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Are Fairy Tales Identical?: Structural Analysis of Fairy Tales and Their Modern Versions

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ABSTRACT

This dissertation deals with the structural comparative analysis of various traditional fairy tales and their correspondent modern versions. The analysis is based on Vladimir Propp's thirty-one functions theory developed in his work *Morphology of the Folktale* (2010). The overall purpose of this dissertation is to determine the accuracy of his theory by carrying out a structural comparative analysis of the traditional tales: "Snow White", "Little Red Riding Hood", "Puss In Boots" and "Beauty and The Beast". Moreover, we will analyze their modern versions: "The Courtship of Mr. Lyon", "The Tiger's Bride", "Puss-In-Boots", "Snow Child", "The Werewolf" and "The Company of Wolves". After the analysis we will discuss the results obtained; the tales contained in both works are going to be compared, and finally we will reach a conclusion where the applicability of Propp's theory in these tales will be accepted or refused.

KEYWORDS: *Tale, Structure, Theory, Function, Propp, Carter*

Este trabajo es un análisis comparativo de cuentos de hadas tradicionales y de sus versiones modernas. Realizaremos el análisis utilizando la teoría de las treinta y una funciones de Vladimir Propp, incluida en su libro *Morphology of the Folktale* (2010). El objetivo de este trabajo es comprobar la veracidad de esta teoría a través del análisis comparativo de la estructura de los cuentos: "Blancanieves", "Caperucita Roja", "El Gato con Botas" y "La Bella y La Bestia". Y después analizaremos sus versiones modernas: "El Cortejo del Señor León", "La Novia del Tigre", "El Gato con Botas", "La Niña de Nieve", "El Hombre Lobo" y "La Compañía de Lobos". Después expondremos los resultados obtenidos del análisis, se compararán los cuentos de las dos obras y finalmente concluiremos el trabajo confirmando o negando si la teoría de Propp puede describir estos cuentos.

PALABRAS CLAVE: *Cuento, Estructura, Teoría, Función, Propp, Carter*

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1. INTRODUCTION

Vladimir Propp was a Russian linguist who studied the history of different cultures and discovered that tales reflect human behavior. He studied narrative and the similarities between tale structures. Moreover, he wrote *Morphology of the Folktale* in 1928 and he divided the fairy tales' structure into sections by creating a pattern to describe them, focusing only on the basic elements of the plot and making a general overview of the story. This pattern consists of thirty-one events that are likely to occur, although Propp uses the term 'function' when he refers to these events; therefore the pattern he designed consists of thirty-one functions. According to him, any kind of tale structure can be described using this pattern. The functions may be either organized or disorganized. Nevertheless, we should bear in mind that these functions may be repeated, and that the pattern of a tale does not necessarily contain all of them.

Claude Levi-Strauss also studied the structure of tales from a different perspective. He carried out an analysis of tales which consists of gathering their features in terms of chronological order and topics (Levi-Strauss 2008). This binary analysis provides a complex outline that describes the structure of fairy tales. This theory is very accurate, since it provides a thorough description of the tale's complexity. Nevertheless, we chose Propp's theory for this dissertation because its applicability to every fairy tale is questionable, due to the large amount of tales existing nowadays. Therefore our intention is to find tales whose plot is difficult to be described using Propp's pattern.

The aim of this dissertation is to use Propp's thirty-one functions theory to analyze traditional tales by Jacob and Wilhelm Grimm, Charles Perrault and Jeanne-Marie Leprince De Beaumont. We will compare and contrast this analysis to that of their modern versions by Angela Carter. The method that is going to be used is the identification of Propp's functions and the construction of a pattern for each tale based on the thirty-one functions pattern. The results will confirm or deny Propp's theory in this specific aspect.

The tales that are going to be analyzed are "Snow White" (Grimm 2004: 199-208), "Little Red Riding Hood" (Grimm 2004: 144-149), "Puss In Boots" (Perrault 2004: 18-25), "Beauty and The Beast" (De Beaumont 1968), "The Courtship of Mr. Lyon"

(Carter 2014: 55-70), “The Tiger’s Bride” (Carter 2014: 71-92), “Puss-In-Boots” (Carter 2014: 93-114), “Snow Child” (Carter 2014: 125-128), “The Werewolf” (Carter 2014:149-152) and “The Company of Wolves” (Carter 2014: 153-166).

