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Moving (Up) in the World: Displacement, Transformation and Identity in the Grimms' Fairy Tales

The aim of this paper is to examine the significance and functions of displacement in fairy tales published in the final, seventh edition of Jacob and Wilhelm Grimm's *Kinder- und Hausmärchen* (*Children*'s *and Household Tales*, 1857). I propose that the displacement of the fairy-tale protagonist is a prerequisite for the encounter between the realistic and the marvellous which is one of the distinguishing features of the genre. In addition, the said dislocation necessarily brings about some kind of transformation of the protagonist, usually manifested as material gains and improvement in social standing. Special attention is given to the correspondence between changes in narrative space and changes of the protagonist's (social) identity.

Keywords: displacement, fairy tale, Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen*, narrative space, transformation

According to Richard van Leeuwen, "the journey is one of the main metaphoric complexes in human culture" and perhaps "the main metaphorical reference in literatures all over the world" (2007: 1). Its status as one of the most fundamental and universal narrative models (Mikkonen 2007: 286; van Baak 1983: 77) is so prominent that, as Dean Duda suggests, the terms 'to travel' and 'to narrate' have become almost synonymous (1998: 46). A similar view is expressed by Carl Malmgren who perceives movement, displacement and the transgression of boundaries as a prerequisite for narration *per se* (1985: 113–114). A possible explanation of the popularity and frequent use of this motif might lie in the fact

that it easily lends itself to different generic and semantic matrices, which, in turn, results in a variety of literary manifestations (e.g. quest, exploration, pilgrimage, process of individuation and/or initiation) (Duda 1998: 43). The fairy tale is no exception to this rule; on the contrary, as I will attempt to demonstrate in this paper, travelling and displacement in general form the narrative *sine qua non* for this short prose narrative genre.[1] In his *Historical Roots of the Wonder Tale*, Vladimir Propp notes that the narrative structure of the fairy tale relies heavily (if not exclusively) on the displacement of the protagonist (1990: 77). I would like to expand Propp's claim by noting that displacement not only provides a structural framework for the fairy tale, but also presents its narrative prerequisite. In other words, displacement of the protagonist necessarily precedes the encounter between the realistic (human) and the marvellous (supernatural), which, in turn, is one of the distinguishing features of the fairy-tale genre (cf. Lüthi 1986).

The frequent traverses of fairy-tale protagonist have already been noted and studied extensively. The journey itself has so far been variously interpreted as a rite of passage or initiation ritual (cf. Propp 1990), a metaphor for psychological development or the process of maturation (cf. Bettelheim 2010), or simply as a narrative framework that lends itself easily to the insertion of new episodes (cf. Lüthi 1986). My own reading of the fairy-tale protagonist's displacement will focus on two things: 1) the importance of displacement as a prerequisite for the encounter between the realistic and the marvellous, and 2) the transformative potential of displacement. Namely, changes of narrative space always bring about some kind of change in the circumstances, status and, by extension, the identity of the protagonist (van Leeuwen 2007: 41). Given the frequency with which the proverbial 'happily ever after' takes the form of marrying royalty, which results in the (lowly) protagonist's elevation to a higher social level, I will also examine the relationship between spatial movement (moving in/through space) and social 'movement' (moving up/down the social ladder).

The corpus selected for the study of displacement in this paper includes fairy tales published in the seventh (1857), final edition of Jacob and Wilhelm Grimm's collection *Children's and Household Tales* (*Kinder- und Hausmärchen*, abbr. *KHM*, 1812/1815–1857). In this analysis, I propose to adopt a hermeneutic approach and provide a close reading of the Grimms' fairy tales, with special emphasis on the issues of narrative space and displacement. For a theoretical framework, I turn primarily to authors who have studied the social contexts in which fairy tales have

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[1] Despite its status as a prerequisite of the fairy tale genre, displacement should not be mistaken for the genre's defining feature, as many other literary genres rely on this particular narrative element as both the "model narrative" and the "model for narrative" (Mikkonen 2007: 286), e.g. the Arthurian romance (cf. Vermette 1987), the picaresque novel (cf. Mickelsen 1981), etc.

(supposedly) originated, as well as their compensatory, escapist and wish-fulfilling aspects (Apo 1995; Holbek 1987; Lüthi 1986; Zipes 1979).

