


RELIGIOUS MOTIFS IN THE GRIMMS' FAIRY TALES		Comparative Literature
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Abstract
<p>Gutenberg or Luther's <i>Bible</i> (1534) and the fairy tales of the brothers Jacob and Wilhelm Grimm, titled <i>Kinder- und Hausmärchen</i> (<i>Children's and Household Tales</i>, 1812), are included in the UNESCO World Heritage List (2005). In the process of literary reception, the collection of 210 fairy tales received the popular name of <i>Grimms' Fairy Tales</i>, from the first publication in 1812, and in the international space and literary science and folkloristics also the acronym KHM (<i>Kinder- und Hausmärchen</i>). The Brothers Grimm were brought up in the spirit of the Protestant ethic and used religious motifs, motif fragments and blind motifs and values (e.g. purity, diligence, duty, honesty, order and care) in legends, sagas (<i>Doctor Luther at the Wartburg</i>, 1521) and fairy tales, e.g., in <i>Cinderella</i> (asceticism), <i>Little Red Riding Hood</i> (decency), <i>Snow White</i> (mastery), <i>The Frog King</i> (duty). Criticism of the Pope can also be found, namely in the fairy tale <i>The Fisherman and His Wife</i>, in which, among others, the topic of the male or female Pope is discussed.</p>

Introduction

The father Philipp Wilhelm Grimm (1751–1796) and the mother Dorothea (née Zimmer) Grimm (1755–1808) had nine children, eight sons, namely Friedrich Hermann Georg Grimm (1783–1784), Jacob Ludwig Carl Grimm (1785–1863), Wilhelm Carl Grimm (1786–1859), Carl Friedrich Grimm (1787–1852), Ferdinand Philipp Grimm (1788–1844), Ludwig Emil Grimm (1790–1863), Friedrich Grimm (1791–1792), and Georg Eduard Grimm (1794–1795), and one daughter, Charlotte (Lotte) Amalie (née Hassenpflug) Grimm (1793–1833). Three children (Herman, Friedrich and Eduard) died in childhood. The brothers Jacob and Wilhelm moved from their hometown of Hanau to the city of Kassel, where they lived for about 35 years, studied law in Marburg, and also lived and worked in other cities, e.g., Berlin, Göttingen et al. Since 1975, there has been a 600 km long tourist route, the so-called German Fairy Tale Route, which combines biographical and fairy-tale places connected with the Grimms. The third brother, graphic artist and illustrator Ludwig Emil Grimm (1790–1863), drew the cover of KHM from 1819 and for the collection from 1825, as well as other illustrations and drawings.

Jacob and Wilhelm moved to the city of Kassel, their mother's birthplace, where they lived with their aunt for their high school education. Both later studied law at the University of Marburg. In 1806, they started collecting folk songs, fairy tales and sagas; the motivation for this was a collection of 723 folk songs, from the Middle Ages to the 18th century, published in three parts, entitled *Des Knaben Wunderhorn* (*The Boy's Magic Horn*, 1805–8) by Clemens Brentano (1778–1842) and Achim von Arnim (1781–1831). Therefore, it is not surprising that they wrote a dedication – “To Mrs. Bettina von Arnim” (Göttingen, 1837; Kassel 1840; Berlin, 1843). *Grimm's fairy tales* were published many times, but seven times in the so-called large editions, namely the

first part in 1812 (the second part in 1815), 1819, 1837, 1840, 1843, 1850, and 1857. Small editions with fifty tales were published ten times (1825, 1833, 1836, 1839, 1841, 1844, 1847, 1850, 1853, and 1858).

Brothers Grimm and Slovenians

It is a well-known fact that the Grimm brothers left an extensive correspondence with approximately 2,100 addressees and wrote 30,000 letters, which are kept at the Humboldt University in Berlin. Monika Kropej (2013; 2013a) and Kasilda Bedenk wrote about this (Bedenk and Blažić 2018, 152–73). Jacob Grimm was especially interested in folklore. The most famous is Grimm's correspondence in German with Jernej Kopitar, *B. Kopitars Briefwechsel mit Jakob Grimm*, which has not yet been translated into Slovenian (114 letters). The letters were published under this title in 1938, with a comprehensive introduction and comments by Max Vasmer (1886–1962), a Russian-German Slavist and the founder of the Slavist chair at the Friedrich Wilhelm University of Berlin (1925) (Bedenk and Blažić 2018, 155). Grimm and Kopitar corresponded from 1819 to 1842. The extensive correspondence also includes correspondence between the Grimm brothers or Jacob Grimm with Codelli, Costa, Grün, Miklošič and Trstenjak,¹ which is the subject of further research.

