

THE INCEST TABOO IN THE ORAL  
TRADITION OF GUATEMALA: AN  
APPROACH TO THE ANALYSIS OF A STORY

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**Stories, in effect, are a reality that has  
existed long before becoming the  
object of attention or science.**

**Marc Soriano**

**Then the stories had neither origin nor  
owner.**

**Copyright had not yet been born, the  
author demanding his rights... neither  
the book nor the cage nor the proud  
jailer had yet been born. Because the  
book is a cage where a prisoner is put.**

**León Felipe**

## **0 Introduction**

This work aims to study a particular type of story that, due to its great similarity, I identify with type 510B -The dress of gold, silver and stars, according to the index of types by the authors Antti Aarne and Stith Thompson<sup>1</sup>, from which I will highlight the importance

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**1 Stith Thompson, El cuento folklórico, (Caracas: Ediciones de la Biblioteca, 19721,) p. 179. Thompson believes that “there is considerable mutual influence between Cinderella and the similar story Capo Rushes (Type 51081). This story begins with the heroine's departure from the house, or her disappearance, because her father wishes to kill her (as in the story of the maiden without hands (Type 7061.)”**

of the phenomenon of avoidance of incest and exogamy, followed by a series of sequences of a marvelous character.

What we will try to demonstrate as a fundamental objective is that this type of story has very ancient roots or origins, probably in a single point, India, from where it then spread throughout the European continent - Italy, France and Spain in particular - and later moved to America. Now, the initial theme of the tale, that is, the taboo of incest between father and daughter, is even older; it could be said that it was born with man and is manifested in multiple myths and different tales and popular romances that have appeared in different regions of the world throughout the history of Humanity. In this sense, an anthropological and psychological explanation will also be attempted. I consider it necessary to recall some important theoretical concepts, such as the definition of a popular or folkloric tale, the type and motif of the story within folklore. The folkloric story is included within literary folklore in prose, part of folkloric literature that corresponds to spiritual-mental<sup>2</sup> folklore. For Paulo de Carvalho-Neto a folkloric story is a part of narrative folklore that, like the legend, has a beginning, climax and an almost always happy ending, in which more than one-character intervenes<sup>3</sup>.

For his part, G. Manrique de Lara believes that "stories are artistic-literary creations that are not localized, nor situated in space and time"; and he adds that many stories are nothing more than delocalized legends, without known characters, schematized in expression<sup>4</sup>. Without a doubt, Manrique de Lara theoretically follows A. Van Gennep, who states that stories are non-localized legends and non-individualized characters<sup>5</sup>.

For Jan Harold Brunvand, folkloric tales are short stories from oral literature. They are traditional prose tales that are strictly fictional and told primarily for entertainment, although they may also illustrate a truth or a moral issue<sup>6</sup>.

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- 2 Celso A. Lara F. *Contribución del folklore al estudio de la Historia*. (Guatemala: Editorial Universitaria, 1977), pp. 139-140.
  - 3 Paulo de Carvalho-Neto, *Diccionario de Teoría Floklórica* (Guatemala: Editorial Universitaria, 1977), pp. 57-58.
  - 4 G. Manrique de Lara. *Leyendas y cuentos populares españoles* (Barcelona: Editorial Bru guera, S. A., 1971), p. 12.
  - 5 A. Van Gennep. *La formación de las leyendas* (Buenos Aires: Editorial Futuro, 1943), p. 28
  - 6 Jan Harold Brunvand. *The Study of American Folklore, An Introduction; Second Edition* (New York: W. W. Norton & Company Inc., 1978), p. 125

According to Stith Thompson, the tale is a traditional and oral prose narrative. He clarifies that all languages—particularly Western ones—possess a specific term to designate it, but the most apt term would be the German word **Märchen**, in which he identifies “a fairly long tale that contains a succession of motifs and episodes, set toward an unreal world without precise geographical location, and full of the marvelous.”<sup>7</sup> He then adds that it is a genre of popular literature that is collected from the oral tradition, where fantastic events are presented that cannot be verified, but with a social and linguistic context of its people, and these cannot be accepted by human reason. Thompson’s definition undoubtedly encompasses the best of each of the preceding theories, since, as has been said, it is the one that best fits the reality to be investigated.

Now, there are different kinds of stories, which are differentiated from each other by their characters and the events that occur. Each kind is called a “type”, which involves a series of determined sequences. Each sequence is called a “motif”. That is to say, there is a division of the stories according to their themes, “Aarne calls the themes ‘types’ and each type is numbered” according to a classification.<sup>8</sup>

A. N. Veselovski believes that behind the argument there is a complex of motives. A series of motives is a theme (type). He says: “I understand a theme as one in which different situations - the motives - are interwoven.”<sup>9</sup>

When studying folkloric tales, a paradigm is established, that is, a basic or reference model, from which all the tales collected in the field that have a common theme are compared and analyzed, establishing their similarities and differences according to the motifs: thus, the variants and features are discovered, which are the minimum parts of a motif. This is precisely what is done in this study, as will be seen later.

The folkloric tale is transmitted and known through the spoken word through generations. That is why a certain tale finds variants introduced by the narrator. To this must be added the influence of the geographical region in which it is located. Susana Chertudi tells us about this: At the end of the narration, the version not

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7 Stith Thompson, op.cit, 21-37pp.

8 Vladimir Propp, **Morfología del cuento** (Madrid: Editorial Fundamentos, 1977) p. 22.

9 Ibid., p.25

is fixed, as happens with the printed word. The same narrator can tell the same story many times in succession, it will be the same story, but each time he creates a new creation, a recreation, which does not coincide in any way with the previous version or the next one. If the same story is recorded by the same narrator on two or more occasions, it can be seen that between these versions there are differences, sometimes very slight or just details.<sup>10</sup>

In my opinion, it is important to know which folkloric tale is spoken by a human entity, but also the collective memory of the people. The storyteller tells his stories and tales at a specific social moment, to teach and entertain a special audience: children, adolescents and adults. Many times these people do not go into depth themselves about the meaning of the content of the tale, nor about its origin; it is simply told and in this way the narratives travel through the years to the present, enriching the oral tradition.

A folkloric tale serves as a repository of a set of elements that can be studied from various perspectives: its origin and dispersion, its functions, its parts or constituent elements and how they are articulated or structured, its forms, its symbolic, psychological, and cultural content. Among other objectives, this brief study aims to analyze a folkloric tale based on the trajectory it has followed through certain regions of the world and over time, until its collection in Guatemala through field research. In this way, the search for the archetype of the tale is carried out through specific bibliographic sources related to its history and popular character.

When examining the historical aspect of the tale in question, the reader may find the study somewhat scattered and decentralized. This is because it was essential to cite a series of bibliographic sources to trace the ultimate origin of the referenced tale as far back as possible. For this purpose, the writings of Marc Soriano are indispensable.

After the presentation of the stories, a concise comparative analysis of their constituent parts is undertaken, in order to observe the modifications introduced in each one individually and across them. Then, a highly condensed investigation is performed into the substance of several prominent theories addressing the incest taboo, proposed by esteemed anthropologists, sociologists, and psychologists worldwide.

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**10**      **Susana Chertudi, *El cuento folklórico* (Buenos Aires: Centro Editor de América Latina, 5. A., 1967), p. 7**

from the world of social sciences. The aim is to provide a better explanation of the dilemma referred to in the story -the incest taboo- and then attempt a personal interpretation.

The stories presented were collected using tape recordings in various regions of eastern Guatemala and, to the south, in the department of Escuintla, during the period between 1976 and 1978. Their transcription was carried out while respecting the storytellers' lexicon to faithfully reflect what they intended to express. For this purpose, conventional transcription symbols used by researchers of oral literature have been employed (Chertudi, 1960 and 1963; Pino Saavedra, 1963; Espinosa, 1947, among others).

It is essential to express deep gratitude for the valuable collaboration of the collectors of the folkloric tales presented: Mr. José Ernesto Monaún and Mr. Oscar Alvarado. Likewise, I wish to acknowledge the significant contribution of Paulina Marambio, Vilma A. Fialko, and Anantonia Reyes Prado, who carried out the transcription of the stories. This report would be incomplete without mentioning Licenciado Celso A. Lara F., director of the Center for Folkloric Studies; Licenciado Guillermo Pedroni; and José Alejos, an anthropology student—people whose selfless guidance and provision of essential bibliographic resources, in addition to those provided by the César Brañas Library and the Italian Institute of Culture, made this study possible. Thus, it is clear that this is more of a collective effort rather than a purely individual one.

## **1. Historical account**

### **1.1. Social Formation and the Short Story**

I share the opinion of Vladimir Propp when he says that “we must find in the past the mode of production that made the short story possible.”<sup>11</sup> Obviously the short story is not a product of capitalism. The short story type 510B has marvelous elements - a fairy, a magic wand, for example -; therefore, it can be classified as a marvelous story and in this sense “it is even older than feudalism,”<sup>12</sup> thus the short story does not correspond to the mode of

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11 Vladimir Propp. **Las raíces históricas del cuento** (Madrid: Editorial Fundamentos, 1974), p.19

12 Ibid., p.20

production in which it subsists. This “means that the fairy tale has emerged on the basis of the forms of production and social life prior to capitalism.”<sup>13</sup> Therefore such a tale “must be confronted with the historical reality of the past and its roots must be sought in it.”<sup>14</sup>

I consider that the mode of production reflected in the type of tale in question is feudalism, judging by the characters and situations presented: above all, two opposing social classes—kings and princes—who make decisions and wield enough power and authority to force someone to act under the threat of death. They possess kingdoms and palaces alongside the “nobility of the court,” in contrast to the servitude composed of servants and vassals. Additionally, the tales mention the celebration of grand feasts, dances, games, and banquets held by the ruling class for entertainment, finding a spouse, etc. It is also interesting to highlight that this type of tale was first collected in the early 17th century in Europe. This is despite the fact that information regarding land ownership and means of production, in general, is very scarce; it is only known that the king owns pigsties, stables, and gardens. Nevertheless, the theme of the tale—on which this study focuses—the incest taboo—has its origins in myths and narratives that precede the medieval era by far.

Propp mentions an interesting fact, of primary importance, a fact that is, in part, the basis of this essay: “in the story, forms of marriage have been preserved that are different from those of today. The protagonist looks for a wife (or a man) in distant countries, and not in his own. It is possible that this is a reflection of the phenomenon of exogamy.”<sup>15</sup>

However, over time and with the tale’s dispersion into different geographic and social areas, it could not remain unchanged. Each generation has left its own distinctive mark on it. Now, the tale belongs primarily to the popular classes. It reflects, although not at first sight or with complete clarity, the features of the capitalist system in which we live: the antagonistic pairs: rich-poor, cunning-Indian, clean-dirty. Thus, for example, in our tale “La Cochinita”, the protagonist (cunning) asks her magic wand to, in order not to be recognized, turn her into “a fierce, small, dirty Indian woman with a torn dress.”

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**13**     **Ibid., p.21**

**14**     **Loc. Cit.**

**15**     **Ibid., p.22**

In the story “La Tilosa”, the boy (the prince) of the house does not eat tortillas made by the hands of the maids: “Ah, so he won’t eat them (the tortillas) from us, (much less) he will eat them from you, Tilosa” And just like these, there are many more examples in the stories that indicate a certain challenge to values within capitalist society.

However, I will not focus this study on these details, since my initial intention is not to discover socioeconomic elements within the folkloric tale, despite their great importance and interest within the studies of traditional popular culture, but to find anthropological answers to the themes that a tale offers. In other words, if only this aspect is considered, one risks overlooking history, the anthropological, literary, and psychological problems, the deep hidden symbolism within the tale, and other vital aspects that enrich the interpretation of oral literature. This is why the origin and dispersion of the tale are of interest. We already know that it is the heritage of the dispossessed classes; although not only of them -in this case-, since the tales that I will present are also known by the middle and dominant classes; what varies is the transmission: in the first case it is orally, in the second and third, by written means.

## 1.2 On the origins and spread of the tale

The 5 tales presented on this occasion - type 5108 - bear an almost identical similarity, due to the sequence of the motives they contain, with the tale by the French author Charles Perrault (1628-1703) called “Donkey-Skin” (**Peau d’âne**) which deals with the avoidance of an incestuous blood relationship between father and daughter. A synopsis of this tale, according to Perrault’s version, would be the following:

*There was once king whose beautiful wife before dying warned him that he should not marry again, it was to a “woman more beautiful and more discreet” than she was. The queen died, and after a few months the king decided to choose a wife. But nowhere in the “town” or in the “neighboring kingdoms” was there a woman more beautiful than his late wife, except his own daughter. The king proposed marriage to her; then the young woman, “with her soul full of anguish,” went to visit her godmother, “who was a fairy,” to ask for advice. The latter told her that as a condition, she should ask her father for a dress the color of the time.*

*The king granted the dress to his daughter, who, following the advice of her godmother, asked for a dress the color of the moon, and later one the color of the sun. The king once again fulfilled the princess's wishes. The princess, very confused, did not know what to answer to her enamored father. Then her godmother told her to ask her father for the skin of his beloved donkey, which had the wonderful faculty of defecating gold coins, in the hope that he would refuse her, so that she would give up her desires. The princess did so, and the donkey's skin was instantly granted to her. The young girl escaped from the palace disguised in the animal's skin and followed by a wonderful chest, hidden under the ground, which contained her clothes and jewels. The princess walked a long way "with her face covered by a crust of grime," begging for alms and seeking employment as a servant. At last, he found a job in another king's farm, where he cleaned the pigsty and took care of the birds.*

*On Sundays, the princess locked herself in her room, washed herself, and put on her splendid dresses. One day, the king's son peeked through the keyhole and discovered the beautiful girl. The prince fell madly in love that he became ill and would not eat anything except a cake made by the hands of Donkey-skin. She made the cake and put her ring in the center. When the prince was eating, he found the ring and kept it.*

*The prince remained ill, and since the doctors determined that he was lovesick, his parents decided to marry him to the girl whom the ring would fit. So many young girls came to the palace to try on the ring, but none of them found it suitable; except for poor Donkey -skin. She "pulled out from under the black hide a delicate hand that looked like ivory tinted with a touch of purple, and when the fatal ring and when the fateful ring fit her small finger with perfect precision, the Court was utterly astonished." Then Donkey-skin came in one of her extraordinary dresses and married the prince. Finally, her father repented of his former wishes.*

Perrault concludes this tale by pointing: "It is not difficult to understand that the purpose of this story is to teach children that it is better to endure the harshest afflictions than to fail in their duty (...)" And as a moral, he writes. "The tale of Donkey-Skin is hardly believable; but as long as there are children and grandmothers in the world it will be



preserve in their memory.”<sup>16</sup>

For example, one of the most common adulterations is that because a stepmother, or the king himself, himself wished to marry the princess to an ugly, foolish, and wicked prince, she ran away disguised in a donkey-skin to avoid being recognized. The problem of avoiding incest is avoided. We see then that the tale is not for children, but for adolescents and adults.

In this part of the study, the issue of the popular origin of the aforementioned tale will be analyzed. For this, it is very important to cite the study conducted by Marc Soriano on the subject. Specifically, he writes that Perrault could very well be and at the same time not be the author of his famous tales. In the latter case, he would have merely collected and presented folkloric tales.<sup>18</sup> He then adds that “popular tradition has influenced the author (Perrault) of the collection of tales, but the author, you know, has influenced popular tradition.”<sup>19</sup>

Perrault's tales first appeared anonymously in 1693. They were published under the title **Cuentos del pasado**, on October 28, 1696, with Mr. Pierre Perrault Dermancour, son of Charles Perrault, appearing as the author.<sup>20</sup>

The tales were very successful and were widely distributed throughout France and Europe. In 1724 a new edition of the tales appeared, this time signed with the name of M. Perrault.<sup>21</sup>

The tale of “Donkey-Skin” was probably known before 1693, since it is already mentioned in Molière's **Le Malade Imaginaire** (Jean-Baptiste Poquelin, 1622-1673), a play first performed on 10 February 1673, which may confirm its popular origin. La Fontaine also mentions the tale of **Donkey-Skin**.

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16 **Cuentos de Perrault**; prólogo de María Edmmé Alvarez, (México: Editorial Porrúa, S.A., 1997), pp. 33-42

17 Marc Soriano, **Los cuentos de Perrault. Erudición y tradiciones populares** (Buenos Aires: Siglo XXI, editores S. A., 1975), p. 19.

18 Ibid., p. 21

19 Ibid., p. 22

20 Ibid., pp. 26-27

21 Ibid., p. 38

22 Molière (Jean-Baptiste Poquelin). **Le malade imaginaire**. Comédie-ballet presente par Yves Brunsvick et Paul Ginestier, (Paris: Librairie Marcel Didier, 1970), p. 144. En el acto II, Escena VIII, aparece un diálogo interesante entre Argan (el actor principal) y su pequeña hija Louison: “Je vous, dirai, si vous voulez, pour vous désennuyer, le conte de Peau d’ane ou bien la fable du Corbeau et du Renard, qu’on m’a appris depuis peu” p.86

On the other hand, Perrault's tales were the object of mockery and satire, especially Donkey-Skin.<sup>23</sup>

Likewise, other writers have judged the tale of Donkey-Skin to be immoral. For Ramón D. Péres wrote: Sainte Beuve compiled a select list of these masterful little works (Perrault's tales), to which many have referred (...). Here is the order in which they are arranged, which I translate: The beautiful sleeper in the forest; Little Red Riding Hood; Bluebeard; Puss in Boots; Cinderella; Riquet with the Tuft; Tom Thumb. Few other tales remain without special mention, though among them there is one that deserves it. The author himself must have been so fond of it that he not only wrote immodestly that "as long as there are children, mothers, and grandmothers in the world, it will be remembered," but also, after writing it in prose as usual, he wished to immortalize it in verse. Both versions can be read together, one after the other. However, the poetics has not obtained, by any means, the admiration of critics or anyone, because it was a very useless and prosaic work. I refer to the story entitled Donkey-Skin, of very inappropriate immorality, to be read to children, at its beginning.<sup>24</sup>

However, "Mother Goose's Tales" enjoyed immense success and were distributed in the countryside through popular pamphlets, thus influencing oral literature.<sup>25</sup>

Indeed, Perrault took his stories from popular tales and made certain arrangements for them. Soriano argues that the tale of "Grisélidis" was probably taken by Perrault from Boccaccio, author of *The Decameron*; that of "The Ridiculous Desires" from Philippe de Vigneulles, and that of "Donkey-Skin" from Giambattista Basile (1575-1632), who was a great Italian writer. Some passages of "Donkey-Skin" are very similar to others in the tale of "The Bear", by Basile written in the old Neapolitan dialect. Later, Perrault wrote his "Donkey-Skin" in verse.<sup>26</sup> Perrault "follows the Bear very closely, and not only at the beginning of the story."<sup>27</sup>

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23 Soriano, Marc, op. cit., p. 54. "Perrault nos dio Piel de Asno/Ya se lo elogió o se lo con- dene/Por mi parte digo como Boileau/Perrault nos ha dado su piel/." Y esta otra sátira: "Si del perfecto aburrido/Quieres hallar el modelo/No busques en los cielos/Astro prefe- rible al sol/Ni en la multitud innumerable/de tantos escritores diversos/roídos por los gusanos en lo de Coignard/Un poeta comparable/Al autor inimitable/De Piel de Asno puesto en verso".

24 Ramón D. Pérez, **La leyenda y el cuento populares** (Barcelona: Editorial Ramón Sopena, S. A., 1966), p. 553.

25 Marc Soriano, op. cit., pág. 85.

26 Ibíd., pág. 117.

27 Ibíd., pág. 120.

Giambattista Basile was a Neapolitan, a member of the court of Ferdinando de Gonzaga in the years 1612-1613; He served as a feudal governor of several lands. He had a great affection for his hometown, old traditions, and ancient songs. He also had a deep interest in fables and popular proverbs, as well as a great passion for music, which he saw as the ultimate expression of human perfection.<sup>28</sup>

The characteristics and limitations of Basile's personality and of Italian literary education became evident when compared to the greatest foreign collection of fairy tales, nearly contemporary to the Frenchman Perrault.<sup>29</sup>

Basile wrote *Lo cunto de li cunti* or *Lo trattenemiento de' peccerille*. This work was published in 1634 and 1936, after his death, under the anagram *Gian Alessio Abbattutis*. Later editions carried the subtitle *Pentamerone*, which reflects the book's structure, following the traditional format of Eastern tale collections, such as *One Thousand and One Nights*. The work was written in Neapolitan dialect, freely reformed by Basile, making it difficult to read. This book was successful and had a significant influence on later literature. However, over time, it stopped being read in Italy, partly due to its outdated dialect, which was becoming inaccessible even to Neapolitans.<sup>30</sup> However, Basile's work is very interesting and of great importance, since it was one of the first collections of European folkloric tales, where we can find the roots of some of the popular tales that exist today.

