CHAPTER 4

Narrative Design in the Fairy Tales of the Brothers Grimm
In the previous two chapters, we have studied different useful opinions of various critics and scholars regarding the folk fairy tales. They have analyzed many tales and have given us a clear idea about their style and characteristics. When we start analyzing the stories, Vladimir Propp's thirty one steps for the narrated structure of any Russian fairy tale seems to be very useful. Jack Zipes's discussion on general scheme in Grimm's fairy tale also provides a distinctive critical pattern in these tales. However these critical researches have never attempted to discover a significant and uniform narrative design, which will explain a hidden sense of methodology governing the fairy tales. In this chapter, we shall make an attempt to analyze the tales in terms of five different thematic designs.

While analyzing the fairy tales of the Brothers Grimm we find that there are various types of stories enhancing our pleasures of reading. But the most important element in the stories is that they all follow a distinctive narrative formula i.e. beginning with a crisis that finally leads to a resolution. The oral composer is careful about maintaining the static nucleus. He applies various styles and thus
brings variety, modulation and other significant forms of changes in the story. In these fairy tales we notice a distinctive projection of the entire social hierarchy, from the prince to the pauper. As far as this hierarchical pattern is considered, it is extremely realistic. But the contextual framework in which these characters have been used is in most cases imaginary. This naturally presupposes a unique balance between reality and fantasy. Thus if we carefully analyze the tales, we note a huge body of characters and incidents that can be classified into distinctive groups.

We notice as many as five different narrative variants. Various types of themes are present in the fairy tales of the Brothers Grimm. These are: (a) sense of enchantment, (b) moral order, (c) transformation, (d) beast stories and (e) theme of struggle. It is worthwhile to consider these thematic variants:

(a) Sense of enchantment – In most of the fairy tales, enchantment plays a major part and Grimm’s fairy tales are no exception. Multiple varieties are used to make the tales free from monotony. Enchantment is related to magic and witchcraft. Magic is the skill by which people make an attempt to perform deeds by
uttering particular words and executing particular actions. It was exercised from ancient times when people were ignorant about modern science and in doing so they believed that they could affect or regulate the forces of nature and make things favourable. "Black Magic" was created to cause mischief or kill people. Witches were supposed to have supernatural powers and witchcraft was believed to cause harm to people or their property. The witches knew specific information regarding herbs and natural elements by which they were capable of giving relief from a disease. Witches and wizards are frequently seen in the fairy tales of the Brothers Grimm contributing either to evil or good activities.¹

This element of enchantment can be studied with reference to the tale entitled The Three Little Men in the Wood. In this story, suffering and enchantment have been analysed as interrelated components each reacting on the other. It is the suffering of the girl that generates the sympathy of the dwarfs. While her suffering seems to be limitless, the enchantment of the dwarfs comes as a boon. In other words, here enchantment works as divine grace bringing an apocalyptic turn in her life. The element of enchantment
has been therefore Christianised in so far as it rewards the good and punishes the evil.

In the story Old Mother Frost we find that there is another world under the well completely different from ours. It is an enchanting world where the Old Mother Frost lives. The well has a symbolic representation. It is a mysterious passage between reality and the magical world. It is a wonderful place where the bread and the apple tree can speak. The old mother seems to be a mystical matriarch who rewards the good and punishes the evil. The old enchantress dominates their other world as well as the fortune of the two maidens. This magical and enchanting world beyond our imagination is a blessing to the good maiden who is rewarded for her noble conduct whereas a curse to her lazy and ugly stepsister who receives only punishment for her rude behaviour. It is significant that the storyteller has used the ‘well’ (the world of enchantment) as a mysterious path into a new world of cognition.

