most similar tales ; the three North Carolina tales as told by Richard Chase, Maud Long, and Ray Hicks. The second group is composed of three breton tales. Once again the tales share a strikingly similar pattern ; the tales presented by Kristof Jezegou, Yann-Fañch Kemener, and Marsel Klerg. The third group consists of the variants presented by Jane Gentry and Jane Muncy Fugate. I find these two tales too distinct to be included in group 1. The fourth group is composed of the variants presented by the brothers Grimm, Fañch Luzel and Sarah Cleveland. These three tales are diverse in comparison to the tales placed in other groupings, yet they still share various elements which appear in the other tales. Of the eleven tales, these three are the only to involve nobility. The Luzel and Cleveland variants lack a secondary situation. The Grimm variant's tangled villainies set it apart. Each of these tales contain elements that may be found in tales of another group but those elements may be present in a different order within the story. The Luzel and Grimm variants have been previously classified as type 301A.<sup>39</sup>

Now that the tales have been divided into four groups based on basic structures, we will investigate a bit further the elements within them, both themes and actions that may further emphasize their cohesion. A wide variety of hypotheses could be put forward about the reasons behind the content of the variants, but I will attempt to base my analysis primarily on the objective narrative of the tales and not subjective hypotheses.

#### 3.1 Group 1 – Chase, Long, Hicks

Beginning with Group 1, the story begins with an unspoken lack for a person. At the beginning of the first move, the hero and his brothers are sent away from their parents home to start a new life for themselves. They build a new house where the three brothers live establishing a secondary situation. The villain enters into the story in a trebled series. The villain is seen approaching and the first two brothers hide. The villain enters into the house

---

<sup>39</sup>Delarue, P. et Teneze M.L. *Le conte populaire française. op. cit.*(le-conte-merveilleux.fr)

and steals food and fire. He leaves. The series ends with the hero distinguishing himself by greeting the villain and offering food. The villain denies the offer of food, takes fire for his pipe and leaves. The bold and curious hero follows the great cloud of smoke from the villain's pipe to discover the entry to the villain's underground world. Meanwhile his brothers believe him to be eaten by the villain. The hero returns and recounts his discovery.

They decide to enter the hole and prepare a rope and basket. The descent into the hole is trebled. The brothers are frightened and fail to reach the bottom. The hero succeeds and finds a beautiful girl in the house underground. She tells him of her sister who is more beautiful than herself. The girls are trebled and the hero passes from room to room until he meets the third and youngest sister. We have now come upon an attribute which distinguishes Group 1 from Group 2, Group 3 and all but the Luzel variant of Group 4. The hero's ability to defeat the villain in Group 1 is not through his boldness, inherent strength or cleverness, but by the grace of magical objects given him by the young girl who has promised to marry him. Without the gifts received from the donor, the story would be unable to progress as it is told and would falter. In this group, the hero receives a healing ointment and a special sword, both which he uses in his battle to defeat the villain. The hero is marked by the gift of a wishing ring, and his bride is marked with a red ribbon in her hair. Each girl is sent above to the waiting brothers who quarrel over the girls as they are drawn out. When they learn that the youngest girl has promised to marry the hero, they abandon their brother. He waits aimlessly until growing thin he remembers the wishing ring and wishes himself home. In each tale of Group 1, the hero wishing himself home arrives at his parents' house and then proceeds on to the new house. He chastises his brothers and then each brother marries one of the girls to live happily.

The only real variance between the three stories in Group 1 with regard to function is a slight variation in wording or placement in the narrative of the marking function. Connective elements are nearly identical. The Chase variant is the only one where the girls specifically ask to be freed. These variants are only separated by 20 years. The Long variant only differs by four years after Chase's publication. While not omitting the possibility of the publication's influence on the narrative, due to the close family ties of the original storytellers, R M Ward, Maud Long, and Ray Hicks, a more likely hypothesis is that Chase's publication may be reasonably close to the tale as he heard it from R M Ward.

As to themes found in Group 1, we will begin with the hero himself. He is the youngest of three brothers. He is also bolder, more curious and shows more courtesy and cleverness. He shows this in the manner he greets the villain, his following of him, and his following actions.

As previously noted, one of the distinctive elements of this Group and which interestingly shows itself as well in the Luzel variant is that the hero's success is dependant on magical objects which he receives from the youngest girl. The hero's return to the world above is also due to a gift from the youngest girl. The bride herself is marked in Group 1 variants. The villain battles the hero by spitting or throwing fire. He is killed when the hero manages to behead him with the magical sword. The hero in this group is more distinguished by his character than any physical quality. He seems more of an opportunist. He was sent away. He was curious and bold enough to not hide from the strange visitor. He was curious and bold enough to follow the villain into the hole. When he encountered each girl he began to court her until he was told of another deemed to be better. He took and used the gifts offered him to defeat the villain. He made no attempts to climb from the hole without a rope, but instead wished himself home after having remembered the ring given him. His story hinges on the gifts he receives from the donor and his willingness to participate.

### **3.2 Group 2 – Jezegou, Klerg, (A. Guilloso) Kemener**

Group 2 also begins with an unspoken lack for a person, generally interpreted as brides. However the Jezegou tale begins with the hero stating a desire to find others who may be his equal. The hero of these tales is described as extraordinarily strong. Before setting out into the world he first must have a staff. The making of his staff is trebled or repeated as it needs to match the hero's exceptional strength. The first attempts are broken apart by the hero until he receives a staff worthy of his power. In this group the hero instigates his own departure. The hero is of humble origin, variously a farmer's son, a widow's son, an orphan. The hero sets out and encounters his companions along the way, each of them a man of exceptional ability, generally strength. A miller who can throw millstones accurately at distance is present in all variants. He is discovered playing a game of galoche or palets with his millstones. Other companions whose strength is great include a miner who casually carries an enormous stone, a man who can pull a loaded wagon too heavy for a team of horses, a man who uproots trees, and a man who is found clearing giant stones from a field by pulling them out of the ground using a chain. In the variant presented by Klerg there appears a man whose leaps are so great that he hobbles himself in order to catch hares.

The companions arrive in a wood. In the Jezegou variant they meet an old man who tells them of a haunted castle up ahead. The companions arrive at a fully provisioned house or castle and



decide to settle for a time. The found house has been noted as a found magical object because of its importance as a central location in the tales and its provisioned state. Now settled in their new home the tale arrives at the secondary situation and the villain arrives. These encounters are vividly described in Group 2, though of various natures. In the Jezegou variant the villain appears from within the chimney itself. In the the variant presented by Kemener as told by Angélique Guillosoou, the villain approaches the garden and demands what the men are doing. In the Klerg variant, the villain arrives and lures the men into a wager intending to use the game as a distraction. In all Group 2 variants these interactions end with the villain assaulting the companions.

The villain is defeated and injured by the hero who thinks he has captured or killed him. While the hero has his back turned, the villain escapes. The hero and his companions then follow a bloody trail to the entrance to the villain's lair.

In only the Jezegou variant does each companion attempt to descend into the world below. In the other two, only the hero is bold enough to go. One can't help but notice that when isolating these tales from the more expansive repertoire that the hero's companions' skills and strength has little to do with the narrative except in adding emphasis to the hero's own description. Each companion entered the tale as a powerful figure in his own right, but their interactions with the villain show them to be helpless regardless of their attributes. Only the hero is able to best the villain.

The hero arrives in an amazing world below. In the Klerg variant he immediately encounters four girls in a terrible state. In the other variants, he approaches a castle seeking the villain. He meets an informant in the Jezegou variant who tells him of the ill temper of the lord of the castle, who is described as a man of no equal. This connects nicely with the beginning of the tale where the hero had left home with a desire to find his equal in strength. As his companions have proven not to be his equal, he is still searching. He is warned away in all variants of Group 2. In the Jezegou tale the hero battles his way through the rooms of the castle to the villain. There are many attributes and connective elements which set the Jezegou variant apart from the two presented by Kemener and Klerg. These elements do not change the functional sequence of the tale in any significant way which would separate it from the other tales in Group 2.

The villain is granted mercy in the Jezegou variant. He is denied mercy in the variant presented by Kemener. He is killed in his sleep in the Klerg variant. All elements considered, the tales of Group 2 contain more violence than those of Group 1. The rescued girls in Group

2 have no impact on the hero's actions within the tale. The hero succeeds by his extraordinary strength and is already armed with his heavy iron staff.

In the Jezegou variant and the 1978 variant from A. Guilloso, the companions quarrel over the girls as they are pulled from the hole. The Jezegou variant leaves not only the hero below but the youngest girl and her father as well. In order to return, the hero asks the villain if there is another way. The villain gives them a magical helmet which allows them to fly. In the other two tales, the hero makes a bargain with an eagle, as in the Luzel, Cleveland, and Muncy Fugate variants. In the Klerg variant the hero feeds the body of the villain to the bird. This same hero is the only one of Group 2 to not run off his companions upon his return and the tale ends with four weddings.

### **3.3 Group 3 – Gentry, Muncy Fugate**

The variants of Group 3 most strongly resemble the tales of Group 1, however there are within them distinctive elements, sequences, and themes which lead me to separate them into their own grouping. They begin, as with Groups 1 and 2, with the unspoken lack of a person. The brothers of the Muncy Fugate variant leave home to establish a new home. The brothers of the Gentry variant are left alone due to the death of their parents.

In the Gentry variant, when the villain originally arrives, the sequence is much closer to a donor sequence than a villainy because the villain arrives and makes a request for food which is initially denied by the first two brothers. Their denial of charity leads to the villain stealing the food. Whereas the hero's interaction follows the same sequence of events present in group 1, where the hero offers food and the villain denies wanting any and leaves to be followed by the hero. The Muncy Fugate variant is more a direct effort of deception on the part of the villain, and does not immediately demonstrate the kind of violence present in Group 2. The villain arrives and speaks amicably with the brothers while awaiting a chance to rob them. In this variant the deception fails with the hero because he has been told of the previous events by his brothers. He sets a trap for the villain who consequently escapes and leaves a trail of blood as in Group 2.

Muncy Fugate's variant is distinctive from this point forward. Together all three brothers follow the trail of blood, find the hole in the ground, and journey into the cave to simultaneously confront the villain. The youngest brother intercedes when he sees that his

brothers are in danger during the struggle. He pushes them out of the way, first the oldest, then the middle brother. Because of this, the villain focuses his attention on the hero. By accident, the villain then stumbles across one of the brothers who has fallen to the ground from the force of being pushed to safety by the hero. The villain trips and falls on his own knife and is killed.

Together the brothers search the cavern. When they find the three girls, there is no quarrel. Together they try to climb out of the cave but fail. At no time is the hero betrayed or abandoned by his brothers. This variant is lacking the function \*A1 entirely and its following move. The eagle is flying above the cave entrance and the hero calls out to the bird offering an exchange. He promises the eagle a fat pig if he will fly the brothers and their brides out into the world above. The story ends with a trebled wedding.

The Gentry variant continues in the same manner as the other North Carolina tales. Each brother is too fearful to fully descend into the hole. The hero descends and each girl is rescued as he meets her, before he continues further to another house and another girl.

The Gentry variant contains a wishing ring and the red ribbon to mark the bride and the hero. No direct battle with the villain occurs, and as such no sword or ointment is mentioned. The brothers leave the hero below. The villain returns and will not feed the hero. Eventually the hero notices the ring on his finger and wishes himself home. In this variant only the promised bride greets him at the end of the tale. No mention is made of anyone else.

These two tales more closely resemble the tales of Groups 1 and 2 than they do the remaining variants of Group 4 by their more simplistic morphology. Though perhaps simple is an inappropriate term as the tales of the first three groups contain many instances of nested or compounded functionality when compared with Group 4. These variants are in fact quite dense.

The Gentry variant has a sequence of direct begging much like the Cleveland and Grimm variants of Group 4, but this sequence seems more like an extension of the action present in Group 1 tales. Perhaps the begging sequence was forgotten some time in the 20 years that separated the variants of Group 1 from Mrs. Gentry's telling. The differences between the tales of Group 1 and Mrs Gentry's variant are most interesting and worth noting.

Jane Gentry's tale differs from Maud Long's variant and the others of Group 1 by its connective elements and themes. The villain of Jane Gentry's variant is hardly an aggressive villain. He arrives and begs for food in the manner of a donor or helper and only steals the

food when the brothers refuse him. Later he ignores the hero who has been abandoned. There is a significant lack of bloodshed in this variant. This may have been a personal choice made by the storyteller.

Although reasoning why the variant has little direct violence is speculation and irrelevant to this study, the lack of violence does have relevance to the grouping of these two variants. The intensity and lack of direct violence in Group 3 draws these variants together. The villain survives Gentry's story and in Muncy Fugate's tale the villain is killed by falling upon his own knife. The hero kills no one in the variants of Group 3. The girls present in Group 3 play a more subdued role than those in Group 1.

### **3.4 Group 4 – Grimm, Luzel, Cleveland**

Both Grimm and Luzel begin with the tale of a prized tree whose fruit is stolen. In the Grimm variant, the princesses take the fruit and so begins the first move of the tale. The sorcerer-eagle is the villain who steals the fruit in the Luzel variant. The Cleveland variant begins with a hostile initial situation towards the hero and his brothers created by their stepmother. This particular villainy is only concluded as an afterthought at the very end of the story when it is said that the step mother has died in the meantime. In Group 4 each variant includes the three brothers, none of whom is of great strength as in Group 2. The most common trait of the hero is his initiative.

All Group 4 variants include nobility. The girls are truly princesses in these tales. Cleveland's variant only contains one princess. In this group of tales the primary dispatch comes from another person as opposed to the hero's own initiative, in this case, a king. Though the dispatch of Group 1 came from the parents, the decision to follow the villain was a choice based on the hero's desire for vengeance or simple curiosity. The tales of Group 4 have an external motivation and expected reward. The Luzel and Cleveland tales contain a direct dispatch. In the Luzel variant, a trail of blood is followed directly to the old well. In the Cleveland tale, the brothers are led to the cave by a servant of the king immediately after agreeing to rescue the princess. Neither Cleveland nor Luzel contain a secondary situation or location as in all other variants of this study.