"The Tale of Tales" is a book of fables, that is, of popular stories where popular mythology appears: destiny, witches, talking animals, plants and minerals of prodigious virtue, etc. Benedetto Croce considers that Basile's precursor was Gian Francesco Straparola, author of "Piacevoli Notti"<sup>31</sup>

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28 **Encyclopedia Italiana di Scienze**, lettere Ed Arti; volume VI, (Rome: Istituto della Enciclopedia Italiana da Giovanni Treccani, 1949), p. 284. (traducción de la autora)

29 Emilio Cecchi y Natalino Sapegno, **Storia della Letteratura Italiana. Il Seicento**; volume V (Italy: Aldo Garzanti Editori, 1967), p. 612 (traducción de la autora).

30 **Diccionario Literario. De obras y personajes de todos lo tiempos y de todos lo países**. Volume III (Barcelona: Editorial Montaner y Simón, S. A., 1959), pp. 672-673.

31 Benedetto Croce, **Saggi sulla Italian letteratura del seicento**, (Bari, Gius. Laterza & Figli, Tipografi-Editori-Librai, 1948), p. 62 (traducción de la autora)

The Brothers Grimm expressed their opinion about Basile: "Among all the collections of fairy tales ever made, this one was by far the best and the finest."<sup>32</sup> Jacob Grimm stated that Basile wrote in accordance with the taste of a lively, witty, and graceful people, with constant allusions to customs and traditions, as well as to ancient history and mythology.<sup>33</sup>

For his part, Giuseppe Ferrai wrote that in Basile's tales the "characters appear and disappear like dreams, but however singular the adventures they involve, they constantly retain their simplicity and carry us away with a force that belongs only to popular productions. The people are the great magician and the true creator of this phantasmagoria; by naively transferring it into his stories, Basile has secured an eternal place in the memory of his country."<sup>34</sup> And Imbriani added that "is masterfully done; he managed to give these impersonal tales the appropriate form while at the same time imprinting them with his own personality. In his book, we hear the voice of the people, but we also recognize the baroque writer, who seems to mock his own excesses."<sup>35</sup>

These comments clearly indicate that Basile collected his fables directly from the people (Naples, Venice, Crete), as evidenced by the popular nature of their style. Other sources that contributed to the formation of the tales were, as previously mentioned, those of Straparola.<sup>36</sup> The variants introduced by Basile introduced into tradition consist only of formal aspects.<sup>37</sup>

Basile composed two tales that involve incestuous relationships: "La Pensa manomozza" (III,2) and "L'orza" (11,6) in Spanish "La Osa". It is this second tale that interests us, the sixth of the second day of the work *The Tale of Tales*. In "La Usa" a king, who has promised his dying wife not to take a wife who is not beautiful like her, finds no beauty except in his own daughter and tries to marry her, but she, by means of a bewitched piece of wood (a magic wand given to her by an old woman, turns into a bear and runs away.<sup>38</sup>

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32 **Diccionario Literario**, op. cit., p. 674.

33 Benedetto Croce, op. Cit., p. 63

34 **Diccionario Literario**, op. ci., p. 674.

35 **Loc. Cit.**

36 **Benedetto Croce**, op. cit., p. 674.

37 Ibid., p. 89.

38 Ibid., p. 98.

There is clear that there is a great similarity between this tale and Perrault's "Donkey-Skin," with the difference that "the bear does not disguise herself, like Perrault's princess, with the skin of an animal: she transforms into a bear using a magic wand that she holds between her teeth, which provokes scenes of seduction that border on bestiality. Perrault, writing for the refined public of Racine and Quinault, evidently could not retain this passage. And the motif that comes to his mind is precisely that of the donkey that evacuates gold, from the Pentamerone, La Fiaba dell'Orco,"<sup>39</sup> That is to say, in the first tale of the first day of "**The Tale of Tales or The Pentamerone**, the marvelous donkey appears" (1,1).<sup>40</sup>

Some writers believe that Perrault took the idea of the donkey's skin from Greeks literature, particularly from the writer (Apuleius 1257) of *Metamorphoses* or *The Golden Ass*. Thus, Aguilera believes, with respect to Perrault's *ventos*, that "the story of The Matron of Ephesus is, ultimately, that of his *Griselda*; that of *Psyche*, told by Lucian and by Apuleius, is that of *Donkey's Skin*..."<sup>41</sup>

But María Edmée Alvarez considers it incorrect to trace the marvelous donkey back to from *The Metamorphosis* or **The Golden Ass by the Greek Apuleius**, a disciple of Plato, to be erroneous, since "this is a novel that describes the adventures of a young man transformed into a donkey through the application of a magical ointment and later returned, after many adventures, to human form." This work, apart from its title, can be considered a predecessor of the tale that Perrault presents because the content is totally different.<sup>42</sup>

Evidently, it is more likely that Perrault took the idea of the donkey from Basile rather than from Apuleius, as in *The Golden Ass* the strangeness of transformation and the functions of metamorphosis are very different from those that drove the princess in the tale of

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39 Marc Soriano, *op. cit.*, pág. 121.

40 Benedetto Croce, *op. cit.*, p. 90.

41 Charles Perrault, *Cuentos de hadas y otras narraciones*; Traducción de María Teresa Vernet, prólogo de Emiliano M. Aguilera (Barcelona: Editorial Iberia, 1952), p. 13.

42 *Cuentos de Perrault*; Prólogo de María Edmée Alvarez, *op. cit.*, p. XIX.

**Donkey-Skin** to disguise himself as such.<sup>43</sup>

In some of the folkloric tales collected in Guatemala, the skin of an animal, be it a donkey, a lion or another, appears as a disguise that makes the girl ugly and repels anyone who sees her in other cases, she dirties herself so much that she becomes unrecognizable. So, what is Donkey-Skin like? Perrault does not describe it in detail. Soriano points out what a critic wrote in this regard: "I have read the tale four times with great attention," says the critic from *Recueil Moethens*, "and yet I have no fixed image of Donkey-Skin in my mind. Sometimes I imagine her dirty and dark like a gypsy, with her Donkey-Skin that serves as a scarf, sometimes I imagine that the skin is like a mask over her face, so close that the spectators take it for her natural skin; sometimes, to change her features and make her as repugnant as the author wants, I imagine that she has made herself a make-up of ugliness with rancid grease and chimney soot (...)"<sup>44</sup>

In one of our Guatemalan stories, the princess covers herself with the skin of a donkey; in another "dressed in skins", in a third version she wears "skin of a water dog"; in another the skin of a "little lion": and in the last two, it is soiled with coal. All these variants will be analyzed later. These costumes

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43 Lucio Apuleyo. **La metamorfosis o El Asno de oro** (novela): traducción atribuida a Diego López de Cortegana (1500), revisada y corregida por C. I. Madrid: Tipografía Renovación, 19201, pp. 87-91.

We can examine a fragment of the work to verify that it has nothing to do with the story studied here (the content of type 5108). It turns out that Lucio was a young man in love who wanted to have love with a beautiful young woman who had become an owl; he wanted to imitate him and got the magic potion to transform himself and relates: "... I undressed, throwing all my clothes there, and with great eagerness I put my hand on the box and took a good piece of that ointment, with which I scrubbed all the limbs of my body. As I shook my arms with effort, thinking of taking myself into a bird like Pamphylia, it had become, no, feathers grew from me, nor the knives of the ales, but the hairs of my body turned to silks and my thin skin became hard leather, and the fingers of the extreme parts of my feet and hands, losing the number, they got together and they turned into two nails, and from the end of my spine came a great tail; for the face is very large, the muzzle long, the nostrils open, the lips hanging; now my ears, rising up with some rough sticks, and in every bad place I see no other solace than that I, who could no longer have love affairs with Photis, grew in my nature, so that being considering as much evil as I had, I saw myself not turned into a bird, but into an ass",

44 Martín Soriano, op. cit., pág. 123.

have a symbolic meaning.

All the above indicates that the tale in question has very ancient roots and originated in countries far from our own.

The primary origins of the tale we are studying trace back to India, as certain sources attest. For example, the prologue of a French book of fairy tales states that when we think of such stories, those collected<sup>45</sup> and written by Perrault immediately come to mind. This collection includes some tales whose origins are certainly not French. Without wanting to find out now what their true oldest origin is - for which we would perhaps have to go back to India - it is evident that most of the tales collected by Perrault are of Germanic origin. At the very least, some of them figure, more justly, in German folklore.<sup>46</sup>

Similarly, Benedetto Croce considers the possibility that the tales of Basile (later adapted by Perrault) originated in India. He reflects on questions such as whether all or most Italian folktales come from India, whether there are multiple places of origin, whether they are remnants of naturalistic myths or echoes of primitive and wild human life, or whether there are several meanings, are questions that cannot be altered and much less resolved.<sup>47</sup>

Similarly, Stith Thompson explains that "the great collections of tales characteristic of India, the Near East, the classical world, and medieval Europe are almost entirely traditional. They copy and recopy. A tale that succeeds in one collection is transmitted to others, sometimes intact and sometimes with changes in plot or character. The history of such a tale, which may have traveled from India to Persia, to Arabia, to Italy, to France, and finally to England, passing from one manuscript to another, is often extremely complex."<sup>48</sup>

Let us see then, that the tale of "Donkey-skin" "La Cochinita"

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45 The emphasis is the author's.

46 **Cuanto franceses**, (Barcelona: Editorial Areluce, 1962), p. 7.

47 Benedetto, Croce, op.cit., p.100.

48 Stith Thompson, op.cit., p.27.

Or “La Tilosa” – as it has been called in Guatemala- is of popular origin; it was probably born in India, and passed to Europe (Italy, France, Germany, Spain) -where it was later (17th century) transferred to the written word (by Basile and P.).

Then it spread to America through oral tradition and print; but in one way or another, it became part of the literary folklore in prose, as the tale has been popularized and collectivized. Moreover, it is traditional, functional, and anonymous.

The story we are discussing is recorded in several countries of the New World, naturally with various regional variations. However, the theme of the lustful father, the daughter's escape, and her total or partial transformation into an animal or another character remains. Sometimes, the three magical dresses also appear. For example, in Conejos, Colorado, Juan B. Rael collected three stories with these motifs. In the first one, (“María”), a seventeen-year-old girl “cried a lot because her father - a widowed king - wanted to marry her.” An old woman “the magic one” advised her to ask her father for a dress the color of the stars; another with the color of the moon and a third the color of the sun; along with a hat and slippers. The father fulfilled the princess's wishes, then she runs away - she is not transformed - the prince from another city saw her and fell ill with love, María makes him his food and finally they get married (the variant of the slipper has a similarity with the type of story “Cinderella”).<sup>49</sup> In the second story (“The Donkey”), from Alamosa, Colorado, there is also a widowed king who intends to marry his daughter. She sought advice from an old witch, who “told her to ask her father for four favors”: a “you” “One” was the color of the sun, another the color of the moon, the third the color of the starry sky and the last was “to kill the donkey” “Where the old woman took the leather and enchanted the girl inside the leather with everything she had. Where she threw her out of the house to go out to run the world. “The young woman arrived in another city in the form of a donkey. Later, she baked cakes for the king, he took her to the palace, locked her in a room but the prince saw her when she was dressed in one of her beautiful dresses. Finally they got married,<sup>50</sup> A third story from Costilla, New Mexico (“The Enchanted Girl”) is about a widowed king who arranged that “no one would enjoy his daughter before him” and

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49 Juan B. Flael, **Cuentos españoles de Colorado y Nuevo México**, tomo. 1: 2a, edición (Santa Fé: Museum of New Mexico Press, 1977), pp.238-240.

50 Ibid., pp. 240.243.



Locked her in a room to control her. At the age of eighteen, the princess asked for help from Saint Duvigen, who advised her to “tell her father to bring her three dresses” of bright heavenly colors. But as the king insisted on his purpose, an old woman turned the girl into a “little donkey”, called “Matruchita” by means of some “magic powders”. The girl, now donkey, arrived in another city, where she spoke with a prince. When the king of this city celebrated two “toreadas” (bullfights), the princess took her human form, dressed in her beautiful dresses and attended the events under the name of “the Beauty of the World”. The prince looked at her, fell madly in love with her and finally they were married.<sup>51</sup>

Delina Aníbarro de Halushka has also collected a tale similar to the previous ones in Bolivia, under the name of “La Patitera”, although in this one, the problem of incest is avoided. The tale tells of a woman who wanted to marry her daughter to a young man she did not love. The girl refused, and her mother locked her in a tower, but she escaped disguised in a donkey’s skin. She arrives in another kingdom, where the king gives her a job as an animal caretaker. One day when she was singing under the shade of a tree, the prince heard her and fell in love with her. When his parents discovered that she was not an old, dirty woman but a beautiful girl, they arranged their wedding, and they got married.<sup>52</sup>

Finally, Yolando Pino-Saavedra, in his valuable Collection of Folkloric Tales from Chile, includes a story called “Florinda,” in which a widowed king, tired of looking for a new wife, said, “Why don’t I marry my daughter instead?” When the princess learned of her father’s wishes, she exclaimed: “No, then, father! May God and the Holy Queen not allow me to be that?” Then the girl mounted a horse and, disguised as a girl, went out to travel the world. The rest of the tale is very different from those mentioned above.<sup>53</sup>

We see, that this type of tale undergoes a process that moves from popular tradition to scholarly literature and back to popular tradition. Likewise, we observe that this type of tale spread throughout Europe from the 17th century onwards, and is currently completely

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51 Ibid, pp. 242-246

52 Delina Aníbarro de Halushka. **La tradición oral en Bolivia** (La Paz Instituto Boliviano de Cultura,, 19781, p. 106. Story No. 33.

53 Yolando Pino Saavedra, **Cuentos folklóricos de Chile**, tomo III Santiago de Chile Editorial Universitaria , 19631. p. 265. efr. Yolando Pino Saavedra, **Folktales of Chile**; transcribed by Rockwell Gray (Chicago: The University of Chicago Press, 1907), a 107

Dispersed in America.

## **2. Exposition of the variants of the story and formal analysis of its main elements.**

### **2.1 The study of forms and elements**

Some specialists in popular literature, especially in folkloric tales, R.M. Volkov and J. Bédier for example, <sup>54</sup> have dedicated themselves to conducting a deep analysis of such tales, by means of formulas and schemes that they deduce from the motifs of the same. Such studies are very complex and specialized. At this time, we do not intend to reach such levels of formal analysis but rather to highlight certain aspects of it.

The analysis of the parts of a story can lead us to discover an important anthropological and historical data that must then be interpreted. As stated, “the structural study of all aspects of the story is the necessary condition for its historical study. The study of formal legalities predetermines the study of historical legalities”. <sup>55</sup>

Volkov states that, to describe a tale, it must first be broken down into motifs. Motifs include the qualities of the heroes, their number, the actions of the protagonists, and the objects involved.<sup>56</sup>

At first glance, analyzing tales by their motifs and elements may seem pointless, but as a whole, it enriches the study of popular literature. As Vladimir Propp rightly says: “If we do not know how to compare two tales with each other, how can we compare tales and myths?” <sup>57</sup> This author argues that, in the study of the tale, the most important question is to know what the characters do. Questions about *who* does something and *how* they do it are only secondary.

As will be seen later, after each tale, a brief list of its sequence of motifs and elements is provided, followed by a schematic comparison. Such a confrontation

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54 Vladimir Propp, op. cit., pp.26-29.

55 Ibid., p. 27.

56 Loc. Cit.

57 Ibid., p. 29.

aims to observe the motifs that form a story, that is, the composition of the type; and then to examine the similarities between all the stories in a common schematic framework despite having been collected in different regions of the country, as well as to highlight the elements (facts and situations) considered to be the most important. A comparative analysis of the tales based on their main elements reveals not only their similarities but also their differences.

## **22 Presentation of the stories**

### **2.2.1 The Donkey-Skin**

#### Synopsis

*There was once a king who, having fallen in love with his own daughter, proposed marriage to her. The young woman, tormented, sought advice from her godmother, who told her to ask her father for a dress the color of the sky as a condition for marriage. Since the king was very powerful, he immediately had it made. Then, following her godmother's advice, the princess requested a dress the color of the sun. When the king granted this wish as well, she tried one last request: she demanded the skin of a magical donkey that could tell time. The infatuated father, willing to do anything to marry his daughter, sacrificed his beloved animal and gave her the skin. The girl, on the advice of her godmother, took the skin, covered herself with it in such a way that "it was horrible to look at it" and fled.*

*Donkey-Skin arrived in another city, where she took a job as the caretaker of the gardens of a kind and wealthy king. Days passed, and one day, tired of her usual disguise, the princess removed the donkey skin and, for a brief moment, put on her luxurious dresses before covering herself again. However, she did not realize that the king's son had seen her during that moment. Instantly, he fell deeply in love with her, to the point that he could neither eat nor sleep. The king, very dismayed at his son's profound sadness, held parties and fun to cheer him up, but it was all in vain; the prince only wanted to eat a cake made by Donkey-Skin's hands. This was done, the prince ate a cake made by her, finding inside a ring that belonged to her*

*The prince decided that he would only marry the woman to whom the ring would fit perfectly. So, all the maidens in the kingdom were called to the palace, but none of them could wear the ring. Then Donkey-Skin came forward and, taking her hand out of the helmet that covered it, she put her delicate finger into the ring. The king arranged for her to marry his son, and when the wedding was taking place, Donkey-Skin took off his skin and put on the dress the colour of time astonishing all the guests. Finally, the godmother appeared, who told the new princess that her father had died, a victim of his pride and whims.*

## **THE DONKEY-SKIN**

There was a... In a far away country, a king was in love with his daughter and he said that he wanted to marry her. But this... princess had a fairy godmother, who watched over... her safety since the girl's mother died.

Then the girl said:

-Godmother, my father wants to marry me, I don't know what to do, because he is a very powerful king and he will force me to marry him.

The godmother told her:

Ask her for a dress the color of time.

The... princess went to the king and asked for a dress the color of time. Since the king was so powerful, it was made at once. When... when the dress was given to her, the princess called her godmother again and said:

-Oh, godmother, I don't know what to do, because my father had the dress of time made.

Then the fairy godmother told her again:

-Ask him now for a dress the color of the sun.

When the princess arrived again before her father she said:

-I marry you, father, but you make me a dress the color of the sun.

Immediately, the king ordered the dress to be made the color of the sun and then he gave it to the princess. The princess, troubled, called her godmother again and said to her:

-Godmother, my father had the dress the color of the sun made for me.

Then the godmother told him:

- You know? your father has a donkey that tells the time, it's a donkey

Very good, very wise. For nothing in the world will your father have him killed. Tell him to kill him and give you his skin.

The girl went to her father and said:

-To marry you, you have to kill the donkey that tells the time, to which you have much affection, and give me its skin.

Immediately, the king gave the order to kill the donkey, to skin it, and give the skin to the princess. When the princess saw the skin, she called her godmother again.

-Godmother, my father killed the donkey and here is its skin.

-Don't be sad, cover yourself with it and run away, I will watch over your ... over your safety.

The princess put on the skin and went out to walk and walk, passing many villages, many mountains, many rivers and at last she came to a small village and asked for food. But they told her how could they call such an ugly animal, which had hooves instead of hands, but walked on two feet.

She told them:

-My name is Donkey-Skin, and please feed me.

