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Children's Stories From Across Borders: A Contrastive Analysis of Children's Folk Tales in Ecuador and Appalachia

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CHILDREN'S STORIES FROM ACROSS BORDERS: A CONTRASTIVE ANALYSIS
OF CHILDREN'S FOLK TALES IN ECUADOR AND APPALACHIA

A Capstone Experience/Thesis Project

Presented in Partial Fulfillment of the Requirements for

The Degree Bachelor of Arts with

Honors College Graduate Distinction at Western Kentucky University

By

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2011

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Approved by

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2011

ABSTRACT

The Appalachian region of the United States encompasses fourteen states, ranging from southern New York to northern Mississippi. Despite the thousands of miles separating the mountain region of Appalachia within the United States and the small, diverse country of Ecuador, the two areas are decisively similar in their values. These values are clearly demonstrated in the traditional children's folk stories, passed down orally between generations, in both Ecuador and Appalachia. Having surveyed anonymous subjects in both areas, four stories from Ecuador and seven stories from Appalachia have been collected at random in order to draw on comparison and contrast of narrative features. These traditional stories share similarities in six distinct areas, with slight differences throughout: the values of nature, family, agrarianism, poverty, magic, and communal friendship. By analyzing the values held to a similar esteem within the two distinct cultures, we are able to better identify the common thread of morality and values within the world-at-large.

Keywords: Folk tales, Ecuador, Appalachia, Children's literature, Cross-cultural comparison, Traditional stories

METHODOLOGY

The compilation of stories collected was done completely at random in both Appalachia and within Ecuador. The Ecuadorean stories were collected in the following locations: Mindo, Otavalo, the Chota Valley, and the Yachana Lodge, near Tena. All of the participants were indigenous: in the rainforest and in Otavalo, many of the participants and Quichua or Shuar roots. The participants in the Chota Valley belonged to a remote Afro-Ecuadorean tribe. The Appalachian stories were collected in Bell County, Kentucky, Whitesburg, Kentucky, Jenkins, Kentucky, Payne Gap, Kentucky, Wise County, Virginia, Claiborne County, Tennessee, and from current residents of Ohio formerly from the aforementioned areas within Kentucky.

I acknowledge that the samples I have chosen are no way representative of Appalachia or Ecuador as a whole. The portions of Kentucky, Virginia, and Tennessee sampled within the compilations are not representative of all of Appalachian literature. Likewise, the portions of Ecuador in which I compiled stories are not representative of the country as a whole. All interviews were conducted at random with no demographic information collected. There was no preference toward gender or age: men, women, young, and old alike were sampled at random.

The sampled stories from Appalachia are representative of famous stories from the

United States as a whole. While this information may lead to an overgeneralization about Americans as a whole, the stories collected oftentimes differ from the traditional American stories. The language and diction used within the stories is one of the most prevalent areas of difference; unfortunately, this style and technique is not one easily demonstrated on paper. I have tried to preserve the language as it was told to me, but unfortunately, much of the meaning (including particular vocal or gestural emphasis) has been lost in the transcription. The stories model the same stories popular throughout America as a whole, whereas the Ecuadorean stories appear to be more specific and contextualized based on a certain region. The stories are modeled on famous European stories that have been told throughout the world; however, as the reader will note, each story has been shaped and molded to fit a very distinct Appalachian viewpoint, due in large part to the chance in diction and style.

Dedicated to friends and family, both near and far. For the generosity and community of Appalachia and for the values and viewpoints I inherited from the region while growing up. Por la amistad y belleza del Ecuador, en el que finalmente me encontré.

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TABLE OF CONTENTS

	<u>Page</u>
Abstract.....	ii
Methodology.....	iii
Dedication.....	v
Acknowledgements.....	vi
Vita.....	viii
Compilation of Appalachian stories.....	1
Compilation of Ecuadorean stories.....	13
Chapters	
1. Nature.....	22
2. Family.....	29
3. Agrarianism.....	38
4. Poverty.....	47
5. Magic.....	54
6. Communal friendship.....	61
Reference List.....	70

APPALACHIAN STORIES

After compiling oral interviews, I have put together the following Appalachian children's stories: "Jack and the Bean Stalk," "Little Red Riding Hood," "The Three Little Pigs," "Hansel and Gretel," "I Want My Big Toe Back," "Goldilocks and the Three Bears," and "The Boy Who Cried Wolf." I will briefly summarize the plots of each collected work. For the sake of accurate translations, all stories are translated in the tense in which they were told. Although this creates a variation in tense at times, transitioning from present to preterit, I have kept the tenses as the stories were told for the sake of accuracy. All stories are transcribed as they were told. All stories have been recorded with anonymous individuals through personal interview with notes and a tape recorder to ensure accuracy.

Jack and the Bean Stalk:

In "Jack and the Bean Stalk," a happy family consisting of a husband, wife, and son named Jack live together. One day a long time ago, a mean giant came and killed Jack's father and stole their money. Without their funds, Jack and his mother lived a very, very poor life. They relied solely on their garden in order to produce food, and during this particular year, their garden did very poorly. All Jack and his mother had left was one cow. Jack's mom tells him to take the cow to town and sell it, so that they might have

some money with which to buy food. On the way to town, Jack meets a man, who offers to trade Jack three magic beans for the cow. Jack does so, and when he arrives home, his mother is so enraged at what Jack did that she throws the beans out of the window and sends Jack to bed with no supper. The next morning, Jack awakes to find a magic beanstalk that had sprouted in the ground from where his mother had thrown the beans the night before. He decides to investigate and climbs up the beanstalk. Once he climbs all the way up, he sees a huge castle. Jack knocks on the door and a giant woman answers. She asks Jack why he is there and tells him, "If my husband sees you, he will eat you!" At the same time, they hear the giant footsteps of the husband coming. The giant's wife quickly shuffles Jack into a giant barrel of flour to hide. The giant comes into the kitchen and announces to his wife: "Fee fi fo fum, I smell the blood of an Englishman. Be he alive or be he dead, I'll grind his bones to make my bread." The wife quickly assures him that it is only his dinner that he is smelling. The giant sits down, eats his dinner, and afterward demands his wife to bring him his bag of gold coins. Jack, still hidden in the barrel of flour, recognizes the giant as the mean man who killed his father. As he watches the giant with his bag of coins, he sees that every time the giant takes out a gold coin from the bag, another one appears in its place. As the giant's pile of coins gets bigger and bigger, the giant gets sleepier and sleepier and eventually falls asleep. Jack jumps out of the barrel of flour, grabs the gold coins and run to climb down the beanstalk. When he gets home, he shows the bag of coins to his mother, who is very happy, and they buy food. The next day, Jack decides to go up the beanstalk again. When he knocks on the castle door again, the giant's wife appears and tells Jack to go away because her husband is very angry with him for stealing his gold coins. At the same time, they hear

the booming footsteps of the giant approaching, and the wife, taking mercy on Jack, hides him again in the flour barrel. The giant enters and announces again: “Fee fi fo fum, I smell the blood of an Englishman. Be he alive or be he dead, I’ll grind his bones to make my bread.” The wife again assures him that it is just his dinner, which she brings to him and he eats. After dinner, he commands his wife to bring him his hen. The wife does so and the giant commands the hen to lay an egg. Obeying, the hen then lays an egg – a golden egg. Every time the giant commands it to lay an egg, the hen lays a golden egg. Jack watches as the pile of golden eggs grow taller and taller, and the giant grows more and more bored until he finally falls asleep. Jack jumps out of the flour barrel, grabs the hen, and runs down the beanstalk. He and his mom are now very wealthy and very happy. But once again, Jack gets curious and decides to go up the beanstalk one more time. He knocks on the door and the giant’s wife explains to Jack that her husband is enraged with Jack and will surely kill him if he sees him. They hear the giant’s footsteps approaching, and Jack again seeks refuge in the barrel of flour. Once again, the giant says: “Fee fi fo fum, I smell the blood of an Englishman. Be he alive or be he dead, I’ll grind his bones to make my bread.” The wife tells him that it is just his supper that he smells and serves it to him. After dinner, the giant asks his wife to bring him his magic harp. The harp plays beautiful music for the giant, and he sits and listens to the music and rapidly becomes sleepy. After he drifts to sleep, Jack jumps out of the barrel of flour, runs to the table, grabs the harp and begins to run away. Just as he is running away, the harp cries out to the giant, “Master! Master! Please save me!” The noise awakens the giant, who follows in pursuit of Jack. Jack runs with the harp to the beanstalk, with the giant right behind him. Jack begins descending the beanstalk and so does the giant. Jack

climbs faster and faster, and so does the giant. Finally, Jack reaches the ground, grabs an axe, and hacks down the beanstalk. The beanstalk violently crashes to the ground, killing the giant. Jack goes home and he and his mother live happily ever after with the bag of golden coins, the hen that lays golden eggs, and the harp that plays beautiful music.

Little Red Riding Hood:

Once upon a time, there was a little girl who always wore a red cloak that her grandmother had made for her. For that reason, everyone referred to her as Little Red Riding Hood. One day, Little Red Riding Hood's grandmother became very sick, and her mother told her to take a basket of prepared goodies to her grandmother's house for her. She told her daughter, "Do not stop and talk to any strangers on the way, and go straight to your grandmother's house." All through the forest went Little Red Riding Hood. Along came a big, bad wolf, and he saw Little Red Riding Hood and thought to himself, "Hmmm, she looks mighty tasty, and I'm getting hungry." He walked up to Little Red Riding Hood and said to her, "Where are you going?" Little Red Riding Hood tells him, "I'm not supposed to talk to strangers." The wolf told Little Red Riding Hood, "Oh, I'm not a stranger. I'm a very good friend of yours." Little Red Riding Hood thought to herself that since they are friends, it must be okay for her to talk to the wolf. She told him that she was on her way to her grandmother's house because she is ill and wanted to take her the basket full of goodies. "Oh, how nice of you!" said the wolf, and he thought to himself, "That means a bigger and even tastier meal for me!" He said goodbye to Little Red Riding Hood and rushed down the road to get to her grandmother's

house. He knocked on the door and grandma told him to come in, thinking that the visitor was Little Red Riding Hood. In walked the wolf, and he quickly gobbled up grandma. He put on her gown and night cap and climbed into her bed to wait for Little Red Riding Hood. Soon Little Red Riding Hood arrived and knocked on the door. The wolf replied in a very meek voice sounding like grandma, "Come in, my dear!" When Little Red Riding Hood went into the bedroom, she noticed that grandma looked very different. "Oh my, grandma!" she said. "What big eyes you have!" "All the better to see you with, my dear," replied the wolf. "Oh my, grandma! What big ears you have!" proclaimed Little Red Riding Hood. The wolf responded, saying, "All the better to smell those goodies with, my dear." Little Red Riding Hood, still surprised, said, "Oh my, grandma! What big teeth you have!" At that, the wolf cried, "All the better to eat you with, my dear!" and he jumped out of the bed and began to chase Little Red Riding Hood all around the house. Little Red Riding Hood began screaming for help; luckily, in the nearby forest, there was a man chopping trees for wood. He heard the screams and quickly ran to grandma's house. There, he saw the wolf, chasing poor Little Red Riding Hood around the house. The man caught the wolf and used his axe to kill him and saved Little Red Riding Hood's life. Then he took her back, safe and sound to her mother's house, where she lived happily ever after.