The donor-villain sequence in the Grimm and Cleveland variants is akin to that which is present in the Gentry tale. However these sequences lead to assault following negative

responses. The antagonistic donor sequence present in the Grimm tale concerning a request for food by the gnome appears in the Cleveland variant. The sequence occurs after the brothers have entered the cave and functions as the hero's struggle with the villain. The previous donor sequence in Cleveland's tale, in which the hero receives a magical staff, lacks the antagonism present in Groups 1 through 3. The hero's interaction with the villain ends in much the same way as in the the Grimm variant. The villain begs for mercy and promises to give the hero what he seeks. The hero is told of the location of the object of his search, the princess and treasure. The Luzel variant has no food begging sequence, only the initial theft.

Though recognisable as variations of a similar tale, these variants are drifting further away from the structure that's present in Groups 1 and 2, which can be seen as more clearly following the same pattern. Though Group 4 variants all contain the voyage into the world below, the events there are quite variable. The sequence of functions coincides more strongly as one approaches the end of the tales. All variants in Group 4 follow the pattern of unrecognised arrival followed by recognition.

Even using such a small selection of tales, the importance of motif and theme becomes apparent. The themes and the narrative flow in Group 4 seems very different from the tales of the other three groups.

The Luzel variant is the least dense, with characters generally remaining within their expected fields of behavior. The tale is clearly defined and structured. Sequences resolve themselves in a very direct manner as the tale continues. This tale stands apart particularly from the other Breton variants.

Though all the tales studied can be classified as type 301 tales, the divergence of the Luzel variant and the other tales of Group 4 clearly demonstrate how significant the impact of various themes and exposition can be on the form of a particular tale. The overemphasis of a search for Urforms has led to much generalization in the study of folktales. Instead of not seeing the forest for the trees, the over-use of a morphological, thematic and motif driven approach of study has led us to not seeing the trees. Over generalization becomes apparent when considering these four groupings.

## **3.5 Summary of key elements**

### **3.5.1 (â2) - Secondary situation**

Of the variants referenced so far in this paper nine of eleven include a secondary situation. The first encounter with the villain occurs in either a found or newly built house. The two outliers in this regard are presented by F. Luzel and S. Cleveland.

#### **3.5.1.1 Found house**

In the Brothers Grimm and Breton tales which have this secondary situation, the action takes place in a house or castle which has been found fully provisioned, designated (F5).

#### **3.5.1.2 Newly built house**

In the North American variants presented by Chase, Long, Hicks, and Muncy Fugate the house has been built by the hero and his companions.

#### **3.5.1.3 No movement**

In Gentry's variant the parents' death leaves the hero and his brothers alone in the house. No movement to a new location occurs in this variant.

### **3.5.2 Villain interaction**

Two fundamental forms of villainy are found in these eleven variants; plunder or assault. Two forms of nuance are added to the development of the act of villainy, either request or deception.

#### **3.5.2.1 (A) – plunder, assault**

##### ***3.5.2.1.1 Plunder***

Theft of food occurs in the Chase, Long, Hicks, Gentry, Muncy-Fugate, and Luzel variants during the first interaction with the villain.

##### ***3.5.2.1.2 Assault***

Direct assault occurs in the variants presented by Klerg, Jezegou, Kemener, Grimm, and Cleveland.

### **3.5.2.1.3 Request**

Three stories involve a sequence of spoken demand for food on the part of the villain before plunder or assault : Grimm, Gentry, and Cleveland.

### **3.5.2.1.4 Deception**

Three of the eleven variants involve direct deception ( $\pi$ ) on the part of the villain : the Grimm, Klerg and Muncy-Fugate variants.

## **3.5.3 (^) Dispatch**

### **3.5.3.1 Parents**

In group 1 and group 3 variants, dispatch is connected to the parents.

### **3.5.3.2 Self**

The Group 2 tales, all begin with the hero's decision to travel and the preparation of his staff. These three tales when analysed closely follow the same pattern.

### **3.5.3.3 Nobility**

Dispatch in group 4 is related to nobility.

## **3.5.4 (√) - Return**

### **3.5.4.1 Object**

A magical object is used in the variants of Grimm, Jezegou, Gentry and Group 1.

### **3.5.4.2 Eagle**

A bargain with an eagle is present in the other variants: Klerg, Kemener, Muncy Fugate, Luzel, Cleveland.

Patterns extend beyond Propp's functions to involve themes and connective elements. These repeated themes and connective elements demonstrate the closeness of the North Carolina and Breton clusters, Groups 1 and 2, respectively.

While examining the subtleties of function and elements in each variant we discover multiple dicotomies. Does the hero find his companions along the way or are they brothers ? Is there a secondary situation in which the villain appears ? Do the companions have a verbal interaction with the villain ? Is the villainy an act of theft or assault ? Do the companions attempt to follow the villain ? Is deception involved ? Is nobility involved ? Are the girls/princesses helpful to the hero ? Does the hero gain information about the villain ? Do the companions quarrel over the girls ? Is the hero merciful ? How does the hero conquer the villain ? How does the hero escape ? Do the hero's companions tell him of their interactions with the villain ? A fair number of these are documented using Propp's notation, but what impact do they have on the variant as a whole?

### 3.6 Moves

In 8 of the tales, the villainies of the first and second move are resolved simultaneously when the hero defeats the villain in the world below (lack and theft/assault). The third move begins when the hero is abandoned by his companions and this defers the resolved initial lack.

A-----|

A-----K/A----- Resolution

The Cleveland, Muncy Fugate, and Gentry variants differ from the pattern. The Gentry variant is lacking in a solid conclusion with regard to the villains.

A-----|

A-----K/A----- Resolution (no defined punishment for villains)

The Fugate variant lacks a third move.



A-----|

A-----K---- Resolution

The Cleveland variant follows the dominant pattern but the three moves occur within the context of a fourth, the attempted murder initiated by the stepmother.

A----- Resolution

A-----|

A----K/A----- Resolution

The Cleveland variant begins with the hero and his brothers in a desperate situation. They must leave. The first villainy which was present in the initial situation is simply dissolved at the end of the tale as if in afterthought. The second move begins with an announcement by the king. When compared, the third move of Cleveland's tale parallels the second move found in the 8 similar variants, and the fourth parallels the third.

## 4 Expansion of field: 301B Lower Brittany

The use of Propp's methodology of functions, even with such a small sample size, brings the basic structure of the tale and its various elements into relief and can clearly demonstrate which variants are indeed comparable. Now with a better understanding of the inherent structure of the 301 tale type the study can be expanded to include other previously documented variants. Structurally all of the variants of group 2 are type 301B and so we will proceed with a focus on the 301B tale type. The Luzel variant discussed earlier is an outlier, type 301A.

For this purpose I have investigated the variants numbered 139-159 taken from the Delarue - Teneze catalogue.<sup>40</sup> My primary focus will be on numbers 139-147, these variants are noted as having been collected in Lower Brittany. They are French language texts, and have been previously classified as type 301B. Some cultural integrity may be lost in these variants as the original language of collection is not always documented. Neither is the exact location nor further information about the informant always available. Unfortunately there are simply not enough documented variants in the breton language to properly expand the source material for study with linguistic restriction. I have made use of Breton texts for numbers 139 and 142. Variant #147 presented by François Cadic in 1919 is so similar to the Jezegou variant of 1923 that one has to wonder as to its origin. Did both variants originate from the same source, or was one a translation with minor changes? Was this a local or family telling such as the R M Ward, Maud Long, and Ray Hicks variants? By including the variants presented in French we have a total of twelve type 301B variants from Lower Brittany. If we consider both the Breton and French texts for numbers 139 and 142, and the 1978 recording of Angèle Guillosoou, then the number of variants is fifteen. There is some variance between the French and Breton texts of numbers 139 and 142. The 1978 recording of Angèle Guillosoou is a more detailed telling of the variant presented by Kemener.

---

<sup>40</sup>Berthelot, Philippe. *Le Conte Merveilleux*. [en ligne] 2017. (Delarue, P. et Teneze M.L. *Le conte populaire française. op. cit.*)

## 4.1 Elements and theme

*Remarquons pour finir que, pour 301 B (Jean de l'Ours), nous distinguons dans l'ensemble des versions françaises un bloc homogène dont la version de soldats résumée en tête est caractéristique, avec, à la périphérie, des groupes de versions qui s'en détachent nettement : versions de Basse-Bretagne (39 à 47), avec un héros à la barre de fer qui accomplit des exploits de géants,<sup>41</sup> (Delarue-Teneze)*

Although a difference is clearly acknowledged between the general telling of the 301B type and that of the 301B in Brittany, no specific information is given as to how exactly these variants differ. So now we will re-examine the variants 139-147 and examine the variants of Group 2 using elements in the manner of Delarue-Teneze.<sup>42</sup>

First let us review in a brief summary some generalities. The hero's companions reinforce his abilities by their failings. The hero is the sole rescuer. All action puts emphasis on the hero as being immensely powerful and controlling the story from his standpoint of power and leadership. This theme occurs in other regions, and so is not specifically Breton.

## 4.2 Variant Analysis

### 4.2.1 139

We will begin with variant #139 (“Iann he vaz houarn / Jean à la barre de fer”). I have used the Breton text for my analysis. This variant is barely recognizable as T301 when compared to the others. There is no secondary situation. The action should be below ground. Iann meets an old woman at a fountain who tells him, “*eur roufl koz a zo o choum enn eur c'hastell-kre, kant goured dindan ann douar.*”<sup>43</sup> No description of actual travel below-ground is present in the variant. There is only one princess to be rescued in this tale. The hero first speaks to her through a hole in the ground, but she is in fact captive in the dungeon.

---

<sup>41</sup>Berthelot, Philippe. *Le Conte Merveilleux*. [en ligne] cf. *supra* p.47

<sup>42</sup>Variants 139-147 referenced here by # and title, see bibliography. My own additions in bold

<sup>43</sup>Troude A., Milin G. Iann he vaz houarn / Jean à la barre de fer. Dans : *Ar marvailler brezounek, marvailhou brezounek, Le conteur breton, ou contes breton*. Brest : J. B. and A. Lefournier Libraires. 1870, pp 144, “an old ogre lives in a fortress a hundred fathoms below the ground.”

- II : G, G1
- III : A1, B2, B3
- V : C (old woman at fountain), F5, D, E5 (3 dogs, ogre), G3, C
- VII : A1, D2, E2, F4 (poisons the giant), F

#### 4.2.2 140

Variant #140 (“Alexandre le Grand”) is a composit tale and introduces two heroes, Fañch and Alexandre, in sequence. I have begun with the introduction of Alexandre. The ‘prelude’ with Fañch includes elements of the 301B though they are presented in a quite different manner. Again there is a singular princess in this variant and she is abducted after having already married the hero.

Beginning with Alexandre:

- II : A3 (youngest of 3 king’s sons, sword), E1
- III : B (himself), B2 (himself)
- IV : H5 (wife down a well)
- V : A, A1, B, B1, C2, C3, D1, E1, E5, \*F7 (1 castle rescue, +2 later), G7, G8 (wife and servant)
- VI : A, A1, B1, [\*V : F7 (2 castles, D1, E1)], C9 (devil)
- VII : A1, A2, D2, F4 (battle, imprisoned, battle), E2, F3

#### 4.2.3 141

The variant #141 (“Jean au bâton de fer et les trois princesses du château de bronze, du château d’argent et du château d’or”) I have presented here as it has been previously analysed,

presumably as per Delarue-Teneze.<sup>44</sup> I have as yet been unable to obtain access to the source material.

- II : G
- III : A1, A2, A3, A4, B2, B
- IV : A2, B, C5, F4, G1, G4
- V : A, A1, B1, C2, C3, D, E1, F2, F3, F4, G, G2, G4, G5, G6, H6
- VI : A1 -
- VI : F, F2

#### 4.2.4 142

Variant #142 (“Yann e vazh-houarn, hag an tri jeant”) is an example of what I have come to consider a flipped or reversed tale (\*). My analysis was completed using the breton text.<sup>45</sup> In the breton language variant the hero eventually kills 4 old women, and 3 giants. In the french language variant he does away with two old women and their four giant sons. The action of the story is unchanged. The raider type hero kills 2 sisters with his iron staff, hides in the chimney of his victims’ house, drops rocks on two of the giant sons killing them, and eats the third son. Three princesses arrive, they tell him how to be certain the third giant is truly dead. The hero descends to kill the fourth giant with magical objects given him by the girls. He marries the oldest girl but each girl kills her sister in succession. The hero leaves the youngest surviving sister behind to live a life of penitence alone.

- II : **A3**, G, G1
- III : A1, **kills first old woman with his staff**
- IV : \*A2, **arrives at the old woman’s house, \*E6=\*G5 (kills her sister with staff, 2 sons with rock, 3rd son is eaten),**

---

<sup>44</sup>No access to source text, unchanged from [www.le-conte-merveilleux.fr](http://www.le-conte-merveilleux.fr)

<sup>45</sup>Luzel F. M. *Kontadennoù op. cit.* pp. 289-292

- **V : C2, C3 (donor princesses = IVG6), A2 (stairs), B1, D1, D3, E1, G**
- **VI : C6**
- **VII : F, F4 (sisters kill each other, hero abandons final sister to live alone)**

#### 4.2.5 143

Variant #143 (“Le jeune homme au bâton de fer”) also displays a raider-hero type. The hero goes where he pleases seeking treasure and adventure. He invades a house near the end of the variant and ends up destroying it in a rage. There are no princesses in this variant.