The summaries of all the tales are located in the appendix (Section 8) for a better understanding of the analysis.

We are going to explain the background of the authors in order to contextualize our analysis:

Jacob Grimm (1785-1863) and Wilhelm Grimm (1786-1859) were German writers who compiled a large amount of popular fairy tales in *Children's and Household Tales* published in 1812. Different cultures spread tales in order to educate children, and the plots dealt with moral lessons. The compilation of those tales became very famous because the Grimm brothers wrote them maintaining the traditional oral style. This was highly appreciated, especially by parents who wanted to educate their children. The tales we selected from the Brothers Grimm’s work are “Little Red Riding Hood” (Grimm 2004:144-149) and “Snow White” (Grimm 2004:199-208). They wrote another collection of tales called *German Sagas*, published between 1816 and 1818. This work contains traditional legends from Germany, which are similar to their previous work.

Charles Perrault (1628-1703) was a French writer who wrote *Stories of Tales of Past Time with Morals*, published in 1693. It was based on traditional French fairy tales. This compilation of fairy tales became very popular in France because he reflected French traditions, and he set the tales in famous French locations. Among other tales such as “Sleeping Beauty In The Wood” (Perrault 2004:3-17) and “Cinderella” (Perrault 2004:56-65) he included “Puss In Boots” (Perrault 2004:18-25) and “Little Red Riding Hood” (Perrault 2004:66-69) in his work, although we are only going to analyze the first one, because the Grimm’s version of “Little Red Riding Hood” (Grimm 2004:144-149) is better-known nowadays.

Jeanne-Marie Leprince de Beaumont (1711-1780) was the French writer of *Magasin des Enfants* (published in 1757), which is a collection of tales she invented herself. This work included a tale called “La belle et la bête” translated into English as “Beauty and The Beast” (De Beaumont 1968), which is going to be analyzed in this dissertation. She

wrote other works such as *Magasin des Adolescents* in 1760 and *Magasin des Pauvres* in 1768.

Lastly, Angela Carter (1940-1992) was an English writer who was very interested in children's literature and psychology. She wrote *The Bloody Chamber* in 1979, which is a collection of short stories based on traditional fairy tales. Her narrative style blends tradition and modernity, and she portrays the women's role reinventing fairy tales and destroying the conventional portrait of women. The tales we selected from this work are "The Werewolf" (Carter 2014:149-152), "The Company of Wolves" (Carter 2014:153-166), "Snow Child" (Carter 2014:125-128), "Puss-In-Boots" (Carter 2014:93-114), "The Courtship of Mr. Lyon" (Carter 2014:55-70) and "The Tiger's Bride" (Carter 2014:71-92). We decided to analyze Carter's version of these fairy tales because it is a challenge to describe their plot using Propp's pattern. Therefore we will verify Propp's theory in this specific aspect in order to expand our knowledge about the subject. In addition, we will compare the results obtained from comparing traditional fairy tales to their modern versions, in order to check the similarities and differences between them.

2. PROPP'S THEORY

After explaining the purpose and the methods that we are going to use, we are going to present the background information about the theory used in this dissertation. The author of the thirty-one functions theory is Vladimir Propp who was a Russian folklorist born in 1895. He studied in detail the structure of tales, his most important work is *Morphology of the Folktale* (2010). He wanted to prove that any kind of tale can be analyzed using a pattern that consists of thirty-one functions. According to Propp, the occurrence of all the functions in the same tale is not necessary but at least some of them are going to be present, independently from its theme, author, style etc. He also described the characters that may appear in the story to make the analysis easier.

We are going to explain Propp's theory more in detail. Moreover, we will also mention the different characters that he identified in order to understand better the thirty-one functions pattern.