The Three Little Pigs:

Once upon a time, there were three little pigs, whose father told them that since they were grown, it was time for them to go out into the world and make their own way. The pigs

began walking down the road, ready to set out on their own. The first little pig was very lazy. On their way, they met a man carrying straw. The first little pig decided that he was tired of walking, so he asked the man to sell him some straw, so he could use it to build his house. So the man sold him the straw, and the pig built a house made of straw. The other two little pigs continued walking, and after a while, the second little pig also got tired. He saw a man with some wood, and he asked him to sell him some wood to build a house. The man did, and the second little pig built himself a house made out of wood. The third little pig was a smart, hard-working pig who wanted a good, sturdy house, so he kept walking and walking and walking. Finally, the third little pig met a man with some bricks, and he asked the man to sell him some of the bricks for his house. He built himself a strong, sturdy brick house. A few days later, a big bad wolf was walking down the road, and he was starting to get hungry. He saw the little pig and his house made of straw and decided that the pig would be mighty tasty. He went to the little pig's house and he knocked on the door, and the pig cried, "Who is it?" The wolf said, "It's the big bad wolf! Let me in." The first little pig said, "Not by the hair of my chinny chin chin!" The wolf replied, "Then I will huff and puff and blow your house in!" And he did. The first little pig ran to his brother's house made out of wood. A few days later, the wolf got hungry again. He thought to himself that he would simply go to the second little pig's house, and then he could eat both pigs for his dinner! So he went to the second little pig's house, and he knocked on the door and the pig cried, "Who is it?" The wolf replied, "It's the big bad wolf – let me in!" The second pig said, "Not by the hair of my chinny chin chin!" The wolf said, "Then I'll huff and I'll puff, and I'll blow your house in!" And the wolf huffed, and he puffed, and he blew the wooden house in. The

two brothers then ran to the house of the third little pig, which was made out of brick. By that time, the wolf was very angry, and he thought to himself that he would simply go to the third brother's house and eat all three pigs at once! So he went to the house, and he knocked on the door and said, "Little pig, little pig, let me in." The pig replied, "Not by the hair of my chinny chin chin!" The wolf said, "Then I will huff, and puff, and blow your house in!" And he huffed, and he puffed, and he huffed, and he puffed, but he couldn't blow the house in. So he looked around and he saw a chimney, and he thought to himself, "Hmmm, I will just climb up on the roof and go down the chimney and get them!" So the big bad wolf climbed up onto the roof. But what the wolf didn't know was that the three little pigs had a big pot of soup on in the fireplace. They looked and saw the wolf climbing up to the roof, so they ran to the fireplace, took the lid off of the soup, and the big bad wolf slid right down the chimney into the pot of boiling soup. The little pigs put the lid back on the pot and that was the end of the big bad wolf. The three little pigs lived happily ever after.

Hansel and Gretel:

Once upon a time, there was a woodcutter who lived in the forest with his two children, Hansel and Gretel, and his second wife. His second wife was very mean to the children and one day, she told her husband that they did not have enough food to survive, so he needed to take the children and abandon them in the forest. She told her husband to take them somewhere far away and leave them, so that they could never find their way back home. One night, Hansel overheard their conversation. He told Gretel and assured her

that even if they were abandoned, he would find their way home, and he went outside and gathered little pebbles and put them in his pocket before bed. At dawn, the father came and got the children and led them far into the forest and left them, but as they walked, Hansel dropped a pebble to mark their path. When it began to get dark, and their father never returned, Gretel got scared and Hansel took her hand and, by the light of the moon, they followed their path of pebbles all the way back home. They snuck through their window and crawled into their beds and went to sleep. The next morning, when the stepmother realized the children had returned, she was very, very angry and yelled at her husband. She locked Hansel and Gretel in their room and only gave them a sip of water and hard bread to eat. She yelled so much at her husband that the next morning, the woodcutter took his children back into the forest. Thinking ahead, Hansel hadn't eaten his bread, but rather saved all of his breadcrumbs and as they walked into the forest, he dropped a trail of crumbs to mark their path; however, he didn't realize that there were many hungry birds that lived in the forest, and before he knew it, they had gobbled up all of the breadcrumbs. The father deserted the children again, and when it began to get dark, Hansel told his sister not to worry because he had made another trail. But when they started to find the trail, they realized that all of the breadcrumbs were gone. Gretel cried and cried. She told Hansel, "I'm cold, and I'm scared, and I'm hungry, and I want to go home!" The children walked all through the forest, and finally they found a little cottage. As they got closer, they realized the whole cottage was made out of candy! Starving, the two children began to eat pieces of the little house, when suddenly a little old lady appeared. She took them inside and they didn't realize it, but she was a witch. She locked Hansel in a cage and said, "You are too skinny! I will fatten you up and then

eat you!” Then she made Gretel do all of the chores and housework without feeding her. Every day, she went to Hansel’s cage and asked him to stick out his finger to see if he was getting fat enough to eat yet. But Gretel had taken Hansel a chicken bone and, since the witch’s eyesight was bad, she thought the chicken bone was Hansel’s finger. Every day she asked to feel the finger, and every day she was astonished that the boy was not growing fatter. One day, she told Gretel to go fetch a pail of water because, even if he was skinny, she was going to cook him and eat him the next day. Gretel cried and cried and prayed for God to protect them and help them. The next day, the witch took Gretel to the kitchen, and they got the oven hot and ready to bake. The witch told Gretel to check and see if the oven was hot enough, and was planning on pushing her into the oven when she checked, and then eating her, too. But Gretel realized the witch’s plan, so she told the witch that she didn’t know how to check. When the witch yelled at her and told her, “It’s like this, silly girl,” getting down to demonstrate how to check the oven, Gretel shoved the witch in and locked the oven door, and the witch burned to death. She ran and got Hansel and unlocked his cage, and they went into the house and collected all of the witch’s jewels and treasures. Then they ran through the forest and eventually found their old house, and as they ran inside, they found their father, who had been forlorn and sad since he had abandoned his children, and he told them that their stepmother had died. They gave their father all of the jewels and treasures from the witch’s house, and they all lived happily ever after.

I Want My Big Toe Back:

Once upon a time, there was a family consisting of a mother, a father, a son, a daughter, and a baby. The mother sent the son out into the garden to pick potatoes for the night's dinner. The son was picking potatoes and he picked what he thought was a potato, and he brought it into the house with the rest of the potatoes. The mother cooked the potatoes and that night, they sat down to eat. The dad got the strange "potato" on his plate. He chewed, and chewed, and chewed, but he couldn't chew it up, so he gave it to the wife, who chewed, and chewed, and chewed, but she couldn't chew it up, so she gave it to the son, who chewed, and chewed, and chewed, but he couldn't chew it up, so he gave it to his sister, who chewed, and chewed, and chewed, but she couldn't chew it up, so she gave it to the baby, who swallowed it. That night, they were all in bed and they heard a voice, saying, "I want my big toe back." The children jumped up and ran to the bed with the mom and dad. The dad whispered, "Sshhh... be real quiet and maybe it'll go away." They were all lying there in the bed, and they heard the voice again, saying, "I want my big toe back." They pulled the cover up to their eyes, and as they lay there really quietly, they could still hear it... thump, thump, thump. The noise is coming into the bedroom. Thump, thump, thump. It's in the doorway. Thump, thump, thump. They pull the cover down and they hear it again, "I want my big toe back,".... BOO!

Goldilocks and the Three Bears:

Once upon a time, there was a little girl named Goldilocks, who lived near the edge of the forest. Her parents had always told her to never, ever go into the forest. One day, Goldilocks decided to go into the forest. She came upon a house. She knocked on the

door and no one answered, so she opened the door and went inside. In the kitchen, she sees three bowls of porridge: a great big bowl, a medium-sized bowl, and a little bitty bowl. She tastes the porridge in the big bowl and it's too hot. She tastes the porridge in the medium-sized bowl and it's too cold. She tastes the porridge in the little bowl and it's just right so she eats it all up. Then she goes into the living room and she sees three chairs: a big chair, a medium-sized chair, and a little chair. She sits down in the big chair, but it's much too hard. She sits in the medium-sized chair and says it's just too soft. She sits in the little chair and it's so comfortable and then, all of the sudden, it collapses and breaks and falls to pieces! Then she wanders upstairs and finds three beds: a big bed, a medium-sized bed, and a little bed. She decides to lie down on the big bed but, oh, it's just too hard. Then she lies down on the medium-sized bed but it's just too soft. Then she gets into the little bed and it feels so comfortable that she falls asleep. Soon, the people who live in the little house, three bears, return and come inside. They walk into the kitchen and see the table and the Papa Bear says, "Someone's been eating my porridge!" Mama Bear looks and says, "Someone's been eating *my* porridge!" The Baby Bear looks and says, "Someone's been eating *my* porridge... and they've eaten it all up!" and he starts to cry. Then the bears go into the living room and the Papa Bear says, "Someone's been sitting in my chair." Mama Bear looks and says, "Someone's been sitting in *my* chair!" Baby Bear looks and says, "Someone's been sitting in *my* chair, and they've broken it into pieces!" and he starts to cry again. Then they go upstairs and Papa Bear says, "Someone's been sleeping in my bed." Mama Bear looks and says, "Someone's been sleeping in *my* bed!" Baby Bear looks and says, "Someone's been sleeping in *my* bed, and they are still sleeping right now!" So the three bears are standing

at the foot of the bed when Goldilocks wakes up. She looks up and finds three bears looking at her, so she jumps up, runs down the stairs, runs into the woods, and runs all the way home and she never, ever goes back into the woods ever again.

The Boy Who Cried Wolf:

Once upon a time, there was a shepherd boy who was in charge of watching the sheep. One day, he got bored, so he called out, “Wolf! Wolf!” The village people heard the boy’s cries and came running to help him drive the wolf away from the sheep. But when they got there, they realized there was no wolf, but just the shepherd boy, laughing and laughing. The angry people told the boy, “Don’t cry wolf when there is not a wolf there!” and they went back to their work. A few hours later, the boy got bored again and cried, “Wolf! Wolf!” When the villagers got to the top of the hill to help him drive away the wolf, they realized there was once again no wolf. The angry people told him again, “Shepherd boy, do not cry wolf when there is no wolf!” and they went back to their work. Later on, the shepherd boy was startled to find a real wolf prowling around the sheep. He jumped up and cried, “Wolf! Wolf!” but the townspeople, thinking he was just tricking them again, never came, and the wolf ate every one of the sheep. The little boy learned the hard way that no one believes a liar, even if he is telling the truth.

ECUADOREAN STORIES

After compiling oral interviews, I have put together the following Ecuadorean children's stories: "La Mama Guerdona," "The Butterfly," "Ahujo," and "The Origin of the Spider Monkey." Each storyteller was recorded and, during my time in Ecuador, I translated each story into English. As follows are the translations of each story I gathered. For the sake of accurate translations, all stories are translated in the tense in which they were told. Although this creates a variation in tense at times, transitioning from present to preterit, I have kept the tenses as the stories were told for the sake of accuracy. All stories are transcribed as they were told. All stories have been recorded with anonymous individuals through personal interview with notes and a tape recorder to ensure accuracy.

