Indeed, the folk view of rites of passage scarcely reflects in the sociological abstraction of persons moving through structural positions in a linear frame. Rather, it is usually about ontological transformation. This is especially conspicuous in initiation ceremonies into social maturity, which hinge on biological mutation. Victor Turner noted that neophytes everywhere are associated with the cyclic symbolism of death and growth. Thus, they are put into huts and tunnels that are at once tombs and wombs, and are stripped naked in reference to both corpses and newborn infants. Importantly, he notes, neophytes during their ontological transformation are supposedly brought into close connection with supernatural power, often expressed by masks. Such symbols of transformation combine features of both sexes, have both animal and human attributes, and generally combine opposites in peculiar configurations, which Turner dubs "the monster or **dragon**."

All this is reminiscent of wonder tales. Remarkably, Propp not only retraced the morphology of tales to the pattern of initiation rites, he also proposed the entire store of wonder tales is a chain of transformations centering on the archetypical theme of the Dragon Slayer. Thus, Propp's contribution implies interconnection between the initiation pattern and the dragon theme at the core of wonder tales. This is relevant insofar as the dragon is one paradigmatic image of cyclic time. Indeed, the dragon image of time forever rewinding itself through periodic death and rebirth is of the essence of disenchantment transitions in wonder tales, as much as of ontological transformation in initiation rituals. Wonder tales express the life thread of heroes and heroines in the transformative perspective of cyclic time, which is why the dragon figure (in its many avatars) is at their core.

Although the authors who recognized isomorphism between wonder tales and initiation rites tended to assume that tales derive from ritual, this remains an unproven claim. Still, wonder tales and initiation rites do share concern for ontological transformations in a cyclic framework. For this reason, death in tales is a prelude to new beginnings—not something terminal. Such is the basis of this genre's celebrated optimism, and why wonder tales depict only the rising part of the hero life pattern.

Indeed, the enchantment/disenchantment leitmotiv is about puberty and initiation into adulthood, which is why wonder tales find their apex in successful **marriage**. Marriage, of course, supposes two life threads; and tales do take a stereoscopic approach to this crucial life passage. Bengt **Holbek** showed that in almost any given tale, there are two interdependent biographic threads from blood ties to marriage. When the bereft hero or heroine passes a maturity test and goes off to another realm, there to set free a secluded youth of the opposite sex and achieve a blissful marriage, initiation into adulthood is enacted on the side of the destitute character as well as on the side of the confined persona. This means each of them goes through symbolic death and rebirth (into the otherworld or enchantment) as both pass into adulthood.

This would explain the sheer frequency of **incest**, **blood**, and **cannibalism** in wonder tales, even up to Jacob and Wilhelm **Grimm**'s collection. In tales as in rites, the watershed passage between youth and adulthood is really a bloodshed. Bloodletting typically marks transitions between confinement in blood relations, rife with incest and cannibal connotations, and a marriage-apt adult life. Overall, death, blood, and strife abound in wonder tales. But, in this optimistic genre, they are means to initiation into a transcending realm of a higher life. *See also* Age.

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Francisco Vaz da Silva

Innocenti, Roberto (1940–)

A masterful Italian illustrator, Roberto Innocenti is known internationally for his exquisite paintings and **illustration**s. Narrating via unforgettable images, Innocenti demonstrates a rare ability to enrich tales through his graphic artwork. Innocenti is a self-taught artist who has illustrated books by E. T. A. **Hoffmann**, Charles **Perrault**, Charles **Dickens**, Oscar **Wilde**, Carlo **Collodi**, and many others. Among Innocenti's most remarkable illustrations are those for *Cinderella* (1983), *The Adventures of Pinocchio* (1988), and *Nutcracker* (1996).