Terminology: Displacement and Fairy Tales

Displacement

In this paper, *displacement* is used in a very general sense, as a kind of umbrella term for any and every kind of movement within a given space, or between different spaces (Rosowski 1987: 89). The most frequent type of displacement in fairy tales is travelling (the journey). According to Lana Molvarec, what distinguishes travelling from other types of spatial movement is the concrete meaning it has for those who undertake it. Unlike various functional types of movement which are undertaken with the sole purpose of performing a task or completing a goal (e.g. a *trip* to the store, *going* on a date, etc.), travelling always implies exploration and interaction with the environment, and often includes a cognitive and developmental component (2010: 289–90). To this I would add the necessity of a clearly defined purpose and/or destination. Unlike roaming or wandering which may be defined as spatial movement without either direction or purpose (Peričić 2010: 334), travelling presupposes a starting point, destination, and purpose/goal (Duda 1998: 54). It is worth noting that, while seemingly similar, the terms 'destination' and 'goal' of a journey refer to quite different things (although they may occasionally coincide). The term *destination* denotes a physical, geographical point in space, while *goal* refers to the final 'point' (or aim) of a purposeful activity (Peričić 2010: 334). The latter is especially significant in fairy-tale journeys, which often have protagonists seeking magical objects or lost spouses in unknown locations.

Since displacement is inextricably linked to narrative space, the latter term requires some additional explanation. Like 'displacement', 'narrative space' is also used quite generally and encompasses a wide range of meanings, primarily spatial frames (immediate surroundings of events, locations), setting (general social and geographical environment in which the action takes place), and the narrative (story) world (cf. Ryan 2012).

Fairy Tales

Even though there is little scholarly consensus on how exactly it should be defined, it seems that everyone has some kind of intuitive knowledge of what a fairy tale is. Different scholars provide different definitions of the genre depending on the criteria they perceive as crucial, be it structure (cf. Propp 1968), style (cf. Lüthi 1986), content (cf. Bottigheimer 2009), function/use (cf. Bloch 1988; Zipes

1979),[2] etc. Another reason for this theoretical gap lies in the sheer diversity and multiplicity of the genre. To quote Zipes: "There is no such thing as *the* fairy tale; however, there are hundreds of thousands of fairy tales. And these fairy tales have been defined in so many different ways that it boggles the mind to think that they can be categorized as a genre" (2000: xv).

Fortunately, the situation is not quite as chaotic as the previous paragraph might suggest, and some semblance of a general agreement on several points regarding the characteristics of the fairy tale does exist. On the realistic/supernatural divide which is often taken as the basis for genre classification (Solar 2004: 274–5), fairy tales are unanimously placed on the side of the supernatural. But other short prose narratives such as legends, animal tales, or fables also contain supernatural elements. Clearly, the presence of the supernatural alone does not provide a sufficient basis for one to be able to designate a given narrative as a fairy tale. Rather, it is the specific treatment of the supernatural, or, more specifically, the marvellous,[3] that gives fairy tales their unique quality. Namely, an encounter with the marvellous fails to cause any kind of reaction in the fairy-tale protagonist (human, realistic character), such as fear or amazement. Max Lüthi explains this inability of the marvellous to provoke marvel by stating that human characters do not perceive marvellous characters or occurrences as belonging to "an alien dimension" (1986: 6), i.e. as something that is essentially different from them. It is my understanding that this "one-dimensionality (*Eindimensionalität*)" (10) is one of the distinguishing features of the fairy-tale genre.

"The Hero Leaves Home": Importance of Displacement in Fairy Tales

Numerous scholars have already noted the importance of dislocation in fairy tales; in fact, some definitions of the genre even take the spatial movement of the protagonist as their starting point. Propp, for instance, views the fairy tale as a series of dislocations: the hero leaves home due to some lack or damage, goes on a quest, sometimes returns home, but only to set off on another adventure (1990: 34–5). A similar view is expressed by Maria Tatar (2003: 61):

Fairy tales chart the rise of a single, central hero as he moves throughout a magical

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[2] For an overview of different approaches, theories and interpretations of fairy tales, see e.g. Bošković-Stulli 2012; Brewer 2003; Holbek 1987; Teverson 2013; Zipes 2000, etc.

[3] The term 'marvellous' as a designation for a specific type of the supernatural (fantastic) comes from Tzvetan Todorov. In his understanding, the term refers to supernatural characters and events which exist on the same semantic level as realistic ones, and as such do not provoke wonder, fear or disbelief (1987: 51–2, 54; see also Holbek 1987).

foreign realm from an oppressed condition in the drab world of everyday reality to a shining new reality. The hero of such tales is a 'traveler between two worlds', a secular pilgrim on the road to wealth and marriage. [...] Stories depicting the rising fortunes of a humble hero as he passes through a supernatural world have come to be known in popular discourse as fairy tales [...].

Furthermore, the fairy-tale protagonist is often described in reference to his/her inability to remain in one place as "a free-moving wanderer" (Lüthi 1970: 141) who is often "forced to travel from one region to another" (Apo 1995: 232).