La Mama Guerdona:

Once upon a time, there was a widowed man with 2 children – one boy and one daughter – and one day, he marries a woman who does not want to live with his children. She tells him to take the children and abandon them in the mountains. The oldest child overhears the parents' conversation and decides to take dried bread kernels to mark the path. The oldest child drops the kernels on the path on their way into the forest. When the father

and the children arrive at their destination, the father tells the children to wait for him there and he will come back for them – but he leaves and takes a different path home. The children wait and wait but he never comes back for them. When he left the kids, he tied a bone on one of the trees so that when the wind blew, the bone would hit against the tree and make a tapping sound to make the kids think they could still hear their father and they would still wait for him. After a long time, the children went to look for him and they found the bone. When they discovered this, the oldest boy told his sisters that they should go back home following the kernels that he had dropped. When the children got home, the woman told her husband that the kids had returned. The woman tells her husband, again, to take the children to the forest. The children make food before the trip and on the way the oldest boy drops kernels on their path again. The little sister picks up the kernels and eats them; due to this, they find themselves all alone in the forest without a trail home. The oldest boy wants to go back but the little sister has eaten all of the kernels, so they are lost. They walk very, very far until they finally see a small house and they assume that someone lives there. As they get closer, the oldest boy tells his sister to wait for him and he goes off to see who lives in the house. An older lady, named La Mama Guerдона, lives inside the house. At night, the brother sees that she is sitting by the fire and that she has a lot of food inside the house so he decides to go, very slyly, inside her house. The old woman has a pet parrot and the parrot squawks to let her know that there is someone there. The parrot says, “Blind eye side!” because the woman only has one eye. The child steals some food while he is in the house and then goes back to his sister in the forest. The children are still hungry, however, so he comes back to the woman’s house again for more food. His little sister wants to go with him, but he tells

her that it is too dangerous. He tells her to stay there and he will bring back more food. When he gets there, he realizes that his sister has followed him. The parrot squawks and the old lady gets up and finds both of them. She catches the little girl by the arm. When she finds the little sister, the brother turns himself in, too. The old woman takes the children as her prisoners. She feeds them well because she wants to eat them. Every day, she would look at the children's fingers to see if they were getting any fatter. The older boy quickly realizes what she is up to, so he catches a rat, cuts its tail off, and when the old lady comes to look at his finger, he presents the rat tail. She thinks, from this, that his fingers are staying really skinny. She continues to give the children really good food, but one day, the children lost the rat tail while they were playing so she felt his real finger and decided that they were ready to eat. First, though, she sends them off to chop wood in the woods. While they were looking for wood, a dove approaches them. The dove tells the kids that she is actually the spirit of their mother and that the lady with whom they are living is going to eat them. The dove tells them that they have been sent to get wood but the wood is so that the woman can cook them and eat them, and when they get back, the woman will have a big pot ready. The dove tells them that she will ask them to climb the wooden plank into the pot, but what she really wants to do is eat them. The dove then instructs them that what they need to do is ask her to demonstrate how to climb the plank and then, when she does it, push her in. So the children go back to the woman's house and there is a giant pot waiting for them just like the dove had said. The old lady urges them to go play around the pot and urges them to climb onto the wooden plank. The children say that they don't know how to do it, but she says to them, "No, you're young, you know how to do it." Then the children urge her to show them how to

do it. The dove had also told the children that, upon throwing the lady in the pot, after they boil the woman, take her heart out, and inside of her heart there will be two eggs, inside of which will be two puppies. The puppies will lead them to a sword, which is under the bed. After they find the sword, they are supposed to kill the parrot that the woman has and then leave the house immediately. The children do as they were instructed and walk for years until they reach the ocean, which is the end of the earth. There, there is a huge boat and at the present time, the younger sister is all grown up. The captain of the boat falls in love with the younger sister and she leaves with him, and her brother stays there in the little village.

In a house close to the beach, there is a girl. She is the princess of the little town. There is also a seven-headed serpent that the girl is very scared of, but she is enslaved to the snake, making food for it. The boy, also all grown up now, does not believe that the snake exists but the girl is very, very scared of it. He tells the girl that he is going to defend her from the serpent so she stays with him. While he is asleep, the girl starts crying because the waves of the ocean were moving towards her, signifying the arrival of the snake, so the boy wakes up and gets ready to defend her. He asks what is happening and why she is crying. He goes to fight the serpent with the sword, which is the magic sword, and he kills it. The girl's father, the king, had promised that whoever killed the snake and freed the girl would get to marry her. So the princess goes off to the palace to tell the king about the strange man that had killed the snake, and the king asks where the man is. The king begins looking for him and finally finds the boy hiding. The princess and the boy get married and live happily ever after. Until now, they are still living.

Butterfly:

The indigenous people believe that the metamorphosis of the butterfly is a soul that stayed on the earth. This is a real story that is hundreds of years old. There once was a couple that was married in the presence of their parents. They moved into the woods because, back then, that was how the people used to live. They started living together but the man was not very nice to his wife; he continually hit her. One day, the woman got pregnant and had a baby girl. The little girl grew and reached two years old and began walking. At that time, the husband smacked his wife. After he hit her, the woman and the daughter took a walk and while they were walking by the river, where a lot of people go to look for crabs and lobster, they suddenly saw a banana peel so they wondered who was living in that location, right next to them. They continued walking upward and they found a corn husk. They continued walking and soon they found bean pods. As they got closer, they heard drums and a group of people appeared, dancing with drums. As they continued, she saw that her deceased family members were there. She went and hid so that the people would not see her, but her family members realized that she was watching them and they called to her, "Hey, what are you doing? Come here." They had a party for her and she stayed there with them for a long, long time. The husband went out and looked for them everywhere. Ten years went by. The husband kept hope that, one day, they would return. One day came and the woman and the daughter came back home, but the daughter was already looking like a young lady. When they got back home, the husband kneeled in front of them and asked for forgiveness. Even though he asked for forgiveness, the woman said no and she told him that in one week, her deceased family would come to the house, so she went inside and made chicha*. Soon, the family

members came and the woman told her daughter, “There is your granddad coming, there is your uncle coming, they are coming.” The husband said he did not see anything so he did not know what was going on. The women could hear the family members coming, hitting the drums, but the husband couldn’t hear it. When they finally appeared, the husband just saw a bunch of butterflies flying in a row. The butterflies went straight to the house and the women told them, “Welcome to my house, this is my house; this is where I used to live before.” She started serving them chicha and they got drunk. After all day long of partying, they had to leave and she told the husband that she was leaving with them, but the husband went after her and told her not to leave. She did not accept his instructions and went with her family anyway. She and the daughter held hands and became butterflies and they left. Now, every time the Ecuadoreans see a bunch of the bright blue butterflies, they think there is with them the spirit of the family members who have recently died. If they are in the woods and see that particular type of butterfly, they will give it food and drink.

*Author’s note: Chicha is a traditional Ecuadorean drink made of fermented corn alcohol, which is usually a staple of celebrations.

Ahujo:

Ahujo is a bird that is below the moon. Nando is the moon, and his girlfriend is Sapayo. Nando and Sapayo got married in the world, like us. Nando was a good hunter and they lived happily. Nando really liked to eat pumpkin. Before he went out to the woods, he would collect all the pumpkins that were ready to eat. He told his wife to cook those

pumpkins and whenever he would come back, they would eat them. In the beginning, she would cook and wait for him to come back, but after a while, things were changing a little bit. As time went by, when he came back, the wife was waiting for him at home to eat the pumpkins but the food was not ready; the pumpkins were not cooked. He asked his wife what happened with the pumpkins and she would make excuses, saying, “Oh, your family came by.” That continued happening until one day, he decided to collect all the pumpkins again so that she could cook them. He looked like he went out but in reality he did not go very far. He turned around and came back to check and see what was happening while he was gone. What really happened is that Ahujo, the bird with a little beak but with a big mouth, appeared and would eat all of the pumpkins. His beak was closed with stitches, but the woman would take them out so he could eat. Everything the man collected, the wife would cook them and then after she finished cooking, Ahujo would eat everything. The woman would go back and cook more and Ahujo would eat them again; she would cook again and he would eat them again until all of the pumpkins were gone. Sapayo would always say, “Eat, eat, hurry up! My husband will return soon!” Finally, the husband arrived at home from hunting. He asked his wife what happened and she told him that his family had come by and eaten everything and now they had nothing. He told his wife that she was a liar and he took the uncooked pumpkins and threw them on the ground.

Back during this time, there was a type of ladder that could reach from the earth to the sky. Nando got mad and grabbed a couple of things and climbed the ladder up to the sky. Sapayo followed him but before following him, she started collecting all of the most important things that she had and she ate as much as she could. She filled up three giant

pots of things important to her, but Nando was already ahead because he didn't have much to carry. The lady was behind him, going very slow. Nando reached the moon and the lady was in the middle, so when he got there, he cut the ladder and the lady fell back to the ground. When her treasured items in her baskets, which were made of clay, hit the ground, they broke. Now, that is why there are so many different types of clay all over the world. Where those pieces fell, that is where one can find clay now. Also, now when the full moon comes out, the bird also comes out and starts singing, "A-huuu-joo, A-huuu-joo."

The Origin of the Spider Monkey:

The spider monkey comes from a human; that is also why in today's society, there are some people who are very good hunters and some who are not. There once was a man who married a girl and they had a family, but he was not a very good hunter. There were lots of animals but he could not hunt any, so he suffered a lot because his wife insisted on food but the only things he could kill were very little birds. He had this problem for a long time. One day, he was very tired, so he went out and tried to hunt but he did not get lucky, so he felt really bad afterward. He began thinking and had an idea that, during the night, all of the monkeys would go to sleep. Once the monkeys were asleep, he could come out and kill them with a big stick – that way, it would be easier. So he cut a big stick, about a meter long, and he prepared himself and carried the stick with him and left and waited until the sun was down. In the big tree, the bully monkeys were asleep. The man began looking for a way to go up the tree because it was so big. He went up the tree

and got halfway up and tried to look like the monkeys. He saw something and thought it was a monkey but realized it was another person. The other guy, named Cujilu, asked him what he was doing and he said that he is a hunter but he cannot hunt anything and his family is suffering because they do not have anything to eat. So the other man told him that if that is the truth then it is okay, and that he will give him the power to hunt, but in order to have it, he must blow on the tobacco pipe to receive the power. So the man did it and Cujilu told him that he needed to fast and give up some certain things. In one month, he could go to the woods to hunt, but there is one rule: he cannot hunt as many animals as he can; the maximum amount that he can hunt is two. The man agreed to the rules. He returned home very happy, and one month passed and he decided to go to the woods in order to hunt. He went and found monkeys and he hunted and killed one and came back. This continued for a while, and he was really happy. One day, after a long time (since, as humans, we can change our opinions quickly), he saw a bunch of monkeys together and decided just to kill all of them except one. The one that he did not kill was Cujilu. Cujilu came down from the tree and, when he reached the ground, he transformed into a human. Cujilu asked the hunter, "What happened? Why did you disobey the rules? Now that you disobeyed the rules, you are going to become a monkey." So Cujilo picked up the blow gun and blew it at his butt and the hunter transformed into a monkey. Cujilo picked up the blow gun again and blew it at the butt of all of the dead monkeys and they came back to life again. This is where the spider monkey came from. The others were bully monkeys, but the man had been transformed into a spider monkey.

CHAPTER 1

NATURE

One of the most forthright and noticeable areas of similarity between the Appalachia and Ecuadorean stories is the emphasis on nature. Many of the stories reflect the importance and the role of nature in daily life. Both sets of stories reflect a view of nature; however, the overall analysis of the role of nature shifts between the two areas in comparison.

Focusing first on the Appalachian stories, in “Jack and the Bean Stalk,” nature takes a magical turn and produces a hidden link between the earth and a celestial place where Jack encounters magical giants, along with a world of trouble. In “Little Red Riding Hood,” the woods are a dangerous place, filled with mischievous wolves who will disguise themselves in order to devour innocent girls. In “Hansel and Gretel,” nature is represented in the dark, scary woods in which the children are abandoned by their father. Nature is also represented as problematic through the birds that devour Hansel’s bread crumbs, making it impossible to retrace their path home. These images of nature paint a bleak and dark picture according to the Appalachian stories. Nature is seen as a place of danger and adventure, a place where little girls should not go alone, where brothers and sisters discover evil witches who want to devour them, and when played with, in the case

of Jack, teaches little boys not to be too curious or they will discover hardship that could threaten their lives. Nature is a force that is not to be misconstrued: it is a dangerous, dark place that should be avoided lest little children discover dangerous beings and risk their lives.