In Grimm’s version of the story Cinderella, we do not see any Fairy God Mother who looks after the good and virtuous Cinderella. The story begins with the Christian indoctrination
evident in the sick mother’s advice to her daughter, “My dear child, be pious and good, and then the good God will always protect you, and I will look down upon you from heaven and think of you”.\(^2\) The Christians believe that a person who possesses piety and goodness will certainly receive the grace of God. This pattern has been followed throughout the story. Enchantment is created to give relief to sufferings. In this story we see that the magical spell or the enchanting atmosphere is made not by any human being but by a bird on the hazel tree. The bird with its power of enchantment presents splendid and glittering dresses to the poor girl, thus making her the bride of the Prince and brings a significant change in her life. The ‘Bird’ as a symbol of holiness is part of the Christian tradition. We may readily remember the Holy Dove. This can be therefore read in connection with references to the two little white doves singing from the hazel tree. The power of enchantment is evident in the blessings of the Almighty rewarding virtue while destroying the evil.

If we analyse the story \textbf{Little Snow White}, we find that enchantment and malice are simultaneously reacting on one another.
Jealousy of the wicked queen is the cause of the suffering of little Snow White. Enchantment here works through the wonderful magical mirror which says:

"Thou wert the fairest, lady Queen,
Snow-White is fairest now, I ween."³

According to Plato, fairness is not so much physical as it is spiritual. But in this story we see that 'fairness' means physical beauty, for which the queen is envious of Snow White. The description of the mirror in this story is symbolic. The mirror creates an illusion, which dominates the whole story. It is nothing but illusion which brings envy to the queen’s mind who, however, in various ways tries to harm the little girl. Towards the end, we find that illusion brings miserable death to the treacherous queen and the unlimited sufferings of Snow White ends with good fortune.

While examining the tale The Blue Light, we notice that this fairy tale of the Brothers Grimm has a great similarity with the first part of Aladin in the Arabian Nights. Ancient stories from the Arab world are collected in a book which is famous as The Arabian Nights Entertainments or The Thousand and One Nights.
Between fourteenth and sixteenth centuries, these stories were collected in their present form in Egypt and these were not told by the same person as they seem to be the work of different storytellers. King Schahriar heard these stories from his wife Scheherazade for a thousand and one nights. These are therefore all parts of one tale. They are fascinating stories about kings and queens, dancing girls, goblins, the singing tree, peculiar beasts and exotic adventures. Edward William Lane made the first English translation of the *Arabian Nights* between 1838 and 1841. As the stories of the *Arabian Nights* are ancient and popular tales, the present story-teller might have been influenced by it. In both the stories we see that one who possesses the enchanted lamp or the blue light becomes the master of the vigorous giant or the dwarf who can perform any arduous task for his master. Likewise the Black Dwarf of the blue light says to the soldier: “you should light your pipe at the blue lamp and immediately I shall present myself.” It should be noted that both the magical things, i.e. the lamp and the blue light, are not found in an ordinary place usually known to us. They are found under the earth: a different place can be best suited for an
enchanting atmosphere. In this story the magical blue light is found inside the well. The ‘well’ is also symbolic. Although the well is not an enchanted place but it serves as a medium between reality and magic. The blue light which is found in that place dominates the whole story. The mystical well however brings radical change in the life of the soldier. In both the stories enchantment comes as the mercy of God, which solves every problem and makes the suffering man happy.

While analyzing the story *Briar Rose*, we find that enchantment works through sleep. A humiliated fairy proclaims that on the fifteenth birthday of the princess, she shall prick herself with a spindle and die. This cruel curse is later softened by another fairy who says that, “She shall not die, but shall fall into a sleep of a hundred years’ duration.” Here the word ‘sleep’ is significant. ‘A sleep of a hundred years’ is very similar to death. Such an example of long sleep is found in the story *Rip Van Winkle* by Washington Irving. William Wordsworth also writes in his poem *Ode on Intimations of Immortality* that “our birth is but a sleep and a forgetting.” Again in Donne’s ‘The Good Morrow’ we find a
Fig. - 1, Briar Rose
Biblical allusion to the Seven Sleepers’ Den in relation to the poem’s emotional content. But in this tale we see that everything is found normal as before and there is only a little change in the external world when the period of sleep ends. However the storyteller uses the term enchantment to make it compatible with the spirit of a true fairy tale. Just at the completion of hundred years, a young prince enters the castle; and when he kisses the princess, Briar Rose awakens from her sleep as the spell is over. The juxtaposition of reality and fantasy opens up a new dimension to the story.