As I pointed out in previous paragraphs, fairy tales necessarily include two different realms (cf. Young 1987): the realistic and the marvellous, or, to use terminology employed by Alfred Messerli, "two nonhomeomorphic worlds – a magical world of supernatural beings from the beyond, and a nonmagical one of normal human beings" (2005: 274). Genre conventions dictate that the two realms must come into contact. In order for this to happen, the protagonist (as a representative of the realistic, human, or, as Messerli puts it, 'nonmagical' realm) has to leave the familiar, ordinary, predictable spaces of the realistic realm, most frequently manifested as home (cf. Propp's function XI. The Hero Leaves Home, 1968: 39). However, leaving home does not necessarily imply undertaking a journey of epic proportions or venturing into the unknown. In some cases, the marvellous lies just beyond the threshold (cf. Porteous 1976). Certainly, some fairy-tale characters have to journey far and wide to encounter the marvellous; others need only enter the neighbouring garden, as is the case in the Grimms' "Rapunzel" (KHM 12).[4]

In his influential discussion on fairy tales and legends, Lüthi compares the two types of narratives in terms of what he calls their spiritual and geographical distance. In legends, the everyday (realistic) world and the otherworldly are spiritually distant (i.e. human characters recognise marvellous creatures and events as something completely alien to their ordinary experience, and respond to them with fear, surprise, wonder, etc.). As such, the two realms do not need to be geographically distant as well, but rather exist side by side (1986: 4–10). In contrast, the marvellous in fairy tales "is accepted as part and parcel of everyday reality" (Tatar 2003: 61), which is to say there is no spiritual barrier separating the realistic and the marvellous. This necessitates the establishment of concrete, geographical barriers between the two realms (Lüthi 1986: 9). While I agree with Lüthi's claim about the significance of well-defined boundaries separating the realistic and the marvellous, I do not subscribe to his belief that marvellous creatures "do not dwell

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[4] Titles of the tales from the *Kinder- und Hausmärchen* are followed by an ordinal number (the *KHM* number) designating their position within the collection.

side by side with the inhabitants of this world" (8). Noting that the folktale hero "rarely" encounters supernatural creatures in "his house or village" (ibid.), Lüthi proceeds to discuss journeys to faraway places as the main prerequisite for the encounter between the realistic and the marvellous. However, I would argue that the aforementioned boundaries are often much closer to home (literally!) than Lüthi would care to admit. Many fairy-tale characters inhabit liminal spaces, such as edges of forests ("Mary's Child", KHM 3; "Hansel and Gretel", KHM 15) or seashores ("The Fisherman and His Wife", KHM 19), and need not journey far to find themselves face to face with the marvellous. The forest in which the spoiled princess meets the enchanted amphibian in "The Frog King, or Iron Heinrich" (KHM 1) is in the immediate vicinity of the royal palace ("Not far from the king's palace there was a great, dark forest", Grimm 1983: 3). The eponymous couple in "The Fisherman and His Wife" live in a ramshackle cottage "not far from the sea" (70), where the fisherman catches the magic flounder.

In order for the story to unfold, the protagonist must leave home, or, rather, the familiar, domestic space, the "safe and secure known world" (Vermette 1987: 150). Such an understanding of displacement in general and leaving home in particular corresponds to a large extent to John Sallis' notion of the journey as "transport beyond the circle of everyday familiarity" and "passage from the domestic toward the foreign" (2006: 7). It is worth repeating that to leave home (the familiar) the protagonist does not have to go far. The only thing that matters is that s/he crosses the boundary between the known and the unknown, the realistic and the marvellous. Consider the tale "The Three Feathers" (KHM 63): unable to decide which of his three sons to appoint as his successor, the elderly monarch sends them on quests for the finest carpet, the most beautiful ring, and finally the most beautiful bride. As Tatar notes, the success of the brothers is predicated on their adventurous spirit, rather than diligence or resourcefulness. While the two elder brothers "remain earthbound, searching only in predictable arenas", the youngest brother is able to pass the tests with flying colours because of his readiness to venture "into *terra incognita*" (2004: 278). However, the entrance into this *terra incognita* (an underground realm inhabited by enchanted toads) is "not far" (Grimm 1983: 239).

Only those characters who refuse to be "confined within the narrow boundaries of homeland" and set their sights "toward far-distant places" and "remote kingdoms" (Messerli 2005: 277–8) can be elevated to the status of fairy-tale protagonist. Those who prefer the warmth of the hearth to the call of the open road are of little or no narrative interest. This should, perhaps, come as no surprise if we bear in mind that immobility traditionally connotes stagnancy, predictability, even extinction (van Leeuwen 2007: 23). At the outset of "The Boy Who Left Home to Find Out About

the Shivers" (KHM 4), the reader is introduced to three characters: a father and his two sons. However, only the younger son who ventures "out into the wide world" (Grimm 1983: 14) attracts narrative interest; in contrast, the story makes no further mention of the father and the older son who remain behind in the village. This is not altogether surprising: after all, it is the novel and the unfamiliar, rather than the mundane and the familiar, that spark our interest, or, as the saying goes, "He who takes a trip has something to tell" (Lüthi 1970: 85).[5]