The characters defined by Propp are:

1. **The villain:** The evil character.
2. **The false hero:** A character who pretends to be good but he is evil.
3. **The helper:** A magical creature that helps the hero.
4. **The princess:** The hero's loved one.
5. **The donor:** He gives the magic object to the hero.
6. **The hero:** The main character of the story. He represents morality and goodness.

He created this classification to make the identification of functions an easier task. Nevertheless we have to take into account that a character can perform more than one role in the same tale.

The functions that Propp established are:

1. **Absentation:** A member of the family leaves the house.
2. **Interdiction:** Someone prohibits the hero from doing something.
3. **Violation of interdiction:** The hero does not obey and he is exposed to a danger.
4. **Reconnaissance:** The hero and the villain meet.
5. **Delivery:** The villain uses his intelligence to know the weaknesses of the hero in order to attack him.
6. **Trickery:** The villain tricks the hero.
7. **Complicity:** The hero trusts the villain and helps him unintentionally.
8. **Villainy:** The villain harms a hero's loved person.
9. **Mediation:** The hero discovers that a person he loves has been harmed and he decides if he will help that person or not.
10. **Beginning counter:** The hero helps his loved one.

11. **Departure:** The hero leaves home.
12. **First function of the donor:** He meets the donor. It is a character that has a magical object that can be helpful. He must do a task to get it.
13. **Hero's reaction:** The hero responds to the donor, and he fails or succeeds.
14. **Receipt of a magical agent:** The hero receives a magical object.
15. **Guidance:** The hero goes to an important place for the development of the story.
16. **Struggle:** The hero and villain meet and they fight in a battle or confrontation.
17. **Branding:** The hero is marked.
18. **Victory:** The villain is defeated.
19. **Liquidation:** The problems of the story are solved.
20. **Return:** The hero goes back home.
21. **Pursuit:** The hero is followed by an enemy.
22. **Rescue:** The hero is saved by another person.
23. **Unrecognized arrival:** The hero arrives home but nobody can recognize him.
24. **Unfounded claims:** A false hero pretends to receive the hero's glory.
25. **Difficult task:** The hero has to accomplish a task.
26. **Solution:** The hero succeeds accomplishing the task.
27. **Recognition:** The hero is recognized.
28. **Exposure:** The false hero's real identity is discovered.
29. **Transfiguration:** The hero gains a new appearance.
30. **Punishment:** The villain suffers the consequences of his actions.
31. **Wedding:** The hero gets married.

3. STRUCTURAL ANALYSIS OF TRADITIONAL TALES

After presenting a general background of Propp's theory, we are going to analyze Grimm's tales in order to identify the functions that have been mentioned and explained in Section 2.

In "Little Red Riding Hood" (Grimm 2004: 144-149) the first function that we identify is *Departure* because the hero, who is Little Red Riding Hood, leaves home. She goes to the forest to visit her grandmother, leaving her safe environment. The next function is *Interdiction*. Her parents prohibit her from going to the deepest part of the forest and she must follow the path that takes her to her grandmother's house. The next function is *Violation of Interdiction*, because she does not follow the path and goes into the woods. The next function is *Reconnaissance* because the hero meets the villain. The villain receives information about the hero; in this case Little Red Riding Hood tells him that she is going to visit her grandmother. This function is *Delivery* and we can also consider that moment *Complicity* because the hero helps the villain to defeat her without even realizing of it. The next function is *Trickery*. The wolf discovers that she is going to visit her grandmother and he tricks her in order to eat them both. The following function is *Villainy*. The villain harms a family member: in this case the wolf eats her grandmother. The next function is *Exposure*, because the hero reaches the house and the wolf pretends to be her grandmother but she realizes that he is not her grandmother. The wolf's identity is uncovered and suddenly he attacks the hero and eats her. This function is *Struggle*, because there is a confrontation between the hero and the villain. A huntsman reaches the house and sets both of them free. This function is *Liquidation*. And finally the last function is *Punishment*, because the villain is killed by the huntsman.