- **II : A3, G, G2**
- **III : A1**
- **IV : H5**
- **V : A, B2\* (rope breaks), D, E, F5, G7**
- **VI : C6, (kills serpent)**
- **destroys a house on his way home (chimney)**

#### 4.2.6 144

In variant #144 (“Yves et son baton de fer”) we encounter the raider-hero yet again. The three princesses are replaced by three servants who are liberated. The hero is not betrayed by his companions. When he returns from the world below he becomes aware that a great deal of time has passed. There are no weddings at the end of the tale.

- **II : G, G2**
- **III : A1, B2**
- **IV : A, A1, C5, G5, H1**

- V : A, A1, B, B1, B3, **C2, C3 (servants), D, E1, F, G8 (3 servants)**
- **VI : C**
- **a long time has passed ; meets ant, pigeon, lion ; uses magic feather to fly home**

#### 4.2.7 145

Variant # 145 (“Bienvenu et le meunier”) follows the adventure of a raider-hero and his companion as they descend into a world below the ground and plunder it for treasure. There are no princesses rescued in this variant, although the hero and his companion are described as married to beautiful girls at the end of the tale.

- II : A1
- III : A1, B3
- V : A2, C, **D, E5, - blood bath - , C2 (king), D, E5, F5, G7, C2 (donor magician)**
- **VI : C9 (flight)**
- **Married, happy ever after**

#### 4.2.8 146

Variant #146 (“Le garçon au baton de fer”) seems to be missing some elements of the tale, and as such is a bit fragmentary. There are three girls to be rescued and the hero is indeed abandoned by his companions. The villain ultimately dies because of the hero, but gifts magical objects to the hero and shows him the way to return to the world above. In the end the hero marries one of the rescued girls. By using the magical gifts, he rids himself and his wife of his former companions.

- II : G, G1
- III : A1, A4, B3

- IV : A2 (kills the old woman, injures son)
- V : A (all 3 descend), G, G6
- VI : A, **B1 (injured ozegan=donor), C6**
- **VII : F, F4 (punishment, trickery, enchantment), (exposition)**

#### 4.2.9 147

Variant #147 (“L’homme au bâton de fer”) closely resembles the tale presented by Kristof Jezegou, so much so that certain passages appear to be direct translations. Certain elements differ, for example: one companion is a lumberjack (not a miner/stonemason), the hero traps the villain’s beard in a press, a key is used to return to the world above.

- II : A2, **G**
- III : A1, A2, A3, A4, B, B2
- IV : A, A1, B, **B1, C1**, C5, E, E3, **E4, F, F1**, F6, G1, G2, G7, G4, H4
- V : A, B, B1, C2, C3, F5, D, E5, C1, G, G8
- VI : A, B1, B2, C
- VII : A, F3, F

#### 4.2.10 Jezegou

As we can see the breton language variant (“Yann e vaz houarn”) presented by Jezegou has a nearly identical list of elements to variant #147.

- **II : A1, G**
- **III : A1, A2, A3, A4, B3, B2**



- **IV : A, A1, B, B1, C1, C5, E, E3, E4, F, F1, F6, G1, G2, G7, G4, H4**
- **V : A, B, B1, C2, C3, F5, D, E5, C1, G, G8**
- **VI : A, B1, C**
- **VII : A, F1, F3, F**

#### **4.2.11 Klerg**

Although various elements of the Klerg variant (“Paotr e vazh houarn”) can be listed, the unique interaction of the villain with the hero and his companions is lost in this mode of notation.

- **II: A2,**
- **III : A1, A2, A3, A4, B3..., B2**
- **IV : A, A1, B, B1, C2, D5, E4, E6, F, F1, F7, G1, G3, G7, H4**
- **V : A2, B1, C2, C3, F5, C1, D, E5, G, G6**
- **VI : A, C2, C3, C4**
- **VII : A, F, F1**

#### **4.2.12 Kemener**

For the variant presented by Kemener (“Pôtr er vazh houarn”), I have used the Breton language text.

- **II : A2, D2, G2**
- **III : A1, A2, A4, B2, B1, B**
- **IV : A, A1, B, B1, C5, D5, E4, F, F1, F8, G1, G8, G7, G4, H4**

- **V : A, B1, C2, C3, F5, C1, D, E1, G, G6**
- **VI : A, C2, C3**
- **VII : A, F, F3**

## 5 Direct Evidence

So what elements separate the variants of Lower Brittany from the others? Even after reviewing the elements and motifs, we are still left with a demonstrable methodical lack. How can we then express the subtleties which are lost in these methods? The struggle is to display in a methodical manner an empirical display of relevant themes and ideas that appear to the reader or listener. Three characteristics become apparent which distinguish these variants from others: raider-heroes, more vivid descriptions of assault, and the form of the villain. Unfortunately the short-hand of methodology, though useful for documenting large collections of variants, fails to demonstrate nuance. Since this particular study is limited at fifteen variants, we will now move forward with direct support for a few generalizations in the form of quotations.<sup>46</sup>

### 5.1 Three characteristics found in Lower Brittany

#### 5.1.1 The Raider-Hero

The variants from Lower Brittany, both in the Breton language and those documented in French, show a tendency toward a raider-hero typology. The hero is a character of immense strength who takes what he wishes. In several tales the roles are clearly reversed or flipped, the hero invading a habited dwelling and claiming it for himself, "*ils y descendirent et se trouvèrent bientôt au fond. Alors une vieille femme vint les trouver et leur demanda en vertu de quel droit ils étaient venus chez elle*"<sup>47</sup>. (#145, 475) In the variant told by Angélique Guillossou, the giant arrives and angrily demands why the companions are now taking from his garden after he has housed and fed them for a week.<sup>48</sup> The occupants of the house or dwelling are not necessarily even distinctly villains, as in #143, when the hero destroys the home of a regular human couple as he travels homeward, "*Mais la vengeance de Jean ne s'arrêta pas là. Il roula dans la maison en renversant tous les meubles, puis, se, levant, il heurta le mur avec sa canne et le renversa, puis il sortit*"<sup>49</sup>. (#143, 469). Interestingly, these flipped tales lack the rescue of any princesses.

<sup>46</sup>In text quotations for variants 139-147 listed by reference number and source page. A more complete listing and further translations can be found in the annex.

<sup>47</sup>Le Goulard. Bienvenu et le Meunier. Dans : *Revue des Traditions Populaires* XXI, No. 12, Décembre 1906, p. 475

<sup>48</sup>Guillossou, Angélique. (trans. Loyer, O. ) Paotr e vazh houarn. Dans : *Musique Bretonne* #22, p.17

### 5.1.1.1 List of variants

Raider-hero : K/A, 140, 142, 143, 144, 145

Flipped\* tale: 142, 144, 145

Hero wrecks a house not belonging to a principal villain : 140 (Fañch), 143

### 5.1.2 Descriptions and assault

The variants of Lower Brittany analysed display a tendency towards more elaborate descriptions of violence and a greater use of direct language, particularly in the Breton language variants, as compared to the tales (148-159) collected from more eastern regions of Brittany or those of the Appalachian region. These passages contrast with a more common tendency in Upper Brittany for simpler verbal descriptions of actions such as, "*Le diablotin vint comme à l'ordinaire, se réchauffa, et battit le cuisinier*"<sup>50</sup>. The variants of Upper Brittany are not lacking in descriptive language, but the sequences of struggle with the enemy are not the focus of these descriptions. Perhaps the best example of what I have termed 'direct language' can be seen in the difference present in variant #139 (Troude/Milin), where a footnote declares that the breton phrase cannot be translated. The phrase was transformed because it was no doubt deemed to be too vulgar to print in French.

- *Hag e rinn, eme ar jeant, a ioa brema eur pez bern kaoc'h tomm enn he vragez.* (#139, 156)
- **And I will, said the giant, there was now a bit of warm shit in his pants.**
- *Je le ferai, dit le géant, qui n'était pas à l'aise et avait même le mal de ventre.* (#139, 157)<sup>51</sup>
- **I will do it, said the giant, who was not at ease and even felt sick to his stomach.**

---

<sup>49</sup>Cevaer, H. Le jeune homme au bâton de fer. Dans : *Revue des Traditions Populaires* XXI, No. 12, Décembre 1906, p. 469

<sup>50</sup>Sebillot, Paul. Jean l'ours. Dans : *Littérature orale de Haute-Bretagne*. Paris, Maisonneuve et Cie. 1881, p83 "*The little devil came as usual, warmed himself and beat the cook.*"

<sup>51</sup>Troude A., Milin G. *Ar marvailler brezounek*, op. cit. p.157, "La phrase bretonne ne peut être traduite." - footnote in original text

Direct assault is present in all of the variants whether enacted by the villain or by the raider-hero. The Jezegou and Cadic (#147) variants share diverse and detailed descriptions of each assault on the hero's companions. One of which is tied hand and foot, and buried beneath the hearth, "*Ha kerkent, sada war an oaled eur mell den, baro dezañ hag a ziskenne beteg e voutou. Kregi 'reas er mengleuzier hag e tibradas anezañ evel eur bugel. Goude e liammas dezañ e zaouarn hag e dreid, hag hen sebelias dindan ar mên oaled*"<sup>52</sup>

In the Klerg variant the companions are wounded after having been hung by their jaw onto a hook by the villain.<sup>53</sup> Frequently the villain's death is described in greater detail than variants from further east, as in #144 where the villain dies in a pool of blood, "*elle mourut peu de temps après dans une mare de sang noir et épais qui coulait de ses blessures*"<sup>54</sup>. (#144, 471)

The most common initial interaction with the villain in variants from Upper Brittany involve the villain (of small stature) ruining the soup or food by adding ashes or gravel.<sup>55</sup> The variants numbered 153 and 155 show more similarities to the western breton variants in their manner of description. Variant #153 was collected from a native of Saint Glen, "*Il était si battu (le meunier), si moulu, qu'il ne pouvait guère bouger quand il entendit les autres revenir,*"<sup>56</sup> (#153, 12). Variant #155 was collected from a possible native of Pluduno<sup>57</sup>, "*lui frappa un coup sur son grand menton qui se cassa par la moitié et tomba à terre; mais le petit bonhomme remassa son menton et le recolla,*"<sup>58</sup> (#155, p.404). Both villages are located between St Brieuc and Dinan and are more north and west, though technically in Upper Brittany.

### 5.1.2.1 List of variants

Vivid descriptions, (direct language, gore) : J, K1, K/A, 139, 140, 142, 144, 145, 146, 147

---

<sup>52</sup>Jezegou, Kristof. *E Korn op. cit.* p. 22

<sup>53</sup>Klerg, Marsel. *Faltazi op. cit.* p.160, "*Met Paotr e Voned Ruz a reas ul lamm warnañ kenkent hag o tapout krog ennañ e lakaas anezhañ ouzh ur c'hrog a-dribilh. .... Hemañ a gavjont trist e benn ha paket e c'hroñj gantañ, rak ur pezh toull a oa ennañ.*"

<sup>54</sup>Le Dot. Yves et son bâton de fer. Dans : *Revue des Traditions Populaires XXI*, No. 12, Décembre 1906 p.471

<sup>55</sup>Numbers: 148, 150, 151, 152, 153, 157

<sup>56</sup>Sebillot, Paul, Quarante Ans. Dans : *Contes de la Haute Bretagne*, Extrait de la Revue de Bretagne, de Vendée et d'Anjou. Paris : Lechevalier, 1892, p. 12

<sup>57</sup>Mathias, Jean-Pierre. Réveil de contes recueillis dans le pays à Corseul. Dans : Agence Bretagne Presse. [en ligne] Publié le 23/06/10

<sup>58</sup>Sebillot, Paul. Bâton de fer. Dans : *Revue de Bretagne, Vendée et Anjou XI*, janvier 1894, p. 404

Assault as villainy, instead of “ashes in the soup” common in eastern Brittany, Vendée and Loire : J, Kl, K/A, 140\*, 142\*, 143\*, 144\*, 145\*, 147

### 5.1.3 The Villains

The villain tends to take one of three forms in the variants of Lower Brittany: an old woman/witch, an old woman/witch and her sons, or a giant or giants who are often also sorcerers. An old woman does battle with the hero in #144, "*quand tout à coup une vieille femme toute ridée, aussi vieille que le monde eût-on dit, entra;*"<sup>59</sup>(#144, p471). Variant #146 stands a little apart as the villains, mother and son, are from the local mythology and are described as "ozeganned"<sup>60</sup>, *Il frappa la bonne femme à la tête avec son bâton pour la faire tomber. Le fils entendit sa mère jeter un cri.*<sup>61</sup> (#146, p231). Giants are the most common villain in these variants; *Il n'avait pas fini de parler qu'un vieillard, un géant, à la barbe longue, si longue qu'elle eût fait sept fois le tour de sa personne, sauta dans la cuisine.*<sup>62</sup>(#147, p187)

This resembles the Appalachian variants previously mapped by function, but differs from the general european context of a gnome or villain of otherwise small size. Of the twelve basic variants, seven have the hero battle multiple villains.<sup>63</sup> The variants involving a singular villain are those of Breton language origin: Jezegou, (and Cadic, #147), Klerg, Kemener (and Guillosoou, 1978). The Jezegou and Cadic variants do involve a battle with a crowd of unnamed persons as the hero moves through the castle, but only one central villain is present.