Displacement as a Prerequisite for Transformation

Displacement presupposes movement, which, in turn, implies mobility, dynamism and, in a wider sense, change (van Leeuwen 2007: 23). The fairy-tale protagonist who leaves home and enters the realm of the marvellous is irrevocably altered by the experience. Given the lack of psychological depth that is characteristic of the genre (Lüthi 1986: 12), it is clear that the aforementioned transformation does not manifest itself on the psychological plain, i.e. it does not take the form of psychological/character development. On the contrary, in order to express this change, fairy tales rely on the principle of externalisation; in other words, they express "internal feelings through external events, psychological motivations through external impulses" (15). The 'transformation' of the protagonist thus often takes the form of acquisition. The protagonist is 'changed' because something has been added to his/her possessions and/or status (van Leeuwen 2007: 41). The newly gained assets often include riches and/or a bride(groom).

It is worth repeating that the acquisition must necessarily be material in nature. Immaterial gain, such as experience or knowledge, implies psychological change and development, which is at odds with the conventions of this particular genre. Namely, characters who show potential for psychological development are no longer the flat figures Lüthi mentions as one of the hallmarks of the fairy-tale genre (1986: 14). 'True' fairy-tale characters are unaffected by their experiences and notoriously unable to learn from their mistakes, as evidenced by stories such

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5   Not all genres in the Grimms' collection subscribe to such a positive view of displacement and leaving home. On the contrary, some tales (for the most part, animal and cautionary tales), such as "The Cat and the Mouse Set Up Housekeeping" (KHM 2) and "The Wolf and the Seven Young Kids" (KHM 5), portray the 'non-home' (cf. Porteous 1976) as perilous and threatening. Here the familiarity and constancy of the domestic sphere do not imply stagnancy, but security. Several tales even mock wanderlust, most notably "Traveling" (KHM 143): having been beaten by everyone he comes across on his trip, the unfortunate protagonist returns home and vows never to go travelling again. The unusual trio in "The Straw, the Coal, and the Bean" (KHM 18) decide to "set out for foreign parts" (69) in order to escape the dangers of being burned and eaten at home. Ironically enough, they meet their end on the road (the irony seems even greater in light of the fact that in the first (1812) edition of the *KHM* the title of the story reads: "Strohhalm, Kohle und Bohne auf der Reise" [The Straw, the Coal and the Bean Go Travelling], Grimm 1812).

as "The Golden Bird" (KHM 57), centred on a king's son who makes the same mistake not once, but three times!

Although material acquisition is often brought about by the protagonist marrying into royalty, not all fairy tales end with wedding bells. "Hansel and Gretel" is a case in point: the "pearls and precious stones" (Grimm 1983: 61) found in the witch's house enable the eponymous siblings to transform their initial situation, characterised by poverty and hunger, into one of material stability and "pure happiness" (62). "The Magic Table, the Gold Donkey, and the Cudgel in the Sack" (KHM 36) provides a similar example. Due to false accusations of negligence made against them by the family goat, the three brothers are forced to leave their home and seek their fortunes elsewhere. They soon manage to become apprentices to a carpenter, a miller, and a turner, and with time are rewarded for their hard work with three extraordinary gifts: a magic table which produces delicious food, a donkey that spits gold, and a cudgel that beats up anyone who threatens its master. The marvellous gifts enable them to go back to their father and transform their parental home into a kind of labour-free utopia (Tatar 2004: 166).

In some cases, displacement also brings about a physical transformation of the protagonist, especially when s/he appears in the guise of an animal. To assume a human shape, Hans the hedgehog ("Hans My Hedgehog", KHM 108) has to leave his father's farm and find a new home (and, by extension, a new identity) first in the forest (where he is a musician and herder of pigs and donkeys), and then at the royal palace (where he acquires both a new, human form and a new identity: that of the husband to the princess). The beginning of "The Donkey" (KHM 144) tells of a queen who gives birth to a little donkey. The cheerful and musically inclined quadruped is raised at court, but when he catches a glimpse of his reflection in a spring, he becomes so distressed that he decides to go "out into the wide world" (Grimm 1983: 481). After some wandering he arrives at another kingdom where he marries a beautiful princess and is subsequently transformed into "a handsome young prince" (482). In both cases, the transformation from animal to human form is predicated on the protagonist's leaving the initial space of home.