Grimms' Fairy Tales – From the Original Manuscript Collection of 1810

Kasilda Bedenk translated the original manuscript collection from 1810² into Slovenian and placed it in an international and Slovenian context of time and space. She translated forty-seven of the fifty-one surviving tales (four manuscript tales are lost)³ and added commentaries. This first Slovenian translation with comments of the original manuscript collection from 1810 forms the central part of the monograph *Pravljice bratov Grimm – od prvotne rokopisne zbirke iz leta 1810 do recepcije na Slovenskem (Fairy Tales of the Brothers Grimm – From the Original Manuscript Collection of 1810 to its Reception in Slovenia, 2018)* as a scientific-critical edition.

The first collection of *Grimm's Fairy Tales* is the original version in German without major modifications (with all the errors). Words are often abbreviated (e.g., conjunctions and names), spelling is inconsistent or rather arbitrary, and some sentences and entire texts are very truncated. When translating, we kept primarily the narrative style or flow and manner of expression in the original text (including jumping from one to another narrative time, recording of numbers and literal speech), and the writing of words and spelling were adjusted to the modern Slovenian language norm (use of punctuation marks, especially commas, use of capital and small

¹ Access via the link <http://www.grimmbriefwechsel.de/service/pers/pers.html>

² A small but valuable monograph was published in 2007 under the scientific-critical editorship of Heinz Rolleke, entitled *Brüder Grimm. Kinder- und Hausmärchen. Die handschriftliche Urfassung von 1810*, by the German publisher Reclam. It is only a slightly simplified reprint of the first scholarly-critical edition of these manuscripts (by the same editor) from 1975, *Die älteste Märchensammlung der Brüder Grimm. Synopse der handschriftlichen Urfassung von 1810 und der Erstdrucke von 1812* (Cologne-Genève: Fondation Martin Bodmer), omitting the comparison (synopsis) with the first printed publications of 1812 in Reclam's edition.

³The Brothers Grimm sent Clemens Brentano 51 fairy tales in manuscript. Of these, 47 were found in the library of the Trappist monastery in Ölenberg in Alsace after the First World War; hence they are called the Ölenberg Manuscript. However, since it became the property of the Martin Bodmer Foundation, it is also known as the Bodmer Manuscript.

initials; we wrote abbreviated words, divided sentences that were too long into several shorter ones, etc.).

The focus is on the stories themselves and not on a nice style or a flowing narrative arc. Anyone who wants to research the writing of the German language in the 1st half of the 19th century and the spelling norms of the time will have to deal with German texts. It is therefore a translation faithful to the content, but not to the language, intended for further research. The purpose of this publication is to bring the Slovenian reader closer to the topic, content and form of the original manuscript collection of *Grimm's Fairy Tales*, which the Grimm Brothers thoroughly reworked and authorially interfered with until its final form (Bedenk and Blažič 2018, 10).

Hans-Jörg Uther's internationally recognized classification of fairy tale types/motifs, known under the acronym ATU²⁵⁶ (Antti Aarne, Stith Thomson and Hans-Jörg Uther), is an excellent study resource for researching fairy tale types/motifs, versions, combinations of motifs, cultures, wherein types/motifs are recorded. Equally valuable is the internationally recognized classification of *Grimm's Fairy Tales*, and a comparative table of all their editions, from the original manuscript of 1810 to the final print of 1857. All Grimm's fairy tales are marked with the abbreviation KHM (*Kinder- und Hausmärchen*), with the serial number of the tale, e.g., KHM 26 (*Little Red Riding Hood*), and with an ATU⁴ number (e.g., ATU 333).

The monograph *Pravljice bratov Grimm – od prvotne rokopisne zbirke iz leta 1810 do recepcije na Slovenskem* contains a table of contents (Bedenk and Blažič 2018, 256–67), which enables a comparative analysis, and also contains titles in Slovenian (according to the publication of Polona Kovač's translation from 1993 and 1997) and German. These differ in places from numerous translations by different translators from the period from 1849 to 1993, as well as from the first complete translation of all 210 fairy tales in the definitive edition (200 fairy tales marked with KHM and 10 legends marked with KL [*Kinderlegend*]).

The International Marks of Grimm's Fairy Tales (KHM) and the International Type Index (ATU) enable a comparative analysis of versions from the so-called "zero" edition (manuscript version from 1810), to the last, the so-called definitive edition from 1857. As an example, the Brothers Grimm wrote the tale *The Frog King, or The Iron Henry* eight times, so it is interesting to compare their changes. In the manuscript version (1810), the motif of God appears rarely, so the fairy tales were Christianized over time and the concept of God was added. On the other hand, the motif of Mary is often mentioned in the manuscript version, which was later omitted.