The way the Appalachians view nature within their literature is reflective of the view of nature within Appalachian society. Appalachian economy thrives off of the production of coal; by 1978, Kentucky had emerged to be the highest-producing coal state within the United States (Perry 196). As the biggest source of industry and economy within Appalachia, the value of coal and the new industry with which to mine the mineral created a certain significance of the value of nature; coal miners and coal mining towns relied and continue to rely on nature to provide the economic means on which to survive. In his research, Perry says that within Appalachia, “among counties highly dependent on coal, income and dependence on coal relate positively” (197). Therefore, the Appalachian perspective of nature shifts from that of a pleasant, enjoyable world of intrigue to a means from which to achieve an end: an oftentimes scary, treacherous end.

With the rise in the mining industry come the inevitable catastrophes associated with coal mining. In a study conducted by the Health Policy Institute at West Virginia University, Michael Hendryx and Melissa Ahern found that the coal mining industry costs the Appalachian region five times more in its deaths than the amount that it provides in economic benefits for the nation. By Hendryx’s and Ahern’s calculations, the coal mined in Appalachia provides approximately \$8 billion dollars in jobs and other economic stimuli, while the same industry causes \$42 billion worth of deaths, courtesy of

the impacts of mining (Hendryx and Ahern). Coal mining within Appalachia causes approximately 11,000 more deaths each year than with other mining sites within the nation. A large percentage of that number of deaths is caused by the pollution of both air and water caused by the mining (“Research Examines Health Impact of Mining – Illness, Premature Deaths Cost Appalachia Billions”). The same industry that provides for Appalachians is the cause of death and destruction. Nature is thusly a dual-edged sword; it is a concept that provides, at the hands of men, resources necessary to survive, yet it is also a dangerous and risky gamble which harms and destroys miners and communities as a whole. This role of nature parallels the viewpoint within the Appalachian stories: it is dark and dangerous world that is oftentimes accompanied by destruction.

Nature is also a prevalent theme in the Ecuadorean stories. In “La Mama Guerdona,” the wind blows against a bone, misleadingly creating the illusion that the children’s father is still nearby in the woods, which gives them a false sense of safety. The unsuspecting rat is given a purpose when the boy uses its tail to convince the witch that his fingers are still far too skinny for her to eat him. Later in the story, the waves of the ocean signal to the princess to seek help, because the seven-headed serpent is on its way to her village. The story of “Butterfly” reflects a magical explanation for the natural unexplained creation of the animal; the Ecuadoreans believe that the butterfly is the supernatural phenomenon of the reflection of their deceased relatives. The story of “Ahujo” serves as another explanation regarding the natural phenomenon of the variations of clay found throughout the world. It also explains the melodic birdcall that appears at night, when Ecuadoreans can listen and hear the birds singing, “Ahujo.” Lastly, the Ecuadoreans create another story to explain the existence of spider monkeys,

an animal prevalent in many areas throughout the country, especially within the rainforest and mountain regions.

Unlike the Appalachian stories, the Ecuadorean stories use nature as a springboard from which the stories take shape. This is to be expected, since the majority of Ecuadoreans place an immense value and importance on nature. Nature serves as a positive force that saves a little boy's life in "La Mama Guerdona," and nature also provides the explanation of butterflies, spider monkeys, and the distinctions of clay throughout the world. Nature serves as the base for many of the Ecuadorean stories and is represented as a force that simultaneously is beneficial and is capable of being explained. Whereas with Appalachian stories, nature is represented as fearful and dark, in Ecuadorean stories, it is the basis of the stories themselves and is represented as being explainable and an important daily aspect in the lives of Ecuadoreans.

Similarly to Appalachia, Ecuador relies on nature for a large portion of its economy. Ecuador is a leading exporter of bananas in the world ("Market"). As the banana trade increased, Ecuadoreans began relying on the fruit to provide sustenance to their families. By the 1990s, the banana export of Ecuador accounted for 64.7% of all agricultural exports ("The Banana Sector in Ecuador" 79). Similarly, the exportation of bananas provides many jobs and resources for the Ecuadorean community:

In social terms, the banana sector has become one of the most important production activities in the Ecuador. Bananas production is labour intensive, thus generating a wide range of employment. By 1998, the number of proprietors of banana plantations registered at the National

Banana Programme (PNB) was 4,941. According to labour productivity and cultivated land statistics, there are around 98,000 workers that are directly involved with banana plantations (“The Banana Sector in Ecuador”).

The role of nature in Ecuador has, like that in Appalachia, shifted to accommodate its cash crop. Between 1980 and 2000, the surface area allotted in Ecuador with which to cultivate bananas grew by 153%. To keep up with demand, Ecuadorean banana plantations pushed for a drive to produce quality, organic products by the year 2000. This desire to produce organic bananas has aided in the preservation of nature, and as the majority of banana plantations have begun to opt out of using harmful chemicals in order to increase the supply in the face of the organic banana demand, a beneficial side-effect has been (and continues to be) the preservation of nature. Interestingly, “it appears that the environmental effects of increased banana production and trade was positive in Ecuador” (“The Banana Sector in Ecuador”).

The banana production also has aided positively in the social sector of Ecuador, as well. Between 1994 and 1998, during a boom in banana exportation, Ecuador “increased the profitability of the banana producer and increased the number of planted hectares, the number of employed workers, and their income level” (“The Banana Sector in Ecuador”). The banana production employed thousands of Ecuadoreans who, prior to the banana boom, had been jobless. The new boom in exportation to foreign nations, particularly to the United States, aided the overall Ecuadorean national economy. The banana production was providing, and continues to provide, economic and social benefits to the

country while maintaining nature and preserving its harvests in order to maintain economic growth.

Perhaps this also influences the Ecuadorean literature and its perspective of nature. As previously noted, many of the Ecuadorean stories center around nature and oftentimes observe a reverence toward the subject by trying to explain a natural phenomenon in a “human” way. The banana exportation increased the level of respect and reverence in the lives of the typical Ecuadorean; nature provides a crop that provides sustenance for a family, the community, and the nation as a whole. Nature is the ultimate provider; it is to be respected and cherished and worked with in order to create a happy medium. This perspective and viewpoint is exemplified by the almost holy-like reverence with which nature is observed in the analyzed Ecuadorean literature.

The Ecuadorean perspective and reliance on nature, while similar to the Appalachian viewpoint, differs drastically. Both areas have specific resources on which their entire national economy survives. Yet the Appalachian production of coal is mined and harvested through the degradation of nature: nature must be stripped, trees must be chopped down, water supplies must be polluted, and animals must lose their homes, all in order to mine the coal. In the process of mining the coal, both community members and miners alike face the dangers of nature in its effects on air and water pollution, and miners brave the deep, dark, oftentimes collapsing mountainsides to harvest the Appalachian black gold. Contrarily, Ecuadoreans harvest and grow their cash crop based on a respectful reliance on the nature of which they take. By growing and harvesting bananas with the goal of doing so organically, the nature that provides for the Ecuadorean banana plantation proprietors continues to provide throughout the years. Granted, many

banana plantations within Ecuador are yet to change to organic production methods, which forces nature to adapt to a destructive role, much like that of Appalachia. Yet the push for organic harvesting practices has begun to trickle down throughout the country, giving hope to nature preservation advocates both locally and globally. The Ecuadorean banana exportation maintains economic benefit while attempting to provide respect to nature. Ultimately, these contrasting views of nature are reflected in the literature of each particular area.

CHAPTER 2

FAMILY

Both sets of stories reflect a particular viewpoint on the entity known as family. The stories themselves reflect the dynamic of Appalachian and Ecuadorean family in a subtle manner. Whether it is the statement of the size of the family or the explanation of the roles of the husband and wife, the perspective on family from both areas resonates loudly within the works of literature.

We see the principle of family reflect in many of the analyzed Appalachian stories. In “Jack and the Bean Stalk,” the concept of a happy family is destroyed by an evil giant. However, once Jack reaches the other “world,” he sees that even the giant has family values specific to Appalachia; his wife is preparing his dinner when he arrives. She brings it to him, serves him, and promptly brings him his objects of his demand (gold coins, etc.). The giant fulfills the role of the stereotypical man, being out and away from the home all day, and he comes home and expects dinner made and prepared by his wife, who then serves him and waits on him for the remainder of the evening. We also see the relationship between Jack and his mother in his relativity toward their family. Jack’s mother assigns him the chore of going to town, which he does without protest. When he

disappoints his mother, she yells at him and sends him to bed without food, punishing his misbehavior. Yet, as a male, when Jack comes home as the sole provider with gold coins and magic hen in hand, his mother hails him as a success and the pair live happily ever after. Even though he is a teenage boy, Jack listens to and respects his mother and her commands and, ultimately, risks his life with the giant in order to provide for his mother and himself.

In “Little Red Riding Hood,” family values take a different perspective. Little Red Riding Hood ventures throughout the woods to visit her sick grandmother, as commanded to do so by her mother. Not only is it implied that Little Red Riding Hood, her mother, and her grandmother live within walking distance of one another, but that they have a close kinship and a strong family bond with one another: Little Red Riding Hood wants to take her sick grandmother a basket full of food and treats in order to help her to feel better. The family bond shared by the little girl, her mother, and her grandmother is very important, and Little Red Riding Hood risks her life in order to visit her grandmother. The three generations of women stick close together and help take care of one another.

In “The Three Little Pigs,” family is represented as a safety in times of danger. When the brothers left home, they did so together, as a unit – but they quickly separated. When the wolf blew down the house of the first little pig, making him vulnerable to the wolf (perhaps metaphorically seen as world-at-large), he quickly ran to his brother’s house. When the second little pig’s house was blown down by the wolf, the two pigs ran to the third brother’s house to seek refuge. This bond and camaraderie between the brothers saved the first and second pigs’ lives. Without their brother to help them, the

wolf would have overtaken the pigs and killed them. Metaphorically speaking, the pigs sought shelter from the harsh realities of the world with one another. As long as they were together, nothing could harm them.

“Hansel and Gretel” paints a slightly different story about family, from the viewpoint of an evil stepmother. The heartless new bride of Hansel and Gretel’s father hates the children so much that she orders her husband to abandon the children in the forest. Hansel and Gretel’s father listens to his wife and obliges, granting the woman the control over the household. Yet as he abandons his children in the forest, another strong family bond emerges: that of a brother and a sister. Crying, Gretel tells Hansel how frightened she is, yet Hansel reassures her and comforts her, and has already made provisions for how to escape the forest. Hansel looks out for Gretel and cares for her, even risking his own life to do so. By the end of the story, Gretel unlocks Hansel from his cage, effectively saving his life, and the children run home to live happily ever after with their recently-widowed father who desperately wants the children in his life once again.

The regional story of “I Want My Big Toe Back” demonstrates traditional family values apparent in Appalachia. The family consists of many members: a husband, wife, and three children. In order to provide food for the family, the mother has a garden in which she raises potatoes for the family to eat. The mother tells the oldest son to go to the garden and pick the potatoes for that night’s dinner, and the son, obliging, listens to his mother and fulfills his chore. The mother then prepares the dinner, and readers see the hierarchy of family and its positions in the rank of who gets to eat the potato first: the father, the mother, the son, the daughter, the baby. Later that night, once the children are

frightened by the noise, they run and seek solace with their mother and father, hiding with them in their bed. It is clear to note from this story that the mother's job within the family is raising her garden and providing food, the children obey their parents and fulfill their chores, and, when frightened or in trouble, the children seek refuge with their parents, who protect and comfort them.