Changing Spaces, Changing Identities

As the previous examples of fairy-tale protagonists whose physical transformations are brought about by displacement hopefully demonstrate, narrative space in fairy tales is inextricably linked to characters' identity. Not only is each new narrative space a stage for a new episode, it often also brings about a change in the identity of a given character. This is especially true when it comes to
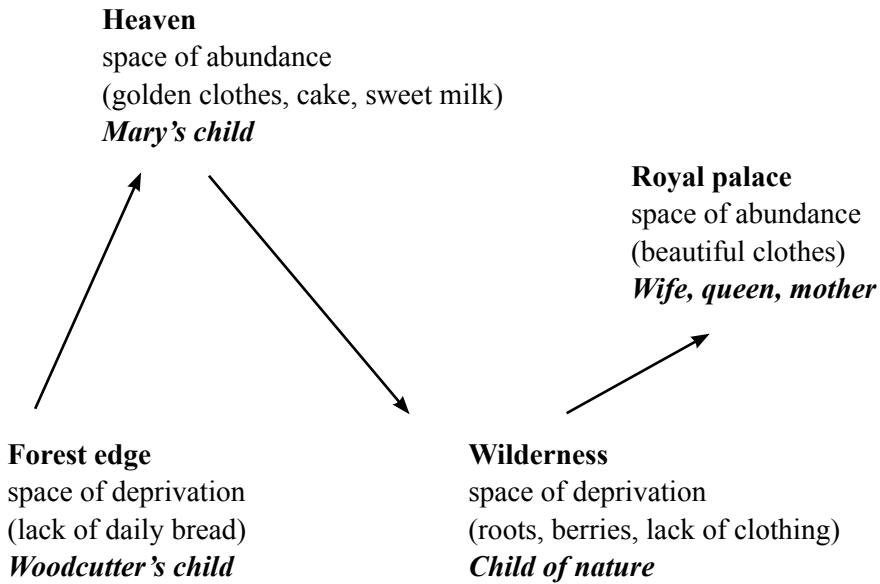
the characters' social identity. Here it is apposite to quote Bakhtin, whose remarks, though predicated on his analyses of the *Bildungsroman*, are applicable to fairy tales (2010: 20):

> All movement in the novel, all events and escapades depicted in it, shift hero in space, up and down the rungs of the social ladder: from beggar to rich man, from homeless tramp to nobleman. [...] Events change his destiny, change his position in life and society, but he himself remains unchanged [...].

The relationship between space and characters in fairy tales is played out in one or both of the following scenarios: 1) as a result of a change in identity (brought about by a change in external conditions), the character has to leave a particular space, i.e. a change in the character's identity necessitates a change in space; 2) a change in space brings about a change of identity. Examples of both scenarios can be found in the Grimms' fairy tale "Mary's Child" (KHM 3).

The story of a poor woodcutter's daughter who is adopted and later tested by the Virgin Mary develops through several moves (instances of dislocation), each prompted by/resulting in a change of the heroine's identity. The beginning of the story finds the heroine, a three-year old woodcutter's daughter, living in abject poverty. The family is so poor they can no longer afford "daily bread" (Grimm 1983: 8), which prompts the Virgin Mary to offer to take the girl up to heaven: "I shall take her with me and be her mother and care for her" (ibid.). Along with her family home, the girl leaves behind her 'old' identity (in fact, the story makes no further mention of the woodcutter or his wife) and becomes the titular Mary's child. The narrative space of heaven is depicted in stark contrast to the earthly space of deprivation the heroine had previously inhabited. Here she is clad in golden garments, feasts on cake and sweet milk, and enjoys the company of angels. However, having spent eleven joyous and prosperous years in heavenly bliss, the girl makes one fatal mistake. Before going on a trip, the Virgin Mary entrusts her with a set of keys to thirteen chambers, allowing her to explore all the chambers except the last one. As fairy tale convention would have it, temptation is too strong to resist and the heroine opens the door to the forbidden chamber. Her transgression and subsequent attempts to deny it make her unfit to remain in heaven: "You've disobeyed me, and what's more, you've lied. You are no longer worthy to be in heaven" (10). The heroine is thus banished from the celestial realm back to earth, to a desolate spot in the woods where she spends many years in "hardship and misery" (ibid.). Feeding on roots, nuts and wild berries and sleeping inside a hollow tree, she becomes a 'child of nature', akin to "a poor little animal" (ibid.). The link with nature is further emphasised by the fact that she is gradually stripped of her clothing, until she finally remains in her 'natural state', her body covered only by

her long, golden hair. The arrival of a king who gets lost on one of his hunting trips marks the end of her predicament; the king takes her to his palace where she is "dressed in beautiful clothes and given plenty of everything" (ibid.). Once again living in abundance, the heroine marries the king, thus assuming a new set of identities: wife, queen and (eventually) mother. The link between changes in fortunes, spaces and identities is represented by the following schema:

Heaven
space of abundance
(golden clothes, cake, sweet milk)
Mary's child

Royal palace
space of abundance
(beautiful clothes)
Wife, queen, mother

Forest edge
space of deprivation
(lack of daily bread)
Woodcutter's child

Wilderness
space of deprivation
(roots, berries, lack of clothing)
Child of nature

As the schema shows, not only do the rises and falls in the heroine's fortunes correspond to her movements in space, but these physical (spatial) movements often illustrate her 'movements' along the social ladder. Initially living in poverty, the heroine becomes the Virgin Mary's protégé and, with her assistance, moves up in the world: both literally (Mary takes her "up to heaven", Grimm 1983: 8) and metaphorically (she gains material security). As a result of her transgression and subsequent refusal to confess and repent, she falls from grace: again, both literally (she has to leave heaven and go back down to earth) and metaphorically (she is forced to lead "a wretched life" in the wilderness, 10).