Finally, out of compassion, they gave her food, but they told her that they could not her stay the night, and that she had to leave, because it was horrifying to see her. She only ate and continued walking and walking, until she arrived at a big city. In that city lived a great king, very rich and very well, who had a son, whom he adored very much... She asked for work in the palace and they told her that the only job that was left, because everyone was busy, was to take care of the gardens. She said she accepted, because what she needed was to work. So they gave her the job and she started to work and the prince looked at her every day, but he made fun of her when he saw such a horrible animal. And he wondered if it was a person or an animal.

So time passed, she was always careful that no one would see her without her skin. But one day, already tired, she took off the skin and put on the dress the color of the weather and she did not notice that the prince was looking at her and when he saw her, he was infatuated with her, because she was a very beautiful princess, and with the dress, she looked very good.

She took off her dress again and put the skin back on, thinking that no one had seen her. Then she took off her fur again and then put on the sun-colored dress and the prince happened to see her again. And he said to himself:

-I have to marry this woman, because I suspect she is a great princess.

But as... when she... When the prince began to court Donkey Skin, she rejected him because she had sworn never to take off the skin. Then the... the prince became ill, he was filled with great sadness, he would not eat, he would not sleep, and nothing could bring him joy. The worried king threw great parties, he called great... clowns, he... played games and everything to distract the prince, but he did not achieve... his purpose.

Finally, one day the king... the prince said:

-I will only be happy if they bring me a cake made by Donkey Skin.

Immediately the king sent for Donkey-Skin and told her:

-"Make a cake, my son wants it."

So, she made the cake and placed her princess ring inside it. And when the king... the king took it to the prince, he said:

-Here is the cake. I hope this satisfies your whim.

The prince cut the cake, and where he took the first bite he found the ring. Then he said to his father:

-I will only marry the woman whose finger fits this ring.

They called all the princesses from the neighboring kingdoms, and none of them fit the ring because it was very small, suggesting that the person's finger was very slender. All the nobility of the court arrived, and none of them fit the ring either. They called all the other maidens, and none of them could wear the ring properly. Then the prince said:

-Bring Donkey-Skin, I want her to try it on too.

But those at court said:

How can we consider that this animal, which instead of hands has hooves, could possibly fit a ring?

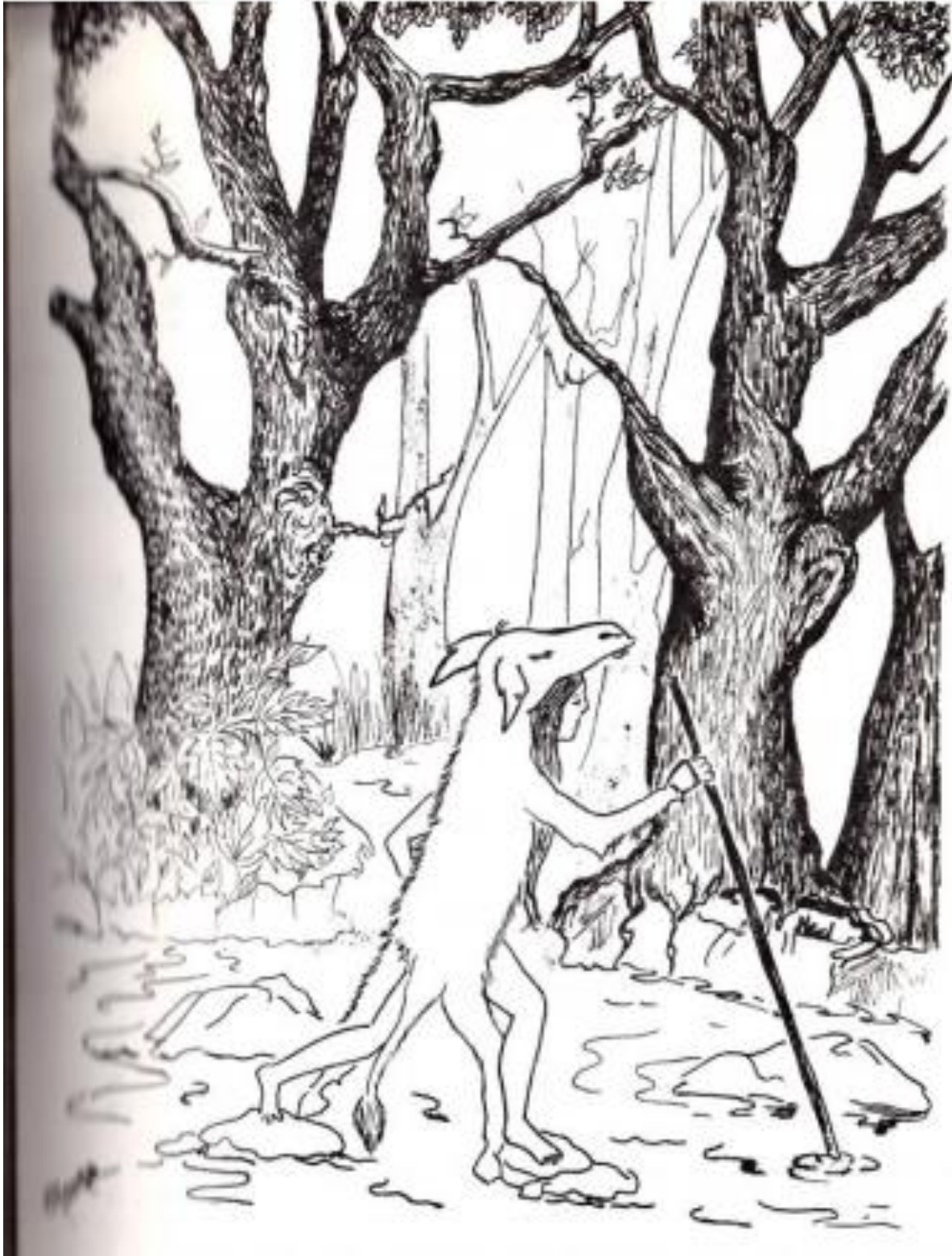
But the prince insisted, and they brought Donkey Skin. And when she took out her hand from the hoof, she put on the ring, and it fit perfectly, because it was hers.

Then the king was amazed and said:

-My son has asked for it and so it will be. You have to marry him. It doesn't matter if you're an animal.

She only smiled and looked at the prince furtively. When the wedding was taking place, the p... Donkey-Skin shed her skin and appeared in the dress the color of time.

When they were returning to the palace, her fairy godmother appeared and, touching her with her magic wand, dressed her in the gown the color of the sun. And she said:



"The princess put on the skin and went out to walk and walk, passing through many towns, many mountains, many rivers..."

Now you are happy, since you have found happiness. Do not worry, your father will not look for you because he has died. His own arrogance, his own whims led him to his end. Now you will be happy, you have a very noble heart, and you will know how to govern your nation.

And they say, you, see? that they were very happy. (Informant 1)

### **Sequences and elements of the story No. 1 “The Donkey-Skin” First sequence or motif**

- a) Initial situation: the father (king) wants to marry the daughter (princess)
  - b) Prohibition Cultural (moral): incest
  - c) Supernatural Helper (Ally): Fairy Godmother
  - d) Three obstacles (difficult tasks) for the king:
    - d.1 Dress the color of the sky.
    - d2 dress color of the sun
    - d.3 the skin of the donkey that tells the hours (magical element)
  - e) Overcoming obstacles (through the “great royal power”)
- Second sequence** (Links the First and Second Sequences, Indicating Transition)
- a) The princess escapes in disguise.
  - b) Arrival of the protagonist to a town
  - c) The inhabitants were amazed when they saw her.
- Third sequence**
- a) Transfer to another city by the protagonist or heroine.
  - b) The king of the city gives her a job as a garden guard
  - c) The prince (son of the king) discovers his true identity
  - d) The prince’s falling in love
  - e) prince's illness
  - f) Remedy for the prince: a cake (with a ring in its center) made by Donkey-Skin
  - g) Selection of women from neighboring kingdoms to be the prince's wife.
  - h) The ring test
  - i) Donkey-Skin Choice
  - j) Marriage
  - k) Transformation through magic (fairy godmother’s wand): from a dress the color of the sky to the color of the sun.
- Fourth sequence**
- a) End of the father for his whims and his pride (condemnation) (Note that the story begins and ends with the king).



### 2.2.2.a La Cochinita

#### Synopsis

*This was a king who, having become a widower, decided to fall in love with his own daughter. One day, the king revealed his desire to the young girl, who responded that such a relationship was impossible, that she could do anything for him except marry him, because that would mean “staining her honor.”*

*Since the father did not stop bothering his daughter with his constant insinuations, she sought advice from “an elderly lady,” who, giving her a magic wand, told her to flee the house. The girl took the wand and left; along the way, she asked it to transform her into an ugly and dirty young woman. Under this appearance, the princess began working in the house of another king as a pig caretaker, and there they called her Cochinita.*

*One Sunday, tired of her repulsive appearance, the girl asked the wand to return her to her natural state. The wand did so, and at that moment, she was seen by the king's son, who immediately fell in love with her, to the point that he became ill.*

*When the king and queen noticed their son's condition, they called three doctors, who determined that the boy was sick with “passion” and that to cure him it was necessary for him to take a wife. So, the king sent for “three girls from another nation.” Meanwhile, the prince expressed his desire to eat a “loaf of beaten bread” by the hands of the Cochina.*

*Immediately, the young girl ordered the magic wand to make a magnificent bread, which was delivered to the prince wrapped in a “gold-plated cloth.” While eating it, he found inside a ring that Cochinita had placed there on purpose. He kissed and kept the jewel.*

*Soon the three princesses arrived, one of whom was to be chosen by the prince as his wife. However, he declared that he would only marry the one whose finger fit the ring. Since all the girls had fingers too large for the ring, the condition was not met. Then the prince revealed his love for the Pig and confirmed his will to marry her. The king, very angry, sent for the pig caretaker, who ordered her magic wand to make her beautiful and elegant. And so, it was.*

*The princess was so beautiful that she was not recognized by the king until later. Finally, the prince married the girl and they were happy.*

## **LA COCHINITA**

This was a king who had a wife and only one daughter. This king was left alone after a few... years of living with his lady. The king then tried to make his daughter fall in love with him so that she would be his companion. He said to her:

-My daughter, you are so beautiful that I have thought of falling in love with you so that you can be my wife.

-Daddy, she tells him, I could never do that because I can serve you in any way you need, except by marrying you. That would stain my honor.

- My daughter, it does not matter if your honor is stained, my intentions are good.

-I Can't.

This girl had a great lady, where she received advice.

-Aunt told him, "Look, my father is trying to make me fall in love with him and marry him, and I do not want to stain my honor."

-Take care, my daughter, says her aunt, Better if it stresses you out a lot, get out of here.

-That's what I'll do, aunt, he told her.

A few days later, since the king would not stop bothering her, the girl decided.

-Aunt, I'm leaving, he told her.

- That is fine, my child. Take this magic wand, she told her, and this wand gives you whatever you want and makes you... whatever you want.

The girl took the wand and started her journey to another kingdom. On the way, she said:

- Wand, by the virtue that God has given you, make me look ugly, dirty, and dress me in torn clothes.

-There you have it - the wand.

And so, it was. On the way no one stopped her and goodbye because she was very fierce. She finally arrived in a city and went to the king's palace to ask for work. The girl answered her:

-To give you work, but you look dirty, he told her, really wild thing... and where could you work?

-Please, girl, tell the king to give me a job so I can make a living.

-Very well, she said and went inside. Daddy, there is a girl outside who needs a job. Please help her as a favor because she is in great need, very poor.

-Let her in, said the king.

And then the girl arrived,

-Hey, my daughter, what's your name? he said to her.

-Well, my name is Angelita, she replied.

-Your name is not Angelita, he said, your name is la cochinita, and you will take care of the pigs.

-Very well, she said.

He gave her the job, assigning her two pigpens full of pigs. He also gave her a small room and some old kitchenware since she was very dirty. Then she started to... to sweep the... the floors of the cars, of the pigs... (laughter) and... she worked hard. But one day, it was Sunday, and she went into her room and looked at herself in a mirror.

-Oh, how ugly I am, mirror, she said, I look ugly because that's how I want to appear, but I am actually very beautiful. Do you want to see me? wand... make me as beautiful as I really am.

That's it. The girl became very beautiful again. She even blew kisses to herself in the mirror. Well, when she was like that, the wand said to her, make me like a little girl. That's it, I said to her. And she went out to water the pigs, so one day, Sunday, the magic wand pulled the boy to the... room where... when she was at her best... of being pretty and the boy said:

-Oh, what a pretty cochinita, I... I am captivated by her beauty, and I feel like I am dying

The prince fell sick and had to be taken to bed.

-Mommy, he said, I'm sick and I feel like dying.

-But what could it be, my son? - she asked

-Well, I don't know, he replied.

They called three doctors. The first doctor examined him and said:

-Your son's illness is serious He is suffering from deep passion, and he could die if nothing is done quickly.

The second doctor examined him and said the same. The third doctor agreed. Then the king said:

- Go bring the three princesses from such-and-such a kingdom to see if one of them can help.



"I can serve you in anything you want, except marrying you, because that would stain my honor."

and the servant went to bring the girl but at that moment the boy said to him:  
-Girl - he said to her sister - I need to eat a loaf of beaten bread made by the hands of the cochina.

-Oh...how can that be? She said, eating beaten bread from the hands of that little girl, that cochinita.

-It doesn't matter, he replied.

Then the girl told her mother.

-Mommy- she said, the boy has a desire to eat a loaf of beaten bread made by the hands of the cochina.

-Well, go tell him to make him king, brave, you, see? - And they arrived,

-Cochina they said.

-What did they want?

- The boy says he wants to eat a loaf of beaten bread from your hands, they told her.

-Well, with pleasure, she said. Come in a moment, I'll do it.

-How much flour do you need?

-I don't want anything, she said, they'll come and get her in a little while.

she went inside the room and said to her:

-Wand, make me a loaf of beaten bread here that no bakery has ever made before.

-Very well, said the wand.

And the board of beaten bread was already wrapped in a gold-plated tablecloth.  
At that moment the girl arrived.

-Is the loaf of beaten bread ready?

- Yes, it's ready. Come in and pick it up.

-Wow, said the girl, what a beautiful cloth.

-yes, she said.

-And where did you get it cochina?

- Take the loaf and don't talk about anything else.

Well. In the middle of the beaten bread board was a ring, from her, when they took it to the child...who uncovered it.

-Now he said, bring the chocolate, now I'm going to eat it soon.

Then, when he cut into it, the ring fell out, he picked it up, kissed it, and started eating... he ate a big piece and then said, Now I am full. At that moment, the other king's girls were already coming and they were watering.

-Here we are, King, at your call,  
 -Well, my daughters, say the I sent for you because my son is sick with passion, and I want one of you to cure his illness.  
 -Well, let's see which of the three of us likes, they say.  
 Well, they arrived with the child.  
 -Here are these three flowers, choose the one you like the most.  
 - I will set a test, daddy, he said. The one to whom this ring fits will be my life companion, I said. Well, the first girl tried, but not even the tip of her finger fit. The second tried, but it didn't fit either. The third one also couldn't wear it; none of the three could.  
 -But my son, then what is this passion you have?  
 -Well, I'm going to tell you, daddy, my passion that I have is for the cochinita girl.  
 -Oh...that cochinita girl, said the king, look at what a pretty girlfriend he has, I'm going to send for her girl so you can see my son's girlfriend.  
 Then he says to the girl:  
 -Go tell that cochina, my son, to come here immediately, my son.  
 - Cochina, the girl tells my dad that you should show up immediately, he said.  
 -Very well, she told him.  
 She stopped where she was taking care of the pigs and went into her room and took the wand and said: wand, by the virtue that God has given you, make me as pretty as I am, and a dress... you already know.  
 -It is done, said the wand the uhm...  
 There was the cochina that was unrecognizable; she looked like a stunning queen. She started walking toward the palace. When the king saw her from a distance, he went to meet her.  
 -Miss queen, please come inside.  
 -Well, my lord king, she tells him, I am the filthy one, the maid of the filthy ones.  
 -There's how that's going to be.  
 -Yes, believe me, I am.  
 And it arrived.  
 -There comes the love of my loves said the child and the owner of my life. She entered the palace.  
 -Kid, what... why do you want me? -she asked-.  
 -To perform a test, he replied.

my life partner told him.

-And the cochinita arrived and put her finger on him, as it was hers, so the ring came.

-Daddy told him, this... this is the one I will marry because she is the owner of my love, he told him.

-It's okay, my son, he told him.

The king, even the king had fallen in love with the pig. So that marriage took place, there were three girls from another nation, it was a great party, I danced with one of those girls and I stayed... sitting here because not one of them wanted to listen to me. (Informant 2) (Informant 2).

## **Sequences and elements of the story No. 2 “La Cochinita” (version a)**

### **First sequence or motif**

- a) Initial situation: widowed king tries to make his daughter (the princess) fall in love with him.
- b) The princess's opposes it: “not to stain his honor” (incest avoidance)
- c) There are no obstacles or tests for the king
- d) Princess's helper: an elderly woman or aunt of the protagonist (supernatural)
- e) Resource for escaping incest: A magic wand
- f) The princess transforms into an “ugly peasant girl”

### **Second sequence**

- a) The heroine moves to another city (escape)
- b) Presentation before the king, who names her “Cochinita”
- c) The king gives her a job as a pig maid
- d) The protagonist periodically transforms (on Sundays). Princess to ugly and dirty woman
- e) The prince (son of the king) discovers her
- f) The prince falls ill
- g) Diagnosis by 3 doctors: passion disease (love)
- h) Remedy for the prince's disease: eat a table of beaten bread, made by the “cochinita”
- i) Appearance of the bread in a magical way, through the wand. It has in its center the protagonist's ring.
- j) The prince selects his wife through the ring test.

- k) The protagonist passes the test
- l) Marriage

#### 2.2.2.b La Cochinita (variant)

### Synopsis

*There was a king who, after his wife passed away, decided to marry his daughter María. She became very saddened upon learning of her father's desire and went to confide in an old woman. The woman advised her to ask her father for something very difficult to obtain, such as a dress made of "water dog skin." However, with his great power, the king had the dress made and quickly gave it to the princess. Deeply tormented, the young woman fled her home, taking with her a magic wand that the old woman had given her. With it, she transformed into an ugly and dirty girl.*

*After walking a long time, María arrived at the palace of another king, where she was put to take care of pigs and was called "La Cochinita", because of how dirty and neglected it was.*

*Every Sunday, María would regain her original appearance with the help of her magic wand. One day, as she was admiring herself in a mirror, she was discovered by the king's son, who fell passionately in love with her, to the point that he developed a "heart disease."*

*The prince's sister noticed his condition and informed their parents. The king then summoned three magnificent doctors, who determined that the young man was suffering from "passion that engulfed his heart" and that to cure him it was necessary to marry him. The king immediately sent for the three daughters of a neighboring king. Meanwhile the prince asked to eat a board of bread beaten by la Cochina. La Cochina made the bread and put a ring inside it, which the king's son found while he was eating.*

*When the three princesses, the daughters of the neighboring king, arrived, the prince declared that he would marry the one on whose finger fit the ring, but as this condition was not fulfilled, the prince expressed his desire to marry La cochina. She was then summoned to the king's presence, and the young girl was quickly*



*ordered his magic wand to restore her authentic appearance, so that when the monarch saw her, he was enchanted and immediately married her to his son, and celebrated a great party accompanied by marimba music.*

## **LA COCHINITA**

There was once a king who had a wife, but she had passed away, leaving him with only one daughter, a princess about fifteen years old. After his wife's death, the king turned to his own daughter and told her that she should be his companion, just as his wife had been.

Well, the girl became very sad:

-Daddy -she said I can't serve him like my mother did. Now, I can take care of him, give him his food and everything, but I can't be his girlfriend or his wife.

-Daughter, Daughter, you are so beautiful, and I do not wish to marry anyone else, -he told her...

-I want to marry you.

-that can't be, daddy.

Well, she... There lived there an old woman of many years and she told her the story, and the old woman said to her:

-My daughter, see how you can get him out of that, give him some difficult tests, so that he can't comply with you. Make him make you a dress out of... water dog leather, those are very... very small leathers and it would be difficult for him to fix them.

-Okay, old lady, - she said.