Little Step Brother and Little Step Sister or Hansel and Gretel

The fairy tale *Little Step Brother and Little Step Sister* (1810) was later renamed *Hansel and Gretel* or in Slovenian *Janko in Metka* (1812–1857) and Christianized motifs were added.

⁴ ATU is an international designation or an acronym based on the surnames of three folklorists, Antti Aarne, Stith Thompson and Hans-Jörg Uther, who compiled an internationally classified index of fairy tale types (Uther 2004).

1810 *Little Step Brother and Little Step Sister*

Then she went to her brother and opened his stable for him. They found a house full of jewels, filled all their pockets with them and brought them to their father, who became a rich man; but the mother had died (Bedenk 2018, 33).

But the children heard everything their mother said (Bedenk 2018, 32).

1857 *Hansel and Gretel*

They started running. They ran straight to the house, rushed into the room and threw themselves around their father's neck. *Ever since he left the children in the forest, the husband has not had a happy hour and his wife has also died.* Gretel shook her apron before him, and pearls and precious stones clattered across the room. Hansel also reached into his pocket and added his precious stones and pearls one by one. *Now the worries were over and they lived happily together* (Grimm 1993, 96).

God will not leave us.

Dear *God* will help us! Let's get started and *God* bless.

God help me (Grimm 1993, 88–96).

And the children heard their *stepmother* talking to their father at night (Grimm 1993, 91).

In the manuscript collection from 1810, the title of the fairy tale was *Little Step Brother and Little Step Sister* (God is not mentioned), but in 1812 it was renamed to *Hansel and Gretel*. In the last edition of 1857, Christianization is visible, as the motif of God is mentioned five times. Jack Zipes also writes about religious motifs in the fairy tales of the Brothers Grimm, comparing both motifs with the motif of child sacrifice in the Bible, especially regarding the fairy tales *Hansel and Gretel* and *Faithful John*. Zipes believes that in addition to the central motif – the sacrifice of children – in the fairy tale, there is also the perspective of the narrator, who transfers responsibility for the victimization of children to the mother (1810) or later (1840) to the stepmother.

“And she pleaded with him for so long that he finally agreed [...]. And since the husband gave in the first time, he had to do the same the second time” (Grimm 1993, 88, 91).

Zipes criticizes the negative role of the father, who in the end is rewarded with jewels. He poses the question of whether we should kill our children to prove our devotion to God, “Should we kill our children to demonstrate our devotion to a god? And the answer in the Bible, the Koran and stories like *Faithful Johannes*⁵ is quite simple, yes.” (Zipes 2006, 56).

⁵ 257 KHM 6, ATU 516

Similarly, Alice Miller writes about the motif of child sacrifice in the book *The Body Never Lies* (2005, 37) and states that the tradition of child sacrifice is deeply rooted in many cultures and religions. This is also the reason why we tolerate and command this in Western civilization. Of course, sons and daughters are no longer sacrificed on the altar of God, as in the biblical story of Abraham and Isaac. She warns, however, that many of the Ten (God's) Commandments are still in force, which is diametrically opposed to the laws of psychology. It is a generally recognized fact that commanded 'love,' 'love' as an imperative, can also be very harmful. People who are loved by their parents in childhood will love their parents themselves. There is no need for commandments to tell them to love their parents. Keeping commandments is not the basis of love (Miller 2005, 37). In some of *Grimm's Fairy Tales*, intertextuality appears regarding the relationship of parents to children. These are motifs ATU 706 (*Girl without Hands*) and ATU 930, which the Brothers Grimm wrote on the basis of a story by Marie Hassenpflug from 1812. The motif of temptation by the devil is an archetypal motif that is also present in *Doctor Luther at the Wartburg*, but in the fairy tale KHM 31 *The Girl without Hands* or *The Handless Maiden*, the father promises the child to the devil: "The father was very afraid and promised him [the devil] that he would obey" (Grimm 1993, 172).

"My child, if I do not cut off both your hands, the devil will take me, and out of fear I promised him that I would do it. Help me in this predicament and forgive me for what I will do to you."

She answered him: "Dear father, do with me what you will, I am your child" (Grimm 1993, 173).

Abraham sacrifices⁶ Isaac

1 Mz 22, 1–14.16–17⁷

1 After these events, God tested Abraham. He said to him: "Abraham!" He said: "Here I am."

2 And he said: "Take your son, your only son, whom you love, Isaac, and go to the land of Moriah! Offer him there as an offering on the mountain that I will show you!"

3 Abraham got up early in the morning, saddled the donkey, took with him two servants and his son Isaac. He split the wood for the offering, and then he got up and went towards the place that God had told him about.

4 On the third day he looked up and saw the place from afar.

5 He said to the servants: "Stay here with the donkey, and I and the boy will go over there to pray." Then we'll come back to you."