"Mary's Child" is by no means a unique example of this type of correspondence between positioning in space and (social) identity. Faced with the terrifying prospect of marrying her own father, the heroine of "Thousandfurs" (KHM 65) abandons her royal identity by rejecting all markers of regal status: she discards her beautiful

dresses, puts on a cloak made of a thousand furs, and runs away from the palace. Leaving the palace behind and settling in a forest, she is no longer a princess, but Thousandfurs: a "strange animal" with "a thousand different kinds of fur" (Grimm 1983: 246), "a poor child, abandoned by [her] father and mother" (247). One day, some hunters chance upon her and take her with them to another palace (supposedly in a neighbouring kingdom), where she assumes the role of a kitchen maid. The low social standing is paired with a physical low point: the heroine lives "in a den under the stairs" (ibid.). The prince, on the other hand, dwells in the upper regions of the castle, so in order to meet him the heroine must go up to the ballroom (the upward movement is preceded by a change of garment: the kitchen maid temporarily discards her furry cloak and puts on beautiful dresses). This upward movement brings about a final rise on the social ladder, as she ultimately manages to regain her royal identity by marrying the prince.

Having been banished for saying she loves her father like she loves salt, the youngest princess in "The Goose Girl at the Spring" (KHM 179) undergoes both a spatial and social transformation. From the royal palace she moves to a cottage on top of a mountain where she serves as a goose girl to an old woman. Much like Thousandfurs, this golden-haired beauty also has to hide her appearance beneath a grey wig and animal skins, which give her the appearance of a "peasant wench, tall and sturdy, but no longer young and ugly as sin" (Grimm 1983: 549).

The Spatial and the Social

The link between displacement and (social) transformation has already been commented on by numerous scholars. For instance, Lahorka Plejić Poje notes that apart from moving through space and (in fantasy and SF discourse) time, one can also move up and down the social ladder (2010: 74). Van Leeuwen is another scholar who notes the potential for social transformation implied in displacement. By abandoning home, i.e. the familiar setting, the protagonist abandons the "social [...] surroundings" that selfsame setting implies, while simultaneously creating possibilities for a re-invention of his/her social self (2007: 15):

> [The hero] leaves behind the identity belonging to his role in his society and can adopt various roles and identities in accordance with the spaces which he traverses. He becomes an 'unknown' person, on which no specific identity is inscribed, except that of the traveler, the stranger and the 'other', a status with both positive and negative connotations.

The two types of fairy-tale plots described by Ruth Bottigheimer are to a large extent predicated on changes of the protagonists' (social) identity and their

(social) movement.[6] Depending on the initial social standing of the protagonist, Bottigheimer distinguishes between two types of fairy tales: rise and restoration. In her own words (2009: 10):

> [Restoration tales] begin with a royal personage – usually a prince or princess, but sometimes a king or queen – who is driven away from home and heritage. Out in the world, the royals face adventure, undertake tasks, and suffer hardship and trials. With magic assistance they succeed in carrying out their assigned tasks, overcoming their imposed hardships, and enduring their character-testing trials, after which they marry royally and are restored to a throne, that is, they return to their just social, economic, and political position.

"Snow White" (KHM 53) and "Brier Rose" (KHM 50) are among the best known examples of this type of fairy tale. Rise fairy tales, on the other hand, follow the rags-to-riches trajectory, i.e. they start with a lowly protagonist who goes through various trials and tribulations, only to be united with a royal partner through marvelous assistance (Bottigheimer 2009: 10–11). "Cinderella" (KHM 21) comes to mind as a prototypical rags-to-riches narrative. Both rise and restoration fairy tales rely on movement: "[i]f charted visually, restoration tales start high, fall low, and then return to their original social level" (11), while "a rise tale begins with a poor and lowly hero or heroine who rises dramatically up the social ladder" (13). Apart from the proverbial 'happily ever after', the two fairy-tale plots described by Bottigheimer share two important features: in both cases the narrative ends at the top of the social ladder, and describes some kind of movement (downward – upward in the case of restoration tales, and strictly upward in the case of rise tales). The word 'movement' in this case designates both literal (physical, spatial) and metaphorical (social) displacement.