The Appalachian societal viewpoint and belief about families and family values have a large basis of why the literature reflects these specific viewpoints. In an article published in the National Council on Family Relations, the families of Appalachia are identified as being "male dominated, with fathers playing important economic provider and leadership roles. The division of labor is considered traditional, with clear delineation of gender roles. The line of authority is clear, and each family member has a specific function and role" (The Rural and Appalachian Youth and Families Consortium). In a study by the Population Reference Bureau, Mark Mather notes that the number of married couples sharing a household in Appalachia is higher than the national average (recorded in 2000), yet the national average of female-headed households is higher than those in Appalachia. It is clear to see that the typical Appalachian household has two parents, both a father and a mother (55%), and that the family has specific family roles, with the father as the head of the household (Mather). This would support the story of "I Want My Big Toe Back," in particular, where the father is the head of the household and the family has specific roles.

Another clear objective in Appalachian families is the strong kinship toward one another:

The strong sense of familism and loyalty to kin has often been noted as characteristic of Appalachians... more so than in other U.S. family systems, this nuclear family or household unit in Appalachia is not entirely independent. Rather, it is considered to be part of the larger social organization stemming from the family of orientation. Keefe (1988) pointed out that Appalachians perceive the category of family to include the nuclear family (spouse and children), the family of orientation (parents, brothers, sisters) and generally siblings' spouses and children. Rather than separating from the family of orientation, new nuclear units are additions to the larger family (The Rural and Appalachian Youth and Families Consortium 387).

As demonstrated in "Little Red Riding Hood," "The Three Little Pigs," and "Hansel and Gretel," the traditional idea of family is disregarded in Appalachia to include the bond between siblings (such as the pigs) or distant family members of orientation (such as Little Red Riding Hood's grandmother). Family is an entity that sticks together; yet "family" in Appalachia is a term that encases not just husband, wife, and children, but rather involves a bond shared between family members both near and far, distant and close, nuclear or of orientation. "Appalachian communities are often characterized by a close geographic proximity among households containing members of the same extended family" (The Rural and Appalachian Youth and Families Consortium). In the case of Appalachian literature, this is reflective of brothers living together, a brother sheltering his sister in the wild, or the multi-generational bond of Little Red Riding Hood, her mother, and her grandmother.

Family is also an apparent theme in the analyzed Ecuadorean literature. “La Mama Guerdona” mirrors the Appalachian story of “Hansel and Gretel”: the evil stepmother forces her husband to abandon his children in the wilderness, and the brother is left to take care of his sister. The boy even risks his life for his sister, since he turns himself in when the witch discovers his sister. The pair sticks together until many, many years later when the girl gets married and the boy falls in love with a princess and protects her from the serpent. When he does so, the princess’ beloved father gives her permission to marry the boy. The brother and sister, who depended on one another for protection and survival, ultimately marry and begin their lives as a spouse to another.

The story of the “Butterfly” also reflects Ecuadorean family values. The wife and her daughter left the house due to maltreatment from the husband, and deep within the woods, they discovered their deceased family members. In the form of butterflies, their dead family members eventually rescue the woman and her daughter from the abusive husband, and the woman and child decide to forgo their lives as humans in order to live with their family members. Currently, as the end of the tale states, if Ecuadoreans see the beautiful blue butterflies of which the story speaks, they leave food or drinks for the animals because they believe they are the incarnation of their own family members. The story successfully demonstrates the upmost respect for family.

Similarly, the story of “Ahujo” explains the roles of the family, which run parallel with those of Appalachia. Nando routinely went out hunting and farming and would bring home pumpkins to his wife, Sapayo. Sapayo’s designated role was to stay home and cook the pumpkins for her beloved Nando. By the end of the story, when Nando realizes that Sapayo is not fulfilling her obligations, he gets angry and leaves the house.

As a dedicated wife, Sapayo tries to chase Nando and convince him to come home, but Nando climbs up the ladder connected to the moon and cuts it down when Sapayo is climbing in pursuit. Because Sapayo did not fulfill her obligation to stay at home and prepare Nando's dinner, their marriage (and ultimately, her life) was terminated.

Finally, in "The Origin of the Spider Monkey," family proves to demand more than the hunter is capable of doing. As the male of the household, the hunter goes out to search for food and is very disheartened when he is incapable of hunting anything worth providing to his family. Without food, the hunter becomes desperate to provide for his family and begins hunting monkeys. Breaking a deal with Cujilo, who defends his own family of monkeys from the hunter, the man turns into a spider monkey and will never again hunt. The man is exemplified as the provider; he is the head of the household and must provide food for his family to survive. Yet Cujilo, the head of the family of monkeys, provides safety for his family and, when threatened by the hunter, protects the monkeys by permanently transforming the hunter into a monkey. Both individuals sought protection and provisions for their families, which combined with greed, produced the downfall for the man.

These perspectives and viewpoints on family are accessible through the overarching Ecuadorean societal viewpoint on family. In an article from *Culture Shock*, it is said that specific "parental roles are clearly defined and highly valued" ("Contrasting Cultural Values"). The woman is expected to be submissive to her husband in all things, establishing a subordinate role for the wife. Even wives with high levels of educational backgrounds or careers of their own are still expected to be subordinate in matters involving the home ("Family and Kin"). Contrarily, for men, "the lowest or 'worst' thing

a man can do is to disgrace his family by not fulfilling his family obligations...With regard to masculinity and fatherhood, the Latin male's highest priority is his duty to his family" ("Family and Kin"). The man thusly takes responsibility as the provider for his entire family, while the woman is expected to obey her commands from the man in order to successfully run the household. "The Hispanic man served as the unquestioned head of the household and the model of manhood to his sons. Although he might also be a kindly and affectionate parent, he was unlikely to take an active role in the day-to-day functioning of the family... A woman's range of activity, by tradition, rested within the home...She managed the household and the day-to-day upbringing of children" ("Family and Kin"). A more traditional perspective of family roles is apparent in the Ecuadorean structure: a bread-winning father with a stay-at-home, subordinate wife. This is easily seen in many of the Ecuadorean stories, including "Ahujo," where the wife's job is to stay at home and provide dinner for her husband, and in "The Origin of the Spider Monkey," as the husband assumes the role of sole provider.

Similar to Appalachia is the Ecuadorean notion of family. Ecuadoreans commonly reside not only with immediate or nuclear family, but also with other members of distant kin. In fact, immediately after marriage, it is not uncommon for the man and wife to move in with one of the sets of parents. The notion of family extends past the nuclear family to incorporate kin and distant family members, as well ("Family and Kin"). This is obvious in the Ecuadorean stories of "La Mama Guerdona," as the siblings create their own self-sufficient "family," and in "Butterfly," as a respect and love for the woman's deceased family members replaces her affection for her living husband.

Thousands of miles apart in distance, the values and opinions of family roles are surprisingly similar between Appalachia and Ecuador. Both areas place respect and value on extended family members outside of the nuclear family, and both geographical entities regard the father as the head of the household and the sole provider. Both of these aspects leak into the literature of each geographical area, representing a traditional “old fashioned” viewpoint on family within the literature of the regions.

CHAPTER 3

AGRARIANISM

Perhaps closely tied to nature is the agrarian lifestyle: the rural way of living with an emphasis on farming and relying on nature to provide for one's family. Both Appalachia and the mountain regions of Ecuador have a longstanding tradition of agrarianism, in particular through farming. Both areas cultivate and grow many crops, used both nationally and individually for one's family. This tradition is clear to see in the literature of both areas.

Beginning with the Appalachian stories, in "Jack and the Bean Stalk," Jack and his mother live a very agrarian lifestyle. The sole reason why Jack meets the magic man and receives the beans is due to agrarianism. Jack and his mother relied on their garden as their source of sustenance; because the garden did poorly, Jack and his mother had run out of food to eat. Also in line with the agrarian values is that Jack's mother commands Jack to take their cow to town in order to trade it for food. In line with traditional farming practices, Jack tries to sell his livestock in order to gain sufficient income to provide for himself and his mother. Jack and his mother's reliance on the garden and its provisions for sustenance, followed by their agrarian mindset of livestock trading proves "Jack and the Bean Stalk" to have a sufficient farm-life background.

In the mountain-born story of “I Want My Big Toe Back,” the family, similarly to Jack and his mother, rely on their garden for their sustenance. The mother has a garden in which she harvests food to make for her family for dinner. The mother tells her son to go to the garden and pick the potatoes for the night’s meal. Obliging, the son picks the potatoes, brings them to the mother, and she cooks them and feeds them to her family that same night. The mother, and her family as a whole, depends on not only the potatoes, but also her entire garden to produce food. Farming is a lifestyle that provides for the entire family and sustains the father, the mother, and their three children.

Finally, “The Boy Who Cried Wolf” represents the communal mindset of agrarianism. As an adapted tale famously written by Aesop over 2000 years ago, “The Boy Who Cried Wolf” amazingly continues to be adapted and orally told to this day (“Who is Aesop?”). The story demonstrates the agrarian values that were present two millennia ago, but continue to be present within Appalachia today. In the beginning of the story, the audience is told that there is a shepherd boy, watching sheep. We are told that he is a boy, as opposed to a man, which comes into play later in the story with the child’s immaturity at fooling the townspeople. Regardless, it is clear to see that young boys are expected to work and, common to the agrarian lifestyle, take a farming job or a similar trade when they are capable. Despite his immaturity, the boy is expected to successfully watch the town’s sheep and protect them from a wolf. Simultaneously, the agrarian values are reflected within the townspeople as a unit. Once the young shepherd boy calls “Wolf,” the townspeople come running to help protect the sheep. Once they discover it is a hoax, they go back and return to their work, only to be called again by the shepherd boy. If the townspeople are within earshot of the young shepherd and are

capable of immediately running to help to defend the sheep, then it is assumed that the townspeople are also working outside. It is not feasible to think that these townspeople would hear the shepherd boy's cries from inside buildings or houses and then come running to defend and protect the sheep; rather, they have to be working outside, somewhere close by the shepherd boy. Not only is the young man working outside, but the townspeople are, as well. Since the audience is told that the villagers return to their work, it is safe to assume that their work is outdoors, thus promoting an agrarian and farming lifestyle.

It is expected that farming and agrarianism are so prevalent within Appalachian literature, since the communities themselves within Appalachia value farming so much. According to United States Department of Agriculture Economic Research Service, the Appalachian state of Kentucky had nearly 14,000,0000 acres dedicated to farming in the year 2007. It is estimated that in 2009, there were approximately 85,500 farms within the state, exporting fodder, soybeans, horses, tobacco, and grains. In fact, the state of Kentucky alone accounts for over 90% of the U.S. horses as agricultural commodities ("State Fact Sheets: Kentucky"). Similarly in West Virginia, another state predominately associated with Appalachia, nearly one-fifth of the total land area is used for farming, and in 2009, the small state held over 23,000 farms, exporting \$32 million worth of poultry, \$12 million of feed, and multi-million dollar amounts of fruits, soybeans, and cattle ("State Fact Sheets: West Virginia").