-Daughter- told him that she arrived again. What have you thought?

-Daddy, I'm not doing anything. only that if you can make me a dress from the skin of a water dog, then... I will marry you.

-That will be done - he told her. Everyone, take your rifles and shotguns to the riverbank and hunt water dogs. However long it takes, you must get enough skins for that dress within three days.

-Very well, Lord King, all the boys told him and they went to the river bank. Three days later, he had that little leather, already dry and all ready for a dress; he made the dress, it looked very beautiful. Girl, how beautiful you look in that dress! -he told her. Now I want to marry you even more.

-Yes, daddy. It's nice. But I still need my word to agree to marry you.

She went to the old woman again and said:

-Old woman, the dress is ready. what do I do now?

-You better go, my daughter, the old woman told her. Take this wand. It is enchanted, and whatever you ask of it, it will grant you. But you must leave today.

-Okay, old woman, thank you very much and see you later.

- Have a good one -I told him...

The girl set off on her journey. Along the way, she spoke to the wand:

-Wand, by the virtue that God has given you, give me an ugly, dirty, all... mean girl - he said to her.

-It is done, the wand replied,

That girl was already a little slob, all dirty. On the way no one paid attention to her seeing her so fierce; so, she arrived at the city of another king. That king had a fifteen-year-old son, so when she arrived at the... at the palace, she knocked on the gate and another girl that that other king had came out and said to her:

-What do you want?

- I came to see if the king would give me a job. I haven't eaten in days because I can't find work.

-Oh, little girl, but it's so dirty and scruffy.

-But how do I do it? she said- this is how I am.

So...she told him, see?

- I will go talk to my father to see if he will give you a job.

She went and told the king that the poor girl had nothing to eat and was all dirty, she told him.

- Bring it in - he said, let's see,

He brought her inside. (...)

-Good morning, Mr. King, the girl greeted him.

-Good morning, girl, what is your name?

-Well, my name is María, she told him.

-No, your name is not María, the king said, your name is Cochinita, he told her - Because... and you are going to be a maid for the pigs. That is the job I will give you. Here is your room.

-He gave her a room, gave her a bed, dishes where she ate and her table, where she could keep all that. Well, she just went inside, got ready and went to... to work, and to clean the... the pig pens. So that's why they named her La Cochina. Every Sunday, after cleaning the pigsties, she would go into her room and say:

- Wand, by the virtue that God has given you, make me as beautiful as I truly am, and give me a full-length mirror.

-It is done, the wand replied. Oh, she was grabbing kisses from watching how pretty she was, and oh... how she transformed into Cochinita. Well, a

day of so many, in that, the king's child arrived when she was in the fine state of throwing kisses at herself in the mirror, and the king's child fell in love with her, and she tells him..

From there the boy felt a sickness in his heart, a passion for it and... he went to... he says sick to bed at once. Then the girl said:

-Little brother, what's wrong?

-I'm sick, he replied. I feel like I'm going to die.

But no... she didn't feel anything more than (...)

Then the girl said to the... to the queen,

-Mamáíta -told her that - my brother is sick. He says he feels like he's dying.

-you need to tell your dad, the queen said.

-Papaíto, -she said. - "The child is sick, he feels like he's going to die right now."

-let's see – say - He decided to call three doctors, the best there are. So

that they can tell us what disease he has.

The doctors arrived, and the first one examined him and said,

-Sir, - your son's illness is... it's terrible. He has a deep passion in his heart, and that is what's making him sick.

-The second doctor came, and told him that it was also that. The other one said that it was the passion that enveloped his heart and that it had to be immediately remedied. And that remedy was to find him a wife so that he could be relieved.

-All right, said the Lord King. Let's get an assistant and goes to such a nation to bring three girls that this king has, to see if those... of those three girls he likes any of so that he can marry her.

The assistant went to you, while he said to him:

The servant -told him -to tell my mother that I want to eat a board bread beaten by the hands of the Cochina told him.

-what? Said the servant in shock - How can you eat bread made by that filthy girl, La Cochina?

-That's what I want, the prince insisted.

- The king intervened. Very well. Go tell her to make the loaf of beaten bread. And ask what ingredients she needs to prepare it.

Then the servant went to la Cochinita and said.

-Cochina, he told him you have to make a table of beaten bread for the child

-Of course, she replied.

- And what ingredients would you like me to use?

Then the... the cochina told him, see?

-I don't need anything, come back in a moment.

-It's very nice.

- She says she doesn't need anything, that he'll be in a moment. That's fine, but how can it be that... how can that table be? bread beaten by the hands of that little shuquita? he said,

-So after a while they left. It was already wrapped in a tablecloth that not even the king had the same.

- Where is the loaf of beaten bread, Cochina?

-It's on the table. Take it, she said

But inside the bread, she had hidden a ring, and a broken one that he stuck out of that board that was supposed to be made of bread, and they took it away. There they put chocolate on it, he ate a piece and found the ring and blew it a little kiss and put it in the bag. Okay, now... the other king's girls were approaching. For a moment they entered:

-Well, my son, here are these three flowers, let's see which one you like the most.

-There is a test, daddy, I'll leave it to you- To whom a ring comes that I have here on my finger, he told him that will be my... my wife.

And the biggest one came, right? And... and she put her finger out to measure the ring, but not even the tip fit.

-I'm sorry, dear she said, but you're not my partner. The other one passed by, the smallest one arrived, who was the prettiest, neither. Ansinés

-I'm truly sorry, daddy, she said, but none of the three of you is my partner.

-But, my son, -tells him what is the dream you have?

-You know what daddy told you, the dream I have is the cochina -he told him...

-Oh God- said the king, you are going to see my son's girlfriend -said.

-I'll bring them to you right now. Go call me at Cochinita

- Cochinita tells the king to show up there immediately

-Here I go, he said to her. But she came in: Wand, by the virtue that God has given you, make me as beautiful as I truly am and dress me as a princess. Instantly, she transformed. When she stepped out of her room, she looked stunning. As she appeared at the palace door, everyone was astonished. The three princesses stared in disbelief, and even the king was left speechless.

-A queen, he said. And where do you come from, queen? he said to her  
 - La Cochinita, at your service, my king, -she replied  
 -Oh no, the king said. I must have made a mistake.  
 - Well, don't be mistaken, my king, she said. I am La Cochinita, and your son is right to be in love with me  
 -But look, the king said, the young man, then this is the owner of my love, my son, you see! He placed the ring on her finger, and since it was hers, it fit perfectly. That very day, they had a grand wedding. The marimbas played, the music was lively, and there was great celebration. Even I joined in and danced with one of the young ladies there.  
 (Informant 2)

## **La Cochinita (version b)**

### **First Sequence or motif**

- a) Initial situation: widowed king
- b) The king wishes to marry his own daughter (the princess).
- c) The princess has a supernatural ally: an old woman, whose role is to give advice.
- d) Obstacles for the king: a difficult test:  
 -a water dog leather dress
- e) Overcoming the obstacle
- f) The old woman gives the heroine a magic wand
- g) Magical transformation of princess (beautiful girl) into an ugly and dirty one.

### **Second sequence**

- a) Princess escape
- b) She arrives in another city.
- c) She presents herself before a king, who names her "la Cochinita"
- d) La Cochinita gets a job as a caretaker of the pigs.
- e) Periodic transformation from maid (ugly girl) to princess (pretty girl)

### **Third sequence**

- a) The king's son (the prince) discovers the identity of the protagonist.
- b) The prince falls ill ("a sickness of the heart")

- c) Intervention of 3 doctors, who determine that it is necessary for him to take a wife. 3 girls (princesses) are sought.
- d) The prince's remedy: eat a "board of beaten bread" made by the heroine
- e) She makes the bread and puts her ring in the center.
- f) The prince finds the ring
- g) The ring is tried on the 3 princesses
- h) Magical transformation of the protagonist: from maid to beautiful princess
- i) Identification of the heroine by means of the ring
- j) Marriage

### 2.2.3 La Tilosa

#### Synopsis

*There was a king whose wife, moments before she died, begged him to marry but only the woman who had a ring that fit her. The queen died and a few days later the king held a banquet to try on the rings of all the guests, from young to old, but as none of them fit, the king went to another city and held a new banquet. And so, from city to city and from banquet to banquet, the king tried the ring on many women. It was all in vain: it did not fit any of them. Finally, he tried the ring on his daughter, the princess, and she was the one designated for the marriage.*

*The princess told her father that she would marry him on the condition that he gave her three dresses: one the color of the sun, another the color of the moon, and the third the color of the sky with all the stars painted on it. The king quickly obtained the fabric to make the dresses and one night when the daughter was sewing tirelessly, she fell asleep, which was the occasion that she took advantage of to send an Indian to buy coal.*

*The Indian bought the coal and made a paste out of it, which the princess smeared on herself, so that she looked like a "Tilosa". The Indian and the "Tilosa" ran away and arrived at another city. While there, the "Tilosa" spoke to the king, who gave her a job which consisted of sweeping the stables.*

*The time came for the king's son to choose a wife, then a dance was held, to which all the women of the kingdom were invited.*

*La "Tilosa" waited for all the palace maids to leave, and when she was alone, she put on her sun-colored dress and went to the party, where she danced with the prince. There were two more balls, for which the princess dressed in her two dresses, one the color of the moon and the other the color of the sky. The prince was delighted to see her and gave her a ring each night. The prince was sick for not seeing his beloved. Then the princess begged the other maids to give her a little dough to make three tortillas for the prince. The princess made three tortillas and in each one she put a ring of those that the prince had given her. When he opened the tortillas and discovered the rings, he knew that the one who was to be his wife was in his own house. The princess was summoned by the king. She showed up in one of her best dresses and married the prince.*

## LA TILOSA

The king... the queen was going, you see, she was already about to die, the queen. When she arrived, eh, the queen said:

-Go son, he said to him, the one that fits you well... if I die, -he said to him, -the one that fits you well with my ring, you will marry her, -he said.

Well, a few days later the queen died, they buried her, afterwards... so they buried her, the king came out, you see, to have a banquet there, sash, he's going to measure the ring, you see... to see who looked good to everyone who comes, old women and not old women.

When; none of them looked good. He went to another city; he found one, he made another banquet there, and no, he goes to measure the ring and none of them looked good, he went to another city, he made another banquet there too, he did not find one that looked good, the ring, all the king said:

-In my city he said there is one left that I have not tried, he said. And he went back there. When he says to his daughter:

-Daughter, -he tells her that only you have left, he tells her that he does not try the ring she said.

- "But daddy. tells him, how is it going to be that you marry me?" she said.

-If I haven't measured it yet, she said.

-But no, Dad, she says.

Then he tried the ring as if it were for her. When he said:

-Well, dad, she says, I'm going to get married, she says but you have to bring me three dresses, she says, three cuts, she says; one she calls the color of the sun, she says, another the color of the moon, she says, another the color of the sky with all the stars painted she says

Alright, he said. And the king left, you see, but he couldn't find them in the city, so he went to another city to look. After searching in three cities, he found the three fabrics and brought them back.

-Here you go, daughter, he says, here are the three fabrics, - he says.

-Well dad, she says.

So, the father, you see, lay down in a hammock. At nightfall, the princess started cutting the first dress. Then the princess kept sewing and sewing, you see. By five in the morning, she was about to finish one dress. And the next night, she continued sewing. Meanwhile the king was there in the hammock without sleeping; neither day nor night; when he says to her:

-look daughter, - he says, why don't you sew during the day?

-Dad, she says, I don't have time, she says.

-Alright, he says,

So the father, you see, didn't sleep day or night. He stayed awake, but after three nights, sleep overcame him because he couldn't stay awake any longer.

(couldn't stay awake)

Yes, well then, the princess is coming, you see; the king, he fell asleep around four in the morning; so, the girl went out to the balcony and Indian came here with an old thing:

-Hey, Indian, come here, she says, go, she says, go buy me ten cents of coal, she says, and grind it and make the dough, she says; but be light, she says.

And the Indian went, look, he bought the coal and ground it, he made the pate.

-Well, he says, here it is, he says (the Indian).

Then she took it and said:

-Look, she says. She painted her face black with the coal paste, along with her arms and body, looking just like a Tilosa. Then she said:

-Look, little Indian, she says, throw the bundle on your back, she says, and let's go," she says.

Then they went away. And the king came to wake them up around ten in the morning; they were already far away. When he told him... the king caught up with them; he said to him: Look, Indian, I have seen a girl who is missing an eye, he told him





“The king lay there in the hammock without sleeping, neither during the day nor at night...”

-No, he says, we haven't seen her.

And the king continued on his way, you see, riding his horse, searching and searching. When he came back, he saw the little Indian boy again and asked him:

-Well, he says, haven't you seen a girl who's just a little bit away from being found?

-No, he says.

And the king passed by again and went to the city, while the girl and the boy continued on their way. When they reached the edge of a city, the princess said:

-This is where you leave me, Indian, she says. I'm going to pay you, she says, I'll give you a hundred pesos and she gave him the money. But be careful, she says, don't you dare say that you brought me here, she says. Because if you tell anyone, she says, I'll have you hanged," she says.

-No girl, he says, I won't say anything, he says. Besides, you've paid me well, he says.

So, she arrived at the palace, see; the guard asked her if she would be allowed to speak to the king.

-Ah, no, they say, as if the king hasn't spoken to much more important people than you, they say. And now you, Tilosa? they say. Go away, Tilosa, they say.

- Go away, Tilosa, they say.

- No, she says, please tell him. Ask if he will give me a job, she says, even just to sweep the royal stables.

-No, says the guard.

-Even if it's just for the food, she says.

At that moment, the king came out and said:

- What does she want? he asks.

- I came to see if you would give me a job, she says, even just to sweep the stables, she says. -Even if it's just for food, she says.

- If you're willing, says the king, then come in, he says. they gave her a small room, you see, the next day, the prince, son of the king from where Tilosa had arrived, he says: he thought he was getting married and that the next day they were going to have a banquet to go and get his bride. When the maids saw Tilosa, they said to her:

- Come on, Tilosa, they say, let's go see which girl the prince likes, they say.

-Oh no, she says (Tilosa) I, boss, I'm here working, I'm tired, she says, I can't go, she says. But go on," she said, "you all go. I can't go," she said.

When the maids left, she went to bathe, you see, very well, and she put on the dress the color of the sun. Then, she left. Well, she said, now is the time. She arrived at the banquet, at the dance, and soon the prince asked her to dance, you see. Then he said:

- Girl," he said, "tell me, where are you from?

-Ah, time will tell, she says,

-Tell me, girl, he says.

-Time will tell, she said (the princess)

-Tell me, girl, from which city are you?" he said.

-Ah, time will tell, she said.

So, left her a ring and the dance ended and she left, well, when the maids arrived, the Tilosa was already made. When they read the maids said: You should have seen

- Tilosa, you should have seen that beautiful girl! And the dress she wore!

- No, she said, but I can't go, she said, because I'm here working, she said, so I can't go, she said.

The next day:

-Come on, Tilosa let's go, they said.

-No -she said, I can't go, she said

Come on, they said.

-No, said.

So the maids left, and behind them, Tilosa left too. This time, she wore another dress the color of the moon. When she arrived at the dance, the prince asked her to dance again and said:

- Tell me, young lady, where are you from?

- Tell me, young lady, where are you from?" he said.

- Ah, time will tell," she said

Look, he says to her; he left her another ring, and the dance ended and the girl left. When the maids arrived, she was already a Tilosa as she was. Then he says to her:

- Tilosa, you should have seen that beautiful girl! And look, today she came in another dress!

Yes, she said, but I can't go out, she tells him, I'm here wake up working, she says.

-Tomorrow, let's go, he says.

-Oh no, she says, I'm not going, she says.

The next day the maids left, and Tilosa says and bathes, see, and takes off, eh, she puts on the dress the color of the sky with all the



“La Tilosa... puts on the dress the color of the sky with all the stars painted on it”

painted stars, when he saw, she saw, the prince went out and took her to the dance, and he said to her:

-Hey girl, he says to her, tell me where you are from, he says to her.

-Ah I time will tell, she says

-Tell me, girl, he insisted.

Time will tell, she replied.

One again, he gave her another ring, and the princess left. They set up guards at the street entrances to see which way she went, and when she got to the first checkpoint, she threw handfuls of diamonds at him. And they said, over there, to collect the guard who was there, to pick up the diamonds, and they didn't see where she went. When she arrived at the palace, she went straight to her room to change.

Well, now it's time to get ready, the maids tell her:

-You'll see Tilosa, she says, today she came with another dress, prettier  
- she says.

-Even if I have arrived, -he tells her, but I, -he tells her, I am still here working, -she tells her, -I can't leave-, she tells her.

Well, the next day, the prince, you see, she fell into bed because he didn't know where, where the girl was from, no, the girl said, you see, the next day she Seeing this, Tilosa said to the maids:

- Give me a little bit of dough," she said, "so I can make some tortillas for the prince.

-Oh, so he won't eat ours, but he'll eat yours, Tilosa?" they said

- Just give me a little piece," she said.

At last, they gave her a small portion of dough, and she made three tortillas. They puffed up perfectly, and she placed a ring inside each one.

-Tell the prince, she said, that if he doesn't want to eat them, he should at least open them.

They all came, you see, and they brought him the tortillas.

-Look prince, they said, here are these little tortillas, -she said, well, if you don't eat them, -she said, at least open them -she told him.

Meanwhile, you see, the girl, right away she went to the room to bathe; and eh, she put it on, and she was putting on the dress the color of the sky; When she arrives... she arrives, the prince opened the tortillas and said to her:

-Dad, dad, he said to him, my wife here in the house, he said to him.

-As you say, son, he said.

-My wife is at home, he said.

-Why, he said.

-Because I left her a ring at every dance, he said, and here

Here are three rings, he said.

-then, the king called the maids:

-Who made these tortillas? he asked:

- No, he said.

-Tell the truth.

- It was Tilosa,

- Oh, the king said. Don't call me Tilosa anymore, she said.

So, the king went to her room. when he arrived at the room, he knocked on the door and said to him:

-I' m coming out now she said, here you go, wait a moment. Then she finished getting ready and went out, and, and he said to him, look:

-Sir King, she said, here I am, she said to him.

-So, the king, you see, read, asked for forgiveness... for... he didn't know, you see, that she was a girl, 'not that he knew her' from Tilosa. So, she comes, you see, her, from there they took her, you see, to the palace and they say they are going to celebrate the wedding of the... of the girl and the prince, so that's all I got to, (Informant 3).

### **3. La Tilosa**

#### **First motif sequence**

- a) Initial situation: queen about to die
- b) The queen's condition: the king (her husband) must not marry again, except with that woman to whom his ring fits perfectly.
- c) The queen dies.
- d) The king holds a banquet to test the ring on all the women
- e) The king holds another banquet in a different city to find a wife.
- f) The king returns to his city, tries the ring on his daughter, who finds it fits well, and decides to take her as his wife.
- g) The princess sets three impossible challenges for her father as a condition for marriage:
  - g.1, a sun-colored dress (fabrics to make dresses)
  - g.2. a moon-colored dress
  - g.3. a sky-colored dress with all the stars painted on it.
- h) Overcoming obstacles by the king
- i) Ally of the princess: an Indian "with a cacaxte"
- j) The princess disguises herself by covering herself in charcoal.