#### 5.1.3.1 List of variants

Old woman/witch: 144, 145

Old woman with (giant) sons: 140, 142, 146

Giant/sorcerer: J, K/A, 139, 140, 144, 147

---

<sup>59</sup>Le Dot. Yves et son bâton de fer. Dans : *Revue des Traditions Populaires* XXI, No. 12, Décembre 1906, p. 471

<sup>60</sup>A type of small, powerful fairy/dwarf-like people said to live below ground

<sup>61</sup>Frison J. Le garçon au bâton de fer. Dans : *Revue des Traditions Populaires* XXVII, No. 5, Mai 1912, p. 231

<sup>62</sup>Cadic, François, Postic, Fañch et Cadic, François. L'homme au bâton de fer. Dans : *Contes et légendes de Bretagne. Les contes populaires*. Rennes : Terre de Brume éditions : Presses Universitaires de Rennes, 1998, p. 187

<sup>63</sup>Disregarding betrayal by companions: n. 139, 140, 142, 143, 144, 145, 146

## **5.2 Summary of key elements - Lower Brittany**

### **5.2.1 (â) Secondary Situation**

Of the variants numbered 139-147 there are three which have a secondary situation resembling that of Group 2 (Jezegou, Kemener/Guillossou, Klerg). One is the variant presented by Cadic, #147, which closely resembles the Jezegou variant. The other two are flipped tales where the hero clearly invades the home of the villain: #142 and #144. Six of twelve variants analysed have this element.

### **5.2.2 (A) Assault**

All variants involve assault, generally without preliminary requests or bargaining. The antagonistic donor-villain seen in the first selection of eleven tales is not very prevalent when considering the twelve 301B variants of Lower Brittany. Donors and villains are more distinctly separated in variants #140, #142, #143, #144, #145, Klerg, and Kemener/Guillossou. In variants #139, #147, and Jezegou, the villain behaves in a helpful fashion under duress.

### **5.2.3 (^) Dispatch**

In all variants dispatch remains self-induced, sometimes in conjunction with a mother's decision, as with Group 2.

### **5.2.4 (√) Return**

#### **5.2.4.1 Self**

The hero frequently makes his own way out of the under-ground world. He climbs or digs himself a stair in six variants.

#### **5.2.4.2 Flight, magic object**

The eagle as a means of return to the world above is only present in two of the 301B variants: Kemener/Guillossou and Klerg. A form of flight or being carried by another is present in four others: #140 (Diable-Boiteux, 496), #145 (wings, 476), #147 and Jezegou (magical object).

## **5.2.5 Other elements**

### **5.2.5.1 Nobility**

Actual nobility, named as such, is encountered in five variants; #139, #140, #141, #142, #145\* (the hero battles the king, 475).

### **5.2.5.2 The Princesses**

The princesses or girls help the hero directly in three variants: #140, #141, and #142. In the traditional manner of classification the AT 301B / ATU 301 is considered the "Three stolen princesses", and yet two of the variants presented in this study are lacking princesses or maidens entirely.



## 6 Conclusion

I have combined and modified tools and techniques presented by previous folklorists, particularly Vladimir Propp and Delarue-Teneze in order to seek my own means to an end. I have found these methodologies to be incredibly useful for the purpose of their design. Only by utilizing a variety of techniques do I feel it is possible to clearly demonstrate in an accessible manner the characteristic differences of a selection of variants in search of a Breton ecotype. Through this process I have managed to discover a few characteristics which remain true for most of the variants of Lower Brittany explored in this study: direct language and description, type of villain, and the nature of the hero.

Vivid descriptive passages are present in both French and Breton variants. The Breton texts in particular provide bold descriptions of the action, and more use of direct or unfiltered language. The language was softened somewhat in the French language texts of variants which could be compared to Breton language texts by the same author. The final result is a tendency for more gruesome descriptions in variants from Lower Brittany.

The villain is most often a witch or old woman and her giant sons. In certain instances a villainous giant is also a sorcerer. This reflects more closely the stature, if not the nature, of the villains found in the selection from North America. More often the villain is a smaller figure in the variants collected in the region of Upper Brittany, although not necessarily a less powerful one. Frequently the hero battles multiple enemies during his adventure.

The hero of the variants found in Lower Brittany is distinctively unruly, so much so that I chose to describe four of the variants as flipped tales. These variants are diverse in their morphology, but thematically they form a cohesive group of their own. In each instance, the hero invades the home of his enemies by simple curiosity or whim. In some variants he ultimately rescues princesses, of which he previously knew nothing<sup>64</sup>. In other variants he takes treasure.<sup>65</sup> The raider-hero found in these variants reflects a general tendency to more violent interactions with the villains or other characters in the tale. Little to no conversation occurs between the hero and the villain upon their meeting, an direct unpreluded assault is the standard in these variants. Preliminary requests for food or shelter by the villain, common in variants from Upper Brittany, are generally absent.

---

<sup>64</sup>#142, #144

<sup>65</sup>#143, #145

These characteristics are recurrent in the region of Lower Brittany. Whether or not they can be called distinctively Breton is inconclusive. A truly definitive answer would require significant further research. However one could argue that such research would be an argument of semantics. Further research into the motifs present in these variants would be useful as many of the Breton variants do not follow the dominant pattern found in France. One of the greatest frustrations with this research is the lack of documented Breton language variants. After comparing the different linguistic versions of variants #139 and #142 further investigation into the distinct qualities of Breton as a story-telling language could be promising in a much deeper socio-cultural context. Nevertheless three Breton language variants of the 301B type may now be introduced to an anglophone audience and added to the catalogue.

## 7 Annex

### Table des matières

|   |    |
|---|----|
| 7 Annex.....  | 64 |
| 7.1 Group 2.....                                      | 65 |
| 7.1.1 Table 1, Adapted Notations.....                 | 65 |
| 7.1.2 Table 2, Functions.....                         | 65 |
| 7.1.3 Table 3, Events in sequence.....                | 67 |
| 7.2 Location / Date of variants :.....                | 68 |
| 7.3 Elements listed by frequency.....                 | 69 |
| 7.3.1 Abbreviations for variants.....                 | 69 |
| 7.3.2 Principal Elements II - VII.....                | 69 |
| 7.3.3 Summary; incidence of occurrence $\geq 5$ ..... | 71 |
| 7.4 Quotations.....                                   | 72 |
| 7.4.1 The Raider-hero.....                            | 72 |
| 7.4.2 Descriptions and assault.....                   | 76 |
| 7.4.3 The Villains.....                               | 80 |

## 7.1 Group 2

### 7.1.1 Table 1, Adapted Notations

| Adapted notation                    |   |  |
|-------------------------------------|---|--|
| $\hat{a}$ = situation (static)      | e = reconnaissance                        | $\S$ = connective element                    |
| $\beta$ = absention                 | $\neg$ = delivery                         | $\S 1$ = hero meets companions               |
| y = order, interdiction             | $\wedge$ = departure                      | $\S 2$ = lost in the woods                   |
| $\partial$ = fulfillment, violation | $\surd$ = return                          | $\S 3$ = hero warned against meeting villain |
| $\pi$ = trickery, deception         | - = negation                              | $\S 4$ = girls rescued, sent above           |
| $\emptyset$ = complicity            | # = flipped action, hero initiates action | ... = trebling                               |

### 7.1.2 Table 2, Functions

| Group 2 Functions  |              |         |                 |              |                            |        |     |         |    |              |    |
|--|--------------|---------|-----------------|--------------|----------------------------|--------|-----|---------|----|--------------|----|
| J  | $\hat{a}=a1$ | B3      | F4 <sup>3</sup> | ...          | C                          | $\S 1$ | D2  | E2      | F2 | $\S 2$       | F5 |
| K/A  | $\hat{a}=a1$ | B3      | F4 <sup>3</sup> | ..           | C                          | $\S 1$ |     |         |    | $\S 2$       | F5 |
| KL   | $\hat{a}=a1$ | B3      | F4 <sup>3</sup> | ...          | C                          | $\S 1$ |     |         |    | $\S 2$       | F5 |
| The initial situation to the found house                         |              |         |                 |              |                            |        |     |         |    |              |    |
| J  | $\hat{a}2$   | $\beta$ | y2              | $\partial 2$ | A6                         | B4     | ..  | $\beta$ | y2 | $\partial 2$ |    |
| K/A  | $\hat{a}2$   | $\beta$ | y2              | $\partial 2$ | A6=<br>D9E9-               |        | ... | $\beta$ | y2 | $\partial 2$ |    |
| KL   | $\hat{a}2$   | $\beta$ | y2              | $\partial 2$ | A6=<br>$\pi 1 \emptyset 1$ |        | ... | $\beta$ | y2 | $\partial 2$ |    |
| The secondary situation and initial interaction with the villain |              |         |                 |              |                            |        |     |         |    |              |    |

| Group 2 Functions |                   |    |     |     |     |                   |     |   |                                  |
|-------------------|-------------------|----|-----|-----|-----|-------------------|-----|---|----------------------------------|
| J                 | D9                | E9 | B3  | C ^ | G6  | G5-..             | G5  | The hero's response to the villain, and his descent |                                  |
| K/A               | D9                | E9 | B3  | C ^ | G6  |                   | G5  |   |                                  |
| KL                | D9=<br>#<br>π1ø1  | E9 | B3  | C ^ | G6  |                   | G5  |   |                                  |
|                   |                   |    |     |     |     |                   |     |   |                                  |
| J                 | §3<br>e2-2        | X  | D5  | E5  |     | KF1               |     | §4  | The adventure in the world below |
| K/A               | §3                |    | D5  | E5- | I5  | KF5               | ... | §4  |                                  |
| KL                | §3                |    |     |     | I5  | K4                |     | §4  |                                  |
|                   |                   |    |     |     |     |                   |     |   |                                  |
| J                 | *A1               | §  | #D7 | F1  |     |                   |     |   | The abandonment of the hero      |
| K/A               | *A1               | §  | #D2 | E2  | F2  | #D10              | E7  | F9 <sup>6</sup>                                     |                                  |
| KL                | *A1               |    |     |     | F6  | #D10              | E7  | F9 <sup>6</sup>                                     |                                  |
|                   |                   |    |     |     |     |                   |     |   |                                  |
| J                 | √ G1              | U  | K1  | W   |     | The hero's return |     |   |                                  |
| K/A               | √ G2 <sup>1</sup> | U  | K1  | W   |     |                   |     |   |                                  |
| KL                | √                 | U- |     | W   | ... |                   |     |   |                                  |

7.1.3 Table 3, Events in sequence

| Group 2              |         |         |       |
|----------------------|---------|---------|-------|
| Events               | Jezegou | Kemener | Klerg |
| Iron staff trebled   | X       | X       | X     |
| Found companions     | X       | X       | X     |
| Informant/helper     | X       |         |       |
| Found house          | X       | X       | X     |
| Secondary situation  | X       | X       | X     |
| Deception by villain |         |         | X     |
| Assault              | X       | X       | X     |
| Misfortune announced | X       |         |       |
| Deception by hero    |         |         | X     |
| Descent trebled      | X       |         |       |
| Informant            | X       | X       | X     |
| Request for mercy    | X       | X       |       |
| Mercy granted        | X       |         |       |
| Quarrel over girls   | X       |         |       |
| Hero requests aide   | X       | X       | X     |
| Magical agent        | X       |         |       |
| Eagle and trade      |         | X       | X     |
| Punishment           | X       | X       |       |
| Wedding trebled      |         |         | X     |

## 7.2 Location / Date of variants :

- Jezegou : sl. (Plobannaec ?) 1923
- Klerg : Le Vieux-Marché (Ar C'hozh-varc'had), 1956 (Frañsez Genver) 1999
- Angèlique Guillosoù : Tremargad/Purid-Kintin, 1978 audio
- Kemener : Tremargad/Purid-Kintin, 2014 (A. Guillosoù) text
- 139 : sl. 1870 (breton/french)
- 140 : Plouaret, 1869 (Lafontaine, secrétaire de la mairie)
- 141 : Plouaret 1890 (François Thépaut, Botsorhel) 1893
- 142 : Plouaret, 1873 (Marc'harid Fulup, breton) 1906 (breton/french)
- 143 : Le Faou, Finistère, 1906 (Henri Cevaer)
- 144 : sl. 1906 (Le Dot)
- 145 : sl. 1906 (Le Goulard)
- 146 : sl. 1912 (J Frison)
- 147 : sl. 1919 (Cadic)

## **7.3 Elements listed by frequency**

### **7.3.1 Abbreviations for variants**

- 139-157 by number
- J = Jezegou
- KL = Klerg
- K= Kemener 2014
- A = Guillosoou 1978
- \* = Flipped
- (-) = out of sequence

### **7.3.2 Principal Elements II - VII**

#### **7.3.2.1 II - Birth and childhood of hero**

- 8 G - Other, a boy who grows incredibly strong : 139, 141, 142, 143, 144, 146, 147, J
- 3 A3, 3 G1, 3 G2, 3 A2, 2 A1, 1 E1, 1 D2

#### **7.3.2.2 III - The hero's staff and companions**

- 11 A1 - He receives or has made a heavy staff : 139, 141, 142, 143, 144, 145, 146, 147, J, KL, K/A
- 8 B2 - A companion who plays games with or rolls millstones : 139, \*140, 141, 144, 147, J, KL, K/A
- 6 A4 - He is pleased with another staff : 141, 146, 147, J, KL, K/A
- 5 B3 - A companion with other superhuman traits, often borrowed from T513 : 139, 145, 146, J, KL
- 5 A2 - The first staff is too weak and he breaks it : 141, 147, J, KL, K/A
- 4 A3, 4 B, 1 B1



### **7.3.2.3 IV - In the haunted house**

- 5 A - The (3 or 4) companions arrive at an uninhabited house : 144, 147, J, KL, K/A
- 5 A1 - Everything is ready for them : 144, 147, J, KL, K/A
- 5 C5 - Other (a villain arrives) : 141, 144, 147, J, K/A
- 5 B - One stays at the house, the others go hunt : 141, 147, J, KL, K/A
- 5 G1 - The hero struggles with the villain and wounds him with his staff : 141, 147, J, KL, K/A
- 4 B1, 4 E4, 4 F, 4 F1, 4 G4, 4 G7, 4 H4, 3 A2, 2 E6, 2 G5, 2 H5, 2 C1, 2 E, 2 E3, 2 F6, 2 G2, 2 D5, 1 H1, 1 F8, 1 G8, 1 C2, 1 F7, 1 G3, 1 F4, (1 G6)