Other states within Appalachia, including Tennessee, North Carolina, and Virginia also have a thriving agrarian economy. Nearly half of the state of Tennessee is used for farming, raking in over \$360 million worth of soybeans in the year 2009 ("State

Fact Sheets: Tennessee”). North Carolina has over 52,000 farms and is the number one state-producer of tobacco within the United States, producing \$601 million worth of tobacco in 2009, in addition to \$537 million worth of livestock, \$478 million worth of poultry, and \$313 million worth of soybeans (“State Fact Sheets: North Carolina”). Virginia’s 47,000 farms also add to the agrarian lineup, producing six percent of the United States’ turkeys as an agricultural commodity, and \$125 million worth of wheat in the year 2009 (“State Fact Sheets: Virginia”).

Because of such huge profits in exporting farming products, the societies within Appalachia rely on farming and agrarian lifestyles in order to support themselves, their families, and the U.S. economy as a whole. When the majority of the states’ profit comes from exporting farming commodities, such as soybeans or livestock, then the jobs and opportunities within the state modify to reflect this. There are over 85,000 farm owners in the state of Kentucky alone, and with each farm approximately 164 acres, job opportunities within not only the state of Kentucky but also within the states with similar statistics, reflect the need for farm hands, farm workers, and general assistance in exporting farming commodities (“State Fact Sheets: Kentucky”).

Since much of the economy depends on farming and agrarian values, it is clear to see why these topics would be reflected within the literature of Appalachia. Jack and his mother’s farming lifestyle in “Jack and the Bean Stalk,” and the family’s dependence on their mother’s farm in “I Want My Big Toe Back” help listeners of the stories to understand that, just like Jack and his mother or the family eating the potatoes, Appalachians are dependent upon their agrarianism. Without farming, they would have no food to give to their children – exactly like Jack’s mother had no food to feed to Jack.

Agrarianism and farming are the economic stabilizers of Appalachia, and the area is dependent on agrarianism as a form of sustenance in the same manner as Jack's mother and the mother with her potato garden. The adaptation of Aesop's fable incorporates the farmers and workers of 2,000 years ago and connects the idea of agrarianism throughout the millennia. The townspeople and farmers of 2,000 years ago are reflected in the townspeople and farmers within Appalachia today. The history of agrarianism and the value of farming, despite the years, have not changed.

The same emphasis on farming and agrarianism is apparent within the Ecuadorean literature, as well. Even though much of the literature only briefly mentions the agrarian lifestyle, it is still apparent. In "La Mama Guerdona," before the witch tries to cook the children, she sends them out to chop wood for the fire. The children unquestionably do so, symbolizing the routine manner of this procedure: the children were used to harvesting and chopping wood in order to create a fire for which their food was to be prepared. In the story explaining the butterfly, the beginning says that the newly married couple lived in the woods because that was how the people used to live. Later, the woman and the daughter went for a walk and the storyteller notes that they were walking where many people came to look for and to gather lobsters and crabs. The story emphasizes that the people used to live in the woods, and that they had a hunter/gatherer lifestyle, walking toward the shore to gather enough food to provide for their family.

The story of "Ahujo" capitalizes on the husband's distance from his wife, the cause of which is his hunting. While the husband is away, the wife is supposed to be cooking but fails to do so. The emphasis on the story reiterates the family values, but

puts the male emphasis on the aspect of agrarianism. The husband, day after day, leaves the wife to go hunting and brings back what food he caught or gathered. It was his role as the head of the household to be the provider – and the method in which he provides for his wife is through hunting. Hunting, in this manner, becomes a normal, daily aspect of life: one that is an assumed role of the head of the household.

In “The Origin of the Spider Monkey,” much of the emphasis within the story is placed on hunting. The main character’s troubles stem from his feelings of self-loathing; he cannot hunt as well as he would like, thusly he and his wife struggle with finding sufficient food. Brainstorming ways to improve their situation, the hunter decides to begin hunting monkeys. He places his ingenuity and intellect over his agrarian values and decides to, uncharacteristic of the other hunters, kill and eat the monkeys. Once his hunting improves, and he begins bringing home food for his wife, he becomes very happy. Yet, greedily, he hunts more than his predetermined fair share and Cujilo punishes him. Thus, listeners of the story discover that once again, it is the man’s role to provide for his wife through hunting. Yet when agrarian values clash against ingenuity and wit, agrarianism is the ultimate victor. Tying into the respect and adoration the indigenous Ecuadorean population possesses for nature, the ultimate lesson is the value of agrarianism and the power of nature over greed and self-acclaimed ingenuity.

The Ecuadorean emphasis of agrarianism can be seen in the importance of hunting. Hunting plays a vital role in the life of Ecuadoreans, particularly within indigenous tribes within the mountain and rainforest regions, as it is generally the provision of food for one’s family. In a study conducted based on agrarianism, the authors note that the Ecuadorean “men and women practice self-sufficient horticulture,

men hunt...” (Escasa, Gray, and Patton). The study continues by using a multitude of criteria to determine, in the minds of Ecuadorean women, what makes a man attractive. Two of these criteria include “warriorship” and “hunting ability.” Ultimately, the study demonstrated that the two characteristics “were found to be positively correlated with attractiveness” (Escasa, Gray, and Patton). This suggests that hunting is such an innately large part of the Ecuadorean lifestyle that women are more attracted to a man capable of demonstrating himself to be a sufficient hunter in order to provide for the future family.

Hunting is most commonly found within the rural communities of Ecuador, especially among indigenous families. A particular study followed Chachi Indian and AfroEcuadorean families for one year and discovered that there “were 857 individuals of seven rodent and four marsupial species trapped during the study” (Suarez, Stallings, and Suarez). Laura Rival says of the Huaorani that:

...growing food by agriculture is not as valued as hunting and gathering wild foods. People trek and revert to the predominant hunting-gathering lifestyle whenever they can and never rely exclusively on food production or on crops growing in areas they have cultivated themselves, preferring to depend on wild food, that is, on food encountered in the forest while trekking (83-84).

That being cemented by Rival, it is clear to see that the Ecuadoreans and the Appalachians both have similar emphasis on agrarianism. While Appalachians and Ecuadors both hunt *and* farm, according to Rival, the indigenous Ecuadoreans value hunting over farming, whereas the people of Appalachia place a large emphasis on

farming, not only for their individual families but for the community and economy as a whole. Simultaneously, Ecuadoreans demonstrate their importance to agrarian values through hunting: a cultural phenomenon that has ingrained so deeply within the culture that the Ecuadorean women define an attractive male by his ability to hunt, that it has been studied within native tribes, and that it appears in much of their children's literature.

CHAPTER 4

POVERTY

Poverty has an actively antagonistic role in the geographic regions of both Appalachia and rural Ecuador. With the focus on agrarianism, education takes a passive stance within both regions, resulting in an under-educated population. With a rise in illiteracy and the value of agrarian-based jobs, poverty plays a prevalent role within both locations. One way that this is reflected is through the literature of both areas.

In "Jack and the Bean Stalk," Jack and his mother are unjustly persecuted when an evil giant kills Jack's father and robs the family of all of its money. Without their father's earnings and the money the family had stored, the story tells us that the family lived a very poor life. In fact, the family survived solely through their agrarianism; Jack's mother relied on her garden to produce sufficient food to feed both herself and her child. Without money, Jack's mother relied on agrarianism to raise her family, insinuating that agrarianism is, in this particular instance, a means to an end, rather than a lifestyle. Without an economic means of support, Jack and his mother are left to rely on their garden as their source of sustenance, banishing all frivolity from their lives until the day Jack triumphs over the giant and rushes home, gold in hand, to save the day.

In "Hansel and Gretel," the unfortunate children are banished to the forest because of a lack of money. The story says that the children's new stepmother decided that her husband should abandon the children in the forest because the family did not have enough food to survive. In this scenario, a lack of money is reflected in a Darwinistic relationship; selective breeding forces the weaker, less powerful children from the house so that their stepmother and father, with their limited funds, can be the ones who eat. The father obliges, perhaps out of guilt knowing that, without enough funds to buy sufficient food, in the end, the death of some family members is inevitable. He abandons the children in the forest, leaving them on their own, because he is incapable of providing for them. In short, poverty is the driving factor for the children's departure. Even once the witch captures the children, she insists that Hansel and Gretel are too skinny, implying a lack of nutrition in their home life. The children's father had been incapable of providing sufficient amounts of food to the children, resulting in malnutrition that even the witch was capable of discovering. Soon after establishing a rich diet, the children gained weight and had "fattened up," courtesy of the witch. Poverty not only caused the children's departure, but also had clearly affected Hansel and Gretel long before their journey.

The contrast of poverty is used within the Appalachian tales in order to make a statement about poverty itself. In many of the stories, the protagonist returns home with treasures or money of some sort and the story's characters are then able to live happily ever after. With the sharp contrast of living in poverty and having nothing, the character's ascent to riches thusly creates a "happily ever after" ending for each story. In "Jack and the Bean Stalk," once Jack returns home to his mother with a bag of never-

ending gold coins, a chicken that lays an unlimited amount of golden eggs, and a rare, magic, singing harp, Jack and his mother spend the rest of their lives living "happily ever after." Similarly, in "Hansel and Gretel," the children steal the witch's treasures after shoving her to her death in the scorching oven. Hoarding the treasures, the children run through the forest, find their house, and reward their once-merciless father with the witch's fortune, until all three characters end the story by living happily ever after. Through this manner, the audience of the stories associates the contrast of poverty (that is, possessing great treasures and riches) with living a life of happiness. If poverty produces misery, then wealth must produce happiness. Once the characters stumble upon money, their troubles cease and they happily live their lives without care. In the Appalachian stories, if money is the solution to a lifestyle of happiness, then poverty, it is deemed, reaps misery and discord.

Poverty plays a similar role in the Ecuadorean literature, as well. In, "The Origin of the Spider Monkey," the hunter's family is suffering because of a lack of food. Because of their poverty, the man is left to rely solely on his hunting abilities in order to feed his family -- his abilities which, reflected in the story, are incapable of providing sufficient food. The hunter's life in poverty forces him to hunt, and his inability as a hunter forces his family to suffer. "La Mama Guerdona" reflects the same principles of poverty as "Hansel and Gretel." The hungry children are left in the forest, seeking refuge in an evil witch's house. The witch kidnaps the children and notices their malnutrition, due to the family's poverty and inability to buy sufficient food. Unlike the Appalachian story, however, the children do not find their happiness upon returning home with the old witch's money and treasures. Rather, the boy travels to a faraway land, where he

valiantly fights a dragon, saves a princess and her village, and lives happily ever after with his lover at his side.

In "Ahujo," the family's poverty level is reflected in the agrarian lifestyle, similar to that of "Jack and the Bean Stalk." The wife sends her husband to gather pumpkins in order to cook; the family clearly relies on agrarianism and gathering for their sustenance. Yet, the wife delivers all of the food to the bird Ahujo instead of her husband, leaving him hungry and angry. As the husband runs away to the moon, the wife begins to follow him, but only after gathering her most essential items to carry with her. Her greed in order to escape poverty is placed in front of her desire to repair her relationship and live with her husband. Gathering her riches into giant pots made of clay, the wife slowly follows the husband, but the story ends with the wife perishing, scattering her clay pots of possessions in her wake.