A similar classification of fairy-tale plots has been suggested by Satu Apo, whose main point of interest is the comparison between the initial and final narrative situation in terms of the status of the protagonist. The first type of tales (marked as 'plot type A') is to an extent comparable to Bottigheimer's concept of rise fairy tales, as it includes narratives in which the protagonist improves his/her initial situation (climbs the social ladder) by achieving positive goals. The second group ('plot type B') is reminiscent of restoration tales as the protagonist is faced with a crisis which s/he manages to overcome during the course of the narrative (1995: 24–5).

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[6] It should be noted that the theories presented in Ruth Bottigheimer's *Fairy Tales: A New History* (2009) have caused quite a controversy among folklorists. Many of her theses have been hotly contested, especially the notion of fairy tales (or, to be more specific, rise fairy tales) as a genre which originated in written, printed literature (Bottigheimer cites the sixteenth-century Italian writer Giovan Francesco Straparola as the "inventor" of the fairy tale; also in Bottigheimer 2002) rather than oral tradition (for responses to and criticism of Bottigheimer, see: the special issue of *The Journal of American Folklore* 2010; Zipes 2012).

The fairy tale's happy ending often sees the protagonist both in a new social role and a brand new setting: the lowly farmer's son or servant girl who starts out in a ramshackle cottage ends up living the high life in a royal palace. The protagonist of "The Three Snake Leaves" (KHM 16) feels he can no longer be a burden on his poor father who has barely enough to feed himself, so he decides to "leave home and see if [he] can earn [his]own living" (Grimm 1983: 62). His wanderings ultimately lead him to a battlefield where he shows extraordinary courage, thus earning "great treasures" and an important position at court (ibid.). His social standing is further improved once he marries a beautiful princess. In order to go from servant to king, the hero of "The White Snake" (KHM 17) must first abandon his initial space (the palace where he is employed as a servant) and travel "a long way" until he reaches "a big city" (67) where his royal bride-to-be lives. In "The King of the Golden Mountain" (KHM 92) the merchant's son is set adrift in a small boat. After an indeterminate period of time he reaches "a strange place" (322) where he finds and rescues an enchanted princess, thus becoming the titular King of the Golden Mountain. The protagonist in "The Miller's Drudge and the Cat" (KHM 106) may not end up as next-in-line to the throne, but the story nevertheless sees him rise to material wealth and independence (Tatar 2004: 329, n. 7). The simpleton who sleeps in the goose house and whose clothes are so "filthy and ragged" that he is not allowed to sit at the table ends up dressed in "splendid clothes" and living in a big castle filled with silver and gold (Grimm 1983: 366). However, before such an extraordinary transformation can take place, the unlikely hero must first abandon his initial space (the mill where he serves as a drudge) and go out into the world.

The possibility of changing one's station in life is explicitly stated at the beginning of "The Glass Coffin" (KHM 163): "Don't ever say a poor tailor can't rise in the world and win great honours. All he has to do is get to the *right place* at the right time and, most important of all, have good luck" (Grimm 1983: 507, my emphasis). And, one might add, be bold and adventurous enough to leave the familiar and predictable space of home and wander off into the world, as indeed the tailor in question does. As a result, he ends up rescuing and marrying the beautiful daughter of a rich count.[7]

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7 Although it falls beyond the scope of this paper, a reading of displacement from the point of view of the characters' gender promises to be most illuminating. As even the brief analyses and examples presented in this paper suggest, the gender of the protagonists does (to a certain extent) have some bearing on the motivation and type of their displacement (e.g. female characters in the Grimms' tales are never motivated by wanderlust). Ruth Bottigheimer's discussion (1987) of the relationship between gender and specific locations in fairy tales, as well as the reasons for the characters' transportation to these locations, might be a good starting point for examining displacement-related issues from the point of view of gender.

Concluding Remarks

In order for the encounter between the realistic and the marvellous, which constitutes a defining feature of the fairy tale genre, to take place, the protagonist has to be displaced from his/her initial, domestic space. This displacement may take the form of faraway journeys and epic quests, but it can also be realised as the simple act of crossing one's threshold. In any case, displacement brings about some sort of transformation of the protagonist, usually manifested as material possessions and an improvement of his/her social standing.

The findings and observations presented in this paper are limited to the corpus of the Grimms' fairy tales. The next step within this type of research would be to examine the significance and functions of displacement in other fairy-tale corpora. Another possibility for future research and further development of the topics discussed in this paper would be to examine displacement in other genres found in the Grimms' collection, e.g. religious tales, animal tales, cautionary tales, etc. Last, but certainly not least, the importance of displacement, i.e. the role that changes in narrative space have in structuring the plot and shaping characters' identities, calls for a re-examination of the role of narrative space, which has traditionally been neglected and regarded as nothing more than a backdrop for the action.