In his picture book *Rose Blanche* (1985), written with Christophe Gallaz, Innocenti portrays the sinister Nazi regime and the Holocaust from the perspective of a young German girl. The heroine, Rose Blanche (who shares her name with the German resistance movement Weiße Rose—White Rose), tragically dies while assisting prisoners in a concentration camp near her home. Innocenti's realistic illustrations stand in stark contrast to the simplistic prose of the book, offering young readers a way to discuss the horrors of inconceivable events. Innocenti's collaboration with J. Patrick Lewis on *The Last Resort* (2002) showcased both small, detailed pictures and two-page sweeping panoramic illustrations that bring to life the allegorical tale of an artist who travels to a mysterious seaside resort to recover his lost imagination. In 2002, the *New York Times* lauded Innocenti as one of the world's finest children's illustrators.

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Gina M. Miele

Internet

The digital revolution in the last quarter of the twentieth century gave way to new means of communication, new ways of telling tales, and new dimensions in researching narrative culture, especially since personal computers and local networks became connected to each other in a worldwide web called the Internet. In the 1980s, digital communication took off when a growing number of people were able to afford personal computers and modems and began using e-mail, joining mailing lists, and visiting newsgroups, such as Usenet for example. The 1990s brought many improvements to personal computers, modems, communication software, and Internet service providers. Not only could plain messages be sent by e-mail, but so could larger files with text, pictures, animated gifs (photos with moving details), and animation. Internet browsers such as Mosaic, Netscape, and Explorer were being developed; Web pages gained more visual features and symbols; and hyperlinks led to unprecedented **intertextuality**. Sites with discussion forums also appeared on the Web, and it was in this era that the first **folktale** collections and databases were published on the Internet.

In the twenty-first century, hardware and software became cheaper and faster. Chatting on the Internet became very popular, especially among children and adolescents. At first,

conversations in chat rooms consisted of participants typing and sending text to each other, but software such as PalTalk and MSN Messenger made live chat sessions possible with the use of a microphone and a webcam. Meanwhile, mobile phones could function as small computers themselves, sending e-mail by Short Messaging Services (SMS) and mailing pictures and small movies by Multimedia Messaging Services (MMS). These mobile phone messages are good for sending **jokes**, **riddles**, and funny pictures. A new MSN and SMS language evolved, using abbreviations (for example, lol = laughing out loud; CU l8er = see you later) and emoticons (smileys).

Within a quarter of a century, the possibilities for storing and exchanging folk narratives digitally have expanded dramatically, and technological developments have turned the world into a "global village" where English is the foremost lingua franca. The democratic medium of the Internet has made it possible for many to share their stories with others. Due to the Internet, tales travel faster than ever. A story can now be disseminated around the world in just a few seconds. The exchange of jokes and contemporary or **urban legend**s is a popular pastime among youngsters and inside office culture. The enormous expansion of folkloristic and folk-narrative material on the Internet is making it more difficult to retrieve the information one is looking for, and therefore the importance of search engines like Yahoo and Google is increasing. It seems as if all information can be found on the World Wide Web. More data are added every day, and we sometimes tend to forget that data are changing, moving to other addresses, or even disappearing completely. A joke, a piece of Photoshop lore (a funny, manipulated digital picture), or a discussion on the subject of urban legendry can be here today and gone tomorrow. Google's cache is often a last resort before folkloristic bits and bytes disappear permanently. The Internet even has a patron saint, who is, as far as legend goes, Isidore of Seville (c. 560–636).