## Second sequence

- a) The princess escapes
- b) The king desperately searches for her
- c) The heroine threatens the young indigenous man with hanging if he reveals her secret (concealment)

## Third sequence

- a) The princess arrives in another city
- b) She asks for a job
- c) The king gives her a job as a maid to sweep the stables
- d) The king's son holds three banquets to choose his future wife:
  - 1. At the first banquet, the heroine attends wearing the dress the color of the sun, dances with the prince, and he gives her a ring
  - 2. At the second, she wears the dress the color of the moon, dances with the prince, and receives the second ring
  - 3. On the third day, she comes wearing a sky-colored dress with all the stars painted on it, dances with the prince, and receives the third ring.
- e) The protagonist scatters precious stones (diamonds) on the streets (wonderful element)
- f) The prince falls ill
- g) Prince's Remedy: Three tortillas with a ring in the center of each one
- h) The prince discovers that his bride is in his house
- i) The princess (Tilosa) reveals her true identity, to the amazement of the king
- j) Marriage

### 2.2.4 The dress the color of the sky and the ground

## Synopsis

*There was a king who, having been left alone after the death of his wife, decided to marry his daughter, and when she refused his request, he threatened her, warning her that if she did not agree, she would be "pay with her life." However, the princess had a little lion who could talk, and told him her*

sorrows. He advised her to ask her father for two dresses: one the color of the ground, the other the color of the sky, so that, if he could not give them to her, the king would back down from his claims. But it was all in vain: the king gave his daughter the dresses as quickly as he could. Then, desperate and in tears, the princess told her pet what had happened. The little lion decided that the best option was to flee. So, they did princess and lion escaped, and while traveling through the mountains, the small animal fell ill. As he was dying, he asked his mistress to remove his skin and cover herself with it. The girl obeyed, removed the lion's skin, and while it was still warm, wrapped herself in it and continued on her way.

The young princess arrived in another city and stayed at the house of a lady. There they thought she was an old man because of the way she looked, and they called her Tatacorcho.

On one occasion when the princess shed her skin while she was locked in her room, the lady's son "started looking through the hatches" and thought that Tatacorcho had a little girl hidden.

Later, there was a dance, which both the princess and the young man attended. Upon seeing her, he immediately recognized her and invited her to dance, but soon after, the young woman disappeared, and the young man fell ill. To cure him, his mother decided to make him some rice soup and at that moment Tatacorcho came in and told the lady that he would help her cook: she took a key ring and put it in the soup. When the young man discovered the keychain among his food, he became very angry and ordered the old man to be shot. When they were going to shoot him, the princess took off her lion skin, revealing her true identity. The young man ran to her, hugged her, kissed her, and immediately after, they got married.

## **THE DRESS THE COLOR OF THE SKY AND THE GROUND**

There was a king who had a daughter, and that daughter had a little lion that they kept locked up and fed every day. The lion was kept under lock and key.

Then one day the king decided to tell her that he wanted her to marry, to be his wife, because his... his wife had died and now only he and his daughter remained. (And he wanted to marry his own daughter), and he wanted to marry his daughter and then, being with his daughter, he told her that he wanted her to be his wife and that he wanted her to be his wife and she told him that she wanted her to be his wife and she told him no, because everyone knew



that he was her father and that it was not possible for her to marry him. Then she says that he told her that... if she didn't marry him, that... well, she was sorry for life. So, when she left, she went to tell the little lion what had happened. The lion asked her why she was crying. She replied

-Oh, little lion, how could I not... no... If telling you would fix it, I would tell you.

-Tell me, the little lion said to him, he says, -Tell me.

And...

-Oh, it is my dad, -she says he told him, - He wants me to marry him. And everyone knows he is my father, so I can't do that, I can't marry him.

Then the little lion said:

-No matter! tell your dad, he says he told him, to order a dress the color of the ground and another the color of the sky, he said.

-It's good, she said.

The next day she came back crying again and said:

-Oh, little lion, why are you so ungrateful? he said to her.

-Why, girl? - he asked.

-Because the dresses are ready made, -she said. -The dresses are ready and the wedding is tomorrow, -she said.

-Look, -he said, there's a solution for that. Steal your dad's keys, he said, -and get me out of here, -he said, -and we'll leave, -he said.

-Alright, she told him...

And she took the key from the little lion and they left, she says. They left, he says, and they grabbed some mountains, he says, with the girl and walking the mountains he says that the... little lion got sick, she says, he got so bad that he couldn't get up, he says and when he was sick, he says that he told him that... that he should, that he should suddenly find a way to take off his skin and that he should get out of there, before the other beasts... that he should put the skin on himself, and that he should get out of there before... (other beasts arrived), other beasts to... to harm her.

And she did just that. He was dying and, as hot as he was, she took off his skin and put it on herself, and so she managed to get out, she says, and she arrived at another city, she says, where there was another king, she says. There she arrived, she says, she arrived but, in the form, she says, of an old man, she says, she arrived, not like... a young lady, but in the form of an old man, she says, she arrived, she says. (Not in the form of a woman), no, but in the form of an old man with the name of Tatacorcho, she says.

His name was Tatacorcho and then, he says that the lady, he says, the... the wife, he says that, of the king, she sent food to the old man, he says, (To Tatacorcho), yes, to Tatacorcho, he says and she goes to send him food, he says, and... there was a young man there in that. in that. palace, who was the lady's son, he says Ah, well. He says that he told him: He went, he says, to look through the gates, he says, the door was closed, he says, and he came to look through the gates, he says and there was, he says, 'the... the young woman who had taken off her skin and was, he says, in the middle of getting ready, he says, she was very pretty, very beautiful, he says. When the young man saw her, he called out:

-Tatacorcho, he says he told him, iTatacorcho!

And he knocked on the door:

-What do you want, young man? she says he told him.

He immediately came out with his skin again and entered he says he told him:

-You have a girl here show her to me, he said. I want to see her.

- No, there is no one here, only me, she replied.

- No, show her to me!" he insisted. Show her to me!

From there she went to the dance, he says. When she went to the dance, he also went to the dance and there he saw her, and when he saw her, he didn't see... He says that he started to dance and dance with her, and he goes from dancing to dancing with her, and he goes from dancing to dancing with her, and when he returned, he says to his... house again (to his palace), yes, and... in the blink of an eye the young girl disappeared, and it was then that he became ill from sadness, that he did not see her and that he did not see her.

The king's mother decided to make him a rice soup to help him feel better. After she made the soup, she said:

-Listen, I'll make it for you.

- No, the mother replied, because my son is very delicate, he said, and he is very delicate.

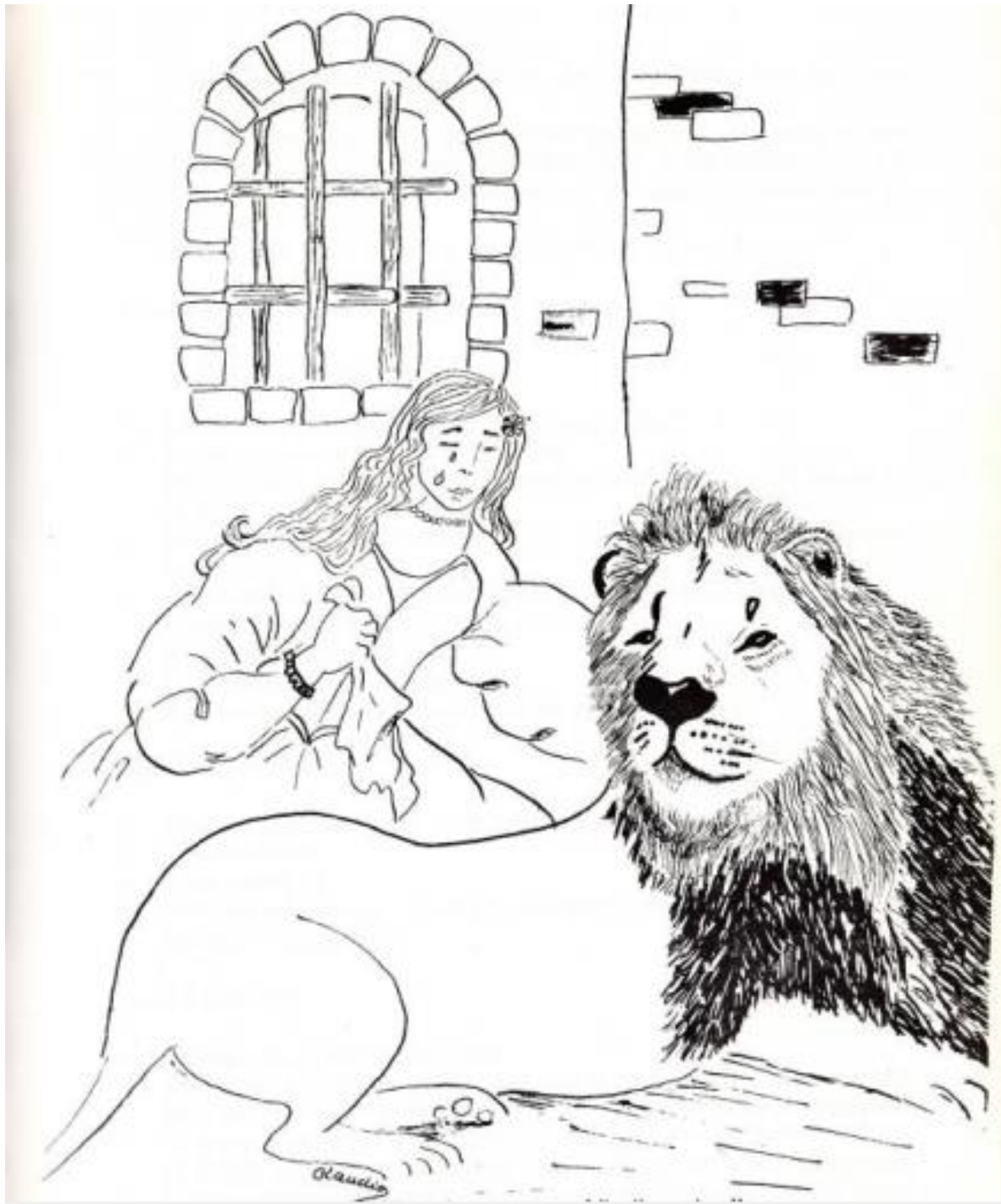
-Ah, I'm going to do it for him and if he asks, tell him you made it, she said.

But even more so if she didn't see that he had stolen the key ring and threw it at her, she says, and when he threw the key ring at her, she says, then she says that she told him... why that key ring was there and why that was there, and that she should immediately tell the person who had done that.

The woman admitted:

-It was Tatacorcho, -she says, -the one who made the rice soup for me, she says

So, when he gave the order to have Tatacorcho executed, and when they were about to do it right at that moment she suddenly said:



"The little lion asked him why she was crying..."

- Alright, young man, she says he told him, it's good that you do that with me, he says he told him.

And it was when she threw off the skin, immediately it appeared that it was the princess, and that moment, the young man ran to her, embraced her, and to kiss her, and he immediately arranged for them to get married and until they got married, he says.

And now it's a big deal that he already married her, she says. (Informant 4).

## **The dress the color of the sky and the ground**

### **First sequence or motif**

- a) The princess has a "little lion" (a magical creature)
- b) The king proposes marriage to his daughter
- c) The daughter refuses the proposal ("everyone knows the king is her father").
- d) The king threatens to kill his daughter if she does not marry him ("she would lose her life").
- e) The princess's supernatural ally: the little lion (her advisor).
- f) Challenges for the king (difficult tasks):
  - f.1. A dress the color of the ground.
  - f.2. A dress the color of the sky.
- g) The king overcomes the challenges.

### **Second sequence**

- a) Escape of the protagonist along with her ally (the lion)
- b) The lion falls ill.
- c) The lion dies.
- d) The heroine disguises herself with the lion's skin and takes on the form of an old man (Tatacorcho).

### **Third sequence**

- a) The protagonist arrives in a city.
- b) She presents herself to the royal family as an "old man" (Tatacorcho).
- c) The prince (son of the king and queen) discovers the protagonist's true identity.
- d) The prince and the protagonist encounter each other at a ball.
- e) The prince falls ill with sadness because he cannot see the protagonist.
- f) The protagonist, in the form of Tatacorcho, prepares food (rice

- soup) of the prince and puts a keychain in
- g) The keychain in the prince's food makes him angry, and he orders Tatacorcho to be executed by firing squad.
  - h) At the moment of execution, the protagonist reveals her true identity (the princess).
  - i) Marriage.

### **2.2.5           María Pellejio**

#### **Synopsis**

*There was a young girl who was the daughter of a cook and a prince. When the young girl grew up, she moved to another city, where she began to work as a shepherd in the house of a king (who was her father).*

*Since the girl had arrived at that place all dressed in skins, they gave her an ugly and dirty room. She immediately began to herd the goats, and from that time on, whenever she had the opportunity, she would lock herself in her room and put on the fine dresses "that she had as a princess."*

*On one occasion, she was discovered by the king's son, who followed her one day when she was going to herd the goats and talked to her. Then the prince taught her to read and write.*

*Some time later, the prince became ill; he did not want to eat or drink. When the father asked his son the origin of his illness, he replied that he would be cured if María Pellejio made him his food. So, the young woman was called to cook for the prince, who gave her a ring. However, the king did not like the relationship that his son had with the shepherdess, so he threw her out of his house. María Pellejio went to work on a farm and after several years she found out that the king needed a gardener. So, she returned to the monarch's house and got a job as a gardener. One day, María Pellejio helped the cook make a cake and placed inside it the ring the prince had given her long ago. While he was eating the cake, he found the ring and realized that his beloved had returned. Finally, the prince and María talk in the garden with great happiness. They did not marry because they realized "that there were two little brothers who existed in that city."*

## MARÍA PELLEJIO

It was about the daughter of a cook. This daughter had been left with the cook by a prince, but as the girl grew up, her mother told her who her real father was. Her father was the prince of a city. One day, in this city, they needed a goat herder. So, this girl decided to go to the city to ask for that job. She started walking and there she arrived. Then the vassals came out and asked the girl: What did she want?

Then she said.

- Sir, I know the king needs a shepherd. I know very well that I'm a woman, but if I can do it... I need to speak with the king to see if he might give me that position.

Then the servants ran and delivered the message to the king.

The king said:

-Let her come in!

The young lady went in, arrived where the king was, and he said:

-What do you want daughter?

- Sir King, I know that you need a shepherdess, and I've come to offer you my work, sir.

- Yes, go inside and stay.

So the girl went in. They gave her a room... all... ugly, all dirty, because they saw her dressed in skins. And there she stayed. But the next day, then she began her work, she grabbed the goats and went out to the field, and so several days passed. But in the afternoon, she gathered... the goats and arrived at the corral, locked them up and went into her room, put a hammock, and rested for a while, then got up, went to bathe and came back in. When she came in, she then grabbed a dress (the fine ones she had from being a princess), got dressed and went back to sleep in the hammock. But in the long run... the king's son caused her displeasure because this shepherdess did not come out. So he started looking through a hole, and he discovered that a great lady was in there. Then he exclaimed:

-What do I see... I'm dreaming! Could it be a vision? My God, what is this!

And he saw that the girl was very beautiful. The next day he said:

-I am going to follow her, said the king's son.

The... the little shepherdess left with the goats, when the son of the king followed her. Then the prince said to her:

-Look, María, he said, do you know how to read?

-No sir, she said, because my parents were very poor and they did not teach me. How I wish I knew how to read and write! to be able to

decipher what it says in a book!

-Yes, María, he says, but I'll teach you here. So tomorrow, at this time, I'll wait for you here, he tells her, "so we can take a longer path to where there's a river.

-Very well, said the shepherdess told him.

The prince returned to the palace. The next day María went out again. She arrived where the prince had told her, they met on a sandy beach, then the prince there, with all his patience, taught her letter by letter, until she learned to read and write. (r). Then he said to her (the king's son):

-What is your name María?

-My name is the shepherdess of Guadiela.

-And why do you call the shepherdess of Guadiela?

-Because the name of my mother is Guadiela.

-Alright, he told him.

The prince returned to the palace. After a while the shepherdess arrived with her goats, she took them to the corral, and went back to her room. When he got ready again, he stayed in the hammock again. Suddenly, they realized that the prince was sick, very sad. Then the king's wife said:

-Look, she said to the king, I see that our son is sick. What could be wrong with him? He is stopped eating... and drinking...

Then the king said:

-What is it that you have?

-Look, dad, he told him, I want María Pellejillo to come cook for me.

-Son!, What are you saying?

-I want María Pellejío come and cook for med.

-Don't you see that she's very dirty, she doesn't even get ready, dressed in furs, how do you want her to come into the kitchen?

-Yes, Dad, but if she makes me food, then I'll try to eat. If not, then I won't.

So they forced this shepherdess to come in. And she began to... to cook for him. And she started cooking for him. But as he was in love with her, he gave her a ring and she kept this ring. Suddenly they told her not to come back, because her job was to take care of these animals. She left the kitchen and continued her work. She would take the goats out, and the prince stayed sad... very sad.

-Look son, why are you so sad?

-Because María doesn't come to make my food, he said

-Then they told him, if it's because of María, we'll take away her job right now and send her away so you don't see her anymore.

-And they took María's job away. She left.

-Then she came... to work on another farm, around the city. He... the prince was sick and sick and so the days went by and he was sick. Suddenly, they needed a gardener, then she said:

-I will go back to the palace.

So she put on his suit and returned (to the palace). And she said to the king:

-My lord king, I know that you need a gardener.

-yes, he tells him, can you do the gardener's job?

-Alright, go and let them show you your job.

-Go on, and let them teach you your work.

-It's okay, my lord king! (María answered).

And she entered; But as several months and several years had passed, the prince had forgotten the features of the princess. Then she devoted herself to taking care of the flowers. Then one day she said:

-Madam, could I help the cook as an assistant?

-I think so, tell her... the queen replied.

So the gardener went on to help cook. They started to baking a cake. When the cake was ready, she put the ring in the piece of cake that was meant for the prince. When the prince took the piece that was meant for him and chewed the ring, he realized that it was María Pellejío who was there again. Then he went out to the garden and said:

-Look, I've been searching for you for a long time, he told him, I've gone to many... to many cities, to country estates and I haven't found you, I told him. Believe me, I had already forgotten what you looked like, you've changed so much, but if it wasn't for this ring that I gave you several years ago, I wouldn't have remembered, but today my happiness has returned. And that's how this story ended, Don Oscar.

Story details and from the storyteller:

interviewer: What happened with the prince? Did he get married or not, Doña Zoila?"

Doña Zoila: They stayed as br... because they found out they were actually brother and sister.

interviewer: And how do you end the stories, Doña Zoila, with *colorin Colorado*



this story is now done... well, in the end, as you know, every story that has a beginning must also have an end.

Doña Zoila: Well... like you... I'll go into a little hole so you can tell me another, even prettier one. (Informant. 5).

## **María Pellejío**

### **First sequence or reason**

- a) Protagonist (María Pellejío) is the daughter of a cook and a prince, who abandons them.
- b) The cook reveals to her daughter the identity of her father (a prince).

### **Second sequence**

- a) In a city (where the prince lives), they need a goat shepherdess.
- b) The protagonist moves to that city.
- c) She gets a job as a shepherdess.
- d) The heroine dresses in animal skins.
- e) Occasionally, she dresses in fine clothes (like a princess).
- f) The prince discovers the true identity of the protagonist.
- g) The prince teaches the heroine to read and write.
- h) The heroine (María Pellejío) introduces herself to the prince as the "Shepherdess of Guadiela."
- i) The prince falls ill.
- j) María Pellejío cooks for the prince.
- k) The prince gives the heroine a ring.
- l) The heroine is expelled from the palace.

### **Third sequence**

- a) The heroine goes to work on another farm

### **Fourth Sequence**

- a) María Pellejío returns to the palace and is hired as a gardener.
- b) The protagonist becomes the kitchen assistant.
- c) The heroine lets her admirer know she has returned by hiding the ring he once gave her inside a slice of cake.
- d) The two young people are reunited.

NOTE: This story has many similarities with the previous ones, however, the beginning is confusing, it seems that the father's storyline is unclear.

incestuous content is either forgotten or deliberately avoided in the retelling. For this reason, the protagonist at the end of the story turns out to be the prince's sister and not his wife. Both were children of the same father: the prince who at the beginning of the story had a daughter with a cook. This daughter is María Pellejío, the protagonist. In general, the informant seems to mix up all the plot points due to memory loss. However, the story still follows the structure of Story Type 510B.

### **3. The story as a historical source and the anthropological and psychological dimension of its content**

#### **3.1 Review various criteria**

A story, beyond being analyzed in terms of its origin, distribution, and its form, must be examined according to its content. That is to say: what does the story want to convey? What is the hidden meaning of the characters actions? What do they do and why do they do it?

As has been shown, the focus of this study is the phenomenon of the incest taboo, but before delving into it, it is necessary to question the story as a reliable source of historical and anthropological information.