Unlike the Appalachian stories, the Ecuadorean stories make a strong statement about poverty (and its direct contrast: wealth). Whereas the Appalachian stories convince readers that riches and money allow individuals to live "happily ever after," the Ecuadorean stories give a strong warning. In "The Origin of the Spider Monkey," the hunter's lack of money drives him to plea bargain with a monkey, earning the right to hunt. Yet, when the hunter gets greedy and becomes capable of over-feeding his family, he is reprimanded and punished, spending his remaining years living as a spider monkey. In "La Mama Guerdona," the key to living happily ever after is rescuing a princess, slaying a dragon, and earning the king's approval. (In more concrete terms, living a life of pursuit and purpose, helping others, and finding true love). In "Ahujo," the wife's insensitivity to her situation, her inability to ration food for her husband during the

family's time of poverty, and her greed in placing the importance of her possessions before the departure of her husband results in the wife's death. Her greed ultimately cost the woman her entire life, her relationship, and her friendship with the bird. All of these stories echo a strong heed from the Ecuadorean literature for readers to not be greedy. Although the stories are similar to the Appalachian literature in that the characters live in poverty and struggle to find food, their happiness and outcomes do not lie in discovering money. Rather, the Ecuadoreans encourage the readers to find contentment in their situations and embrace their economical situations (or lack thereof) instead of being greedy. Greed and pride in possessions ultimately destroy the protagonists of each story, inspiring readers to discover that there is indeed a situation worse than poverty: greed.

It is, of course, expected that the role of poverty plays a dominant role in the literature of both areas. Poverty rates are higher in Appalachia than in the rest of the United States as a whole, which is a statistic that has repeated itself throughout the years. In 1989, the median family income in the United States was \$47,409, whereas in Appalachia the average family earned \$40,011. Repeating the trend, in 1999, the average family income in the United States was \$50,046, yet was only \$42,962 within Appalachian homes. Similarly, the statistics for individuals in poverty and families and poverty reflect much higher numbers within Appalachia than as compared with the statistics for the United States as a whole (15.4% as compared to 13.1%; 11.9% to 10.3%) (Thorne, Tickamyner, and Thorne).

The situation in Ecuador is comparable. Whereas the poverty levels in rural Appalachia are higher than the nation as a whole, rural communities in Ecuador have higher levels of poverty, as well. In an article published by Banco Mundial (The World

Bank), the statistics mirror that of Appalachia: "Forty percent of Ecuador's population lives in rural areas, 60 percent of whom are poor" ("Ecuador – Poverty Report" 3). The Ecuadorean national poverty increased from 40 to 45% from 1990 to 2001, resulting in 5.2 million Ecuadoreans living below the poverty line. In certain urban areas in the Sierra and in the Coast, between 1990 and 2001, poverty increased more than 80% ("Ecuador – Poverty Report").

There is one strong similarity resulting from the poverty comparison between the two locations. Both areas have high poverty rates, credited in large part to lack of education. In Ecuador, the poor "live in larger households, are less educated, have higher unemployment and lower access to basic services. High poverty rates among indigenous and Afro populations and among women are linked to poor endowments -- education (especially in urban areas) and low access to land and or access to low-productivity land in rural areas" ("Ecuador – Poverty Report" 2). Similarly, within Appalachia, much of the population is less educated, which results in higher unemployment. It is speculated that each additional year of schooling beyond a high school degree reaps an approximate 10% rate of return; for example, for every year of post-secondary schooling, an individual will earn approximately 10% more. Yet, in Bell County, Kentucky, a county situated in the heart of Appalachia in eastern Kentucky, from which hail many of the contributors of stories featured within this thesis, only 9% of the population (of nearly 30,000) possesses a Bachelor's degree. Perhaps this is why the median household income within Bell County in 2008 was \$24,858 (as compared to the median household income for the state of Kentucky: \$41,489). Similarly, within the state of Kentucky, the per capita money income was \$18,093, yet in Bell County, where only 56% of the population

possesses a high school degree, the per capita money income was \$11,526. Overall, the county of Bell alone has a 31.3% poverty rate, whereas the state of Kentucky itself averages in with a 17.3% poverty level (“Bell County, Kentucky”). Researchers claim a strong tie between lack of education and poverty level. Clearly, this lack of education and level of poverty clearly influence the literature of both geographic locations in very distinct ways.

CHAPTER 5

MAGIC

One of the most prevalent themes in the works of both the Ecuadorean and Appalachian literature is the use of magic. Magic, superstition, and folklore are major components in the cultures and attitudes of the people of both regions, and these themes make a striking note in the oral literature. Whether the use of magic explains natural phenomena, provides a given solution to a life of poverty, or just takes the reader on an adventure, the theme of magic is common throughout the literature of both regions.

In the collection of Appalachian stories, magic makes a strong appearance in every tale. In “Jack and the Bean Stalk,” Jack tries to fix his family’s poverty by purchasing three magic beans in exchange for his only cow. Jack places the potential value of magic over practicality, reasoning that magic might have a greater outcome than the wisdom of utilizing his common sense to sell the cow and buy food. In fact, the magic beans sprout a magic beanstalk, which Jack climbs up and finds a magic kingdom. In the kingdom, Jack encounters a huge castle, a giant woman, and a mean, father-killing giant. Jack then sees a bag, in which golden coins magically reproduce. Upon Jack’s later trips up the beanstalks, he discovers a hen that lays golden eggs and a harp, which plays music on its own (and later speaks to the giant, alerting him of Jack’s escape). Jack

escapes the magic land, returning to normalcy, but escaping his life of poverty by utilizing the magic components he stole from the giant. The magic in the story thusly provides an escape from hardship and poverty for Jack and his family.

In “Little Red Riding Hood,” magic serves as a reminder that the world is a dangerous place. Little Red Riding Hood encounters a magic wolf that is capable of acting like a human. He talks to her, uses reason to deduce her destination, and tricks her into her near death. The personification of the wolf is a magical element that, although impossible, encourages the story’s audience to realize the dangerous and hazards of life. Personification is another magical element apparent in “The Three Little Pigs.” Three pigs, all grown up and ready to conquer the world, make their journey for independence, searching for their own houses. However, the pigs discover a magically personified wolf, ready to hunt and devour them upon their journey. Similarly, in “Goldilocks and the Three Bears,” an innocent girl mistakenly does a breaking-and-entering number in a house – which happens to be occupied by three bears. Once again, the personification of animals serves as a magical element both to entertain and enlighten the story’s audience of the dangerous outside world. In “Hansel and Gretel,” the children are abducted by an evil witch, a further reiteration of the use of magic in order to demonstrate the claim that the world-at-large is a dangerous place. In “I Want My Big Toe Back,” the family magically plucks the toe of a giant, mistaking it for a potato, and the giant seeks revenge on the family. In such stories, magic serves as an entertaining factor, established to capture the attention of the story’s audience.

Magic is used in all of the Appalachian stories sampled within this compilation. Magic, superstition, and folklore are large parts of Appalachian culture. Drive through

parts of eastern Kentucky and western Virginia during a thunderstorm and one will hear “old wives’ tales” about what the rain means, in which direction it will fall based on the look of the moon, and the significance of what time of day it occurs. Have a conversation about last night’s dream, and there will be tales of its significance -- if you were pregnant in the dream, you will die within 24 hours; if someone died, you will get pregnant within six months; if you heard a dog barking three times, death is imminent (Tabler). Author James Crissman says:

Superstition has been a part of Appalachian culture since the days of early settlement. Certain happenings were, and still are, interpreted as omens of a death in the near future. For example, a bird flying through the open window of a sick person’s room or an individual’s dreaming of something white may indicate that a death will soon take place. Premonitions of an impending death continue to be accepted, in many instances, without questioning (19).

The superstitions within Appalachia have extended even to the practice of health care. In a culture filled with folklore and superstition, the basic needs of the people intermingled with the magic superstitious stories to create a brand of medicine that is uniquely Appalachian:

[A] distinct part of Appalachian folk medicine is behavior based on superstitious beliefs. Though this is not as common today as in the early 1900’s, it has had a large impact on the culture and medical practices of Appalachia. Appalachian superstitions based in healing generally involve

a certain ritual that is supposed to magically relieve the ailment, but may not necessarily directly involve the body. For example, to get rid of warts, carve one notch in a stick for every wart you have and then bury the stick. Similarly, tying a string around a persimmon tree is supposed to get rid of chills. Other superstitious beliefs set out rules that are designed to prevent illness: if you sweep under the bed of a sick person, that person will die, or if you let birds use your hair for nesting material, you will go crazy (Stone).

Interestingly enough, this “uniquely Appalachian” mixture of superstition in medicine is shared in Ecuador. The “medicine men,” also known as curanderos or shamans, employ unique, folkloric types of therapy in order to cure their patients. As Francois Deconick very bluntly explained in a 1998 issue of Sports Illustrated, “One way an Ecuadoran shaman will diagnose illnesses is by rubbing a live guinea pig over the sick person’s body, then gutting the animal and studying its entrails” (184). These therapies, utilized by a shaman, incorporate magic and folklore into medicine. It is commonly understood throughout the country, and the culture as a whole, that the shaman incorporates magic in order to cure the sick. “The shaman is thought to have a special link with what are commonly designated ‘spirits’” (Praet 743). The shaman utilizes this magical link to cure the sick, heal the injured, and prevent illness within the healthy.

As magic is extensively found in medicinal practices within Ecuador, it is expected that magic is also a theme commonly found within the Ecuadorean stories. In “La Mama Guerdona,” the evil witch’s parrot is personified, speaking to the woman to warn her of the children’s intrusion. Later, a magical dove, the personification of the

children's dead mother, appears to the children and warns them of their imminent deaths. The dove instructs them to kill the witch, remove and boil her heart, inside of which the children will find two eggs, which will hatch two puppies, which will lead them to a magical sword. After the children accomplish this feat, they walk for years and years, until they reach adulthood. The male grows up to rescue a princess from an evil seven-headed serpent, living happily ever after in her kingdom. The magic within "La Mama Guerdona" does not seemingly have a warning to the audience; rather, it serves simply as a mode of entertainment for the story's audience.

In the "Butterfly," magic is used to explain a natural phenomenon. The Ecuadorean tale uses magic as the explanation of the creation of a particular species of butterfly from the soul of a woman and her child. After being beaten, the woman journeyed away from her abusive spouse and discovered her dead ancestors, having a party. The dead ancestors eventually came to rescue the woman, turning her into a butterfly as she left her husband forever. The story of "Ahujo" is strikingly similar. Magic is used within the story in order to explain the various types of clay dispersed throughout the world. A husband, provoked by his wife's constant feeding of a magic bird, travels up a magic ladder to the moon. His wife follows, carrying her possessions in clay pots, which fall to the ground and scatter when her husband cuts the ladder and sends his wife to her death.

In "The Origin of the Spider Monkey," magic is used to explain yet another phenomenon: the explanation of the existence of the spider monkey. As the story goes, a magic man, named Cujilu, had the transformational ability to become both man and monkey. As a man, he made a deal with an unlucky hunter, allowing the hunter to kill

Cujilu's monkey companions, as long as the number was within limit. Not heeding Cujilu's warning, the hunter kills more monkeys than he had agreed to, and Cujilu angrily transforms the hunter into a spider monkey as his punishment. Like "Butterfly" and "Ahujo," "The Origin of the Spider Monkey" uses magic to explain a natural phenomenon with no real explanation of its own. How did butterflies and spider monkeys come into existence? Why are there different types of clay dispersed throughout the world? While these natural phenomena oftentimes go unexplained, these stories, passed down by the Ecuadoreans, lend an explanation for such incredulous events, using magic as the key component of explanation.

Whether the purpose is explaining natural phenomena, convincing the audience of potential dangers of the world (using impossible scenarios to highlight the dangerous world in which very possible scenarios exist), or merely to entertain, magic is used in every story highlighted within this compilation, both from Ecuador and from Appalachia. From the stories, it is evident that the use of magic is prominent within the cultures, used from everything from entertainment to medicine. Despite its thousands of miles in distance, the cultures of Appalachia and Ecuador both incorporate magic in many aspects of daily life.