Folktale Collections

One of the earliest (1994) and still one of the finest folktale collections is the German Gutenberg Project, which as of 2006 contained some 1,600 **fairy tale**s, 1,200 **fable**s, and 2,500 **legend**s (http://gutenberg.spiegel.de/index.htm). The Gutenberg Web site includes, for instance, the fables of **Aesop**, the fairy tales of Hans Christian **Andersen**, a fairy-tale collection of Ludwig **Bechstein**, the *Decameron* (1349–50) of Giovanni **Boccaccio**, the fables of Jean de **La Fontaine**, the *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812–15) and the *Deutsche Sagen* (*German Legends*, 1816–18) of Jacob and Wilhelm **Grimm**, the *Volksmärchen der Deutschen* (*Folktales of the Germans*, 1782–86) of Johann Karl August **Musäus**, fairy tales of Charles **Perrault**, and the *Deutsche Hausmärchen* (*German Household Tales*, 1851) of Johann Wilhelm Wolf. The English version of the Gutenberg Project contains several of these works in English, as well as the *Arabian Nights*, the French *Contes* of Marie-Catherine d'**Aulnoy**, stories from Giambattista **Basile**'s *Lo cunto de li cunti* (*The Tale of Tales*, 1634–36), Geoffrey **Chaucer**'s *Canterbury Tales*, Thomas Malory's *Le Mort d'Arthur* (1485), an edition of the **jest**s of **Nasreddin** Hoca, the *Edda* by Snorri Sturluson, and a collection of slave narratives from Arkansas, Florida, Georgia, Indiana, Kansas, Kentucky, Maryland, Mississippi, and Ohio (http://www.gutenberg.org/wiki/Main_Page). A fine collection of folktales can be found on D. L. Ashliman's site called *Folklore and Mythology: Electronic Texts* (http://www.pitt.edu/~dash/folktexts.html) and on David K. Brown's site, *Folklore, Myth and Legend* (http://www.ucalgary.ca/~dkbrown/

storfolk.html). Of course, there are many Web pages dedicated to a single oeuvre, such as the one containing the works of Hans Christian Andersen (http://hca.gilead.org.il) and the one with a translation of the Latin *Facetiae* (1470) of Gian Francesco Poggio Bracciolini (http://www.elfinspell.com/PoggioTitle.html). The epic of *The Wedding of Mustajbey's Son Bećirbey*, as performed by the Bosnian singer Halil Bajgorić, can be experienced in an original transcript, with an English translation, introduction, and comments and with the authentic audio file (http://www.oraltradition.org/zbm).

Many Web sites around the world present the local legends of a region or town. These sites are built by private persons as a hobby and by local organizations to promote **tourism**.

Modern genres such as urban legends and jokes are collected on the Internet as well. The most famous site on urban legends is the *Urban Legends References Pages*, also known as *Snopes* (http://www.snopes.com), which contains thousands of versions and for every story tries to determine whether it is true or false (or somewhere in between). Apart from this site, there are *Urbanlegends.com* (http://urbanlegends.com), David Emery's pages on *Urban Legends and Folklore* (http://urbanlegends.about.com), the site of *Scambusters* (http://www.scambusters.org/legends.html), and the *Urban Legends & Modern Myths* site (http://www.warphead.com/modules/news/). *Vmyths* is a site that deal particularly with digital chain letters containing virus hoaxes (http://www.vmyths.com). There are so many private sites with collections of jokes and funny pictures that it is impossible to summarize them all. *Jokes Galore* (http://www.jokesgalore.com) and *JokeCenter* (http://www.jokecenter.com) serve as just two examples.

All of these sites provide researchers with a great deal of textual material that can be read, downloaded, and, with the appropriate software, put into databases, indexed, or researched—for example, with respect to word frequencies. To perform comparative research, folklorists still have to do much work themselves. Furthermore, a lot of traditional material constitutes literature, not transcripts of oral transmission; and if sites do present oral material, contextual information is very often lacking. For instance, there is often no indication of when and where the story was told and by whom. Neither do such sites state to which **tale type** the story belongs according to international catalogues by Antti **Aarne**, Stith **Thompson**, and Hans-Jörg Uther. It seems that only small countries such as the Netherlands and Flanders (the northern half of Belgium) are building folktale databases that meet the more specific needs of folk-narrative researchers. Both the *Nederlandse Volksverhalenbank* (*Dutch Folktale Database*, http://www.verhalenbank.nl) and the *Vlaamse Volksverhalenbank* (*Flemish Folktale Database*, http://www.volksverhalenbank.be) allow scholars to search on keywords, names, genres, provinces, places, and dates. Many of the folktales stem from **oral tradition**, are catalogued according to the internationally acknowledged typology, and are contextualized with information about the narrator. These databases take digital archiving and retrievability a step further: they serve as advanced research instruments and can be consulted from all over the world. The single disadvantage is that the databases are available only in Dutch, not in English.