(b) Moral Order – The fairy tales of the Brothers Grimm are not pure fantasy. There is a hidden layer of moral values presented in the stories. The stories show the ethical sense which at the very preliminary stage helps to build one’s character. Charles Sumner has rightly pointed out that “the true grandeur of humanity is in moral elevation, sustained, enlightened and decorated by the intellect of man.” Christian idealism is projected in some stories which imply that morality and religion are interlinked.
While analyzing the tale The Woodcutter's Child we see how Christian idealism pervades the story. It follows a distinctive Christian framework. In Christianity it is found that repentance or honest confession after long suffering brings forgiveness and the mercy of God. A sinful person can also be redeemed by repentance and confession. This story may be regarded as the iconisation of a distinctive Christian pattern. The woodcutter's little daughter commits a sin by disobeying the Guardian Angel and opens the forbidden door and never admits her fault. As a result, her sufferings begin. But the moment she confesses her sin before the Holy Spirit, she is immediately redeemed. The story follows the Christian doctrine, "whoever will repent and confess there sins, they shall be forgiven."9 This Christian theological pattern has been significantly followed in this fairy tale. In the New Testament we see that Jesus had mercy to a paralytic man at Capernaum who after a long suffering receives the grace of God. Jesus says to the paralytic man: "Your sins are forgiven. That you may know that the Son of Man has authority on earth to forgive sins."10
In Faithful John we find that it is based on a general moral pattern. The main theme is the faithfulness of the servant towards his master (king) even if his whole body is turned to stone. But the most important point that should be noted in this story is that the king also sacrifices his children for the sake of his servant’s life i.e. to bring him back to his previous form and he is completely ignorant of the fact that the children could again come back to life. It is found that kingship is autocratic in the feudal society. But here the story is unconventional because it comes close to humanity and a new concept of kingship is formulated. A parallel pattern of the story is found in the ancient Sanskrit work named Betal Panchavinsathi. Here Birbar, the servant kills himself and his children to save the life of his master, King Rupsen. But after visualizing all these incidents, King Rupsen is tremendously upset and wants to sacrifice his life. When he is trying to kill himself with a sword, the Goddess appears before him. She is pleased with his noble attitude and gives him the boon so that all those who are dead will again come back to life.11
Although it is a fairy tale, violence which is seen towards the end of the story is another important feature in some of the stories of the Brothers Grimm.

In The Spirit in the Bottle we find that the story is based on 'humanity', a basic virtue of the New Testament. In the New Testament it is seen that Lord Jesus heals many people from their sufferings, forgives the sinners and his heart is moved with pity for the hungry crowd; so he feeds them with 'seven' loaves of bread. One of the most important of four sayings of Jesus is:

“If your brother does wrong, correct him; if he repents, forgive him. If he sins against you seven times a day, and seven times a day turns back to you saying, ‘I am sorry’, forgive him.”

In this fairy tale we see that the amiable son of a poor woodcutter who is a scholar follows the Christian idealism of humanity and rescues a spirit which is confined in a glass bottle. So the spirit is grateful to him and presents the boy a magical piece of rag, one end of which can heal any kind of wound and the other changes iron or steel into silver. With the wonderful reward the good-natured boy removes his father’s poverty and for the welfare
of entire mankind he becomes the world's most renowned surgeon. He does not merely think about his personal well-being. He therefore dedicates himself to the cause of humanity. In this way the fairy tale shows that goodness may bring reward, but a good soul uses that reward for the welfare of humanity in general. In other words, there is sense of community feeling. He therefore shares the boon with the entire community. The giant therefore has a minimum role to play. As it comes out of the bottle, it rewards the boy. But the central focus is always on the idea of goodness which prompts him to liberate the giant; it is his goodness which decides him to use this boon for the well-being of mankind.