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Izmještanje, preobrazba i identitet u bajkama braće Grimm

Cilj je ovoga rada istražiti značaj i funkcije izmještanja u bajkama objavljenima u posljednjemu, sedmome izdanju zbirke *Kinder- und Hausmärchen* [Dječje i kućne bajke] (1857.) Jacoba i Wilhelma Grimma. Pokazuje se da je izmještanje protagonista/ice glavni

preduvjet za susret realnoga i čudesnoga, koji pak predstavlja jedno od razlikovnih obilježja žanra bajke. Nadalje, spomenuto izmještanje nužno uzrokuje neku vrst preobrazbe protagonista/ice, koja se uglavnom manifestira u vidu materijalnih dobara i društvenoga uspona. Posebna pozornost posvetit će se podudarnostima između promjena narativnih prostora i promjena (društvenoga) identiteta protagonista/ice.

Ključne riječi: bajka, izmještanje, Jacob i Wilhelm Grimm, *Kinder- und Hausmärchen*, narativni prostor, preobrazba

Zu Dislokations-, Transformations- und Identitätsbildungsprozessen in Grimms Märchensammlung

Im Beitrag werden die Bedeutung und die Funktion der Dislokationsprozesse erforscht, zu denen es in der letzten, siebten Ausgabe der *Kinder- und Märchensammlung* (1857) der Brüder Grimm kommt. Diesbezüglich wird darauf hingewiesen, dass die Dislokation der Gestalten die grundlegende Voraussetzung für die Begegnung des Realen und des Wunderbaren bildet, worin auch eines der Unterscheidungsmerkmale der Märchen als literarische Gattung liegt. Die angeführten Dislokationsprozesse führen notwendigerweise zur Umgestaltung der Protagonisten, die sich im Gewinn an materiellen Gütern sowie im sozialen Aufstieg der Protagonisten äußert. Ein besonderes Augenmerk wird in diesem Zusammenhang auf die Übereinstimmung der Veränderungen im Erzählraum und in der (sozialen) Identität der Protagonisten gelegt.

Schlüsselwörter: Märchen, Dislokation, Jacob und Wilhelm Grimm, *Kinder- und Hausmärchen*, Erzählraum, Transformation
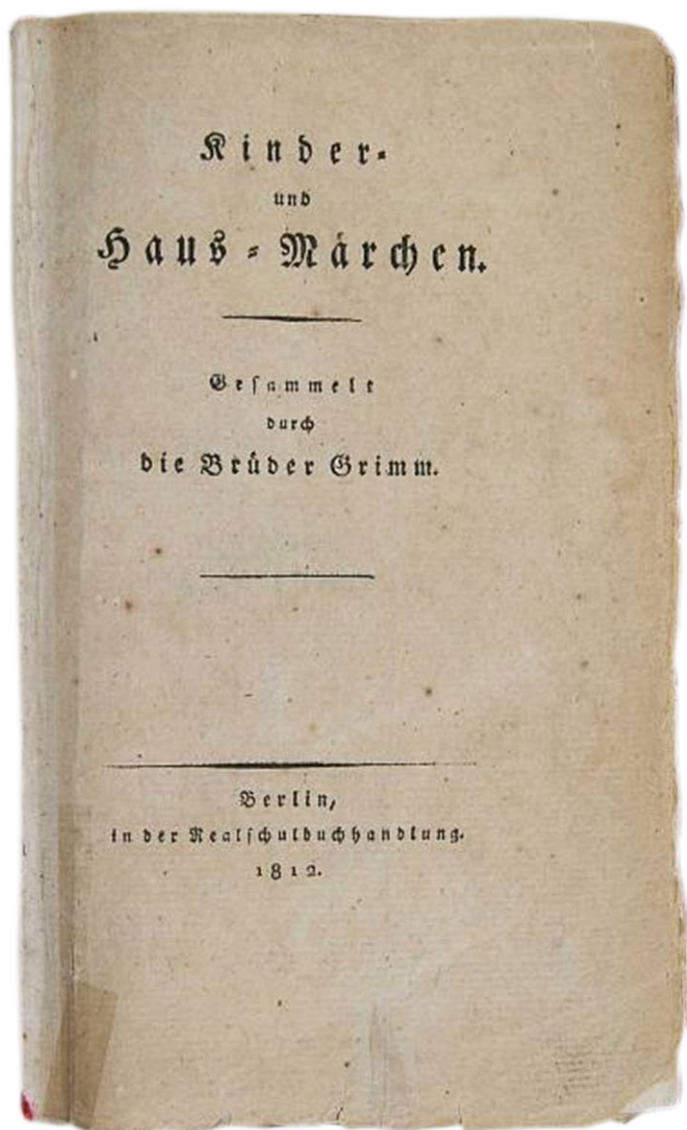
Title page of the first volume of the first edition of *Kinder- und Hausmärchen* (*KHM*) by the Brothers Grimm.

Naslovnica prvoga sveska prvoga izdanja *Kinder- und Hausmärchen* (*KHM*) braće Grimm.