At the moment, folktales from Western cultures are most easily obtained from the Internet. For comparative research there is still a great need for English translations—for example, of traditional Asian folktales such as the Indian **Jātaka**s (third century BCE) and the **Japanese tales** in the *Konjaku monogatari* (*Tales of Times Now Past*, early twelfth century). On the other hand, there is no decent edition of Johannes Pauli's *Schimpf und Ernst* (*Ridiculous and Serious*, 1522) to be found on the Web either.

In addition to these primary sources—that is, texts of folktales and fairy tales—on the Internet, there is also an abundance of Web sites with secondary information about subjects such as folklore and narrativity, mythology, and fairy tales and legends. Examples of these include the *Encyclopedia Mythica* (http://www.pantheon.org), *Myths & Legends* (http://www.myths.com/pub/myths/myth.html), D. L. Ashliman's *Folklinks: Folk and Fairy-Tale Sites* (http://www.pitt.edu/~dash/folklinks.html), and the site on *Irish Literature, Mythology, Folklore, and Drama* (http://www.luminarium.org/mythology/ireland).

Narrating on the Net

In the above cases, the Internet functions more or less as a worldwide digital library. The Internet also can be used as a virtual place to tell stories. For instance, personal narratives or memorates can be found on a variety of weblogs. Riddles, jokes, (urban) legends, and rumors are told on mailing lists and in newsgroups, discussion forums, and chat rooms. When legends are told by someone as being true stories, a discussion often follows with other members of the group on the reliability of the story. There are certain newsgroups specializing in narrative subjects, such as alt.jokes, alt.humor, alt.folklore.ghost-stories, and many more. Some specialized Web sites have their own forums, where narratives can be found on subjects like ethnicity, fantasy, the paranormal, hauntings, UFOs, crop circles, and the End of Days. Particularly in newsgroups, mailing lists, and discussion forums, folk- narrative researchers can operate as invisible fieldworkers simply by "lurking" (reading but not participating in the discussion). One of the disadvantages of communication on the Internet, however, is that one can never be sure of the identity of the narrator. Most participants present themselves with a "handle" or nickname and create their own virtual identity through "avatars" (little pictures that are meant to represent some part of their personality) and mottos. One cannot even be sure whether a participant is male or female, or young or old. For this, one needs to follow live chat sessions in which webcams are used. Another way to study human interaction and storytelling was facilitated by the (originally Dutch) television program *Big Brother*, in which a group of people was voluntarily locked into a house and surrounded by cameras and microphones. All of their actions, pranks, jokes, and memorates could be followed online, twenty-four hours a day, thanks to live video streams on the Internet.

Probably the most popular form of virtual storytelling, especially among youngsters and office workers, is sending textual and visual jokes by e-mail. The oldest visual jokes consisted of ASCII-drawings (http://www.asciiartfarts.com/20060423.html). One of the advantages of virtual joking is that one no longer needs to be a gifted narrator. All that is necessary is the ability to cut and paste or just to forward a funny text. The computer will keep every binary byte in its place, while the sender can still gain prestige as an amusing person. One of the disadvantages is that many jokes no longer show variation, whereas in oral transmission, the narrator would improvise (after all, only a punch line needs to be memorized) and adapt the joke to his or her liking and to that of the audience. Still, there are digital jokes circulated that are altered, reworked, and enhanced—for instance a funny list of differences between men and women.