The first function we find in "Snow White" (Grimm 2004:199-208) is *Absentation*, because Snow White's mother dies. The next one is *Reconnaissance*, because she meets her father's new wife who is a vain woman. Snow White is a very beautiful girl and her stepmother is jealous of her, this way, her step-mother becomes the villain of the story. The following function is *Delivery* because the step-mother receives information about Snow White from her magic mirror. After this, she hires a huntsman to take her to the forest and then kill her; therefore the function that appears in this moment is *Trickery*. Right after this, we identify *Complicity* because she trusts her stepmother and accepts to

go to the forest. When she finally discovers the truth, she abandons her environment and goes to the forest in order to hide from her stepmother, this is *Departure*. The next function is *Guidance* because she finds the dwarves' house. After meeting them, she starts to live there. They warn her about the dangers and prohibit her from talking to anyone while they are away at work. This function is *Interdiction*. She fails to do this task because she is very friendly and she talks to a strange woman that appears in front of her house. This function is called *Violation of Interdiction*. The strange woman is her stepmother, who is trying to trick her again, thus the functions of *Trickery* and *Complicity* are present in this moment along with the function of *Delivery* because the step mother receives the information about her location from her magic mirror. She tries to trick her repeatedly but the dwarves rescue her during the two first attempts. These functions are *Rescue*. The third time the step-mother tries to trick her, she uses a poisoned apple and she succeeds. Years later, Snow White is rescued again by a king. He wants to own her coffin but when he holds it, it falls causing her to spit out the piece of apple, bringing her back to life. Therefore the function of *Rescue* appears again and the final function is *Punishment* because the step mother is finally killed.

The next tale that is going to be analyzed is "Puss in Boots" (Perrault 2004: 18-25). When analyzing this tale the first function that appears is *Absentation* because the protagonist's father dies and he inherits a cat. This story is very interesting from the point of view of Propp's theory because the roles of hero and villain are performed by the same character: the cat. We get more complex results from the analysis of the characters and we do not identify many functions. The cat is the hero of the story because he has a plan to help the man. Therefore, we identify the function of *Difficult Task* because he has to achieve his goal of helping his master. However, he plans to trick the king and make him believe that the man is very important and powerful. Consequently we can consider the cat a villain too because he actually tricks the king to get what he wants. We will include *Trickery* in the pattern that describes this tale. The next function is *Solution* because he achieves his goal and helps his master and the last function is *Wedding* because the man becomes king by marrying the princess.

The last tale is "Beauty and the Beast" (De Beaumont 1968). The first function that we identify is *Absentation* because her father leaves the house. After that we identify *Villainy* followed by *Mediation*, *Beginning Counter* and *Departure* because he is harmed by the beast and threatened if he does not bring one of her daughters. Moreover

Beauty decides to accept his father's beg and she goes to the beast's mansion. The next function is *Reconnaissance* because she meets him. From this moment the beast is no longer the villain because she gets used to his presence. The next function is *Return* because she comes back home to take care of his ill father. After that we identify *Trickery* when her sisters convince her to stay because they want her to break her relationship with the beast. The next function is *Transfiguration* in two different ways: she changes her personality, wants to marry him, and on the other hand the beast turns into a man. Finally we identify *Liquidation*, *Wedding* and *Punishment* because all the damages are repaired, they get married and her sisters are punished because they are transformed into stone statues.

4. STRUCTURAL ANALYSIS OF MODERN VERSIONS

In the next section of our dissertation, we are going to make an analysis of the modern versions of traditional fairy tales.

In "The Werewolf" (Carter 2014:149-152), which is based on "Little Red Riding Hood" (Grimm 2004:144-149) we first identify *Departure*, because the hero goes to visit her grandmother, and she abandons her home. The next function is *Interdiction*, in which the hero is told to not leave the path that takes her to her grandmother's house. This function is followed by *Violation of Interdiction* because the hero leaves the path and she overestimates herself believing that she can go into the woods. The following functions are *Reconnaissance* and *Struggle*, because the wolf attacks her and they fight, she cuts his paw with her knife, and he runs away. In this case the hero succeeds, she is not tricked and she defeats the wolf. According to this, the next function is *Victory*. After this event, she observes that the paw turns into a human hand. She continues her journey and arrives at her grandmothers' house, discovering that her grandmother does not have both hands and that she is bleeding. This function is called *Exposure*, because she discovers that her grandmother is the wolf that attacked her in the woods. The final function is *Punishment*. Her grandmother is killed by the neighbors that hear Little Red Riding Hood shout.