⁶ In English, there are different translations for the Slovenian expression Abraham offers Isaac or offering, namely: offer, say, command, sacrifice, and other concepts, but this discourse goes beyond the purpose of the present article on religious motifs in the Grimm Brothers' fairy tales.

⁷ All accesses in the discussion at <http://www.biblija.net>.

6 Abraham took the wood for the offering and laid it on his son Isaac, and he took the fire and the knife in his hand. And they both went together.

7 Isaac addressed his father Abraham and said: "My father!" He said: "Here I am, my son." And he said: "Look, fire and wood, but where is the lamb for the offering?"

8 Abraham said: "God will provide a lamb for the offering, my son." And they both went together.

9 They came to the place God had told him about. There, Abraham built an altar and chopped wood. He bound his son Isaac and laid him on the altar of wood.

10 Then Abraham stretched out his hand and took a knife to slaughter his son.

11 Then the angel of the LORD called to him from heaven and said, "Abraham, Abraham!" He said, "Here I am."

12 And he said, "Do not stretch out your hand against the boy and do nothing to him, for now I know that you fear God, for you have not withheld from me your son, your only son."

13 Abraham lifted up his eyes and looked, and behold, behind him was a ram that got tangled in the bushes with its horns. Thus Abraham went and took the ram and offered it as an offering instead of his son.

Because you did this and did not deny your son, your only son, 17 I will truly bless you abundantly.

Hansel and Gretel, 1857

On the edge of a large forest lived a poor woodcutter and his wife with their two children. The boy's name was Hansel and the girl's name was Gretel. She pleaded with him for so long that he finally agreed, but he said: "I feel very bad for the children."

So they walked all night and reached their father's house at dawn. But his wife did not listen to him at all; she scolded him and kept blaming him. Whoever says A must also say B, and since the husband gave in the first time, he had to do it the second time also. "Don't cry, Gretel, and go to sleep, dear God will help us," he comforted his sister.

"I'm just looking at the little dove that's perched on the roof and looking behind me."

It was already the third morning since they left their father's house.

And finally they saw their father's house in the distance.

They started running. They ran straight to the house, rushed into the room and threw themselves around their father's neck. Ever since he left the children in the forest, the husband has not had a happy hour and his wife has also died. Gretel shook her apron before him, and pearls and precious stones clattered across the room. Hansel also reached into his pocket and added his precious stones and pearls one by one. Now the worries were over and they lived happily together (Grimm 1993, 88–96).

ATU 516 *Faithful John*

Some time passed and the queen gave birth to twins, both sons, who were her joy. Now the stone spoke, "You can revive me if you are willing to sacrifice your loved ones." And the king called out: "All that I have in the world I am ready to give for you."

The stone continued: "Life will be given to me again if you cut off the heads of the two children with your own hand and anoint me with their blood."

The king was frightened when he heard that he had to kill his beloved children himself, but he thought of great loyalty and that faithful John had died for him, so he drew his sword and cut off the children's heads with his own hand. And when he anointed the stone with their blood, life returned to him, and faithful John stood before him, alive and well.

He said to the king: "Your loyalty should not go unrequited!" (Grimm 1993, 49)

Lot's Daughters and Cinderella

Fairy tale type/motif *Cinderella* ATU 510 has three subtypes that are significant: ATU 510A *Cinderella*; ATU 510B *Donkey Skin*; *The Dress of Gold, of Silver and of Stars*; *Peau d'Ane*; and ATU 510B* *The Princess in the Chest*. The fairytale motif is connected with the incest motif, especially subtypes 510B and 510B*. Zipes calls this motif the motif of the incestuous father (2001, 26). The fairy tale, which is based on a mythical tradition, has many variants around the world and in almost all cultures, and individual episodes also differ. There is a motif-thematic connection between the passage in the *Bible* (*Lot's Daughters*) and Grimm's fairy tale *All-Kinds-of-Fur* and the Slovenian version *Od sončeve zvezde* (*From the Sun Star*), all of which are motif-thematically related to the motif of incest.

1 Mz 19, 30–37

30 Lot went up from Coar and settled in the mountains with his two daughters. He was afraid to stay in Coar, so they lived in a cave, he and his two daughters.

31 The older daughter said to the younger one: "Our father is old, and there is no man in the land who would approach us according to the custom of the whole land.

32 Come, let us make our father drink wine and drink with him; thus, we will revive the offspring of the father."

33 So that evening they gave their father wine and the older one went and lay down with her father. He didn't notice when she lay down or when she got up.

34 The next day, the older daughter said to the younger one: "Last night I laid with my father; let's make him drunk tonight also! Then you go and lie with him! This is how we will revive the offspring of our father."