CHAPTER 6

FRIENDSHIP WITHIN THE COMMUNITY

The final characteristic that I will explore is the thread of kinship within the community between the literature of both regions. Particularly within the Appalachian stories, the camaraderie and idea of a neighborhood of kinship is amplified. This feature is prevalent in “Jack and the Bean Stalk” in many ways. To begin with, Jack sells his mother’s cow to a man in exchange for magic beans. The story says that Jack meets this man on his way to town, implying a companionship of the people where, upon walking into town for various necessities, one is able to meet and talk with new acquaintances. Secondly, the camaraderie is a characteristic even in the most improbable situation. Faced with a man-eating giant and his wife, Jack still experiences a bond of kinship. He knocks on the giant’s door, for what purpose we are unclear. He obviously expects something – food? Conversation? A refuge from his angry mother? The giant’s wife answers the door and, despite her assumed vows to love, cherish, and honor her husband, she exhibits an unparalleled companionship with Jack when she takes him, hides him in a giant barrel of flour, and lies to her husband about his presence within their house. After Jack jumps out of the flour, steals the giant’s gold coins, and runs away, he proceeds to come back not only the next day, but the following two days, during which the giant’s wife exhibits the same characteristics, protecting Jack from her angry husband until the

giant catches Jack trying to make off with his harp. Despite her presumed allegiance to her husband, the giant's wife has such a strong sense of community and friendship that she takes care to hide Jack from her husband, preventing his death.

“Little Red Riding Hood” also demonstrates the idea of friendship within the community, to such an extreme that the protagonist becomes naïve about the matter. Little Red Riding Hood, who has such a strong familial bond that she traipses across the woods to take food to her sick grandmother, meets a wolf on her journey. Once the wolf assures Little Red Riding Hood that, despite their lack of previous encounters, they are indeed friends, Little Red Riding Hood decides that he is an acceptable person to talk to, detailing her journey to see her grandmother. Although the audience is left astounded by Little Red Riding Hood's naivety, this scene demonstrates her way of life; as a young girl on a journey by herself, stopping to talk to strangers is commonplace. There is nothing out of the ordinary with stopping to talk to a wolf. It is implied that, as commonplace, Little Red Riding Hood has probably stopped and discussed a multitude of topics with other travelers before. There is a strong kinship within a community in which its members can meet strangers and strike up conversation while journeying through the woods. At the same time, when Little Red Riding Hood arrives at her grandmother's house and realizes she has been deceived by the wolf, her screams fall upon the ears of a man chopping wood in the nearby forest. The man rushes to Little Red Riding Hood's aid, kills the wolf, and takes the traumatized girl safely back to her mother's house. Little Red Riding Hood lives in such a community that a nearby neighbor would drop what he is doing, risk his life to kill a wolf, and take the little girl all the way back to the start of

her journey. Such friendship and camaraderie as reflected within the story demonstrates a concrete communal bond.

In “The Three Little Pigs,” the value of camaraderie and community is evident within the inter-reliance upon community members. When the pigs stake out on their own, each of them has to buy materials for his house. The first pig encounters a man selling straw, so he asks the man for straw and builds his house. The second pig finds a man selling wood, so he buys wood and builds his house. The same happens with the third pig, except that he patiently waited until the discovery of a brick seller. This sequence signifies a strong communal tie: members of the Little Pigs’ community rely upon one another in order to survive. Reiterating the family bonds discussed earlier, once the wolf tracks down the pigs, they each run for shelter at their brothers’ houses. Again, without this sense of community and camaraderie, the Three Little Pigs would have been unable to survive. The same is true of “The Boy Who Cried Wolf.” The boy was reliant on community members as he worked, yelling for their help when a wolf came near. Unfortunately, the boy abused this relationship by asking for help when none was needed, but two times the village members rushed to his side to help defend his sheep from a wolf. The shepherd boy relied on and required the help of the villagers for protection. Without them, he would find out, he had no chance of survival.

Lastly, in “Goldilocks and the Three Bears,” young Goldilocks comes upon a house in the forest. Seeing that no one answered her knock on the door, she opens the door and goes inside anyway, ignoring our now-modern concept of breaking and entering. Goldilocks explores the entire house; she samples all three bowls of porridge (and hungrily gobbles up one), she makes herself comfortable in all three chairs (breaking

the last one), and is so at ease in someone else's home that she climbs into all three beds, deciding to take a leisurely nap in the last bed. Once the bears come home and discover the girl (and her inflicted property damage), they run her off and she never returns to the woods ever again. The moral of the story is clear to the audience: do not be nosy. Do not snoop in other peoples' possessions because you never know when it could come back to bite you (quite literally in the case of the bears). Yet Goldilocks' disregard for the bears and their property speaks multitudes about the story's setting. Goldilocks lives in a society in which, when no one is home, it is perfectly acceptable in her mind to enter the home and make herself comfortable. She eats the bears' porridge without question, uses their chairs unhesitatingly, and quickly decides to make herself at home in their beds. Only upon the bears' return home does Goldilocks realize that the house belongs to fearful animals does she scramble off into the forest. Had the home belonged to people, would she have run away? Goldilocks' unquestionable ability to enter someone's home and make herself comfortable demonstrates the close bonds of her community. She thought nothing of entering the house, eating the food, and making herself comfortable. In Goldilocks' world, this type of camaraderie is acceptable. Unfortunately for her, the owners turned out to be bears rather than humans, which creates the climax of the story. Yet the climax is not created because of her breaking-and-entering sequence; rather, it is because the bears are not humans. The story lends itself to the conclusion that it is acceptable to enter one's house in a hospitable community – as long as the residents are not bears. Hospitality means making one's self comfortable in another person's home, which is exactly what Goldilocks did. Unfortunately for her, her mistaken hospitality (which could easily be interpreted as selfishness) did not end in an ideal manner.

As noted earlier, Appalachians are renowned for their close ties with their family and kinship. It is not uncommon for the majority of a community within Appalachia to be related; within Appalachia, family sticks together. Perhaps this idea of comfort and closeness within the community can be credited to the familial bonds within the community itself. As noted by James Crissman, "Familism is positively and significantly correlated with age, church attendance, and race" (36). In an area with high church attendance and a high median age, such as Appalachia, strong family bonds and kinship are to be expected. Since, as noted earlier, Appalachian family sticks together (living close by or within the same community), this strong family bond easily transitions into a communal bond. The communities within Appalachia thus demonstrate strong kinship and camaraderie, which is evident within their literature in the aforementioned stories.

The same strong sense of community and family exists within Ecuador. As previously noted, Ecuadoreans tend to incorporate their extended family into their daily lives, oftentimes living together or very close to one another within the community. Once again, one is able to see the strong connection between the strong sense of community and the close family ties within the community. Since the majority of the community lives with or close by family members, it is to be expected that there is a strong communal bond. This sense of community is credited to the formation of familial groups within the country:

Family and kin served as a bulwark against the *indigena's* frequently precarious circumstances. The married couple was the center of a social system extending outward in cocentric circles. The couple's parents and

their siblings (and the siblings' spouses) formed the primary extended kin group and were bound by strong ties of trust and cooperation. Most marriages took place within the small village or community; generations of intermarriage created a web or reticulate kin ties within the community. The bonds of kinship reinforced cohesion and a sense of shared identity among kin and community members alike ("Family and Kin").

As noted previously, the strong relationship and kinship felt within the family is one of the most critical aspects of Ecuadorean culture. This has a spillover effect to the community as a whole. As the community is comprised of several extended families living within the same area, the respect and kinship felt within the community is of the utmost importance to the Ecuadorean community members. The family bonds are responsible for creating the community camaraderie and friendship, which is similar to that of Appalachia, and is also prevalent within the Ecuadorean stories.

In "La Mama Guerdona," the children, left alone in the woods, find an old house and the boy sets out to find food. Taking a page out of Goldilock's book, the boy sneaks into the woman's house and steals food. The boy sees the woman's house as an opportunity to provide food for himself and his sisters. Instead of knocking and asking the woman for food, he sneaks in and takes the woman's food. With this sense of entitlement, the boy demonstrates the closeness of his community. He feels that he is entitled to enter the woman's house and steal her food, much in the same way that Goldilocks felt entitled to enter the bears' house, eat their porridge, break their chairs, and sleep in their beds.

In the story regarding the origin of the butterfly, the woman and her daughter walk by the river. On their walk, they hear drums and spot a group of people, dancing. Upon further investigation, the woman realizes that this group of people dancing in her community is a group of her deceased ancestors. After the wife stayed with the deceased family members for an extended amount of time, she returned home and prepared chicha for a party, in which her family members came and took part. The wife left the party with her family, turning into a butterfly and leaving her husband forever. This story serves as another reiteration of the familial-based community bonds. Walking by the lake, the woman saw a party, which happened to be composed of her family members. The community was obviously composed of a large majority of the woman's kinfolk; she was not surprised to stumble upon her dead ancestors. This sequence implies that the community is a family-based community. In the end, the woman leaves her abusive husband with her family, making a strong statement with her departure. Leaving with her family, the woman actively asserts her bond with her community and family over that of her husband. Relying on the community of her deceased family members, the woman finds the strength to live independently.

In the story of Ahujo, the woman also values her community and friendship over her relationship with her husband. The woman actively drives her husband from her house by feeding his food to the bird Ahujo. The woman, concerned with the bird, consistently fixes dinner for Ahujo over her husband. The woman demonstrates the sense of community and the bonds associated with a community-based kinship by providing for the bird, who is not a member of her family. Similarly, in "The Origin of the Spider Monkey," the hunter's inability to hunt becomes a community problem. Cujilo,

transforming into a human, sympathetically composes a situation to the problem of the hunter and his family's lack of food. Cujilo sacrifices his own monkeys in order to help the hunter, as long as the numbers are within limit. Cujilo has sympathy for the hunter and desires to help him and his family. This sympathy and effort in helping the hunter to solve his problem demonstrates the strong relationship within Cujilo and the hunter's community.

Helping one another within the community is the largest way in which this camaraderie is demonstrated with the cultures of both Appalachia and Ecuador. Since the communities are largely composed of the families of specific community members, this strong bond and kinship is demonstrated through sympathy and a strong regard for other community members. In the Appalachian stories, characters take care of one another. Jack is protected and saved by the evil giant's wife. Little Red Riding Hood's life is saved from the big, bad wolf by a nearby woodcutter who risks his own life in order to save her. The Three Little Pigs rely on their familial bonds with one another as protection from the hungry wolf. The Boy Who Cried Wolf relied on the villagers and members of his community to help him to do his job and save him and his sheep from hungry wolves. Goldilocks makes herself at home in an empty house, eating the owner's food and sleeping in their bed. The relationships demonstrated within these Appalachian stories show the high level of inter-dependence upon community members for survival, and the level of comfort the characters possess in utilizing these resources. In the Ecuadorean stories, the same principles are manifested. The children in "La Mama Guerdona" seek food from a community member's house. The protagonist in "Butterfly" relies on her community, composed of her dead ancestors, to help her establish her

independence and leave her abusive husband. The woman in the story of “Ahujo” fixes her husband’s food for a hungry bird within her community, feeding it and taking care of it instead of worrying over her own husband. Lastly, in “The Origin of the Spider Monkey,” Cujilu sacrifices his own tribe of monkeys in order to help a hungry hunter and his family. The Ecuadorean communities, also largely family-based, serve parallel purposes to those of Appalachia: protection from danger and assistance in survival. Whether the characters provide food necessary to live or emotional support necessary to leave an abusive spouse, the communities portrayed in these stories actively assist the character in their journeys, playing an integral role in each of the stories.

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