### **7.3.2.4 V - Descent and world below**

- 9 C2 - The hero meets a new character : 140, 141,\*142, 144, 145, 147, J, KL, K/A
- 9 D - The hero battles with his staff: \*139, 141, 143, 144, 145, 147, J, KL, K/A
- 8 C3 - A new character informs the hero : 140, 141, \*142, 144, 147, J, KL, K/A
- 8 B1 - The hero descends: 140, 141, 142, 144, 147, J, KL, K/A
- 8 A - Descent by rope and basket : 140, 141, 143, 144, 146, 147, J, K/A
- 7 G - The hero rescues 3 princesses : 141, 142, 146, 147, J, KL, K/A
- 7 F5 - The hero enters a single house or room : \*139, 143, 145, 147, J, KL, K/A
- 6 E5 - The hero defeats another type of villain : \*139, 140, 145, 147, J, KL
- 5 E1 - The hero defeats giants : 140, 141, 142, 144, K/A
- 4 B, 4 G8, 4 G6, 4 C1, 3 A2, 3 G7, 3 A1, 2 D1, 2 C, 1 D3, 1 B2, 1 E, 1 B3, 1 F, 1 G3, 1 F7, 1 F2, 1 F3, 1 F4, 1 G2, 1 G4, 1 G5, 1 H6

### **7.3.2.5 VI - The return above ground**

- 6 A - The hero is abandoned by his companions : 140, 146, 147, J, KL, K/A
- 3 C6, 3 C, 3 B1, 2 C9, 2 C2, 2 C3, 1 B2, 1 C4, 1 A1, 1 F, 1 F2, (1 F7, 1 D1, 1 E1)

### 7.3.2.6 VII - The return to the princesses

- 7 F - The hero marries a princess/girl : 139, 142, 146, 147, J, KL, K/A
- 4 A, 4 F3, 4 F4, 2 F1, 2 A1, 2 D2, 2 E2, 1 A2

### 7.3.3 Summary; incidence of occurrence $\geq 5$

- II G
  - III A1, B2, A4, B3, A2
  - IV A, A1, C5, B, G1
  - V C2, D, C3, B1, A, G, F5, E5, E1
  - VI A
  - VII F
- 
- II - The hero is a boy who grows incredibly strong.
  - III - He receives or has made a heavy staff. The first staff is too weak and he breaks it. He is pleased with another staff. He meets a companion who plays games with or rolls millstones, and others with superhuman powers.
  - IV - They arrive at an uninhabited house, where everything is prepared for them. One person stays in the house while the others go hunt. A villain arrives. The hero struggles and wounds the villain with his staff.
  - V - The hero descends below the ground by a rope and basket. He meets a new character who informs him. The hero enters a single room or house. He defeats a giant or other type villain with his staff. He rescues three princesses.
  - VI - The hero is abandoned by his companions.
  - VII - The hero returns and marries a princess.

## 7.4 Quotations

### 7.4.1 The Raider-hero

- *O'r peter 'oc'h ahe? 'c'houles er jeant gantañ. Lêrazh me zraoù din 'ba' me jardin amañ !* (Kemener, p176)
- What are you doing there? the giant asked him. Stealing my things from my own garden!
- *Ah ya, legumaj neuhen. N'on ket eiz de 'zo 'fago 're'mañ 'honoc'h, 'hoc'h pêr ahe, 'fago 're-mañ 'honoc'h, ha n'e ket 'walc'h 'meus maget 'honoc'h, 'mañ ret doc'h dont da drailho ma zraou din c'hoaz 'ba 'jerdin? Ha met 'h on... ret vo doc'h dizocho d'ôr ze.* (Guillossou #22, p17)
- Oh yes, vegetables then. Is it not enough that I feed you for eight days, the four of you, I feed you, and that's not enough, you have to come mess up my things in the garden? [Ah but I]... You have to stop doing that right now.
- *Degouezhout a ra en ur c'hastell, en kreiz ar c'hoad. Ur wrac'h kozh a oa ivez o chom eno, ... Ha kerkent Yann da skeiñ warnezhi gant e vazh, ma he lazhas ivez.* (#142.bzg, p289)
- He arrived at a castle in the middle of the wood. An old woman was also living there, ... And as once Yann struck her with his staff and killed her too.
- *Il arriva à un vieux château, au milieu des bois. Il était aussi habité par une vieille femme qui lui dit :* (#142, p465/30)
- He arrived at an old castle, in the middle of the woods. It was also inhabited by an old woman who said to him:
- *Enfin, ayant visité toutes les chambres et désespérant de trouver aucun objet de valeur, il entra dans un corridor où il vit une armoire. Il l'ouvrit et il y trouva un coffre.* (#143, p468)
- Finally, having visited all the rooms and having lost hope of finding anything of worth, he entered a hall where he saw an armoire. He opened it and found a chest.
- *Yves, alors en colère, l'attrapa par les oreilles, et le lança à plus de cinq lieues de là.* (#144, p470)

- Yves, then angry, grabbed him by the ears, and threw him more than five leagues from there.
- *Alors une vieille femme vint les trouver et leur demanda en vertu de quel droit ils étaient venus chez elle. (#145, p475)*
- Then an old woman came to find them and asked them by what right they had come into her house.

#### 7.4.1.1 Flipped\* variants

- *Fanch l'appelle vieille sorcière, lui donne un coup de pied au derrière, puis ouvre les buffets et les armoires, prendre tout ce qu'il y trouve de nourriture et de boisson et se met à l'oeuvre. Le domestique accourt aux cris de la servante et, voyant ce qui se passait:*  
*-Vous n'êtes pas ici dans une auberge, dit-il, et vous allez sortir immédiatement, ou j'appelle les archers pour vous mettre en prison. Pour toute réponse, Fanch lui donne un coup de pied dans le derrière et l'envoie dans la cour par la fenêtre. (#140, p488)*
- Fañch called her an old witch, kicked her behind, then opened the cupboards and the cabinets, taking everything that he found that was food or drink and set to work. The servant came running at the cries of the maid and seeing what was happening:  
 "You aren't in a hostel, he said, and you will leave immediately, or I will call the police to put you in prison." In response, Fañch kicked him in the behind and threw him into the courtyard by the window.
- *Degouezhout a ra en ur c'hastell, en kreiz ar c'hoad. Ur wrac'h kozh a oa ivez o chom eno, ... Ha kerkent Yann da skeiñ warnezhi gant e vazh, ma he lazhas ivez. Hag he zaolas en ur pod-houarn bras a oa eno war an tan. (#142.bzg, p289)*  
*... Neuze e pignas war veg ar siminal, hag e kasas gantañ ur sac'had bili. (#142.bzg, p290)*  
*... Mab ar wrac'h kozh, a oa ur jeant, a degouezhas prestik goude en ti, ... Ha setu ar jeant daoubleget a-us d'ar pod-houarn, evit sellet e-barzh. Met Yann a sko ur vilienn vras war e benn, hag e kouezh ivez er pod-houarn, gant e vamm. (#142.bzg, p290)*

- He arrived at a castle in the middle of the wood. An old woman was also living there, ... And as once Yann struck her with his staff and killed her too. And he threw her in a big iron pot that was there on the fire.  
... Then he climbed up the mouth of the chimney, and took with him a sack full of rocks.  
... The old woman's son, who was a giant, soon arrived at the house, ... And then the giant leaned above the pot to look inside. But Yann struck his head with a large rock, and he too fell into the pot with his mother.
- *Il arriva à un vieux château, au milieu des bois. Il était aussi habité par une vieille femme qui lui dit : (#142. p465)*  
... *Jean, pour toute réponse, lui déchargea un grand coup de son bâton sur la tête, et la tua aussi. Puis il la jeta dans une grande chaudière remplie d'eau bouillante, qui était sur le feu. Il monta alors sur la cheminée, en emportant un sac rempli de cailloux.*  
... *Le fils de la vieille, qui était un géant, arriva dans la maison, ... se penche sur la chaudière et Jean lui lance un gros caillou sur la nuque, si violemment qu'il y tombe aussi, la tête la première. ... Un second géant entre peu après ; il va. aussi regarder dans la chaudière et Jean l'y fait tomber de la même manière. (#142, p466)*
- He arrived at an old castle, in the middle of the woods. It was also inhabited by an old woman who said to him:  
... Jean, in response, struck a heavy blow with his staff to her head, and killed her as well. Then he threw her in a big cauldron full of boiling water which was on the fire. He then went up the chimney taking a sack full of rocks.  
... The old woman's son, who was a giant, arrived at the house, ... he leaned over the cauldron and Jean threw a large rock at his neck, so violently that he (the giant) fell in also, head first.  
... A second giant came in a little after; he also went to look in the cauldron and Jean made him fall in the same way.
- *Il monta sur la cheminée de cette maison pour voir s'il ne verrait pas la sienne. Une vieille bonne femme qui était dans la maison, et qui préparait la soupe, le vit et elle avertit son mari. Ce dernier prit son fusil et visa Jean, mais au même moment Jean se laissa tomber et renversa la soupe. Les deux autres s'enfuirent épouvantés. Mais la vengeance de Jean ne s'arrêta pas là. Il roula dans la maison en renversant tous*

*les meubles, puis, se, levant, il heurta le mur avec sa canne et le renversa, puis il sortit. (#143, p469)*

- He climbed the chimney of that house to see if he could not see his own. A little old woman who was in the house and preparing the soup saw him and told her husband. He took his gun and aimed at Jean, but at the same moment Jean fell and overturned the soup. The other two fled frightened. But the vengeance of Jean did not stop there. He rolled around the house overturning all the furniture, then rising, he struck the wall with his staff and toppled it, then he left.
- *... quand tout à coup une vieille femme toute ridée, aussi vieille que le monde eût-on dit, entra ; quand elle vit ces trois hommes assis au coin du feu elle se mit en colère : « Qui est-ce qui vous a permis d'entrer ici ? dit-elle. Je vais me débarrasser de vous, vous allez voir. (#144, p471)*
- ... when suddenly an old woman, all wrinkled, as old as the world one would say, entered; when she saw these three men sitting by the fire she became angry : " Who gave you permission to come in here? she said. I'll get rid of you, you'll see.
- *Et ils se mirent en marche. Sur le chemin ils virent un énorme trou creusé dans le sol ; ils y descendirent et se trouvèrent bientôt au fond. Alors une vieille femme vint les trouver et leur demanda en vertu de quel droit ils étaient venus chez elle. (#145, p475)*
- *... Enfin, ils arrivèrent au palais du prince de ce royaume. Le roi, aussitôt qu'il les vit, ordonna à ses sujets de s'emparer de ces deux voyageurs qui rentraient chez lui sans façon comme chez un vulgaire paysan. (#145, p475)*
- And they set out walking. On the way they saw an enormous hole dug into the ground; they descended and found themselves soon at the bottom. Then an old woman came to find them and asked them by what right they had come into her house.
- ... Finally, they arrived at the palace of the prince of this kingdom. The king, as soon as he saw them, ordered his subjects to capture these two travellers who entered his home without ceremony like the house of a common peasant.

## 7.4.2 Descriptions and assault

Variant #153 was collected from a native of Saint Glen, “*Il était si battu (le meunier), si moulu, qu'il ne pouvait guère bouger quand il entendit les autres revenir;*” (#153, p.12)

- He was so beaten, so ground down, that he could hardly move when he heard the others return. -

Variant #155 was collected from a possible native of Pluduno, “*lui frappa un coup sur son grand menton qui se cassa par la moitié et tomba à terre; mais le petit bonhomme remassa son menton et le recolla,*” (#155, p.404).

- he struck a blow on his big chin which broke in half and fell to the ground; but the little man picked up his chin and stuck it back together. -

### 7.4.2.1 Descriptions

- *an Aotrou Baro hir o kregi ennañ hag o lakaad chadennou en-dro dezañ evel ma ve lurennet eur bugel bihan. Stanka 'reas e henou gand eun torch-listri ha teuler anezañ war e benn er baill da walhi. Goude-ze, war ar baill, e lakeas ar mein-milin.*” (Jezegou, p23)
- Longbeard took hold of him and wrapped chains around him as if he was swaddling a baby. He gagged him with a washcloth and put him headfirst in the washbasin. After that, on top of the basin, he placed the millstones.
- *Met Paotr e Voned Ruz a reas ul lamm warnañ kenkent hag o tapout krog ennañ e lakaas anezhañ ouzh ur c'hrog a-dribilh. Hag eñ kuit en ur lezel ar paour-kaezh miliner d'en em zibab. .... Hemañ a gavjont trist e benn ha paket e c'hroñj gantañ, rak ur pezh toull a oa ennañ* (Klerg, p160)
- But the Man with the Red Cap leapt upon him suddenly and taking ahold of him hung him on a hook. Then he left, leaving the poor miller to sort himself out. ... They found him looking sad and tending his chin, because there was an open hole in it.
- *'Benn neuzen 'noe la'het 'n'añ, ha 'noe grêt pezhioù deushañ, ha reiñ 'n'hê d'er chas de zeb'in.* (Kemener, p177)
- So then he killed him, and he made pieces of him and gave them to the dogs to eat.
- *Ha lahet, lahet 'nañ an dro-mañ c'hoaz bopet. ... Hag eñ 'h 'ôr pejaou deusañ. Ha 'cheto 'nañ 'ba ... wa'r porz, ha 'mêz wa'r ruiaou, d'ar chas da zont, pejaou da 'zebi neuhen.* (Guillossou, #34, p11)

- And (he) killed, killed him this time for good. ... And he made pieces of him. And threw him out... in the yard, and out in the streets, for the dogs to come, so (the) pieces to eat.
- *Hag e rinn, eme ar jeant, a ioa brema eur pez bern kaoc'h tomm enn he vragez.* (#139, p156)
- And I will, said the giant, there was now a bit of warm shit in his pants.
- *Je le ferai, dit le géant, qui n'était pas à l'aise et avait même le mal de ventre.* (#139, p157)
- I will do it, said the giant, who was not at ease and even felt sick to his stomach.
- *Alexandre, sans plus attendre, déchargea un vigoureux coup d'épée sur la tête du barbare et le fendit en deux, lui et le cheval qu'il montait, et entailla même un rocher à fleur de terre sur lequel ils se trouvaient.* (#140, p494)
- Alexandre, without waiting any longer, unloaded a vigorous sword blow on the barbarian's head and split it in two, he and the horse he was riding, and even notched a rock on which they stood.
- *Neuze e vezo ret deoc'h hen rentañ ivez, ha pa ho pezo rentet anezhañ, e lonko ac'hanoc'h, d'e dro. Met setu penaos e vezo ret deoc'h da ober evit na vefet ket lonket gantañ. Pa 'c'h efet da gac'hat, kaset ganeoc'h plouz, bep tro, ha pa ho pezo rentet ar jeant, c'hwezhet an tan warnezhañ gant ar plouz, hag e varvo kerkent neuze.* (#142.bzg, p290)
- So you will have to pass him too, and when you have passed him, he will swallow you in his turn. But this is what you must do to not be swallowed by him. When you go to shit, take straw with you, each time, and when you has passed the giant, light a fire on him with the straw, and so he will die immediately.
- *Alors, il vous le faudra rendre, et quand vous l'aurez rendu, il vous avalera à son tour. Mais, voici ce que vous devrez faire, pour n'être pas avalé. Quand vous irez... où le valet ne peut pas aller pour son maître, emportez une botte de paille, et quand vous rendrez le géant, couvrez-le de paille immédiatement, puis mettez-y le feu et il périra.* (#142, p466)
- So, you will have to pass him, and when you have passed him, he will swallow you in his turn. But this is what you must do to not be swallowed. When you go... where the servant can not go for his master, take a bale of straw, and when you pass the giant, cover him immediately with the straw, then light it on fire and he will die.