Jan Vansina believes that oral tradition, in general, as a historical source, is not necessarily devoid of veracity, but can, within certain limits, deserve a certain credit.<sup>58</sup>

Meanwhile, J. D. Fage believes that the value of an oral source can only be appreciated if one knows the functions it performs today and the distortions that can result from this situation.<sup>59</sup>

Several renowned anthropologists have emphasized the importance of tradition as a historical source. For example, E. Sapir, D. Tait and W. Muehlmann,<sup>60</sup> The latter thinks that "oral traditions are reliable sources and that, if they have been little used until now, it is due to a European prejudice against traditions."<sup>61</sup>

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58 Jan Vansina. *La tradición oral* (Barcelona: Editorial Labor, S.A., 1966) p.13

59 Ibid., p. 18.

60 Ibid., p. 21.

61 Ibid., p. 22.

However, F. Graebner, W. Schmidt and G. van Bulch maintain that it is not possible to establish whether a tradition is credible or not. "The credibility of oral traditions can only be demonstrated if there is agreement between different independent testimonies and if they correspond to facts from the past that are postulated by cultural reports." P. R. Mortiner, author of **Historische Legenden**, makes a very important point: even if the form of oral traditions is not trustworthy, their content truly is. "By form he understands the names of ancestors, the indications of time and place, the way in which the action develops. In contrast, content refers to: the actual events, the names of groups symbolized by the names of individuals, and the general situation described in the story."<sup>62</sup>

Likewise, in his valuable work **Oral Tradition**, Jan Vansina recalls that many ethnologists and historians have used oral traditions to reconstruct the past of the communities they study.<sup>63</sup> In my opinion, the importance of oral traditions - in this case, of the story - is obvious, since they narrate a story that is known, shared, and sometimes lived by an entire community- and its ancestors-; while written history is told by a single individual: the historian, who in turn has based himself on previous writings - although he can also refer to or base himself on data obtained through oral tradition and field research, so that he presents the product of a great historical legacy. Without a doubt, oral history, legend, myth and case are better sources of historical data than the story - because the latter does not situate the time or space of action -; however, it also contains elements of interest in this sense, especially when analyzing the functions of the story, since it can fulfill several different functions. According to Vansina, these functions can be revealed through an anthropological analysis of the society where the tradition was collected. In this regard, the anthropologist must be well-versed in history. The discovery of these functions is achieved by studying the different versions of the same tradition.

"This comparison of traditional versions is, moreover, a technique that can sometimes allow anthropology to analyze

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62 Loc. cit.

63 Ibid., p.26

COMPARATIVE ANALYSIS OF STORIES ACCORDING TO THE THEIR MAIN ELEMENTS

FACTS AND SITUATIONS	DONKEY SKIN (Perrault)	THE DONKEY SKIN	LA COCHINITA (a and b)	LA TILOSA	THE DRESS OF THE COLOR OF THE SKY AND THE FLOOR	MARIA PELLEGRINO
Protagonist	Donkey skin (princess)	Donkey skin (princess)	Angelita or Cochinita (princess)	Tilosa (princess)	An old man or tata-corchito (disguised princess)	Maria or shepherdess of Guadalupe (princess)
Initial situation	Widowed king wants to marry his son	Widowed king wants to marry his daughter	Widowed king wants to marry his daughter	Widowed king wants to marry his daughter.	Widowed king wants to marry his daughter	Cook's daughter girl and prince (confusing beginning)
King Characteristics	Kind in peace, terrible in war and comparable only to himself	Very powerful				
Condition for remarriage	Woman more beautiful than the queen: the daughter	Woman to whom the queen's wedding ring would fit: the daughter				
The protagonist's reaction to the father's proposals	Soul full of anguish	Tormented	Tarnish honor		Everyone knows he's their father. Something that can't be	
Assistant to the protagonist	Fairy godmother	Faire godmother	Aunt (old woman)	Indian	Little lion	
Daughter's conditions for marrying father	3 dresses: 1. color of time 2. color of the moon 3. color of the sun Besides: 4. skin of the donkey that evacuates gold	2 dresses: 1. Color of time 2. Color of the sun Besides: 3. skin of the donkey that tells the hours		3 dresses: 1 color of the sun 2 color of the moon 3 color of the sky with all the stars painted	2 dresses: 1 color of the floor 2 color of the sky	
Magic items	Wonderful chest	Wand				
Attitude of the protagonist	Run away	Run away	Run away	Run away	Run away	He is going to look for work
Costume of the protagonist	Donkey skin Face covered in a crust of dirt.	Donkey skin	Dirty with a torn dress.	Coal smut	Lion skin, old man and Tata corcho	Of fur

## COMPARATIVE ANALYSIS (CONTINUATION)

FACTS AND SITUATIONS	DONKEY SKIN (Perrault)	THE DONKEY SKIN	LA COCHINITA (a and b)	LA TILOSA	THE DRESS OF THE COLOR OF THE SKY AND THE FLOOR	MARIA PELLEGRINO
Transfer	To where another king	To the great city of a king	Another nation, another king	A city, a king's palace	Another city where there was another king.	A city, one king
Appearance Attitude of the people when they see her	You instill fear. After the wolf, it is the ugliest animal in the world. People did not want to listen to such a filthy creature.	It was terrifying to see her. Very horrible animal	Some rejection: she was very fierce, very dirty.		Widowed king wants to marry his daughter	
Work performed by the protagonist	I cleaned the chicken coop and looked after the birds.	He took care of the gardens	He swept the pigs' pens	He swept the king's stables		She was a goat herder
Suitor	The son of the king(prince)	The prince	The boy (prince)	The price	A young son of a lady	The prince
Suitor's illness	It was a sad and deadly languor	A great sadness	Passion	He fell into bed because he didn't know where the girl was from	Of sadness	Very sad
Remedy for the suitor	Hand-make Donkey skin cake	Cake made by Donkey skin's hands	Table of beaten bread made by the Cochina	Tortillas made by Tilosa	Rice soup	Food made by Maria
Form of identification of the protagonist	A ring placed inside the cake by Donkey skin	A ring placed inside the cake by Donkey skin	A ring placed inside the bread board beaten by the Cochina.	Three rings (previously given to the protagonist by the prince) inside 3 tortillas.	A keychain that Tata corcho put in the rice soup	A ring (which the prince previously gave to Maria inside a cake)
End of the story	The protagonist and the price get married. The father regrets it	The protagonist and the prince get married. The father dies because of his pride and his whims.	The protagonist and the prince get married	The protagonist and the prince get married.	The protagonist and the prince get married	The protagonist does not marry because they are brothers.

more complete the structure of society, which could not be done otherwise.”<sup>64</sup>

I consider then that the story is suitable to be taken as a source of interest for its historical and anthropological significance. The data it contains must be scrupulously analyzed, comparing the various versions collected, which, in the case of the present study, refer to intra-familial sexual restrictions. And for this purpose, on this occasion the points of view of some anthropologists and writers who have focused their scientific interest on the taboo of incest and exogamy are reproduced previously; because there have been many who have discussed this subject, but most differ in their opinions; all of them have interesting data, although on this issue a final and definitive conclusion has not yet been reached. Nevertheless, each theory contains an important contribution that cannot be discarded. A final explanation on this subject is difficult to achieve because it concerns the deepest attitudes and feelings of the human.

The analysis of the following theories is fundamental, because several of the explanations that are proposed are basic to later elucidate the situation that is described in the story that has been studied. That is to say, the elements that within the content of the story could be a reflection of a situation that really happened in the past, that exists today, or that are feasible for the application of anthropological terms.

So, Ralph Linton considers that regulations on incest are due not only to one factor, but to several: biological, social, psychological, political. Such regulations are, in his opinion, universal. Biological agents are not recognized by this author as the only explanation of the matter since “procreation between close relatives is not necessarily harmful. Even if hereditary defects in the family may cause it to be feared, their deleterious results require a long time to manifest themselves.” “The purely social explanations of the regulations are extremely varied. Marriage between mother and son is the only one that is universally prohibited. Marriage between father and daughter is permitted in at least one society, the Azande, while some societies have recognized and even imposed marriage between brothers. This occurs mainly among small groups of rulers and its object seems to be to preserve

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64 Ibid., p. 102.

privilege and rank within the group.”<sup>65</sup>

Linton states that the prohibition of incest may be explained by psychological reasons, but that these alone are not sufficient to justify the institutionalization of incest regulations. “This is demonstrated by the fact that cases of incest among all degrees occur in all societies, and all of these have certain preventive regulations that would be unnecessary if the rules were imposed.” For Linton, incest regulations are a valuable instrument to prevent conflicts of social status, but it is difficult to believe that they were created with this sole object. They probably originated from a combination of all the factors mentioned above.<sup>66</sup>

These incest regulations, to which Linton refers, complement, - but are not exactly the same as -, what Westermarck calls “exogamous rules.” For this anthropologist, such exogamous rules are not strictly universal, since endogamous marriages have occurred among the families of chiefs and kings: “in Hawaii, among the Incas of Peru, in ancient Egypt, the pharaohs married their sisters or half-sisters, and the Ptolemies followed this precedent.” Moreover, “marriages between uncle and niece, and also between aunt and nephew are legally permitted in Germany, and the state of New York, Peru and Uruguay.”

Westermarck believes that even when social rules prohibit unions between close relatives, people still feel the desire to have them, because social instinct cannot be changed by social prescriptions. For Westermarck, the fundamental cause of exogamous prohibitions is that people who have lived very close together since childhood are almost always close relatives and therefore show an aversion to sexual cohabitation.<sup>67</sup>

As has been seen up to this point, when addressing the taboo of incest, the phenomenon of exogamy is immediately mentioned. Wilhelm Wundt, author of the extensive work **Elements of the Psychology of Nations**, explains, following Mc. Lennan, that exogamy consists of a member of a particular clan or totemic group contained in

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65 Ralph Linton, *Estudio del hombre*: 9a Edition, (México: Fondo de Cultura Económica,

66 Ibid., p.134.

67 Edward A. Westermarck, “Matrimonio, Incesto, Exogamia y psicoanálisis,” en: *Historia de la etnología. Tylor y los profesionales británicos* por Angel Palerm (México. Ediciones de la Casa Chata, 1977), p. 174.

that only marries a member of another clan or totemic group.<sup>68</sup> This author also adds that humanity holds a general feeling of disgust and rejection toward the union of a son with his mother, more so than that of a brother with a sister, or a father with a daughter.<sup>69</sup> Wundt states that exogamy was voluntarily instituted in order to prevent marriage between relatives, and that its origins lie in the abduction of women during war.<sup>70</sup> Exogamy is also tied to the totemic fragmentation of lineages, which is explained by the fact that a member of a given group cannot marry a woman from the same group, but must instead choose one from a different group.<sup>71</sup> Totemic exogamy - the prohibition of sexual relations between members of the same clan - is therefore a means to prevent incest. Thus, society must create certain taboos to impose social norms of behavior. And in Wundt's understanding, "taboo means that which cannot be touched, or which, for whatever reason, must be avoided, either because of its special sanctity, or because it exerts a harmful influence, or in opposition to the sacred 'impure' which defiles when touched." Thus, the concept of taboo implies two opposite poles: that of the sacred, and that of the impure (profane), which must be avoided or detested for its odious or harmful properties. Both poles, however, both share a common aspect: they produce fear. This fear can manifest in two forms: as fearful reverence, or as horror. "What in a totemistic age of fearful veneration or, at least, of fear, a feeling in which one and the other are still undifferentiated."<sup>72</sup> So, for Wundt, taboo implies that people stop acting for fear of punishment meted out by a higher power.

Sigmund Freud, the creator of psychoanalysis, criticizes many of Wundt's postulates in his work **Totem and Taboo**. For Freud, the fear of demons cannot be considered, in psychology, as the primary cause of taboo.<sup>73</sup> To Freud, taboo has two opposite meanings: that of the sacred or consecrated and that of the disturbing,

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68 W. Wundt, *Elementos de Psicología de los pueblos. Bosquejo de una historia de la evolución psicológica de la humanidad*, traducción de Santos Rubiano (Madrid: Daniel Jorro Editor, 1926), p. 131.

69 Ibid., p. 137.

70 Ibid., p. 138.

71 Ibid., p. 108.

72 Ibid., p. 175.

73 Sigmund Freud. *Totem y tabú*; 10a edición (Madrid: Editorial Alianza, 1981), p. 37.



Well, an idea of reservation and, in effect, the taboo manifests itself essentially in prohibitions and restrictions.<sup>74</sup> However, these taboo-based restrictions are different from the moral and everyday prohibitions of daily life.

Freud, based on his studies as a researcher of the human mind, often begins with the attitudes and reactions observed in neurotic individuals to compare them with the actions of so-called "primitive" people, and sometimes with human behavior in general. He believes that the fear of incest is a childish trait that aligns with the psychic life of neurotics, since they often exhibit considerable psychological infantilism, which may emerge either from a failure to overcome early psychosexual stages or from a regression to such stages.<sup>75</sup> Freud explains that in obsessive neurotics there is a "taboo disease." That is, there is a coincidence of the symptoms of obsessive neurosis with taboo prohibitions. He analyzes the taboo as being of the same nature as the obsessive prohibitions found in such patients.

In short, Freud's theory of taboos in general, and of the incest taboo in particular, argues that these prohibitions are very ancient and have been externally imposed (by an authority) over many generations. Those activities were prohibited precisely which the individual was given to practice. Such prohibitions can be manifested or reflected in folklore literature.

On the other hand, the human being unconsciously desires to violate the taboo, but feels fear due to the external prohibition. Man fears because he desires, but fear is stronger than desire at the unconscious level. In this way, the temptation to violate what is forbidden remains within the individual.<sup>76</sup> However, the moral conscience rejects certain desires, because in such a conscience "there is also something unknown and unconscious, that is, the reasons for the repression of the rejection of certain desires. This unknown unconscious element is what gives moral conscience its anxiety-inducing character."<sup>77</sup>

According to Freud, what is most strictly forbidden is also what provokes the strongest desire. The desire exists in the unconscious. That is to say, we all have strong incestuous desires, which are repressed by the

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74 Ibid., p. 29.

75 Ibid., p. 27.

76 Ibid., pp. 46-51.

77 Ibid., p. 95.

rules or standards of conduct, by social laws, behavioral norms, and especially by our own moral conscience. Nevertheless, the desire remains; it is not suppressed or eliminated. Otherwise, psychoanalysis reveals “how intensely the individual still has to struggle, in the periods of his development, against the incestuous temptation, and how often he succumbs to it in his fantasies or even in reality.”<sup>78</sup> Furthermore, “according to Dr. Jones, psychoanalysis indicates that there is a strong inclination toward incest, but that it is usually repressed by the unconscious.”<sup>79</sup>

Freud’s theories in this regard have been frequently criticized and questioned, especially because he based his statements on studies conducted with neurotic individuals. This led to a debate between Westermarck and Freud. Westermarck doubts that “the study of neurotic people can be considered as a good guide for the understanding of the normal manifestations of the sexual instinct.”<sup>80</sup> So, while Freud sees societal repulsion toward incest as a repression of a true desire, Westermarck believes that such a desire does not exist, since there is an aversion to turning someone with whom one has shared close family relationships since early childhood into a sexual object.<sup>81</sup> Later on, we will have the chance to examine the perspectives of other writers regarding Freud’s theories on incest.

For his part, Robin Fox believes it is necessary to differentiate between incest and exogamy, which must be understood through the distinction between sex and marriage.

He argues that we must make a clear distinction between incest, which concerns sexual relations, and exogamy, which concerns marital relationships. This distinction is important because many anthropologists treat the incest taboo and exogamy as one and the same phenomenon. These writers believe that the incest taboo extends to all or a large part of the persons related in the same family; but according to Fox, what really exists is the extension of exogamous restrictions. In any case, the prohibition of marriage and the sexual prohibition often coincide.

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78 Sigmund Freud. *Obras completas*, Traducción de Luis López Ballesteros y de Torres, (Madrid: Editorial Biblioteca Nueva, 1967), p.814.

79 Westermarck, E. A., op. Cit., pp. 124-25.

80 Loc. Cit.

81 Ibid., p. 126.

On the other hand, Fox clarifies that the reasons behind the origin of the incest taboo are not the same as the reasons for its persistence. For him, the fact that people do not want to engage in incestuous relationships does not necessarily mean that society prohibits them.

Fox explains that in some societies, fathers have sexual relations with their daughters, who later marry other men without any apparent problems. So, it is possible to have incestuous relationships and still marry outside the group. The advantages of marrying outside the community do not explain the prohibition on sex.

Fox attacks the theory that incest is avoided in order to avoid the confusion that would exist in family relationships. He rejects this theory by explaining that, for example, if a daughter has a sexual relationship with her father, the child born of this union would still be considered the child of its parents, not the sibling of the mother. Furthermore, if the union between father and daughter is formalized, and she becomes his wife, then she would change her role from daughter to spouse. Their child would continue to be seen as their child, and socially, the child of its parents.

This author also criticizes the theory according to which incest across generations is impossible, because it would upset the relations of authority within the family. Thus, for example, a mother would not share her husbands with her daughters. He refutes this theory with concrete examples: in certain African communities, there are cases where a daughter-wife shares her husband with her nieces, without causing any adverse family dynamics.

Fox also disagrees with the view that the incest taboo is to avoid hereditary defects that are passed down through generations, since these do not always occur, and furthermore, the theory is not sufficient to explain the taboo in its entirety. Fox also qualifies as erroneous the theory according to which the aversion to incest is instinctive, because if it were so, why would there be prohibitions? why prohibit something that nobody wants to do? In the same way, Fox does not fully share Freud's assumptions about incest, whose theory - as already indicated above - implies that every human being has a "natural desire" to commit incest, but that this desire is repressed by society, so that we have to be non-incestuous in order to become human. According to Fox, what Freud suggests is an embarrassing, harsh, and traumatic matter, but despite the doubts surrounding his theory, he acknowledges that Freud deserves credit for establishing the mechanisms of complex human psychology.

Other complementary theories explain that people fear incest because it produces monsters or madness, or because the law forbids it as an offense to God. But for Fox, this is not a universal rule. This author presents very interesting data such as the fact that there is no universal horror towards incest and that in many societies there are no severe penalties or punishments for it, some societies practice it and in others there seems to be a genuine indifference towards it. This means that societies, cultures, and typical personalities differ greatly regarding incest, as well as their reasons for acting the way they do.

Fox explains that according to the theory of natural selection, the incest taboo is due to the following: Humans evolve more slowly, live longer, mature slowly, and are the most intelligent of all animals; they are also susceptible to the harmful effects of hereditary defects. In humans, young people must look for a partner elsewhere, outside their natal family. Promiscuity causes a reduction in defects and increases the number of possible extrafamilial consorts.

However, promiscuity is not the best mechanism to reduce defects. Another issue is that children reach sexual maturity before they are ready for independence. On the other hand, a gang society had to be held together, and the only way in which the young man could satisfy his sexual impulses was within the family. The man then faced two problems: the risk of hereditary defects, and competition within the family group.

The only mechanism that could resolve both problems was the creation or development of a taboo on sexual relations within the family. The incest taboo is, according to this criterion, a mechanism of natural selection.

For Fox, incest is more often avoided than prevented, and drastic sanctions are rarely applied when it happens. People refuse it because they do not want it. In some societies, punishment is left to conscience. He adds that cases where incest takes place between father and daughter are the most common, between brother and sister they are variable but not very common; and between mother and son, they are rare or non-existent.