The next tale is "The Company of Wolves" (Carter 2014:153-166) which is also based on "Little Red Riding Hood" (Grimm 2004:144-149). This tale contains a series of mini

stories along with a main story but we are going to analyze the main one exclusively. Their basic structures are very similar although the developments of both stories are particularly different. The first function is *Departure* because she goes to visit her grandmother. She finds a hunter in the forest that seems to be very friendly. She starts to feel very attracted to him and he suggests her to play a game, in which the winner is the first one that arrives to her grandmother's house. If he arrives first he will owe her a kiss, therefore she tries to be the last one to reach the house in order to receive his kiss. However, he is actually tricking her because he manages to arrive there first and he kills her grandmother. These events are the functions of *Reconnaissance*, *Delivery*, *Trickery*, *Complicity* and *Villainy*, because he knows that she is attracted to him and he uses it to manipulate her. She yields to his wishes; therefore she tells him her destination helping him unintentionally and he convinces her to take the longest path. He arrives first to her grandmothers' house and he kills her. She arrives later and the hunter pretends to be her grandmother. She discovers that he is not her grandmother and his real identity: a werewolf. The corresponding function is *Exposure*. Thereafter he tries to kill her but she confronts him, laughing at him and stating that he will not harm her. This function is *Struggle*.

The functions that we have analyzed are similar to the functions of the traditional tale, but the last one is very different and it changes the pattern. That function is *Transfiguration*. The hero changes her personality. She falls in love with the hunter but when she discovers his real identity, she is very scared and frightened. After that, she seems to feel attracted to his dark side, and they start to flirt. The ending is very unclear and confusing, but we can make the assumption that she has sex with the hunter and she persuades him not to kill her, which changes the development of the story radically.

The next story that is going to be analyzed is "Snow Child" (Carter 2014:125-128) which is based on "Snow White" (Grimm 2004:199-208). It is very difficult to establish a pattern based on Propp's theory for this story. A count is desperate to have a baby girl with black hair, red lips and pale skin. One day he goes riding with his wife and he finds a girl with these features in the middle of the street. He is enchanted by her beauty and his wife gets really jealous and wants to kill her. We consider her the villain of the story but the only functions that appear in this story are *Reconnaissance*, *Trickery* and *Complicity* because she tries to get rid of her several times and she makes sure that the count does not notice. She asks the girl to do something to ride her off the carriage and

leave her behind. The girl trusts her and she finally dies. There are many events in the story that do not correspond to Propp's functions; therefore they will not be taken into account but they are available in the appendix (Section 8).

The final story that is going to be analyzed is "Puss-In-Boots" (Carter 2014:93-114) based on "Puss In Boots" (Perrault 2004:18-25). In this story there is a man that lives with his cat named Figaro and falls in love with a married woman who is mistreated by her husband, Mr. Panteleone. In "Puss in Boots" (Perrault 2004:18-25) the cat played the roles of villain and hero. In this tale, Figaro plays the roles of hero and villain but Mr. Panteleone plays the role of villain too. Consequently, in order to make this analysis properly, we decided to create two different patterns. On the one hand if we consider Figaro the villain, the pattern will be *Trickery* and *Complicity* because he misleads the housekeeper to help his master to meet his loved one and he participates in Mr. Panteleone's murder. On the other hand, if we consider him the hero, the pattern is *Difficult Task*, *Solution* and *Punishment* because he wants to help his master and rescue the lady in distress. The hero succeeds and Mr. Panteleone is punished because he kept the woman against her wishes.