- *Il fallut lui donner trois grands coups pour la faire tomber ; elle mourut peu de temps après dans une mare de sang noir et épais qui coulait de ses blessures. (#144, p471)*
- He had to give her three great strikes to knock her down; she died a little while later in a pool of black thick blood which flowed from her wounds.
- *Bienvenu, qui était épuisé de fatigue, se jeta à l'eau pour y prendre un bain, mais aussitôt il sentit qu'on mordait ses jambes, puis ses bras, puis sa tête, et il ne voyait rien. Lorsqu'il se retira de l'eau il était couvert de sang, mais il n'y prit pas garde. Reposé, il continua son chemin, toujours suivi du meunier. (#145, p475)*
- Bienvenu, who was exhausted with fatigue, plunged into the water to take a bath, but soon he felt bites on his legs, then his arms, then his head, and he saw nothing. When he left the water he was covered in blood, but he took no notice. Refreshed, he continued his path, always followed by the miller.
- *L'« ozegan » lui dit : ... Quand je serai mort, il n'y aura plus de château, mais une plaine du sang de ma mère et du mien, et tous les autres « ozegafined » viendront dans cette plaine pour faire à la nuit leurs exercices à cheval. ... (#146, p232)*
- The ozegan said to him: ... When I am dead, there will no longer be a castle, but a plain of my mother's blood and mine, and all the other ozegans will come to that plain to do their exercises on horseback at night.
- *Or l'homme avait disparu et il n'y avait là que sa barbe tout ensanglantée. De larges taches de sang permettaient toutefois de suivre ses traces. (#147, p189)*
- But the man had disappeared and there was only his bloody beard. Large stains of blood allowed them, however, to follow his tracks.

#### 7.4.2.2 Assault

- *Ha kerkent, sada war an oaled eur mell den, baro dezañ hag a ziskenne beteg e voutou. Kregi 'reas er mengleuzier hag e tibradas anezañ evel eur bugel. Goude e liammas dezañ e zaouarn hag e dreid, hag hen sebelias dindan ar mên oaled.” (Jezegou, p22)*
- And immediately, there was on the hearth a large man, his beard fell to his boots. He took hold of the stonemason and lifted him like a child. Then he tied his hands and feet, and buried him under the hearth stones.
- *Er jeant 'tapo krog 'ba' 'n'añ ha 'stago 'n'añ deus en doubl. (Kemener, p175)*

- The giant took hold of him and stuck him to the ceiling.
- *Kentañ 'noa grêt e tapo krog 'barnañ, ha chete 'nañ ga'n doup; enañ 'oa or pez poentenn 'ba'r machin ahe. Ha chomet staget deus i vrikaou, dre i vrikaou, 'ba ... en pign 'ba kreiz an ti, kazi 'walc'h.* (Guillossou, #22, p19)
- The first thing he did, he took hold of him and threw him to the ceiling; there was a sharp piece there. And he stayed stuck by his trousers, by his trousers, hanging in the middle of the house, or nearly.
- *Fañch était emporté et violent et il battait et maltraitait les enfants qu'il rencontrait et même les grandes personnes.* (#140, p488)
- Fañch was hot-tempered and violent, and he struck and mistreated the children that he met and even the adults.
- *Ha kerkent Yann da skeiñ warnezhi gant e vazh, ma he lazhas ivez. Hag he zaolas en ur pod-houarn bras a oa eno war an tan.* (#142.bzg, p289)
- And immediately Yann struck her with his staff, so that he killed her too. And he tossed her in the iron-pot that was there on the fire.
- *Jean, pour toute réponse, lui déchargea un grand coup de son bâton sur la tête, et la tua aussi. Puis il la jeta dans une grande chaudière remplie d'eau bouillante, qui était sur le feu.* (#142, p466)
- Jean, in response, unloaded a great blow on her head with his staff, and killed her too. Then he threw her in the large cauldron full of boiling water that was on the fire.
- *Peut-être que ce sera moi qui me débarrasserai de vous, » reprit Yves. Il s'avisa de lui donner un coup avec son bâton,* (#144, p471)
- Maybe it will be me who does away with you, answered Yves. He decided to strike her with his staff.
- *Le roi, voyant qu'il n'était pas le maître, voulut signer la paix, mais Bienvenu le saisit par le cou et le lança en l'air à une hauteur de plus de 5 kilomètres comme un enfant en aurait fait d'une plume.* (#145, p475)
- The king, seeing that he was not the master, wanted to sign peace, but Bienvenu grabbed him by the neck and hurled him in the air higher than five kilometers like a child would have done to a feather.
- *... et en une seconde le meunier était saisi, enchaîné et jeté dans une cuve à lessive sur laquelle son adversaire posa les pierres meulières.* (#147, p188)

- ... and in a second the miller was seized, chained, and thrown in a laundry tub on which his enemy placed the millstones.

### 7.4.3 The Villains

#### 7.4.3.1 Old woman

- *quand tout à coup une vieille femme toute ridée, aussi vieille que le monde eût-on dit, entra; quand elle vit ces trois hommes assis au coin du feu elle se mit en colère :* (#144, p471)
- ... when suddenly an old woman all wrinkled, as old as the world one would say, entered; when she saw the three men sitting beside the fire she grew angry
- *Alors une vieille femme vint les trouver et leur demanda en vertu de quel droit ils étaient venus chez elle.* (#145, p475)
- (And) so an old woman came and found them and asked them by what right they had come to her house.

#### 7.4.3.2 Old woman with sons

- *La vieille sorcière reste encore. Tiens, voilà ton épée pour te défendre contre elle, car elle va monter, à l'instant. Et en effet, elle arriva presque aussitôt. —Ali! S'écria-t-elle, furieuse, c'est ainsi que tu traites mes fils;* (#140, p495)
- The old witch still remains. Here, take your sword to defend yourself against her, because she will come up in a moment. And effectively, she arrived almost immediately. - Ali! She cried, furious, this is how you treat my sons;
- *Mab ar wrac'h kozh, a oa ur jeant, a degouezhas prestik goude en ti,* (#142.bzg, p290)
- The old hag's son, who was a giant, arrived soon after in the house.
- *Le fils de la vieille, qui était un géant, arriva dans la maison,* (#142, p466)
- The son of the old woman, who was a giant, arrived in the house.
- *Il frappa la bonne femme à la tête avec son bâton pour la faire tomber. Le fils entendit sa mère jeter un cri.* (#146, p231)

- He hit the good woman on the head with his staff to make her fall. The son heard his mother give a cry.

### 7.4.3.3 Giants

- *Ha kerkent, sada war an oaled eur mell den, baro dezañ hag a ziskenne beteg e voutou.* (Jezegou, p22)
- And immediately, there was on the hearth a large man, his beard fell to his boots.
- *Er jeant 'tapo krog 'ba' 'n'añ ha 'stago 'n'añ deus en doubl.* (Kemener, p175)
- The giant took hold of him and stuck him to the ceiling.
- *Met ar jeant oa kaletoc'h arre ha 'hont ha tapo 'nañ ha koeñso 'nañ tre daou bres buañ ba hañi ha oa ket kap da vont kuit arre.* (Guillossou, #33, p8)
- But the giant was even tougher and caught him and trapped him quickly between two large wardrobes such that he could not escape.
- *Dao ! eur mean milin oc'h penn ar jeant brasa, hag hen oc'h torgenn. – Dal a unan, eme paotr ar vein milin. - Dao ! eur mean all oc' h penn ar jeant all, hag hen oc'h traon ivez. — Dal a zaou, eme-z-han.* (#139.bzg, p146)
- Bam! A millstone to the head of the largest giant, and he was beaten. - There is one, said the millstone boy. - Bam! Another stone to the head of the other giant, and he fell too. - There is two, he said.
- *Attrape ! Une pierre de moulin atteint à la tête plus grand des géants, et l'étend sur le tertre. — Et d'un, dit le garçon aux meules de moulin. Attrape ! Une autre meule atteint à la tête le second géant, et l'étend aussi sur le sol. — Et de deux dit-il.* (#139, p147)
- Catch! A millstone struck the head of the largest of the giants, and laid him on the mound. - And one, said the millstone boy. Catch! Another grindstone struck the head of the second giant, and he was also spread on the ground. - And two, he said.
- *Charles obéit et il est aussi pris par le géant, qui le lance contre la porte du château, où il s'aplatit et adhère comme une pomme cuite.* (#140, p492)
- Charles obeyed he was also caught by the giant who hurled him against the door of the castle where he splatted and stuck like a cooked potato.
- *Yves partit alors à la rencontre du géant (seigneur) avec son bâton de fer. ... Trois coups seulement suffirent pour tuer le géant et lui couper la tête.* (#144, p472)

- So Yves left to meet the giant with his iron staff. ... Three strikes only were enough to kill the giant and cut off his head.
- *Il n'avait pas fini de parler qu'un vieillard, un géant, à la barbe longue, si longue qu'elle eût fait sept fois le tour de sa personne, sauta dans la cuisine (#147, p187)*
- He had not finished speaking when an old man, a giant, with a long beard, so long that it wound seven times around him, jumped into the kitchen.

## 8 Bibliographie

### 8.1 Sources Primaires

#### 8.1.1 Grimm

GRIMM, Wilhelm, GRIMM, Jacob, ZIPES, Jack et DEZSÖ, Andrea (dir.). The Gnome. Dans : *The Original Folk and Fairy Tales of the Brothers Grimm: the complete first edition*. Princeton : Princeton University Press, 2014, pp 207-301. ISBN 9780691160597. GR166 .G54313 2014. Disponible à l'adresse : <https://img.4plebs.org/boards/tg/image/1416/91/1416918759518.pdf>

#### 8.1.2 Breton variants

GUILLOSOU Angélique, Paotr e vazh houarn. Enregistrements audio : 61365, 61381, 61397, 61413. *Kazetenn ar Vro Blinn*, 1978. LOYER Ollivier (transcription) : *Musique Bretonne* ; Septembre 1981 #17 (p16-18), Octobre 1981 #18 (p 8-10), Janvier 1982 #22 (p 14-19), Janvier 1983 #33 (p 8-9, p12-13), Février 1983 #34 (p 8-12), Mars 1983 #35 (p 16-17), Avril 1983 #36 (p 10-13). [consulté le 16-07-2020] Disponible à l'adresse : [www.dastumedia.bzh](http://www.dastumedia.bzh)

JEZEGOU, Kristof. Yann e vaz houarn. Dans : *E korn an oaled*. Brest : Emgleo Breiz, 1992, pp 19-28. ISBN 9782900828663

KEMENER Yann-Fañch. Le gars à la barre de fer / Pôtr er vazh houarn. Dans : *Collecteur de contes en Basse-Bretagne, war henchoù ar c'hontadennoù*. Fouesnant : Yorann, 2014, pp 168-178. ISBN 9782916579771

KLERG Marsel. Paotr e vazh houarn. Dans : *Faltazi an amzerioù kent: unnek kontadenn dastumet e Bro-Dreger*. Lesneven : Hor Yezh, 1999, pp157-166. ISBN 2868631177

LUZEL François-Marie. Ar Perenn he fer aour hag ar C'horf hep Ene. Dans : *Kontadennoù ar Bobl* vol. 1. La Baule : Al Liamm, Editions La Baule, 1984, pp 14-41. ISBN 273680028

#### 8.1.3 North American variants

CARTER, Isabel Gordon. (GENTRY Jane. Old Bluebeard, pp 340-343) Dans : *Mountain White Folk-Lore: Tales from the Southern Blue Ridge. The Journal of American Folklore* [en ligne]. 1925, Vol. 38, n° 149, p. 340-374. [consulté le 01-07-2020] Disponible à l'adresse : <https://www.jstor.org/stable/535236>

CLEVELAND Sara. Little Red Night Cap. Dans : LINDAHL, Carl (dir.). *American folktales: from the collections of the Library of Congress*. Armonk, N.Y : M.E. Sharpe in association with the Library of Congress, 2004, pp 171-174. ISBN 9780765680624. GR105.5 A44 2004

[consulté le 12-05-2020] Disponible à l'adresse : <https://ebookcentral-proquest-com.distant.bu.univ-rennes2.fr/lib/rennes2fr/detail.action?docID=2058298>.