35 That evening too, they made their father drink wine. The younger daughter got up and lay down next to him, but he did not notice when she lay down or when she got up.

36 So both of Lot's daughters became pregnant by their father.

37 The older daughter gave birth to a son and named him Moáb. This is the father of the Moabites to this day.

38 The younger daughter also gave birth to a son and named him Ben Amí. This is the father of the Ammonites to this day.

KHM 65, ATU 510B

All-Kinds-of-Fur, 1812

Once upon a time there lived a king who had a wife with golden hair who was so beautiful that there was no equal in the world. But it happened that she fell ill, and when she felt that she was going to die, she called the king and said to him: "If you marry again after my death, do not take a wife who is not as beautiful as I am and does not have golden hair. You have to promise me that much." When the king promised her this, she closed her eyes and died.

[...] Finally, his advisers said to him:

"You can't go on like this anymore. A king must be married for a country to have a queen." [...] "I will marry my daughter, for she is the living image of my dead wife, and I could not get another bride who would resemble her." [...]

"God has forbidden a father to marry his daughter, and nothing good comes from sin. In this way you will bring the kingdom to ruin." [...] She said to him: "Before I fulfill your wish, I must get three dresses, one golden like the sun, the second silver like the moon, and the third glittering like the stars. I also ask for a coat made of thousands of different furs, and every animal in your kingdom should give a piece of its fur for it." [...]

And the king said, "You are my adulterous bride, and we shall never part again." Then they celebrated the wedding, and they lived happily ever after (Grimm 1993, 537).

ATU 510B

About the Sun Star, 1874*

[...] The count said to her: what will I do when you die? Who will I take for my wife? She said: it's like this now, he'll have to take his daughter. And she said: tell her that she must take you as her husband. [...]

Yes, the count said: nothing will help, yes, my mother arranged that you must take me as your husband. [...] you have led me on for [a] long time, but now I got you. And he dressed her in the count's gown and then took her to his table, and sent for the great gentleman and told them

about what had just happened, and they made a wedding, so he could take her as his wife (Križnik, *Od sowčne*).⁸

Cupid and Psyche, The Frog King or Iron Henry, and Hedgehog Son

Christianization is not only a feature of Grimm's fairy tales, but also of Slovenian ones, e.g., Fran Milčinski's fairy tale *Sin Jež (Hedgehog Son)* contains the explicit addition "God knew why he did not bestow birth on them" (Milčinski 1917, 32).

Apuleius:

Metamorphoses or The Golden Ass (124–170 AD)

Once upon a time there lived in a certain city a king and a queen. They had three beautiful daughters. But even though the older two were as cute as can be to look at, they could have been properly celebrated by human mouths. But the beauty of the youngest was so wonderful, so radiant that poor human speech could not describe it or at least partly exalt it (Apulej 1981, 119).
J. and W. Grimm: *The Frog King, or Iron Heinrich*, 1857

1810 *The Queen and the Enchanted Prince – The Frog King*

The youngest princess went into the forest and sat down at a cold well.

1857 *The Frog King, or Iron Heinrich*

Once upon a time, when desires still mattered, there lived a king who himself had beautiful daughters, and the youngest was so beautiful that even the sun was amazed when it looked at her face (Grimm 1993, 12).

Fran Milčinski, *Sin jež (Tolovaj Mataj in druge slovenske pravljice)*, 1917)

There lived an emperor and an empress, who had a lot of land and goods, but no one to whom to leave the riches: God already knew why he did not give them children (Milčinski 1917, 32).

J. and W. Grimm: Hans My Hedgehog

There lived a farmer who had enough of everything, money and possessions, but as rich as he was, he just wasn't that lucky, so that his wife would have a child. Many times, when he went to town with other farmers, they mocked him and asked him why he had no children. Finally, it

⁸ Archive ISN ZRC SAZU, Gašper Križnik, ŠZ 56

stung him badly, and when he got home, he said: "I want a child, even if he is a hedgehog!" (Grimm 1997, 99).

The Brothers Grimm were primarily scientists, their fundamental work was the preparation of a German dictionary, but like all recorders of folklore, they adapted the basic motifs in fairy tales in the target language, literature and culture.

Even if we compare the translation of the Bible into English and Slovenian, we can find differences, not only in the translation "Nāḥāš" (snakes, serpents in Hebrew), which is translated into Slovenian as a feminine noun (Slov. kača), about which Marijan Peklaj already wrote in Ekskurzu o kačonu (Excursion about a Snake).

Mz 34,2 Videl pa jo je Sihem, sin Hivejca Hamorja, kneza dežele; zgrabil jo je, legel k njej in *ji storil silo*.