Finally, Fox concludes that the incest taboo is part of our cultural heritage. It originated from the advantages

selective, to prevent the disasters resulting from hereditary defects, or the inevitable outcome of demographic limitations on marriage within the group. In any case, it is intertwined in our institutions and has been taken as a given in all developed societies. However, once the early period of natural selection and demographic limitations ended, there were no longer always good reasons for the taboo.<sup>82</sup>

Claude Lévi-Strauss reaffirms the sacred nature of the incest taboo. He explains that it is in the realm of sexual life where the transition from nature to culture occurs. The prohibition of incest is, for him, at the threshold of culture.<sup>83</sup>

Lévi-Strauss states, in criticism of Westermarck and Havelock Ellis, that “the supposed horror of incest cannot derive from an instinctive source, since for it to manifest, it is necessary to assume a prior or later established knowledge of the kinship relationship between the guilty parties.”<sup>84</sup> Like Fox, Lévi-Strauss questions the “instinctive repugnance” towards incest. He argues that this phenomenon is not necessarily universal.<sup>85</sup> For this reason, he partially rejects the postulates of Emile Durkheim, who, in his opinion, generalizes too much, as he bases his claims on the universalization of facts observed in a limited group of societies (Australian communities). Durkheim also explains that the prohibition of incest is a distant consequence of the rules of exogamy,<sup>86</sup> because it is derived from a set of customs and prohibitions (those that refer to women, especially when they are in their menstruation period)<sup>87</sup>

The arguments that Lévi-Strauss uses to refute Durkheim's thesis on the universality of phenomena are very clear, as shown by his in-depth analysis of myths, - especially those of the Bororo-. Thus, he analyzes incest between mother and son, between siblings, and indirectly, between grandmother and grandson (in a form of incestuous promiscuity) in Bororo society.<sup>88</sup> The Bororo myths

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82 Robin Fox, *Kinship and Marriage* (Middlesex: Panguin Boods Ltd., 1967), pp. 54-75. Traducción de la autora.

83 Claude Lévi-Strauss, *Las estructuras elementales del parentesco* (Buenos Aires: Editorial Paidós, 1969), p. 45.

84 Ibid., p. 50.

85 Ibid., p. 51.

86 Ibid., p. 54.

87 Ibid., p. 56.

88 Claude Lévi-Strauss, *Mitológicas, Lo crudo y lo cocido* (México: Fondo de Cultura Económica, 1972), p. 70.

testify to a singular indifference towards incest: the incestuous character plays the role of victim, while the offended is punished for having taken revenge or for having thought of doing.<sup>89</sup>

It is also interesting to note that Lévi-Strauss analyzes incest through the content of oral literature, especially through myth. For example, the Bororo have a myth in which they link the origin of the tempest and rain (the anti-fire) with the consequences of incest.<sup>90</sup> The Bororo myth about the origin of the storm and the rain (the anti-fire) with the consequences of incest.<sup>90</sup> The Bororo myth about the origin of the wind and the rain stems from an incest committed by an adolescent who violates his mother and on whom his father wants to take revenge.<sup>91</sup> The Bororo myths are, -among other things-, a good model that testifies to the non-universality of the terror of incest. However, the consummation of this causes disturbances in atmospheric phenomena; which means that the act is punished or admonished by a higher supernatural authority.

Lévi-Strauss also analyses “a myth whose diffusion is Pan-American, since one comes across it from southern Brazil and Bolivia to the Bering Strait (and beyond in northern Asia, north of Russia, in Malaysia), passing through Amazonia and Guyana, and which directly raises the principle of an equivalence between the eclipse and incest. It is the myth of the origin of the sun and the moon.”<sup>92</sup>

In summary, for Lévi-Strauss “the problem of the prohibition of incest does not consist so much in seeking what historical configurations, different according to the groups, explain the modalities of the institution in a particular society. The problem is to ask what profound and omnipotent causes make it so that, in all societies and throughout all eras, there exists a regulation of relationships between the sexes.”<sup>93</sup> The prohibition of incest is the process by which nature overcomes itself; as a rule, it constitutes a social phenomenon that comes from culture; it has no purely cultural origin, nor purely natural origin, and is neither a compound of elements taken partly from nature and partly from culture.<sup>94</sup> Such a prohibition

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89 Ibid., p. 85.

90 Ibid., p. 282.

91 Claude Lévi-Strauss, *Mitológicas. De la miel a las cenizas* (México: Fondo de Cultura Económica, 1972), p. 51.

92 Claude Lévi Strauss. *Mitológicas. Lo crudo y lo cocido*, op. cit., p. 292.

93 Claude Lévi-Strauss, *Las estructuras elementales del parentesco*, op. cit., p. 57.

94 Ibid., p. 59.

means the passage from nature to culture, it constitutes the link between both. From the moment man assumes the taboo, he becomes a cultural being.

According to R. Fox, Freud and Lévi-Strauss are essentially interested in the same topic. Indeed, they both seek to understand: "What is it that places man outside of nature, while still keeping him as part of it?" For Freud, it is the result of imposing restrictions on free sexuality, which causes in the individual feelings of guilt, fear, fraternity, obedience, reactions against incest, etc. For Lévi-Strauss, it is a result of the positive value of exchange, especially of women. Later, for Lévi-Strauss, the distinctive feature of man is also exchange, but exchange of information rather than the women.<sup>95</sup>

J. R. Goody, -quoted by Fox in his study of Freud's Totem and Taboo, - points out that when studying incest, the type of society being studied must be determined beforehand, that is, "we must treat unilineal societies differently than bilateral ones." Goody argues that "in unilineal societies, the incest/exogamy prohibitions 'cut across' the family in different ways." Matrilineal societies are more concerned with the categories of mother and sister than with the category of daughter, because the mother and sister are members of the descent group, whereas the daughter is not. Patrilineal societies are not as concerned with the women of the descent group as with the wives of the members of the descent group."<sup>96</sup> This means that incest prohibitions and exogamous rules vary depending on the society being studied.

Fox takes up Freud's opinion (held in common with Goody and Leach) that "the incidence of incest taboos is different in different unilineal systems" and combines it with "his belief that such systems are human inventions that originated in time, and are a response to deep feelings toward mothers, sisters, sex, and power."<sup>97</sup> However, one of Fox's main criticisms of Freud concerns the nature of kinship systems. For Fox, such systems

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95 Fox, Robin, Reconsideración sobre "Totem and Tabú", en: estructuralismo, mito y totetismo; compilación de Edmundo Leach (Buenos Aires: Ediciones Nueva Visión, 1967). P. 211.

96 Ibid., p. 214.

97 Ibid., p. 226.

do not result from unconscious motivations, as the famous psychoanalyst believes.<sup>98</sup>

### 3.2 Synthesis

In this way, every taboo serves a function, but this function changes as society evolves into higher stages. Restrictions on incest vary according to the principles of descent of each social group. In developed societies, the restrictions on sex within the family have been maintained by tradition. When analyzing, then, the incest taboo, it must be studied within a process, that is, always taking into account the historical situation, since it is very difficult or almost impossible to find a paradigmatic or typical model to study, from any point of view, the incest taboo in Humanity. Indeed, such a taboo results from the action of multiple factors (biological, socio-cultural, psychological, political), which do not act in a disorderly manner. In one way or another, assuming such a taboo implies, as Lévi-Strauss says, entering the world of culture, but the taboo still remains part of the realm of nature.

As has been seen, there are three types of incest to which the taboo most commonly applies: between mother and son, between siblings, and between father and daughter. The last one is the least strict, and it is the one referred to in the type of story being studied here.

I believe that myths, stories, and dreams are excellent material for studying the issue of incest, due to the vast amount of concrete, hidden, and symbolic information they contain. In this sense, psychoanalysis offers many insights for a deeper interpretation. Thus, for Bruno Bettelheim "Freudian psychoanalysts are interested in showing what type of repressed or unconscious material underlies myths and fairy tales, and how these are related to dreams and fantasies."<sup>99</sup>

Likewise, Erich Fromm believes that behind every conscious or unconscious human act or creation there is a symbolic language that must be scrutinized, because as the Talmud says - cited by the same author-; "A dream that one does not interpret is like a letter that one does not read." In this sense, Fromm suggests that symbolic language

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98 Ibid., p. 227.

99 Bruno Bettelheim, *Psicoanálisis de los cuentos de hadas*; 3ª edición (Barcelona: Editorial Grijalbo, 1979), p. 53.



It is a language in which intimate experiences, feelings, or thoughts are explained as if they were experiences or events from the outside world. For this language, logic is not the conventional logic that governs everyday language, but rather it obeys a language in which the fundamental categories are not Space and Time, but intensity and association.

It is the only universal language that the human race has developed, identical for all civilizations and present throughout history. This language has, so to speak, its own grammar and syntax, and it is necessary to understand it if one wishes to understand the meaning of myths, fairy tales, and dreams.<sup>100</sup>

Similarly, Freud asserts that symbolism “does not belong exclusively to dreams, but is characteristic of the unconscious representation, especially of the popular, and is shown to us in folklore, myths, fables, idioms, proverbs and current jokes of a people, much more broadly and completely than in dreams.”<sup>101</sup> If this is true, we will say with Carvalho-Neto that “psychoanalysis helps folklore to understand the fact of folklore itself; that is, the reason for such a fact, the reason for its existence and its hidden and true meaning,”<sup>102</sup>

### 3.3 Analysis

In the story identified as type 5108 that we are analyzing, we find a lascivious father (the king) who sexually desires his daughter (the princess) and wants to marry her. The desire is from father to daughter (the heroine is the daughter). This king has become a widower. It is possible that the incestuous desire manifested more freely after the death of the wife (the queen), a death that removed an obstacle to the father's intentions (the opposition of the wife). On the other hand, the protagonist does not accept her father's proposal in any way (such a proposition is an endogamous taboo). Her reaction varies depending on the version of the story: In “The Donkey's Skin” it is one of bewilderment, confusion, she was “tormented”: “I don't know what to do,” exclaimed the princess. In “La

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100 Erich Fromm, *La language oublié introduction à la compréhension des rêves, des contes et des mythes* (Paris: Editions Payot, 1975, p. 10). Traducción de la autora.

101 Paulo de Carvalho-Neto, *Folklore y psicoanálisis*, (México: Editorial Joaquín Mortiz, 1956). p. 69.

102 *Ibid.*, p. 234.

Cochinita" (a) is the concern to protect one's honor, as the heroine rejects marriage because she says: "I cannot stain my honor." In "La Cochinita" (b) the protagonist "became very sad"; and in "La Tilosa," the incestuous relationship is simply not accepted because it is something that "cannot be."

And in "The dress the color of the sky and the earth" the relationship is not accepted because "everyone knew that he was her father and it could not be that she married him." This last explanation may be the most important, along with "La Cochinita" (a), since the protagonist disappears and flees more because of the scandal that could result from marrying her father, since he being the king, the union would be known to the public, who would disapprove of it and point the finger at the consorts, than of the actual sexual relationship that could occur with its corresponding biological consequences, since, as we have seen before, father-daughter incest is the most common, and in many communities it is not punished. In addition, the heroine is interested in "everyone" knowing that she has not been dishonored and that her reputation is good.

And if in fact, in myths, legends and stories reflect the structure of the family and kinship, we would say that in the story we are discussing, there is a patriarchy (as a political form, it is a monarchy) since the exercise of power is in the hands of the father. In effect, he has ample freedom to act, to judge and to order; that is, he makes all decisions in the name of the family and in that of his servants.

Thus, in "Donkey-Skin", the king "is very powerful and can do whatever he wishes. The protagonist fearfully says: "he is going to force me to (...) marry him". Similarly, in the story "The dress the color of the sky and the ground", the king told his daughter "That if she did not marry him, (.....) he would punish her with death."

On the other hand, psychoanalysts say that in dreams, myths and stories, the symbols of parents are always an emperor and empress, the king and queen; while the symbols of children, brothers or sisters are small animals and parasites.<sup>103</sup>

In the stories "Donkey-Skin", "La cochinita" (b), "La Tilosa" and "The Dress the Color of the Sky and the Ground", the protagonist places one to three obstacles or difficult tests for her father, hoping that if they are not fulfilled, he would give up his desires. As such, it was not

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103 Ibid., p. 71.

and the king granted all the requests to his beloved daughter, she had no other choice but to flee in disguise so as not to be recognized. Even though horror at incest is not universal, the disguise that makes the princess -who is very beautiful- extremely ugly and unrecognizable, symbolizes the horror of the incestuous relationship. She covers herself as a form of punishment, as if the incest had actually taken place. Thus, in "Donkey-Skin", the heroine despised her suitor "because she had sworn never to take off her skin." In her there is an unprecedented feeling of guilt, just for the fact of having seen herself desired by her own father. In this story -as in C. Perrault's- the young girl disguises herself with the skin of the donkey that her father loved so much. In Perrault's story, the protagonist feels horror and disgust when she sees the still-warm skin of the animal. Freud says that the subject feels dread toward an animal that, in some way, maintains a connection with the father. For Freud, the totem is the father. To prove this, he referred to the problem of zoophobias: fear either of the father or of the animal that symbolizes him.<sup>104</sup> On the contrary, in "The Dress the Color of the Sky and the Ground," the animal that appears, a lion, is identified with the protagonist. In the two stories mentioned, "Donkey-Skin" and "The Dress the Color of the Sky and the Ground," a transfer takes place in the form of a pseudo-animal.

Such a transformation indicates an irreversible change of space on the part of the protagonist. On the other hand, it may happen that the young woman covered in skins or painted symbolizes a rite of passage. This would require further verification.

In "Donkey-Skin" and "La Cochinita" (a and b) a supernatural helper appears (in "The dress the color of the sky and the ground" the helper is a talking lion). This helper is the fairy godmother, generally portrayed as an old woman. The old woman is quite symbolic in itself, since due to her age, she represents the accumulation of the greatest amount of knowledge acquired over time and therefore, she is able to give advice and lend her help to the defenseless young girl. In "La Cochinita" the aunt (old woman) is the one who grants the magic means (the wand) to the protagonist that will help her escape and to soften all her problems. V. Propp calls this supernatural helper "the magician." "The typical magician is simply called the little old lady, the little old lady from the yard, etc. Sometimes the role of the witch is assumed by animals (for example, a bear), or by an old man, etc."

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104 Ibid., p. 157.

Our type of which is the donor-witch, “the one the hero approaches; she questions him, and from her the protagonist (male or female) receives a horse, precious gifts, etc.” The other two types of magicians are the magician-abductor and the magician-warrior.<sup>105</sup>

In “La Cochinita” (a), the sorceress gives the heroine a magic wand, saying: “Take this wand, and this wand will give you whatever you want and make you look however you wish.” And in “La Cochinita” (b) she says: “Take this wand, and this wand will give you whatever you want and make you whatever you want.” The wand, then, has the amazing power to grant and to transform. The wand is the result of the relationship between man, the earth, and plants. “The only circumstance not preserved by the story is this: the branch is cut from a living tree, and then it can be enchanted, that is, it can transfer to whoever touches it the miraculous virtue of fertility, abundance, and life. Men, animals, and plants at various times of the year are beaten or whipped with a green twig (or a wand), so that they are healthy and robust.” The vital force of the plant is transferred to whatever it touches.<sup>106</sup> As we can see, the magic wand also symbolizes something that has existed and continues to be practiced.

Later, continuing with our tale, the protagonist leaves her palace, her kingdom, her community. She leaves transformed and accompanied by a magical object. She is certainly not happy, since she feels anguish because her inner self tells her that she must avoid incest (a prohibition of moral conscience) and at the same time because she realizes the loss of a loved one, since she has to separate from her father, whom she appreciates so much: “Daddy, I can serve you in whatever you want except marrying you...” (“La Cochinita”, a), “Daddy, I cannot serve you as my mother served. Now, in taking him, giving him his food and everything, yes, I can, but being his girlfriend or his wife, no” (“La Cochinita”, b). There is, therefore, a profound emotional conflict within the protagonist.

Then, she goes to live in another community (kingdom or palace), which vaguely suggests a form of reversed exogamy, because it is not a man who seeks a wife outside, but rather a woman who moves and later marries within another social group.

Being in another city, the protagonist temporarily changes her

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105 Propp, Vladimir. Las raíces históricas del cuento. Op. Cit., p.70

106 Ibid., p. 286.

social position. That is, she changes from princess to servant. In "Donkey-Skin" she becomes a garden keeper. In "La Cochinita" (a and b) she is a maid for the pigs; in "La Tilosa", a sweeper of the royal stable; in "The dress the color of the sky and the ground" she becomes an old man called Tatacorcho - a regional variant -; in "María Pellejio", a goat herder. In all these situations, we see reflected the servile relationships of an earlier time (the feudal mode of production, as mentioned before). It is interesting to note that when the heroine changes the way people (boys, princes and kings) treat her, which has a socioeconomic background that is still valid today; it is the attitude of one social class towards another. And when the protagonist recovers her normal appearance (as a princess), at the end of the story, they treat her with much more courtesy: "Then the king asked her forgiveness" for having treated her with contempt previously ("La Tilosa").

Once the protagonist has been taken in as a servant in the palace of another king, she is temporarily transformed from a dirty, ugly young woman into the beautiful princess she really was, sometimes on her own and sometimes by means of her magic wand. Either way, we discover traits of the heroine's personality. She has great self-admiration. Thus, in "La Cochinita" she says: "...I am very pretty, do you want to see me? wand, make me as pretty as I am." and "she would even throw herself little kisses in the mirror." "Oh, she would kiss herself to see how pretty she was" ("La Cochinita", b). This narcissism represents, to a certain extent, a form of self-eroticism.

In the story there are, therefore, certain sexual symbols. Psychoanalysis considers sweets and delicacies to be symbols of sexual pleasure.<sup>107</sup> In the story being analyzed, there is a prince who falls madly in love with the protagonist, to the point of becoming gravely ill, and his only wish is to eat something made by the hands of his beloved. In the story "Donkey-Skin" the prince says "I will only be happy if they bring me a cake made by Donkey-Skin." In "La Cochinita" (a) he says: "I need to eat a piece of bread beaten by the hands of that little girl, that cochinita." In "La Cochinita" (b): "(...) I want to eat a piece of bread beaten by the hands of la Cohina." In "María Pellejio" the following is added: "I want María Pellejio to come and cook my food."

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107 Paulo de Carvalho-Neto, op, cit., p.71.

“And if she makes me food, then I will try to eat, and if not, then I won't.” The prince was always sad because “María Pellejío doesn't come to make me food.”

Another symbol of sexual relations is rhythmic activity, for example, dancing.<sup>108</sup> Thus, in “La Tilosa” three dances take place. In each one, the prince gives a ring to the heroine; “The girl arrives at the banquet, at the dance; and right away the prince invited her, you see, to dance (...);” “Then he gave her a ring, and the dance ended.” In the story “The dress the color of the sky and the ground,” when the prince saw the protagonist “it is said that he began to dance and dance with her, and kept dancing with her, and kept dancing with her...”

Finally, we can see that a story holds a lot of material for analysis that should be studied, because presenting folk tales without a brief explanation is practically useless. The folk tale fulfills specific functions in society. The one studied now only reaffirms a behavior already assumed and acquired, that is, it reminds us that incest is socially admonished within our society. People know that they must not commit it. This knowledge is something given and has been passed down for generations.

Now the story is told as a means of entertainment and leisure. The story is told at a wake or during a free afternoon from work to a specific audience. The story is very old, but it will always be new for future generations; it is a realistic story, because of the initial situation it contains, which could have been true, but it is, at the same time, a fairy tale, a wonderful story because of the elements it contains; a wand, a fairy godmother, etc.

The story is not, by any means, immoral, as some have tried to label it. The key to its success lies in the storyteller's ability to narrate it well and to convey its message to the audience. And it depends on the listener's ability to grasp its meaning.

The story is not entirely fantastical, there is not always happiness and harmony in it, but often we find anguish, fear, despair. Most of the old stories in the great European collections are like this; If these stories are to be told to children, the correct pedagogical approach must be found, without altering them.

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108 Loc.cit.

As Bruno Bettelheim says: "This is precisely the message that fairy tales convey to children in various ways: that the struggle against serious difficulties in life is inevitable, is an intrinsic part of human existence; but if one does not run away, and instead faces unexpected and often unfair hardships, one will overcome all obstacles and, in the end, emerge victorious." <sup>109</sup>

#### **4. Life of the Storytellers**

##### **4.1. Francisco Aguilar Peralta**

He was born in Guatemala City. He moved to live in San Vicente Pacaya, department of Escuintla, with his parents when he was four years old, and since then he has always lived there.

He studied up to the 3rd grade of primary school. He works as a carpenter and is also a farmer. He owns half a manzana (about 3,500 square meters) of land where he grows beans and corn, both for consumption and for sale at the market.

He participated in a committee for improving the local water system, and he is currently the secretary of the municipal soccer board and a scout troop leader.