HICKS Ray. Jack and Old Fire Dragon. Dans : Ray Hicks of Beech Mountain North Carolina Tells Four Traditional Jack Tales. Sharon CT : Folk Legacy Records Inc. 1963, 2002. Track 3. PATON Sandy (ed.), HAGGERTY Lee B. (trans). Liner notes-LP. Disponible à l'adresse: [https://folkways-media.si.edu/liner\\_notes/folk-legacy/FLG00014-LP.pdf](https://folkways-media.si.edu/liner_notes/folk-legacy/FLG00014-LP.pdf)

HICKS, Ray. *Jack and Old Fire Dragon*. [en ligne] 2014. [consulté le 09-09-2020]. Disponible à l'adresse: <https://www.youtube.com/watch?v=DBnQuPRWoao&t=504s>

LONG Maud. Old Fire Dragaman. Dans : LINDAHL, Carl (dir.). *American folktales: from the collections of the Library of Congress*. Armonk, N.Y : M.E. Sharpe in association with the Library of Congress, 2004, pp 106-112. ISBN 9780765680624. GR105.5 A44 2004 [consulté le 12-05-2020] Disponible à l'adresse : <https://ebookcentral-proquest-com.distant.bu.univ-rennes2.fr/lib/rennes2fr/detail.action?docID=2058298>.

MUNCY FUGATE Jane. Old Greasybeard. Dans : LINDAHL, Carl (dir.). *American folktales: from the collections of the Library of Congress*. Armonk, N.Y : M.E. Sharpe in association with the Library of Congress, 2004, pp 300-307. ISBN 9780765680624. GR105.5 A44 2004 [consulté le 12-05-2020] Disponible à l'adresse : <https://ebookcentral-proquest-com.distant.bu.univ-rennes2.fr/lib/rennes2fr/detail.action?docID=2058298>.

WARD, R. M. et CHASE, Richard (dir.). Old Fire Dragaman. In : *The Jack tales: told by R.M. Ward and his kindred in the Beech Mountain section of Western North Carolina and by other descendants of Council Harmon (1803-1896) elsewhere in the Southern Mountains; with three tales from Wise County, Virginia*. 50th anniversary ed. New York : Houghton Mifflin, 1993, pp 106-113. ISBN 9780395669518. GR110.N8 C5 1993

#### 8.1.4 French language variants

Ordered by assigned number, 139-159. Secondary text sources noted where available. Disponible à l'adresse : <http://www.le-conte-merveilleux.fr/> : de: DELARUE P et TÊNÈZE M-L. *Le Conte populaire français. Catalogue raisonné des versions de France et des pays de langue française d'outre-mer; Nouvelle édition en un seul volume*. Maisonneuve & Larose, 1997. ISBN 2-7068-1277-X

139 - TROUDE A, MILIN G. Iann he vaz houarn / Jean à la barre de fer. Dans : *Ar marvailler brezounek, marvaillou brezounek, Le conteur breton, ou contes breton*. Brest : J. B. and A. Lefournier Libraires. 1870, pp 132-179. [Consulté le 17-08-2020] Disponible à l'adresse : <https://babel.hathitrust.org/cgi/pt?id=hvd.hxcl2r&view=1up&seq=150>

140 - LA FONTAINE, trad. LUZEL. Alexandre le Grand. Dans : *Mélusine : revue de mythologie, littérature populaire, traditions et usages*. III (1886-1887), pp. 487-496. Basse-Bretagne. (Plouaret, 1869). [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k57906482/f253.image>

141 - LUZEL F M. Jean au bâton de fer et les trois princesses du château de bronze, du château d'argent et du château d'or. Dans : *L'Hermine. Revue littéraire et artistique de Bretagne*, IX (1893), 107-115, 188-194, 225-233, 313-320. Basse-Bretagne. (no source text)

142 (breton) - LUZEL François-Marie. Yann e vazh-houarn hag an tri jeant. Dans : *Kontadennoù ar Bobl vol. 1*. La Baule : Al Liamm, Editions La Baule, 1984, pp 289-292. ISBN 273680028

\* Numbers : 142 -145 : [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k61399539/>

142 - LUZEL François-Marie. Jean au bâton de fer. Dans : *Revue des Traditions Populaires XXI*, No. 12, Décembre 1906. pp. 465-467, Basse-Bretagne. (Plouaret, 1873).

143 - CEVAER H. Le jeune homme au bâton de fer. Dans : *Revue des Traditions Populaires XXI*, No. 12, Décembre 1906. pp. 468-469, Basse-Bretagne. (Le Faou).

144 - LE DOT. Yves et son bâton de fer. Dans : *Revue des Traditions Populaires XXI*, No. 12, Décembre 1906. pp. 469-474, Basse-Bretagne.

145 - LE GOULARD. Bienvenu et le Meunier. Dans : *Revue des Traditions Populaires XXI*, No. 12, Décembre 1906. pp. 474-476, Basse-Bretagne.

146 - FRISON J. Le garçon au bâton de fer. Dans : *Revue des Traditions Populaires XXVII*, No. 5, Mai 1912. pp. 230-233, Basse-Bretagne. [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k5834237q/f38.image>

147 - CADIC. *Contes et Légendes de Bretagne II*, n° 26, (La Paroisse Bretonne, 1919, p. 249-256)

CADIC, François, POSTIC, Fañch et CADIC, François. L'homme au bâton de fer. Dans : *Contes et légendes de Bretagne. Les contes populaires*. Rennes : Terre de Brume éditions : Presses Universitaires de Rennes, 1998, pp. 185-191. Oeuvres de François Cadic. ISBN 9782843620065. GR162.B8 C23 1998

\* Numbers : 148, 149 : [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k6227577p/>

148 - SEBILLOT Paul. Jean l'ours. Dans : *Littérature orale de Haute-Bretagne*. Paris, Maisonneuve et Cie. 1881, pp. 81-85. (ROUSSEL J. L., Ercé, 1879)

149 - SEBILLOT Paul. Boule d'Or. Dans : *Littérature orale de Haute-Bretagne*. Paris, Maisonneuve et Cie. 1881, p.86. (Saint-Cast)

150 – SEBILLOT Paul. Le capitaine Pierre. Dans : *Contes de Terre et de Mer, Légendes de la Haute-Bretagne*. Paris, G. Charpentier, 1883, pp. 185-198. (DEPAYS Eugène, Saint-Cast, 1879) [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k56274439/f192.image>

151 – SEBILLOT Paul. Petite Baguette. Dans : *C. Hte-Bret.*, II, n° 26, p. 137. Cont. Par 326.

\* Numbers : 152-154 : [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k815158/f9.image.r=sebillot>

152 - SEBILLOT Paul, Les garçons forts. Dans : *Contes de la Haute Bretagne*, Extrait de la Revue de Bretagne, de Vendée et d'Anjou. Paris : Lechevalier, 1892, pp. 7-11.



153 - SEBILLOT Paul, Quarante Ans. Dans : *Contes de la Haute Bretagne*, Extrait de la Revue de Bretagne, de Vendée et d'Anjou. Paris : Lechevalier, 1892, pp. 11-15.

154 - SEBILLOT Paul, Les deux frères. Dans : *Contes de la Haute Bretagne*, Extrait de la Revue de Bretagne, de Vendée et d'Anjou. Paris : Lechevalier, 1892, pp. 22-24.

155 – SEBILLOT Paul. Bâton de fer. Dans : *Revue de Bretagne, Vendée et Anjou* XI, janvier 1894, pp. 401-405. [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k453818p/f403.image>

156 - SEBILLOT Paul. Quatorze. Dans : *Revue des Traditions Populaires*, IX, Nos. 3-4, mars-avril 1894. p.179. [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k5832872m/f43.image>

157 – ORAIN, Adolphe. Jean l'Ours. Dans : *Revue du Traditionnisme français et étranger*, 1906. [consulté le 17-08-2020] Disponible aux adresses :

avril pp. 97-101: <https://gallica.bnf.fr/ark:/12148/bpt6k635725/f121.image>

juin pp.170-177 : <https://gallica.bnf.fr/ark:/12148/bpt6k635725/f206.image>

juillet pp. 209-213 : <https://gallica.bnf.fr/ark:/12148/bpt6k635725/f250.image>

158 - FELICE, Ariane. Bras de fer, Meule de moulin et Barbe de fer. *Contes de Haute-Bretagne*, n° 3, p. 38.

159 – TRÉBUCQ, S. Jean l'ours. Dans : *Revue Des Traditions Populaires* XXXII, 1917, pp.139-142. Contes de Vendée. [consulté le 17-08-2020] Disponible à l'adresse : <https://gallica.bnf.fr/ark:/12148/bpt6k5790331r/f146.image>

## 8.2 Sources secondaires

BALLARD, L. The Formulation of the Oicotype: A Case Study. *Fabula*, 1983, 24 (3-4), pp. 233-245. [consulté le 15-05-2020] Disponible à l'adresse: <https://api-istex-fr.distant.bu.univ-rennes2.fr/document/F5EBDE83BCC52C92784300ABFC78CFB4083BA97D/fulltext/pdf?sid=sfx/univ-rennes2.fr>

BERTHELOT, Philippe. *Le Conte Merveilleux*. [en ligne] 2017. Mise à jour août 2020. [consulté le 08/09/2020]. Disponible à l'adresse : <http://www.le-conte-merveilleux.fr/>

COCHRANE, Timothy. The Concept of Ecotypes in American Folklore. *Journal of Folklore Research*, 1987, vol. 24, no. 1, pp. 33–55. [consulté le 30-05-2020] Disponible à l'adresse : [www.jstor.org/stable/3814376](http://www.jstor.org/stable/3814376).

COINNIGH, Marc Mac. A Life History of the 'Irish' Ecotype Tied Stones and Loose Dogs, *Journal of Ethnology and Folkloristics*, [en ligne] Juin 2019, vol. 13, no. 1, pp. 51-78. [consulté le 10-07-2020] Disponible à l'adresse : doi: <https://doi.org/10.2478/jef-2019-0004>

DÉGH, Linda. Introduction: [Special Double Issue: The Comparative Method in Folklore]. *Journal of Folklore Research*, 1986, vol. 23, no. 2/3, pp. 77–85. [consulté le 30-05-2020] Disponible à l'adresse : [www.jstor.org/stable/3814441](http://www.jstor.org/stable/3814441).

DELARUE Paul. LES CONTES POPULAIRES DE FRANCE: Inventaire analytique et méthodique. *Nouvelle revue des traditions populaires*, Septembre-Octobre 1949, T. 1, No. 4, pp. 312-341. Presses Universitaires de France. [consulté le 20-07-2020] Disponible à l'adresse : <http://www.jstor.com/stable/40991689>

DUNDES, Alan. The Anthropologist and the Comparative Method in Folklore. *Journal of Folklore Research*, 1986, vol. 23, no. 2/3, pp. 125-146. [consulté le 30-05-2020] Disponible à l'adresse : [www.jstor.org/stable/3814444](http://www.jstor.org/stable/3814444)

DUNDES, Alan. The Devolutionary Premise in Folklore Theory. *Journal of the Folklore Institute*, 1969, vol. 6, no. 1, pp. 5-19. [consulté le 30-05-2020] Disponible à l'adresse : [www.jstor.org/stable/3814118](http://www.jstor.org/stable/3814118).

Folk-Tale Analysis. *The Folk-Lore Journal*, Feb. 1883, vol. 1, No. 2, pp. 41-51. Taylor & Francis, Ltd. on behalf of Folklore Enterprises, Ltd. [consulté le 26-07-2020] Disponible à l'adresse : <https://www.jstor.org/stable/1252582>

GOLDBERG, Christine. The Historic-Geographic Method: Past and Future. *Journal of Folklore Research*, 1984, vol. 21, no. 1, pp. 1-18. Indiana University Press. [consulté le 02-06-2020] Disponible à l'adresse : <https://www.jstor.org/stable/3814340>

GUÉZENNEC, Nathalie. (2009). La mémoire des contes et légendes bas-bretons. Réflexions sur la mémoire orale et la mémoire écrite, *Fabula* [en ligne], 2009, vol. 50 no 1-2, pp 1-21. [consulté le 12-08-2020] Disponible à l'adresse: <https://www-degruyter-com.distant.bu.univ-rennes2.fr/view/journals/fabl/50/1-2/article-p1.xml>

HEIDMANN, Ute. Enjeux d'une comparaison différentielle et discursive. L'exemple de l'analyse des contes. Université de Lausanne. Dans : ROLAND, Hubert et VANASTEN, Stéphanie (dir.). *Les nouvelles voies du comparatisme*. Gent: Acad. Press, 2010, pp 27-40. ISBN 9789038216874. [consulté le 25-07-2020] Disponible à l'adresse: <https://library.oapen.org/bitstream/handle/20.500.12657/34539/413388.pdf?sequence=1>

HONKO, Lauri. Types of Comparison and Forms of Variation. *Journal of Folklore Research*, 1986, vol. 23 no. 2/3, pp. 105-124. [consulté le 25-08-2020] Disponible à l'adresse : <http://www.jstor.org/stable/3814443>

KROHN Kaarle, *Folklore Methodology Formulated by Julius Krohn and Expanded by Nordic Researchers*. WELSCH Roger (trans.) Austin : University of Texas Press, 1971. ISBN 029270092X [consulté le 02-06-2020] Disponible à l'adresse : <https://archive.org/details/folkloremethodol0000kroh/mode/2up>

LINDAHL, Carl (dir.). *American folktales: from the collections of the Library of Congress*. Armonk, N.Y : M.E. Sharpe in association with the Library of Congress, 2004. ISBN 9780765680624. GR105.5 A44 2004 [consulté le 12-05-2020] Disponible à l'adresse : <https://ebookcentral-proquest-com.distant.bu.univ-rennes2.fr/lib/rennes2fr/detail.action?docID=2058298>.