2 Sam 13,14 Pa ni hotel poslušati njenega glasu, ampak jo je obvladal, *ji storil silo* in ležal z njo.

Gn 34, 2 She was seen by Hamor's son Shechem, the leader of the Hivites, and *he grabbed her and raped her*.

2 Samuel 13, 14 But Amnon would not listen to what she said. He was stronger than she was, so *he overpowered her and raped her*.

2 Sam 13, 32 Tedaj je spregovoril Jonadab, sin Davidovega brata Šimaja, in rekel: »Naj moj gospod ne govori, da so umorili vse mladeniče, kraljeve sinove, kajti samo Amnon je mrtev. Saj je bil na Absalomovih ustih ta naklep od dne, ko je *storil silo njegovii sestri Tamari*.

2 Samuel 13, 32 Then David's nephew Jonadab said, "Your Majesty, not all of your sons were killed! Only Amon is dead. On the day that *Amon raped Tamar*, Absalom decided to kill him.

Protestant motifs in the fairy tales and sagas of the Brothers Grimm

In 1818, J. and W. Grimm published *Deutsche Sagen (German Legends)*, which have not yet been translated into Slovenian. Saga no. 562 bears the title *Doctor Luther at the Wartburg (Doktor Luther zu Wartburg)*.

Doktor Luther zu Wartburg (1521)

Doktor Luther saß auf der Wartburg und übersetzte die Bibel. Dem *Teufel* war das unlieb und hätte gern das *heilige* Werk gestört; aber als er ihn versuchen woll te, griff Luther das *Tintenfaß*, aus dem er schrieb, und warf's dem Bösen an den Kopf. Noch zeigt man heutigestages

die Stube und den Stuhl, worauf Luther gesessen, auch den *Flecken* an der Wand, wohin die Tinte geflogen ist.

Doctor Luther at the Wartburg

Doctor Luther sat at the Wartburg and translated the *Bible*. The *devil* did not like what he was doing, so he disturbed the *holy* work and tempted him. Luther threw the *inkwell* at the devil's head. Even today, they show the room and the chair on which Luther sat, as well as the *stain* on the wall that remained from the ink.

A detailed analysis of the Luther saga is intertextually linked to archetypal fairy tale motifs of the devil and/or tempter, including Goethe's *Faust*.

In the monograph *Handbuch zu den "Kinder- und Hausmärchen" der Brüder Grimm*⁹ ([2008] 2013), Hans-Jörg Uther gives some examples of intertextuality with Martin Luther. The Brothers Grimm were brought up in a religious spirit, so some fairy tales also contain intertextual connections.

The first example is the fairy tale KHM 162 *The Wise Servant* (*Der kluge Knecht*, 1836, 1840), "'One (blackbird) I see, another I hear, and the third I hunt,' answered the clever servant" (Grimm 1997). This one has the type number ATU 11348* (*The Boy with Active Imagination*) and is intertextually connected with Luther's translation of Psalm 101 (1534/35).

Another example is the fairy tale KHM 178 *Master Pfreim* (*Meister Pfriem*), which is a combination of fairy tale types ATU 801 (*Master Pfreim*), ATU 1180 (*Catching Water in a Sieve*) and ATU 1248 (*Tree-Trunks*

Laid Crosswise on a Sledge) and is intertextually connected to the *Puppet Sermon* (15.5.1544), which is further intertextually connected to the *Gesta Romanorum* (13th–14th centuries). The fairy tale *Master Pfreim* is also associated with Martin Hayneccius' text *Hans Pfriem oder Meister Kecks* (1582; 1882).

The third example is an indirect intertextual link in the fairy tale KHM 180 *Eve's Various Children* (*Die ungleichen Kinder Evas*), which has the number ATU 758 in the International Fairy Tale Index and where Lutheranism and the motifs of poverty and wealth are thematized.

⁹ Access via the following link: https://de.wikisource.org/wiki/Doctor_Luther_zu_Wartburg.

Values in fairy tales

In his book *The European Folktale: Form and Nature*, Max Lüthi talks about motifs, motif fragments and blind motifs, which is suitable for the search for intertextuality and textual elements in which values are expressed.

Asceticism (*Cinderella...*) – the main literary character *Cinderella* lives and works ascetically and gives the impression of perfection or a subordinate heroine who is hardworking, submissive and obedient. Fairy tales, which are a socialization tool, give the illusion that goodness will be rewarded and evil punished. In some versions of *Cinderella*, the motif of a cow also appears which has a pejorative meaning in European culture. It is known, however, that the *Cinderella* motif came from Indo-European culture, in which the cow has the status of a sacred animal.