He is single and lives with his mother and younger brother. When he was 18, he used to tell his stories at wakes. Now he is 29 years old.

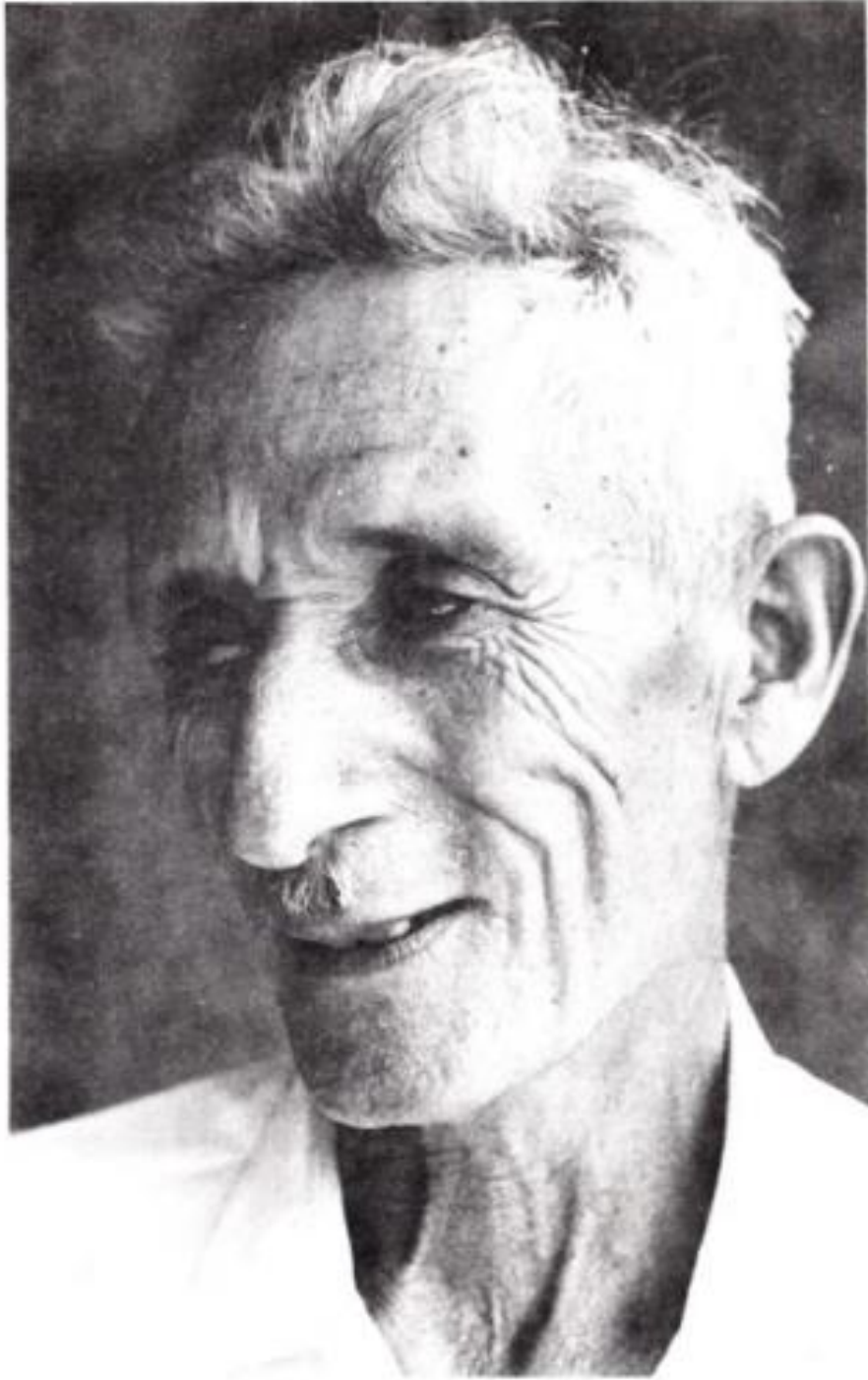
##### **4.2 Santiago Orellana and Orellana**

He is 62 years old. He was born in the village of Santa Rita, El Progreso. He has never lived outside this place.

He attended school for 3 years. He knows very little about reading and writing. He works the land. Five people live in his house.

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109 Bruno Bettelheim, op, cit., p.15.



Santiago Orellana. Storyteller from Santa Rita, in the department of El Progreso.





Ramón Dueñas. Storyteller from Jutiapilla, municipality of Sanarate, department of El Progreso.

### **4.3 Ramón Dueñas**

He is 84 years old. He was born in El Salvador and came to Guatemala during the “Chacón times” (1926-1930). He says that he lived for a long time near the “El Rosario” bakery in the capital; then he lived for some time by the coast (Escuintla) and now he lives in the village of Jutiapilla, Sanarate municipality, El Progreso department.

He did not attend school. He knows how to read and write “halfway”. He is a day laborer, practiced some carpentry, and worked in the rubber coating industry. He currently lives with his sister.

### **4.4 Felipa Monterroso Guzmán**

She is 62 years old. She was born in the municipality of Santa Catarina Pinula, Guatemala department. When she was 5 years old, her parents took her to the village of Santa Rosa, in the jurisdiction of Puerto de San José, Escuintla department. She has lived for around 30 years in the El Manglar neighborhood of that port.

Doña Felipa is a widow twice over. Her first husband was a carpenter. She had a total of 9 children, but only 6 are alive, three women and three men. She never went to school and cannot read or write. She lives with two grandchildren. The story of “The dress the color of the sky and the ground” was told to her by an old lady about 50 years ago.

### **4.5 Zoila de Higueros**

She is 45 years old. She was born in Patzún, Chimaltenango. She is a trained midwife and also works as a housewife. She tells her stories to her daughters.

## **5. Technical Data**

### **5.1. Donkey-Skin**

Research location: San Vicente Pacaya, Escuintla department.

Investigation date: June 21, 1978.

Compiler: José Ernesto Monzón  
Code: Phonogram No. 774. Cassette No. 171, side 2.  
Transcription: Anantonia Reyes Prado.

## 5.2 La Cochinita (version 1)

Research location: Santa Rita Village, department of El Progreso  
Investigation date: November 23, 1977.  
Compiler: José Ernesto Monzón  
Code: Phonogram No. 493. Cassette No. 120. Sides 1 and 2.  
Transcription: Anantonia Reyes Prado

La Cochinita (Version 2. The same informant as version 1)

Research location: Santa Rita Village, department of El Progreso  
Progress  
Investigation date: June 1977.  
Compiler: José Ernesto Monzón  
Code: Phonogram No 329. Cassette 78. Side 1.  
Transcription: Paulina Marambio

## 5.3 La Tilosa

Research location: Jutiapilla village, municipality of Sana- rate, department of El Progreso.  
Investigation date:  
Compiler: José Ernesto Monzón  
Code: Phonogram 348. Cassette 83. Side 2.  
Transcription: Vilma Fialko

## 5.4 The dress the color of the sky and the ground

Research location: El Manglar neighborhood, port of San José, department of Escuintla.  
Research date: August 24, 1978.  
Compiler: José Ernesto Monzón  
Code: Phonogram N. 791. Cassette 175. Side 2.  
Transcription: Anantonia Reyes Prado

## 5.5 María Pellegrino

Research location: San Francisco neighborhood, municipality of Río Bravo, department of Suchitepéquez.

Investigation date: September 15, 1976.

Compiler: Oscar Alvarado.

Code: Phonogram No. 109. Cassette No. 43. Side 1.

Transcription: Paulina Marambio

## 6. Vocabulary

BRAVO (A): Angry, in a bad mood.

CACASTE OR CACASHTÉ: Indigenous word that designates the wooden frame with which some vendors carry their sales.<sup>110</sup>

COCHINO (A): Dirty

CORTE: Generally, long, thick petticoat, used by indigenous.<sup>111</sup>

DESCOGER: To choose, to select

DESCUCHAR: To listen.

FIERO (A): Ugly.

HAMACA: Net woven with maguey fiber that forms a bed pendant to rest and sleep.

MENSUJES OR MESUJES: Menjurje or menjuje, mixture.

PEPENAR: To collect.

REVENTAR: To eat, to bite.

RUIN: Ugly, despicable

SHUCO: Dirty.

SORTIJA: Ring.

TANATE: Package, wrapping.

## 7. Appendix

Upon completing this study, I received as a gift and contribution to the archives of the popular literature area of CEFOL, a cassette with stories collected in the department of Guatemala, which contains a very interesting story referring precisely

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110 Daniel Armas. Dictionary of Guatemalan popular expressions (Guatemala: National Typography, 1971), p. 43

111 Ibid., p.58.

the topic that has been discussed throughout the work. For reasons of time and space it is included here.

## **Donkey-Skin**

### **Synopsis**

*A widowed king had a daughter. When she turned fifteen, he decided to marry her off. The young girl refused and turned to the Virgin of Sorrows, who advised her to ask her father for three dresses of different colors: gold, sky, and sea. But since the king immediately fulfilled the princess's demands, she began to cry uncontrollably, not knowing what to do. The Virgin then advised her to ask for the donkey's skin from the king, which had the ability to excrete money. The king again fulfilled his beloved daughter's wish, but before he realized it, she fled, covered with the skin of the animal, and accompanied by the Virgin, who suggested she work as a shepherdess for a lady (queen).*

*The queen had three sons and did not want Donkey-skin to see them, but on one occasion when the king gave three balls, the girl attended each time, dressed in her fine clothes, and danced with one of the three young men. At each event, the boy gave Donkey-skin a garment. The prince fell in love with her, and when he never saw her again, he became very ill from grief.*

*The Virgin advised Donkey- to visit the young man, and when he saw her, he asked her to marry him. She agreed on the condition that she would pay for the wedding expenses herself. Thus, the Virgin provided carriages and a crystal palace, and finally, the young couple married.*

### **DONKEY-SKIN**

There was a king who was married to a queen, you see? And so, they had a little girl, but when the girl was three years old, the queen died, so the girl was left alone with the... maid who looked after her, and the one who looked after her says that the king did not remember her (the girl) again until the girl was fifteen years old.

So, one day, the girl was walking in the garden when the king saw her. It was because the queen had told the king:

- When you marry again, make sure she is like me...

Then the king came and he had not bothered to marry until he saw the girl and she was his daughter. Then he said to her... He called her and told her:

-Look- he told her, I want you to marry me, -he told her-.

- No, no, she said, because you are my father, she said.

- But it doesn't matter, I will marry you, he said.

But she had the devotion of the... Virgin of Sorrows. And then she ran to his bed and said to him:

- Holy Virgin, my mother, I don't want to marry my father, she said. I want... look at what (?)

Then she came... and the maiden told her... the Virgin appeared and said to her:

- My daughter, tell your father, she said, that you will marry him if he gives you a dress, she said, the color of gold, she said.

Then she (the princess) said to him:

- Father, she said, if you give me a gold dress, I will marry you, she said.

So immediately, he ordered the dress to be brought, and when she saw the dress, she began to cry. Then the Virgin appeared again and said:

- My daughter, tell your father to give you a sky-colored dress, she said.

And the king gave it to her, right? So, when he gave it to her, she began to cry again, and the Virgin said:

-My daughter, don't cry, he told her, ask... ask the king for the dress, she told her, -the color of, the color of... of gold, eh... the color of the sea, she told her.

Then the king gave her the three dresses. Then she was already disconsolate, when the king arrived, the queen arrived, the Virgin arrived and told her

- Don't cry, daughter, she said. Ask him for the skin, the skin of the donkey. So there, he won't refuse because that donkey... it makes... it makes money, coins, right?

Then she told to him:

-Father, I will marry you, she told him, if you give me the donkey-skin, she told him.

So, he thought for a moment and said:

- I'll give it to you, my daughter, he said.

Then he ordered the donkey to be killed and took its skin. Then when the Virgin appeared again, she said to him:

-Now you're going with me, he told her, you have to run away, he told her, "We're going to another city," she told her.

So that night, they left for another city, and the girl put on the donkey's skin, right? And they went. The king searched for her everywhere but couldn't find her. Then the Virgin said:

And where I will find you... wherever I take you -she told her-, there you will be

-she told her so that... go, you are going to get a job -she told her.

The lady touched him, see? and said to her:

-Madam, I told you; do you want a maid? -she said.

-of course she told her.

-Well, I have one, she told him (the Virgin). And she went to bring him the girl.

-Oh! -he said, it's a donkey, she said.

-Yes, but she knows how to work, she told her - see?

so

- You will go, she said (the lady) to... the job I will give you, she said. It's to go... to take care of a flock, but you will go every day.

Because that lady had three children and she didn't want them to be seen, you, see? So, she says she left... she (Donkey-Skin) went out every day at five in the morning to take care of the... the... the flock of sheep. Then it's said that suddenly the king of that city held a dance because he wanted someone to marry... So, the lady prepared herself, right? And left, and her sons went to the dance. Then the Virgin appeared and said (to Donkey-Skin):

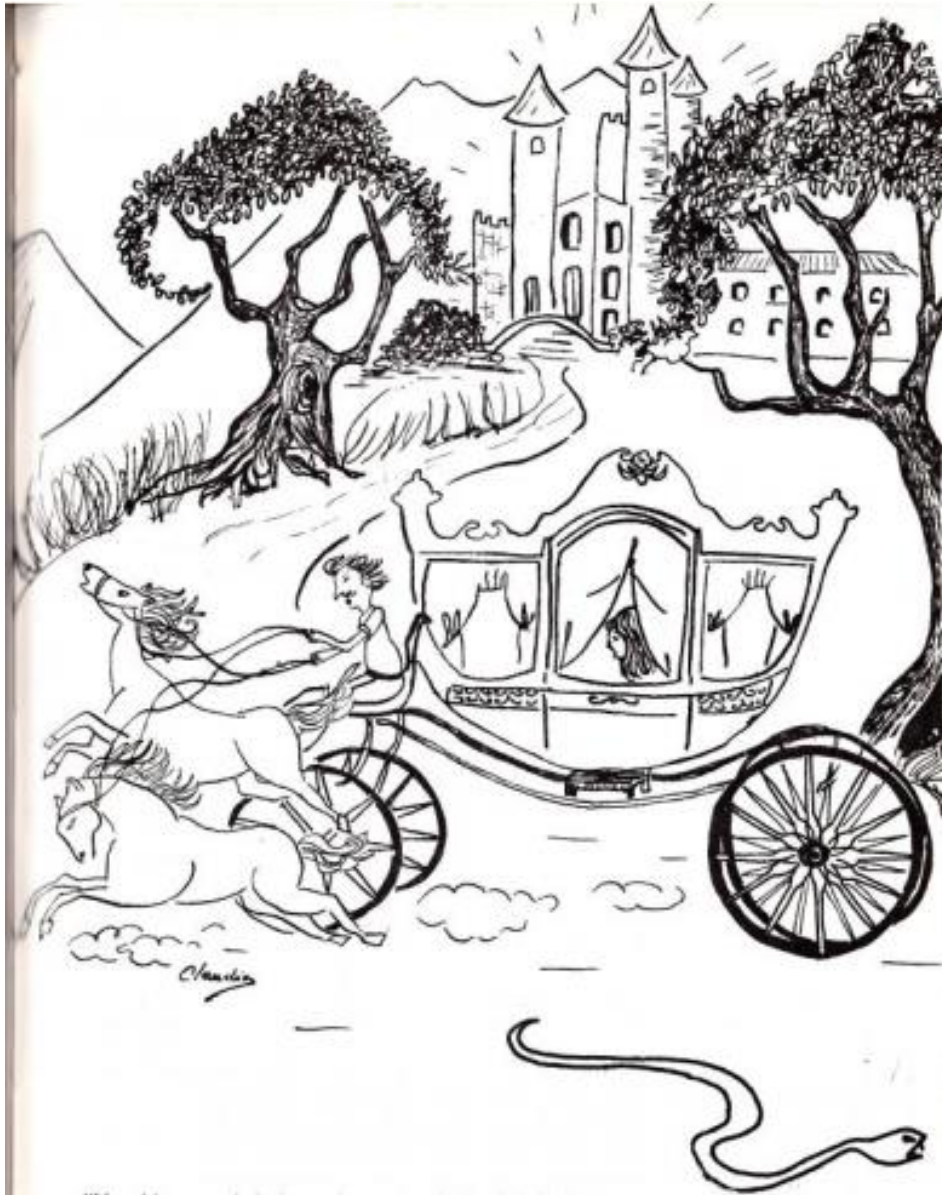
-My daughter- she told her, -you will go, she told her, to the dance.

-I don't have any clothes, lady, she told her.

- Of course, she said, you will wear... a dress your father gave you, she said. You will wear the golden dress, she said.

So, she put on the dress, and when she went out, there was the big carriage, right? Then she went to the dance, and at the dance, it's said that one of the lady's sons fell in love with her and danced with her all night long, and... the next day when she returned home, she always appeared with the skin, right? She went back to... the flock.

Another day, another dance, and she went with the golden dress (the color of the sky), right? And the young man was more in love. And another day, with the other dress. So, he stayed in love, right? But she gave him... the young man gave her a ring first, then she gave him the tie, and she gave him a pin to... put on... in a dress, you, see? So, when the boy arrived, the young man did not see her again, so he became sad and sad and he became ill and became seriously ill, right? and he was dying when they went



“And the snake moved aside and she passed. Exactly, when she arrived, the palace was made of crystals...”



to bring the doctor and the doctor said to him:

-This is hopeless, he told her. He is in love with a young woman, he told her

-But who will it be?

-Well, who knows who it is? —he said.

What if they had it in the house, it was the Donkey-Skin, you see? So, he says that with the... with time, he says that... he told him, the Lady came back.

-Now I present you, she said, to the young man, she said, you wear the golden dress, the one you wore to the ball, she said, the first night. The second day you pay him three visits, he said, and in those three visits he will recognize you and ask for your hand, he said, and it will be his happiness

-she said.

- So, exactly... when the young man saw her, he said:

-Idyll- he told her, you are the princess that I saw and I said, I want to marry you- he told her.

-Then she said to him:

-I can't give you the answer right now - she told her.

Until the Virgin told him:

-Look, my daughter, she told her, you will marry him, she told her, he will be, she told her, your husband for life, she told her.

Then she said to him. But you tell him not to spend, she said to him about... about... about expenses, she said to him all the expenses, all the expenses, she said to him, will be on your account, she said to him.

Then she said:

-Yes, I will marry you, she told him, but I don't want you to spend anything, she told him because I have a palace, she told her it's made of glass (and she didn't know anything, you, see?)

So, she says that the lady prepared everything for him, you, see? The carriages and everything, you, see? And then she was already wearing that elegant dress that she says she was wearing for the wedding and she said to her:

- Wherever the carriages go, you go -she said- and all the guests will go.

Exactly, they went, and... they went through a big street that was made entirely of flowers. And when they arrived, there was a great door, and there were two lions there. When they saw her:

-Donkey-Skin is going to get married- (the Virgin) told her

Then, they moved aside, and... they passed through that door. At the second door, there were two tigers.

-Donkey-Skin is getting married - she says.

And the tigers stepped aside, and the carriage passed. At the last door, there was a snake, and it also said:

-Donkey-Skin is getting married- she says.

And the snake stepped aside, and she passed. Indeed, when they arrived, that palace was made entirely of crystal, right? Then the Virgin said to her:

-You- she told her will now be happy- she told her- your name is Consuelo and you will be a consolation to your husband for life- she told her.

Then she told him, as the lady (the boss) had despised her so much, she said:

I am, -she said to her, Donkey-Skin, she said to her, the one you despised so much, -she said to her that you sent for me, to take care of the... the flock of sheep, the one who did not want your children to see me. Today I will be the wife of one of your sons, -she said to her, -and I will be happy, -she said to her, and my name is Consuelo, she said to her.

-And I, my daughter -the Virgin said- am the queen of heaven who has come down to help you.

#### **Technical data:**

Informant: Romelia Orellana

Age: 58 years old.

Investigation location: Asilo de ancianas del Centro de Recuperación de Salud Pública. City Guatemala.

investigation date: August 20, 1982

Compiler: Gladis Elizabeth Estrada

Transcription: Claudia Dary

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