

論文の英文要旨

論文題目	グリム『昔話集』 ——グリムの加筆と「神話」へのまなざし—— <i>Nursery and Household Tales</i> of the Brothers Grimm: Grimms' alterations to the texts and their pursuit of "myth"
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This is a literary study of the world known *Nursery and Household Tales* (*Kinder- und Hausmärchen* = KHM) collected by the brothers, Jacob Grimm (1785-1863) and Wilhelm Grimm (1786-1859). Many scholars have examined these tales and key words that have been central to these previous studies include: "folktales (Volksmärchen) vs. literary fairy tales (Kunstmärchen)", "the authenticity of the folktale", "sex discrimination" and "brutality".

The Grimms' tales were highly estimated by early scholars because their tales were the first attempt to collect and record oral tradition faithfully. However, folklore fieldworkers have made a lot of progress with the method of recording the folktales, and it has become quite apparent that the Grimms rewrote and revised the tales. Therefore the Brothers Grimm have been criticized for their lack of authenticity. In addition, at the end of the 20th century, some scholars argued that the way of their altering the tales was confined by the morals of the 19th Century, and many have stated that the tales changed by the Brothers

Grimm show a tendency toward sexual discrimination.

Studies of alterations carried out by the Brothers Grimm began almost one century ago. Ernest Tonnelat conducted an important study of the various alterations in 1912, but as it was written in French, very few Japanese have referenced it in their works. Similarly, the dissertation of Elisabeth Freitag compared the manuscript of *Nursery and Household Tales* of 1810 and the first edition of 1812, but this study has also not been discussed in full by Japanese scholars. The first section of my study will introduce central examples from both of these works, so that we can cover almost all the types of alterations made by the Brothers Grimm. (The less important examples are introduced in the supplement.)

For instance the Brothers Grimm have put proverbs and idiomatic expressions in their tales, and they have corrected grammatical mistakes. Surely these rewritings have taken away the authenticity from the tales, but even so, these changes have not brought the tales any closer to becoming literary fairy tales. What gave them such features was the addition of the descriptions, especially the reasons and motivations for the characters in the stories. In the first section I will give examples of such descriptions added by the Brothers Grimm. This will help establish a setting for the subsequent comparative study that will be conducted in the third section. It can also be noted that the Brothers Grimm have made ghastliness less strong and put stress on morals in their tales. In this way they have made the tales so they could be passed on to the children of bourgeois. This kind of rewriting is even better understood when considering the fact that the time that these editions emerged was the *Biedermeier* period, or a time in which the bourgeois increased their interests in the education of their children, thus demand and requests for books for these children increased.

However if we examine the *Nursery and Household Tales* in their entirety, we realize that not all of the tales were transformed or edited appropriately for children; very human stories also appear in the collection. For example, according to an offer from God, in one instance, a pious couple desires to go to Heaven

(KHM 087), while in another instance, a fellow prays for cards and dice with which he can always win (KHM 082). In another tale, pregnancy is put out of sight (KHM 012), but yet in another one, love affairs are told in a humorous way, even if the trials end unsuccessfully (KHM 061, 095). To sum it, the Grimms have surely rewritten some of the tales to fit the expectations of that time, but there are still many other tales which could have been retold by the Brothers Grimm that weren't. Up until now, in the studies on the Grimms' tales, only the changed or edited aspects of the tales have been examined.

Why didn't they change some of the tales? As we will see, their changes or lack thereof depended on their concept of folktales.

They regarded the folktales as remains of myth. From the descriptions in the *Notes on the Nursery and Household Tales* (the 3rd Volume of the KHM) and the *Teutonic Mythology* of Jacob Grimm, we can recognize exactly in what parts of their tales they have found the remains of myth. The second section of my study focuses on these descriptions from them. The Brothers Grimm regarded even little details as the remains of myth; they refer not only to the *Edda* (North Mythology) and sagas, but also medieval epics. But what is characteristic of the Brothers Grimm is that they set the limit of the myth cycle *not* in the Teutonic area, but rather they included the whole Indo-European area in it. This idea is based on the spirit of the times. They lived in the time in which the origin of Indo-European languages was pursued. Especially the elder brother, Jacob Grimm, participated in this discussion with his *Teutonic Grammar*, which is well known for the theory of "Grimm's Law". In the case of folktales, they asserted that there is also a common origin in the Indo-European sphere. Therefore they mention the relations between their tales and the Indian *Ramayana* in their *Notes on the Nursery and Household Tales*.

If we consider this "folktales – myth" relationship, which the Brothers Grimm supposed, we can better understand why they have put the above mentioned tales in their collection: they have found something mythological in their tales. "Myth" here means the whole oral tradition within the Indo-European sphere. The

Brothers Grimm regarded the folktales they depicted with such a broad background.

In the third section, literary fairy tales from Europe, for example the pioneer works of Straparola and Basile from Italia, Perrault and Mme D' Aulnoy from France, and Musäus, Hauff, Bechstein and Tieck etc., from Germany, are examined. Comparing these literary tales with those of Grimm, the originality of *Nursery and Household Tales* is examined. In the first section we noted that the Brothers Grimm added reasons and motivations to their tales.

We can recognize that there are more descriptions in those literary fairy tales, in particular "reasons and motivations for the characters": the authors of the literary fairy tales aim to explain wonderful things to the reader. For example, Musäus explains rationally and scientifically why Blank (Snow White, Sneewittchen) has not died, even though she ate a *poisoned* pomegranate. On the contrary, the Brothers Grimm don't explain such a miraculous phenomenon. It can be said that on the whole, the tales of the Brothers Grimm do not have so many explanations or descriptions as other "typical" literary fairy tales. So we must say that the tales of Grimm differ definitely from literary fairy tales. They had intention to the myth, but not to descriptions depicted within the tales.

It is quite evident that the Brothers have changed their tales; therefore the tales have no authenticity as folktales. Thus the tales are excluded from the category of "folktales vs. literary fairy tales", and it is for that reason the special names "Book folk tale" (Buchmärchen) and "genre of Grimm" (Gattung Grimm) have been given to the tales of Grimm.

The most evident difference appears in the punishments to evil persons. Contrary to Grimms' *Cinderella* (Aschenputtel), both heroines of *Cendrillon* by Perrault and the *Cendrillon Finette* by Mme D' Aulnoy forgive the evil (step)sisters at the end of the tales. But the stepsisters in Grimms' *Cinderella* have both eyes pecked out by doves and live sightless as punishment for the remainder of their lives. The Brothers Grimm added this dreadful punishment to their story by the second edition in 1819. Such ghastly details are often

criticized, but we must pay attention that they don't describe the pain or grief of the punished persons. They don't try to strike terror into the reader's heart by using terrible descriptions. The Brothers Grimm seem not to have any desire to describe such details. If we examine the Grimms' works, we understand that they also find a connection between such punishments and the oral tradition. In Jacob's *Teutonic customary law* there are descriptions about punishments, and he confers with their fairy tales, which contain such punishments. This indicates that the Brothers Grimm have found remains of the old law in their folktales.

In this study I have considered mainly the relationship between the *Nursery and Household Tales* and *Teutonic Mythology*. Further research could be done in this same way with the examination of *Teutonic customary law*. The Brothers Grimm considered that all their studies are related to each other; so further research on the *Nursery and Household Tales* could be conducted examining them from a perspective that considers all their works. Until now the Grimms' tales have only been studied from the perspective of or within the category of folktales. Thus it is hoped that through the study presented herein, a new phase of studies on the *Nursery and Household Tales* has begun.