The Poor Man and the Rich Man is based on the antithesis between good and evil. It is known to us that the conflict between the forces of good and evil are the permanent problematic of Christian theology and it follows the popular doctrine that the good are always rewarded while the evil punished. The story describes that the Good Angel comes and judges the nature of to men. The rich man is covetous and rude, while the poor man, who is in great poverty, is polite and cherishes no evil desire. Thus towards the end,
we find that the three wishes bestowed by the Angel brings only affliction for the rich and avaricious man; but the poor couple with those wishes live contended and virtuous throughout their life. Here we find that the rich man represents negative values of life which only lead to destruction. But the poor man typifies positive values lead to prosperity and contentment.

The Fisherman and his Wife shows that there should be a limitation of greed. It is found in the Christian doctrine that greed is one of the seven deadly sins. It represents the spirit of evil. The Holy Bible says: "He who is greedy of gain brings ruin on his own house." The same idea is echoed in this story and it seems that the enchanted Flounder with its magical power fulfills all the desires of the fisherman's wife. But when she becomes exorbitantly greedy and "wants to be Ruler of the Universe," she is punished and returns to her own position. All the rewards given to her vanishes and thus God punishes such people. Thus The Old Testament says: "For mercy and anger alike are with him who remits and forgives, though on the wicked alights his wrath. Great as his mercy is his punishment; he judges men, each according to his deeds."
(c) Transformation – Transformation into another being has been part of ancient magic rituals. In Homer’s *Odyssey*, Cierce as an enchantress used her magic spell on the comrades of Odessaus and transformed them into sheep. In ancient Egypt and India, such magic cults of transforming human beings into other species of beings had been quite popular. In the stories of Grimm, this idea of particular motif of primitive magic cult has been extensively used. In most cases, this idea of transformation is presented as a lowering down of existence from the human level to animal level or even to the level of inanimate objects. In the stories of the Brothers Grimm, we find that human beings are transformed into animals, birds, plants, stone figures and so on.

This phase of transformation may be regarded as a phase of ordeal. Sometimes the causes of transformation are not spelt out and in certain cases it arises out of a sin or of a villainous witch’s curse. Whatever may be the cause, the sense of ordeal plays a significant role in these stories. An important feature in Grimm’s fairy tale is that the transformed characters definitely receive their previous ‘human form’ at the end and the story concludes on a happy note.
In the story The Frog Prince we find that the use of the secret magic cult was practiced at that time. Witches or wizards were believed to have some supernatural powers, which could harm the ordinary people. They could transform human beings into creatures inferior to human beings or any other objects. But it is also obvious that after a certain period or after a specific incident the transformed character returns to his original human form. In this story we see that a handsome prince is converted into an ugly frog by a witch, the cause of which is not known to us and spends his days in great misery. But he can speak like human beings. Towards the end when the princess throws the frog against the wall, it is disenchanted and receives the human form. In Folk Tales of India we come across a tale entitled ‘The Three Questions’ where a prince is transformed into a giant whose face is like a fish. A farmer’s boy answers correctly all the three questions and the prince receives his previous form.

As we examine the story of Roland, we find that the ancient people learned the art of black magic not only to harm others but also to use it as their own safeguard. If a person knows this art,
witches fear to injure him. This story describes how the mischievous witch having magical powers (witchcraft) dominates the whole situation. The sources of her power lies in the magic wand. It is also believed that some objects i.e. stick, flower, water etc., and with the utterance of some magical words could cause transformation. So when the witch follows to kill her stepdaughter and her lover Roland, the maiden “changed her dear Roland into a lake with the magic wand, and herself into a duck who could swim upon its surface.”\(^{16}\) This is how they escape from the hands of the evil witch.

In *The Almond Tree* we find that this story, although considered as a fairy tale, does not follow the traditional pattern of a fairy story. It may be regarded as a horrible story because some events which are described here may frighten a child. Auden has rightly pointed out that these are the few limitations of the stories of the Brothers Grimm. It is worth noting here that transformation does not occur from any curse or witchcraft. A beautiful boy is treated badly and afterwards killed by his stepmother. From his bones a bird is born. It performs some strange activities. Finally the wicked
Fig. - 2, The Almond-Tree
stepmother is killed by the bird and just after her death the bird receives its original human form.