The digital revolution made another form of visual joking possible: Photoshop lore. Photoshop is one of the most popular computer programs with which images are manipulated. Actually, Photoshop lore is in many ways the successor of the well-known XeroxCopy lore. In the past, people copied funny pictures and cartoons and distributed them on paper. The

digital distribution of Photoshop lore and the oral transmission of traditional jokes have some features in common: (1) The original maker of the joke remains anonymous most of the time. (2) The joke is transmitted from person to person(s). (3) The joke comments on really matter in present-day subjects that—at least according to the narrator and audience—really matter in present-day society. (4) The Photoshop joke deals with the same taboos, frustrations, prejudices, and fantasies as the traditional oral joke. (5) As in traditional joking, Photoshop jokes are recycled every once in a while: lying politicians, for instance, have repeatedly been depicted as Pinocchio with a long nose. The phenomenon of Photoshop lore has existed since the late 1990s, as soon as enough people were able to receive e-mails with attachments. Still, its popularity increased after the terrorist attacks on the World Trade Center and the Pentagon on September 11, 2001. E-mailboxes in the Western world immediately became inundated with Photoshop humor about the Twin Towers, George W. Bush, Osama bin Laden, Afghanistan, al-Qaida, and Muslim terrorism in general. Since then, Photoshop lore has been made on every subject worth joking about; there even exist Internet contests. The visualization of jokes has not stopped at pictures: they are disseminated as PowerPoint presentations, Macromedia animations, and QuickTime movies as well.

As far as narrating on the Internet is concerned, it appears that the telling of jokes, riddles, rumors, and (urban) legends is more popular than telling a traditional fairy tale. Every now and again, fairy-tale parodies (see **Parody**) surface, both as texts and as pictures. Sexual relationships between fairy-tale figures from Disney seem to be especially favored, for instance between **Beauty and the Beast** or **Snow White** and the seven dwarfs.

Another old form of folklore has infested the Internet: the chain letter. The e-mail must be forwarded to multiple persons to avoid (personal) harm and bring about happiness and good fortune. Sometimes it is necessary to forward the e-mail to raise money for a sick child who needs an operation. In other cases, Bill Gates will reward people with a large sum of money for testing his new e-mail tracking software. Of course, these are all hoaxes, as are the many alerts for computer viruses that never come. The first e-mail of this kind started circulating in 1994 as a warning against the (nonexistant) Good Times virus. Many of these virus alerts followed (Irina, Deeyenda, Join the crew, Penpal greetings, It Takes Guts to Say "Jesus," Your friend D@fit, etc.). Most of the time, it is said that opening the e-mail will cause a virus to forward itself to everyone in the address book and to erase all of their hard drives. Companies such as IBM, AOL, Microsoft, and McAfee are mentioned to make the message more believable. In some cases, the e-mail advises recipients to delete a certain file when present, after which the users soon find out they did not erase a virus but a part of the standard Windows software. As a reaction to the virus hoaxes, obvious parodies or antilegends circulated, in which the virus was said to wipe out all of your credit cards, date your girlfriend, and drink all of your beer. Another story that dupes the unwary is the so-called Nigerian Scam. The reader is requested by a very polite, well-educated, and mostly Christian official to help transfer millions of dollars out of the country by opening a trustworthy bank account. The reward will be tremendous, but the reader must first pay a certain amount of money for the associated costs of the transaction. It goes without saying that the victim will never see a penny in return.

A final example of narrating on the Net deals with the neglected genre of the "situation puzzle," also known as the "albatross story" or "kwispel." A "kwispel" is a narrative riddle game in which the narrator or riddler in a few words unveils the mysterious conclusion of a story and asks what happened, whereupon it is up to the audience to unravel the entire

plot of the story by asking questions that can only be answered by "yes" or "no." Here is a classic clue the riddler might give: "A man lies dead in his room. On the floor are sawdust and small pieces of wood. What happened?" The game is often played by adolescents, those on vacation, or friends around a campfire. Recently, the game has been played on the Internet by members of a Yahoo mailing list: the contestants were allowed to ask five questions in one e-mail. The solution of the above riddle was: The dead man on the floor was a blind midget and worked in a circus. He was famous for being the shortest man on earth. A jealous competitor secretly sawed small pieces of wood from the blind midget's cane, as well as from the legs of his chairs, his table, and so forth. This made the midget believe that he had started to grow and that, soon, he would no longer be the smallest midget on earth. Finally, in his despair, he committed suicide (and now the competitor is the smallest midget on earth). This is a good example of interactive storytelling in cyberspace.