LWIN, Soe Marlar. A Structural Analysis of Folktales: A Means to an End. *The Buckingham Journal of Language and Linguistics*. [en ligne] 2009. [consulté le 20-08-2020] Disponible à l'adresse : [https://www.academia.edu/38632885/A\\_STRUCTURAL\\_ANALYSIS\\_OF\\_FOLKTALES\\_A\\_MEANS\\_TO\\_AN\\_END](https://www.academia.edu/38632885/A_STRUCTURAL_ANALYSIS_OF_FOLKTALES_A_MEANS_TO_AN_END)

MATHIAS Jean-Pierre. Réveil de contes recueillis dans le pays à Corseul. Dans : *Agence Bretagne Presse*. [en ligne] Publié le 23/06/10. [consulté le 28-08-2020]. Disponible à l'adresse : <https://abp.bzh/reveil-de-contes-recueillis-dans-le-pays-a-corseul-18794>

MUCHOW, Michael. *Library Guides: Folk Tale and Folk Motif Indexes: Home* [en ligne]. Columbia, MO: Curators of the University of Missouri, 2018. Mise à jour juillet 16, 2020. [Consulté le 09-08-2020]. Disponible à l'adresse : <https://libraryguides.missouri.edu/c.php?g=651166&p=4566163>

OLLIVIER, Joseph et DENEZ, Per. *Les contes de Luzel*. Lesneven : Hor Yezh, 1995. ISBN 9782910699116

ORING, Elliot. The Arts, Artifacts, and Artifices of Identity. *The Journal of American Folklore* [en ligne]. 1994, vol. 107, no. 424, pp. 211-233. [consulté le 02-06-2020] Disponible à l'adresse : <https://www.jstor.org/stable/541199>

ORING, Elliott. Memetics and Folkloristics: The Theory. Dans : *Western Folklore*, 2014, vol. 73, no. 4, pp. 432–454. [consulté le 02-06-2020] Disponible à l'adresse : [www.jstor.org/stable/24551136](http://www.jstor.org/stable/24551136).

PANZER Friedrich. *Studien zur germanischen Sagengeschichte - I. Beowulf*. München: C. H. Beck , O. Beck, 1910 [consulté le 23-06-2020]. Disponible à l'adresse : <https://archive.org/details/studienzurgerman01panz/mode/2up>

PROPP, Vladimir. *Morphology of the folktale*. 2d ed. Austin : University of Texas Press, 1968. ISBN 9780292783768. GR550 .P7613 1968. [consulté le 25-04-2020] Disponible à l'adresse : [https://monoskop.org/images/f/f3/Propp\\_Vladimir\\_Morphology\\_of\\_the\\_Folktale\\_2nd\\_ed.pdf](https://monoskop.org/images/f/f3/Propp_Vladimir_Morphology_of_the_Folktale_2nd_ed.pdf)

URBAN Shawn. Unpacking World Folk-literature: Thompson's Motif Index, ATU's Tale Type Index, Propp's Functions and Lévi-Strauss's Structural Analysis for folk tales found around the world. Dans : Urban, S. *Urban Teaching Resources: © Shawn Urban*. Mise à jour mars 20, 2015. [consulté 08/09/2020]. Disponible à l'adresse : [https://sites.ualberta.ca/~urban/Projects/English/Motif\\_Index.htm](https://sites.ualberta.ca/~urban/Projects/English/Motif_Index.htm)

# Table des matières

|  |    |
|--|----|
| 1 Introduction.....  | 3  |
| 1.1 Methodology.....                                       | 4  |
| 1.1.1 Morphology.....                                      | 4  |
| 1.1.2 Expansion of field and elements.....                 | 6  |
| 2 Presentation of tales for morphological analysis.....    | 7  |
| 2.1 Difficulties.....                                      | 8  |
| 2.2 Presentation of individual variants.....               | 8  |
| 2.2.1 Grimm.....   | 8  |
| 2.2.2 Luzel.....   | 12 |
| 2.2.3 Cleveland.....                                       | 15 |
| 2.2.4 Chase.....   | 17 |
| 2.2.5 Long.....  | 19 |
| 2.2.6 Hicks.....   | 21 |
| 2.2.7 Gentry.....  | 23 |
| 2.2.8 Muncy Fugate.....                                    | 26 |
| 2.2.9 Jezegou.....   | 28 |
| 2.2.10 Klerg.....  | 31 |
| 2.2.11 Kemener.....  | 33 |
| 3 Groupings and summary.....                               | 35 |
| 3.1 Group 1 – Chase, Long, Hicks.....                      | 35 |
| 3.2 Group 2 – Jezegou, Klerg, (A. Guillossou) Kemener..... | 37 |
| 3.3 Group 3 – Gentry, Muncy Fugate.....                    | 39 |
| 3.4 Group 4 – Grimm, Luzel, Cleveland.....                 | 41 |
| 3.5 Summary of key elements.....                           | 43 |
| 3.5.1 (å2) - Secondary situation.....                      | 43 |
| 3.5.1.1 Found house.....                                   | 43 |

|  |    |
|--|----|
| 3.5.1.2 Newly built house.....                 | 43 |
| 3.5.1.3 No movement.....                       | 43 |
| 3.5.2 Villain interaction.....                 | 43 |
| 3.5.2.1 (A) – plunder, assault.....            | 43 |
| 3.5.2.1.1 Plunder.....                         | 43 |
| 3.5.2.1.2 Assault.....                         | 43 |
| 3.5.2.1.3 Request.....                         | 44 |
| 3.5.2.1.4 Deception.....                       | 44 |
| 3.5.3 (^) Dispatch.....                        | 44 |
| 3.5.3.1 Parents.....                           | 44 |
| 3.5.3.2 Self.....                              | 44 |
| 3.5.3.3 Nobility.....                          | 44 |
| 3.5.4 (√) - Return.....                        | 44 |
| 3.5.4.1 Object.....                            | 44 |
| 3.5.4.2 Eagle.....                             | 44 |
| 3.6 Moves.....                                 | 45 |
| 4 Expansion of field: 301B Lower Brittany..... | 47 |
| 4.1 Elements and theme.....                    | 48 |
| 4.2 Variant Analysis.....                      | 48 |
| 4.2.1 139.....                                 | 48 |
| 4.2.2 140.....                                 | 49 |
| 4.2.3 141.....                                 | 49 |
| 4.2.4 142.....                                 | 50 |
| 4.2.5 143.....                                 | 51 |
| 4.2.6 144.....                                 | 51 |
| 4.2.7 145.....                                 | 52 |
| 4.2.8 146.....                                 | 52 |
| 4.2.9 147.....                                 | 53 |

|  |    |
|--|----|
| 4.2.10 Jezegou.....                                    | 53 |
| 4.2.11 Klerg.....                                      | 54 |
| 4.2.12 Kemener.....                                    | 54 |
| 5 Direct Evidence.....                                 | 56 |
| 5.1 Three characteristics found in Lower Brittany..... | 56 |
| 5.1.1 The Raider-Hero.....                             | 56 |
| 5.1.1.1 List of variants.....                          | 57 |
| 5.1.2 Descriptions and assault.....                    | 57 |
| 5.1.2.1 List of variants.....                          | 58 |
| 5.1.3 The Villains.....                                | 59 |
| 5.1.3.1 List of variants.....                          | 59 |
| 5.2 Summary of key elements - Lower Brittany.....      | 60 |
| 5.2.1 (â2) Secondary Situation.....                    | 60 |
| 5.2.2 (A) Assault.....                                 | 60 |
| 5.2.3 (^) Dispatch.....                                | 60 |
| 5.2.4 (√) Return.....                                  | 60 |
| 5.2.4.1 Self.....                                      | 60 |
| 5.2.4.2 Flight, magic object.....                      | 60 |
| 5.2.5 Other elements.....                              | 61 |
| 5.2.5.1 Nobility.....                                  | 61 |
| 5.2.5.2 The Princesses.....                            | 61 |
| 6 Conclusion.....                                      | 62 |
| 7 Annex.....   | 64 |
| 7.1 Group 2.....                                       | 65 |
| 7.1.1 Table 1, Adapted Notations.....                  | 65 |
| 7.1.2 Table 2, Functions.....                          | 65 |
| 7.1.3 Table 3, Events in sequence.....                 | 67 |
| 7.2 Location / Date of variants :.....                 | 68 |

|   |    |
|---|----|
| 7.3 Elements listed by frequency.....                 | 69 |
| 7.3.1 Abbreviations for variants.....                 | 69 |
| 7.3.2 Principal Elements II - VII.....                | 69 |
| 7.3.2.1 II - Birth and childhood of hero.....         | 69 |
| 7.3.2.2 III - The hero's staff and companions.....    | 69 |
| 7.3.2.3 IV - In the haunted house.....                | 70 |
| 7.3.2.4 V - Descent and world below.....              | 70 |
| 7.3.2.5 VI - The return above ground.....             | 70 |
| 7.3.2.6 VII - The return to the princesses.....       | 71 |
| 7.3.3 Summary; incidence of occurrence $\geq 5$ ..... | 71 |
| 7.4 Quotations.....                                   | 72 |
| 7.4.1 The Raider-hero.....                            | 72 |
| 7.4.1.1 Flipped* variants.....                        | 73 |
| 7.4.2 Descriptions and assault.....                   | 76 |
| 7.4.2.1 Descriptions.....                             | 76 |
| 7.4.2.2 Assault.....                                  | 78 |
| 7.4.3 The Villains.....                               | 80 |
| 7.4.3.1 Old woman.....                                | 80 |
| 7.4.3.2 Old woman with sons.....                      | 80 |
| 7.4.3.3 Giants.....                                   | 81 |
| 8 Bibliographie.....                                  | 83 |
| 8.1 Sources Primaires.....                            | 83 |
| 8.1.1 Grimm.....                                      | 83 |
| 8.1.2 Breton variants.....                            | 83 |
| 8.1.3 North American variants.....                    | 83 |
| 8.1.4 French language variants.....                   | 84 |
| 8.2 Sources secondaires.....                          | 86 |

## Résumé

Le but de cette étude est de déterminer s'il existe un écotype du conte ATU 301 spécifique à la Basse-Bretagne. Une combinaison d'approches est utilisée pour tenter de distinguer des caractéristiques.

Onze versions sont examinées en utilisant la morphologie des fonctions de Vladimir Propp<sup>1</sup>, et sont regroupées en fonction de leur morphologie. La sélection en breton est ensuite comparée aux versions en français présentées dans le catalogue Delarue-Tenèze<sup>2</sup>. Ces versions sont ré-analysées par élément, et celles de la première sélection sont ajoutées.

Trois caractéristiques apparaissent qui les distinguent : un raider-héros, des descriptions plus vives de l'assaut, et la forme du méchant. Le héros a une force immense et prend ce qu'il veut. Les versions de la langue bretonnes en particulier affichent une tendance à des descriptions plus élaborées de la violence. L'assaut direct est présent dans toutes les versions. Le méchant prend souvent l'une des trois formes suivantes: une vieille femme, une vieille femme et ses fils ou un géant.

Des recherches plus poussées sur les motifs présents dans ces versions seraient utiles car de nombreuses versions ne suivent pas le modèle dominant du type 301B. Trois versions de la langue bretonne du type 301B, précédemment non analysées, peuvent être ajoutées au catalogue et présentées à un public anglophone.

Mots clés : écotype, Basse-Bretagne, conte type 301

---

1 Propp, Vladimir. *Morphology of the Folktale*, University of Texas Press, 1968

2 Delarue, Paul et Tenèze, Marie-Louise. *Le conte populaire français*. Paris : Maisonneuve & Larose, 1997. Dans : Berthelot, Philippe. *Le Conte Merveilleux*. [en ligne] 2017.



## Abstract

The purpose of this study is to determine if an ecotype of the ATU 301 tale type exists which is specific to Lower-Brittany. A combination of both morphological and element focused approaches will be used to attempt to distinguish generalized yet distinctive characteristics in variants of the 301 tale type. Are these characteristics, if any, maintained in both the Breton language and French language variants? How do the variants of Lower Brittany compare to the other variants; those of their nearest neighbors and those of an initial selection used to study the morphology of the 301 tale type in general?

Eleven variants will be examined by structure using Vladimir Propp's<sup>1</sup> morphology of functions, and be grouped based on their morphology. The Breton selection will then be compared to French language variants collected in the region presented in the Delarue-Teneze<sup>2</sup> catalogue. These variants will be re-analyzed by element, and new analyses of the Breton variants from the first selection will be added.

Three characteristics become apparent which distinguish these variants from others: a raider-hero, more vivid descriptions of assault, and the form of the villain. The hero is a character of immense strength who takes what he wishes. The Breton variants in particular display a tendency towards more elaborate descriptions of violence. Direct assault is present in all variants. The villain often takes one of three forms: an old woman, an old woman and her sons, or a giant.

Further research into the motifs present in these variants would be useful as many of the variants do not follow the dominant pattern of the 301 type. Three previously unanalyzed Breton language variants of the 301B type may now be introduced to an anglophone audience and added to the catalogue.

Key words : ecotype, Lower-Brittany, tale type 301

---

1 Propp, Vladimir. *Morphology of the Folktale*, University of Texas Press, 1968.

2 Delarue, Paul et Tenèze, Marie-Louise. *Le conte populaire français*. Paris : Maisonneuve & Larose, 1997. Dans : Berthelot, Philippe. *Le Conte Merveilleux*. [en ligne] 2017.