While analyzing the tale *The Glass Coffin*, we come to know that art of magic was practiced extensively at the time. It is obvious that the tale exaggerates the fact; yet it is definite that the people who are not aware of modern science and technologies believe that a person who knows this art can perform whatever he likes. A wicked enchanter confines the beautiful daughter of a rich count in a glass coffin, changes her brother into a goat, their castle with surrounding buildings are made tiny and enclosed in another glass case and the servants are kept in glass bottles in the form of gas. Finally the black Magician is killed by the transformed brother (goat). A tailor comes and rescues them. The spell breaks raising the lid of the glass case and opening the bottle. In this story we also notice that the act of transformation is not only restricted to animals but also to gas and the buildings are transformed into tiny ones. The fairy tale shows towards the end that everything becomes natural as before and the transformed brothers and servants receive their previous human forms.
The tale entitled *The Donkey Cabbages* explains that a person although physically weak can take revenge on his strong opponent by using ‘transformation’. This story also describes that transformation does not always take place by uttering a particular speech or by using the magical wand. The eating of a particular food may also cause transformation. An honest huntsman is treated badly by a witch and her beautiful daughter who have stolen away his precious possessions. Meanwhile he finds a magical cabbage and after eating that he is transformed into a donkey. “From his body grew four legs, a thick head and two long ears; and he perceived with anguish that he was changed into a donkey.”17 But there is another magical cabbage which brings him back to human form. Using the cabbage, the huntsman punishes the wicked ones by transforming them into donkey but lastly pardons the beautiful maiden with whom he is in love. So they are married and live happily ever after.

(d) Beast Stories – In the beast stories of the Brothers Grimm, we notice that these stories are perhaps influenced by the beast fables, and are little different from the traditional ‘fairy tales’.
The beasts mentioned in fairy tales are usually helpful and sometimes possess supernatural powers. Fables are brief stories generally about animals, which act and speak like human beings but there is usually an undertone of ethical values. A Greek named Aesop told many fables probably in the 7th century B.C. Different story-tellers gathered fables from India and Greece. These types of Sanskrit stories in India, such as Panchatantra, are famous. From the book Panchatantra Kathamukam we come to know that Panchatantra was written by Vishnu Sharma in Pallavi language to give advice to the princes. However the original books are lost, although these tales influenced the European Fables. In the Canterbury Tales the renowned English poet Geoffrey Chaucer retold the story of the Fox and the Cock. John Dryden and John Gay maintained the tradition of writing fables towards the end of the 17th century and in the beginning of 18th century. George Orwell also made a symbolic presentation of certain principles of life through the Animal Farm. 18

Human beings cannot understand the language of the animal world. It is their ardent desire to know their language and enter into
a new world completely different from theirs and this idea is reflected in the story The Three Languages. It is an ancient belief that knowing their (animals) language could build up good fortune. The foolish boy of a Count goes out and learns only the languages of dogs, frogs and birds. Though humiliated at the beginning, yet with the help of these languages he becomes prosperous and marries a beautiful maiden. Finally he becomes the Pope as ‘the Frogs had prophesied’19 and with the assistance of ‘two Doves sitting upon his shoulder told him all that he required,’20 he spends his days comfortably and happily. Also through this simple story, Brothers Grimm probably implies that it is important to pay equal attention to the birds and animals of the world as they are an integral part of nature.

The story entitled The White Snake projects the weak creatures but they have enormous strength in their own place and serve the human beings to prove their faithfulness. It is a common belief that the creatures can perform arduous tasks for a good-natured person and bring him good luck. This tale also describes man’s earnest desire to know the language of the animal world. We
think something miraculous can happen if it is possible to learn animal language. A king's servant by eating the wonderful white snake comes to understand the languages of birds and other living creatures. Having a compassionate heart he saves the life of some birds, fishes and ants. These faithful creatures later help the youth to perform the difficult tasks of the trial with ease. Finally with their help, he becomes victorious and wins the hand of the beautiful princess and passes his days peacefully and happily.