Playing Tales

Finally, it is not only possible to tell or listen to a tale. Thanks to computer technology, one can also play and experience a tale—at least in virtual reality. Soon after consumers started buying personal computers, the first computer games were developed. Today, the game industry is making more money than the film industry. Many games—especially adventure games—take their themes, **motifs**, and structures from fairy tales, **myths**, and legends. This applies to early games such as the King's Quest series as well as to later productions such as the Final Fantasy series. Interactivity has been added since computers and game consoles can be plugged into the Internet. Now players can simultaneously play their own roles in folktale-like adventures thanks to the MMORPGs: the Massively Multiplayer Online Role-Playing Games, bearing names such as *Ultima Online*, *EverQuest*, and *World of Warcraft*.

For many people in the early days, the personal computer started out as just another electronic typewriter. The machine with its monochrome screen was mainly used for storing data and texts. Soon it changed from an electronic book into a sort of television due to the addition of audiovisual features: color, icons, illustrations, animations, speech, sound, and so on. Intertextuality was enhanced through hyperlinks, and the computer turned into a multimedia device with unprecedented possibilities, while the Internet greatly expanded the means of storing, retrieving, and exchanging data—including folktales. The Internet did not destroy oral communication or social contact, as pessimists would have it; the Internet just added more and new ways to contact and communicate with people we would probably never otherwise meet. Considering the fact that computer technology and the Internet will become even more audiovisual, we will probably soon use the Internet to tell real-time oral stories to each other once again. In the future, gamelike storytelling may even turn into a "holodeck" experience, in which the tale is lived in 3-D virtual reality. Meanwhile, folktale databases will be filled not only with textual transcripts and photographs but also with movie samples showing storytellers' **performance**s. *See also* Archives; Postmodernism.

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Theo Meder

Intertextuality

Intertextuality involves a direct or indirect relation between two or more texts. The antecedents a later text evokes frequently influence our reading. Given their interconnectedness as vital components within a larger cultural continuum, it is probably no exaggeration to say that both oral **folktale**s and **literary fairy tale**s are even more intertextual in nature than most other fictional forms. In his 1697 version of **"Sleeping Beauty,"** Charles **Perrault** wittily calls attention to this feature when he has different informants try to satisfy the **prince**'s curiosity about the inhabitants of a castle smothered by dense woods and thickets of brambles and thorns. Some of these informants are convinced that the castle is haunted by ghosts; others contend that it is either the abode of **witch**es or, more likely, of a child-devouring **ogre** who ought to be avoided. Only then does an old **peasant** produce the story he claims to have heard from "my father" more "than fifty years ago" about a dormant **princess** in need of being awakened by a "chosen **king**'s son." Perrault may mock here the notion that it is possible to recover an "original" text—an urtext—through all of its subsequent deformations; yet he also calls attention to his own deliberate modification of earlier Sleeping Beauty narratives such as Giambattista **Basile**'s "Sole, Luna, e Talia" ("Sun, Moon, and Talia," 1836). Perrault's self-consciousness stems from his intense awareness of the intertextuality of his own enterprise: to claim a narrative space of his own, he has to cut through the obstructing brambles of a dense textual growth.

Folklorists and those literary scholars who study fairy tales share a similar task in their own siftings through intertextual thickets. They must trace transmigrations from the Orient to the Near East to the Mediterranean and northern Europe. They must distinguish and individuate texts that have become spliced together by popular culture. Retellings of **"Cinderella"** in children's books or in animated films often result in new amalgams: Perrault's fairy godmother and pumpkin coach may now coexist with the **Grimms'** grotesque, self-mutilating, and **mother**-dominated stepsisters. The porousness of popular forms such as the Victorian **novel** or modern **film** makes them especially receptive to submerged or overt allusions to well-known fairy tales. Even texts that purport to be firmly anchored in history avail themselves of **folklore** and fairy tale magic. Washington Irving's feminized Rip van Winkle is a hirsute Sleeping Beauty whose enchanted coma allows him to avoid the American War of Independence. Conversely, Rudyard