“Dear child, stay meek and good and love God will watch over you, and I will look at you from heaven and will always be near you” (Grimm 1993, 128).

a) Goodness (*Death Shirt...*)

“But the little daughter born by the queen grew up, she was kind-hearted and beautiful-faced, and had a golden star on her forehead” (Grimm 1993, 60).

“You have a good heart and you like to share yours with others, so I will give you happiness” (Grimm 1997, 348).

b) Cleanliness (*The Goose-Girl at the Well...*) – “Everything must be clean and beautiful,” she said to the girl. “She cleaned the house so that everything shines, and now she stands at the hatch” (Grimm 1993, 236). “Then she was sent to the kitchen to carry wood and water, stoke the fire, pluck the poultry, clean the vegetables and do all the dirty work” (Grimm 1993, 354).

c) Diligence (*Rumpelstiltskin...*) – “to spin gold out of straw”; profit, but in this fairy tale a woman also promises a child to the devil or Rumpelstiltskin. “I have a daughter who knows how to spin gold out of bad things.” [...]

“If you do not spin gold from this straw at night, you will have to die.” [...]

“Then promise me the first child when you become queen.” [...]

“But she had a hard-working maid, who always picked up all the discarded flax, cleaned it, spun it thinly and made a neat dress out of it” (Grimm 1993, 268).

d) Duty (*The Frog King or Iron Henry, The Children of Hamelin...*) – “rings around the heart”, pearls, ostrich feathers, silk... “Dear mother, it is our duty to take care of the little one, and therefore you must get good food so that you will soon be strong” (Grimm 1993, 383). “Not long

after, a suitor who appeared to be very rich indeed appeared, and as the miller had nothing to reproach him with, he promised him his daughter” (Grimm 1993, 216).

e) Household (*Snow White ...*) – ebony, apple (of discord) ...

The dwarfs said to her: “If you will keep house for us, cook and make the beds, wash, sew and knit and keep the house in good order, then stay with us and you will not lack for anything.” “I would like that from the bottom of my heart!” said Snow White, and so she stayed with them. She kept them well, the dwarves went to the mountain in the morning and looked for ore and gold, and in the evening, they returned home and dinner was already waiting for them” (Grimm 1993, 274).

f) Papacy (*The Fisherman and His Wife, The Three Languages...*). In the fairy tale *The Fisherman and His Wife*, the desire for economic and social promotion is attributed to the fisherman’s wife. In the beginning, the latter catches a fish, which fulfills all her wishes, and in the end, the fisherman’s wife wishes to become the pope. “Now I am emperor, but I still want to become pope. Go to your fish.” “‘Wife, you don’t want that,’ said the husband.” “You cannot become the Pope, the Pope is only one for the entire Christian world, a fish cannot do that.” “‘Husband, I want to become the pope, so go there this instance,’ said the wife.” “I must become Pope today” (Grimm 1993, 114). “The people crowded there and everything was illuminated with thousands and thousands of lights, and his wife was dressed in pure gold and sat on an even higher throne. On her head were three great golden crowns, and around her were all the priestly lords, and on either side stood two rows of lights, the largest one as big as the highest tower, down to the smallest light. And all the kings and emperors knelt before her and kissed her slipper.” “‘Wife, are you the pope now?’ asked the husband, watching her thoroughly.” “‘Yes, I am the Pope,’ she said, and the Husband stood there looking at her, and it was as if he were looking at the bright sun. After a while he said: ‘Ah, wife, it suits you well to be the Pope.’” “She, on the other hand, sat stiffly upright and did not move. And the husband said: ‘You must be happy now that you are the Pope. Now you can become nothing more’” (Grimm 1993, 116).

g) Honesty (*Puss in Boots, Mount Simeli*)

“Now he no longer had to worry, and with the gold he could buy bread for his wife and children, and wine on top of that. And so, they lived honestly and happily, helped the poor and generally did a lot of good” (Grimm 1997, 241).

h) Order (*Eve’s Various Children...*)

“When Adam and Eve were expelled from Paradise, they had to make their home on the barren Earth and eat their bread in the sweat of their faces. Adam tilled the field and Eve spun the wool. Eve gave birth every year, but the children were not the same, some were beautiful and others were ugly. [...] Then she called the children, but only the beautiful ones. She washed and bathed them, combed their hair and dressed them in fresh shirts, while at the same time reminding

them that they should behave nicely and humbly before the Lord. They must bow to him decently, shake his hand and answer his questions distinctly. But ugly children are not allowed to appear” (Grimm 1997, 346).

i) Care (*Mrs. Pechte...*)

“[...] the girl took courage and agreed to accept the job. She took such good care of everything that the old woman was satisfied, she was particularly eager to loosen her bed and the feathers were fluttering around. That’s why she felt good, she never heard a curse word and she could eat smoked or roasted meat every day” (Grimm 1993, 144).