From the Buddhist Jataka tales we come to know about various births of Lord Buddha. These tales show that Lord Buddha named Bodhisathya took the form of different animals and birds in his numerous births and did welfare to the animal world as well as to the human beings. According to Jataka all these incidents took place and Bodhisathya was born when Brahmadutta, the king of Varanashi ruled his kingdom. The most important point that we notice in these tales is that love and co-operation between the animal world and human beings are clearly defined here.21

From the ancient times, even in the Old Stone Age period, it is known to us that the people took the help of the animals for
various purposes. The story, **The Two Brothers** initially follows the conventional pattern of a fairy tale; but as it progresses, the beasts occupy a major role in it. The two brothers show benevolence towards the wild animals (lion, bear, wolf, fox and hare) at the beginning. One of the brothers with the active participation of his beasts kills the seven-headed Dragon and later marries the princess. The faithful beasts bring back the life of their master with the help of the magic healing root when his head is cut off by the wicked Marshall. In many ways it is found that the beasts support their master when he is in trouble. Both the brothers with the help of their loyal beasts conquer the adverse forces and live happily and contentedly.

In the story **The Queen Bee**, we notice that some animals are faithful to human beings and help them when needed. We know that from ancient times man has tamed horses, dogs, wolves, elephants, bulls and these faithful animals provide necessary service. In Aesop’s **Fables**, the story **The Thief and the Dog** shows how faithful the dog is to its master. The present story shows that even the birds and insects are grateful to their saviour or the person who
has helped them in dire need. With the help of these creatures, the protagonist overcomes all sorts of difficulties and achieves the goal. The youngest son of a king shows his sympathy towards some creatures i.e. ants, ducks, and bees and they are saved from being killed and tormented. As a result, these creatures reciprocate their gratitude and with their assistance Dummling succeeds in breaking the spell of the unknown castle and marries the beautiful princess.

(e) Theme of struggle – In some of the fairy tales, we notice that the Brothers Grimm are realistic to the greatest possible extent and perhaps believe in the view that serious effort always succeeds. These tales are essentially ‘fairy tales’; yet in some stories the main theme is based on strenuous or violent effort made by the protagonist against the adverse forces to reach the destination. It is common in most of the stories that a crisis happens at the beginning and therefore tension arises. One has to struggle a lot to overcome such tension or anxiety and at the end comes the solution. One important characteristic of these stories is that the central characters are always chosen from ordinary people. They are honest, trustworthy, courageous, helpful and do not fear any unfavourable or
hostile circumstances. The story-teller has rightly said, “He who trusts in God and his own fortune, will never go amiss.”

In The Valiant Little Tailor we find out that this particular fairy tale suggests that there is nothing difficult or impossible if earnest endeavours are made. The story describes how a person with limited capability and strength receives his good fortune using only his intelligence and courage. He overcomes several barriers and is not afraid of any adverse situation. Thus towards the end he wins the hand of the Royal Princess and from a very ordinary tailor he becomes the king.

While examining the tale The Old Griffin we notice that it has a very close resemblance with another story in the collection, The Giant with the Three Golden Hairs. However the oral composer uses the narrative in a very intelligent manner and introduces new characters and incidents so that these tales never become monotonous. Jack, the youngest son of a peasant, accomplishes some arduous work for the king with the help of a little iron man. When he is told to bring ‘a feather from the old Griffin’s tail,’ he honestly performs the task. After completion of
the aforesaid task, he returns home becoming an opulent person. Meanwhile the king dies and Jack marries the princess and ascends the throne. An important feature we note in both the stories is that the protagonist is supported by a ‘woman’ which implies the soft, kind-hearted nature of women.

While examining the story How Six Travelled Through the World we find that success can be achieved if a task, however difficult, may be performed with utmost effort and sincerity. A dauntless and talented man goes into the forest and meets five peculiar men; each of them has an ability to do a difficult work with ease and they become his servants. The hero accompanied by his five servants goes to a kingdom where they prove their courage and strength, wins the trial and vanquishes the hostile forces. Finally they win plenty of treasure and become rich. They spend their days contentedly till the end of their life. What is striking in this story is that morality also plays a significant role as these men never lose their sense of humanity and follow the right path and are rewarded at the end.
Fig. - 3, How Six Travelled Through The World
While analyzing *The Giant with the Three Golden Hairs* we find that there is a similarity with the tale *The Old Griffin* in this collection. The story describes the honesty and lovableness of a boy. Although he is the king’s son-in-law by his good fortune, yet he is badly treated by the king. He is asked to perform a series of trials among which the most difficult task is to fetch three golden hairs from the head of the Giant. The young lad gives his consent and with utmost sincerity he performs it. Being a very lovable and good natured person he is helped and supported by many people on the way of his journey. Finally all his efforts and endeavours are successful.