j) Decency (*Rapunzel, Red Riding Hood...*) – gathering, desert... “She goes on his way before it gets hot, he walks in a nice modern way and doesn’t stray from the path [...] And Little Red Riding Hood thought to herself: ‘I won’t stray from the path and run through the forest again as long as I live, if my mother will she forbade it’” (Grimm 1993, 151–53). “She sat by the king’s side at the table, and her modest and decent behavior pleased him so much that he said: ‘I only want to marry you and no one else in the world’” (Grimm 1993, 24).

k) Obedience (*God’s Food, All-Kinds-of-Fur, King Thrushbeard, Fitcher’s Bird, Poverty and Humility Lead to Heaven, etc.*).

However, not all of Grimm’s heroines are submissive and obedient, some are also bright and resourceful, brave (e.g., in the fairy tales *Clever Elsie, The Twelve Huntsmen* (first bride), *Clever Gretel*), which will be the subject of further research. “Now the marshal drew his sword and threatened her with death if she did not obey him, thus forcing her to promise him everything” (Grimm 1993, 322). “Once upon a time there lived a little girl who was very headstrong and clingy and never obeyed when her parents told her something” (Grimm 1993, 224). “Now her parents could no longer hide the secret from her, but they only told her that it was God’s will and that her birth was just an innocent occasion. But the girl was gnawed by guilt day by day and she thought she had to save her brothers” (Grimm 1993, 147).

Jacob and Wilhelm Grimm were brought up in the spirit of Protestant ethics and used religious motifs, motif fragments and blind motifs and values (e.g., purity, diligence, duty, honesty, order, and diligence). In their fairy tales we can also find criticism of the papacy (*The Fisherman and His Wife*), in which, among other things, the topic of the male or female pope is discussed, which is an interesting connection with fairy tales and at the same time exceeds the purpose of the present article on religious motifs in the Grimm Brothers’ fairy tales.

CONCLUSION

The *Children's and Household Tales (Kinder- und Hausmärchen)*, also called *Grimm's Fairy Tales*, have rightly become part of the world's cultural heritage, as they are read all over the world, translated into many languages, published in various editions, from pictorial to scientific criticism, they were adapted in an intermedia for various types of art. Even *Bibliografija prevodov pravljic bratov Grimm v slovenski jezik od 1849–2017 (Bibliography of Translations of the Brothers Grimm's Fairy Tales into Slovenian from 1849–2017)*, which is the authorial work of Tomaž Bešter (Bedenk and Blažič 2018, 268–342), provides an insight into the translation of their fairy tales into Slovenian, which is only a microcosm in comparison with the translation around the world and the influence of their fairy tales on other fairy tales and literary studies and folkloristics. Their fairy tales, which they considered to be German, reflect the characteristics of the 19th century which Zipes (2013a) calls the golden age of fairy tales. Based on the analysis, it is clear that they are not monocultural, that different cultures are reflected in them through motifs, motif fragments and blind motifs, e.g., the ebony motif in *Snow White*, which is of Indo-European origin, the silk motif (*The Juniper Tree, The Goose-Girl at the Well, The Skillful Huntsman, Tales of the Paddock, The Little Mermaid, Snow White, The Six Swans, The Frog King*), which came from China, the cow motif in *Cinderella* (the cow as a sacred animal in India), pearls and diamonds (*The Shoes that were Danced to Pieces, The Fisherman and His Wife, The Singing, Springing Lark*), the tiger motif (*Little Brother and Little Sister*), the feather motif (*The Frog King or Iron Henry*), the apple motif (the apple of discord from the *Iliad*), the *Argonauts* motif (ship sailing on land and water: KHM 64 *The Golden Goose*, KHM 159 *The Ditmarsch Tale of Lies*, and KHM 165 *The Griffin*), the motif of India (*The Three Black Princesses*), the motif of the North (*The Devil and His Grandmother*), and many others.

Grimm's fairy tales express the values of time and place, and they are also intertextually linked to religious motifs, motifs from the *Bible*, Protestantism and Luther. Sometimes this intertextuality is at the level of transmission (*Eve's Various Children*), recording (*Mary's Child*) or description (*Faithful John*) (Juvan 2000, 249). The Brothers Grimm, on the level of linguistic expressions, proverbs ("‘One I see, another I hear, and the third I hunt,’ replied the clever servant" [Grimm 1997, 283]), or the textual world (*Doctor Luther at the Wartburg*) represent mythical characters in fairy tales, stories or situations. Motif-story analogies are common (biblical example, *Lot's Daughters*, and the fairy tale *All-Kinds-of-Fur*). Sometimes values are expressed directly, through literal statements (being humble), sometimes indirectly, through actions.

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