While considering the narrative scheme of the fairy tales, it is perhaps pertinent to consider the use of language in the fairy tales. Fairy tales are part of the oral tradition and when we analyze these tales of the Brothers Grimm, we find that although the present version is in the form of prose, there are many stories in which lyrics play a significant part. *Little Snow White, The Two Brothers, The Fisherman and his Wife, Cinderella, The Drummer* etc. cannot be imagined without their lyrical pattern. However the poems which
are an integral part of these stories are presented in terms of a
repetitive formula. It seems that these brief lyrical pieces are
admirable not merely for their splendour of lyricism. Certain brief
lines and expressions have been repetitively hammered in order to
create a formulaic effect. Thus in Little Snow White, the see-saw
movement in the expressions "Thou art the fairest, lady Queen"\textsuperscript{24}
and "Thou wert the fairest, lady Queen"\textsuperscript{25} make use of the language
of formula, thereby accumulating a progressive tension in the story.
Again in The Almond Tree, a little boy killed by his stepmother
and later transformed into a bird repetitively sings a formulaic song
which discloses his identity. But finally this five-line song is sung in
consonance with the final pattern of action. This shows a unique
combination of song and the dynamics of action.

Most of the fairy tales of the Brothers Grimm begin with the
following linguistic formula:

a) "Once upon a time…"

b) "In the olden time…"

c) "There was once…"

d) "Long, long ago…"
e) "Once there lived..."

To avoid monotony and to introduce variations, the oral composer sometimes uses certain patterns of language to start the story i.e. 'In a certain village...' or 'One summer's morning...' etc. Brothers Grimm do not conclude their tales with the same linguistic pattern everywhere; rather various types of languages are used to end the stories. Some popular endings are as follows:

a) "Afterwards they lived happily together to the end of their lives."

b) "And they lived to a great age in undisturbed tranquility."

c) "And to the end of their lives they lived happy and contented."

d) "And so for many years they reigned in happiness and prosperity."

Descriptive passages narrating a specific season are also more or less part of a general formulaic design. For instance, the winter has been described as a formulaic narrative topic elaborated on the basis of certain traditional components of the blighted season.
Fig. – 5, Rapunzel
Thus in *The Three Little Men in the Wood* Brothers Grimm write: “Once, in the winter time, when the river was frozen as hard as a stone, and hill and valley were covered with snow.”\(^{26}\)

Again they write: “Once upon a time in the depth of winter, when the flakes of snow were falling like feathers from the clouds…”\(^{27}\)

A similar pattern can be noticed in terms of the contextualisation of the theme of “opening the door.” In as many as three fairy tales, there is a reference to opening the door and the consequent complexity arising out of it. Here we may refer to the woodcutter’s little daughter (*The Woodcutter’s Child*) who opens the forbidden thirteenth door and in so doing commits a sin by disobeying the Guardian Angel and faces a series of misfortunes. In the story *Faithful John* we find that the young king, after opening a particular door, visualizes a wonderful portrait of a maiden and consequently he is caught in throes of crisis.

In certain cases, archaic language has been intentionally used. This sudden transference into archaisms creates the impression of linguistic deviation. We notice the use of archaic language in the story *The Woodcutter’s Child* “Thou hast not obeyed me, nor done
my bidding; therefore thou art no longer worthy to remain among
good children." 28 A similar type of language reverberates in The
Twelve Brothers, "whence dost thou come, and whither goest
thou?" 29 This deviation from the regular linguistic pattern
primitivises the story and creates an old world atmosphere.