The next tale that is going to be analyzed is "The Courtship of Mr. Lyon" (Carter 2014:55-70) that is based on "Beauty and The Beast" (De Beaumont 1968). The first function that we identify is *Absentation* because her father is stuck in the snow and has to enter in the beast's mansion. After that we identify *Villainy*, *Mediation* and *Beginning Counter* because the beast harms him, he orders him to bring his daughter and she accepts to go there. The next function is *Departure* and *Reconnaissance* because she has to go to the beast's mansion and she meets him. After that, the beast is no longer the villain because she starts to like him. She decides to return to see her father, and that function is *Return*. The next function is *Transfiguration* because she changes her personality and she wants to be with him forever thus the beast turns into a man. The final functions are *Liquidation* and *Wedding*, because now they are both happy and they decide to marry.

The last tale that is going to be analyzed is "The Tiger's Bride" (Carter 2014:71-92) which is also based on "Beauty and The Beast" (De Beaumont 1968). The first function is *Departure* because she has to move to the beast's house due the fact that her dad lost her at gambling. The next function is *Reconnaissance* because she meets the beast.

After that we identify the function of *Transfiguration* because she changes her personality and decides to live with him and she turns into a tiger.

5. RESULTS AND DISCUSSION

We have discovered that Carter’s tales can be analyzed using Propp’s theory, as well as classic fairy tales. Some of them were very different from the traditional ones such as “Snow White” (Grimm 2004:199-208) and “Snow Child” (Carter 2014: 125-128). Consequently it is necessary to analyze the results to see if they satisfy the conditions to prove that Propp’s theory is correct. Other aspects that are going to be analyzed are the similarities between the three tales: “Little Red Riding Hood” (Grimm 2004: 144-149), “The Werewolf” (Carter 2014: 149-152) and “The Company of Wolves” (Carter 2014: 153-166), as well as the similarities between the three tales: “Beauty and The Beast”(De Beaumont 1968), “The Courtship of Mr. Lyon” (Carter 2014: 55-70) and “The Tiger’s Bride” (Carter 2014:71-92). The purpose of this is to analyze the incorporations of new features to the plots written by Angela Carter and the differences between the patterns of the three tales. The results obtained have shown certain parallelisms between each other, moreover some particular ones have shown noteworthy differences that should be taken into account. The results obtained are displayed in Tables 1, 2, 3 and 4.

Table 1

<u>Beauty and The Beast</u>	<u>The CourtShip of Mr Lyon</u>	<u>The Tiger’s Bride</u>
- Absentation	- Absentation	- Departure
- Villainy	- Villainy	- Reconaissance
- Mediation	- Mediation	- Transfiguration
- Beginning C.	- Beginning C.	
- Departure	- Departure	
- Reconaissance	- Reconaissance	
- Trickery	- Return	
- Transfiguration	- Transfiguration	
- Liquidation	- Liquidation	
- Wedding	- Wedding	
- Punishment		

The most similar patterns we identified are the ones from “Beauty and The Beast” (De Beaumont 1968) and “The Courtship of Mr Lyon” (Carter 2014:55-70) as we can see in Table 1. The only differences between the patterns are that in “The Courtship of Mr Lyon” (Carter 2014:55-70) the girl does not have any sisters and they are excluded from the story. Therefore the function of *Trickery* and *Punishment* are not present in its pattern. These tales are very different from each other in various aspects which are not appreciated from the perspective of Propp’s pattern. The pattern found in “The Tiger’s Bride” (Carter 2014: 71-92) is very dissimilar even though the story is not extremely different from the previous ones. Its pattern contains only three functions although it describes the plot perfectly.

Table 2

<u>Little Red Riding Hood</u>	<u>The Company of Wolves</u>	<u>The Werewolf</u>
- Departure	- Departure	- Departure
- Interdiction	- Reconnaissance	- Interdiction
- Violation	- Delivery	- Violation
- Reconnaissance	- Trickery	- Reconnaissance
- Delivery	- Complicity	- Struggle
- Trickery	- Villainy	- Victory
- Complicity	- Exposure	- Exposure
- Villainy	- Struggle	- Punishment
- Exposure	- Transfiguration	
- Struggle		
- Liquidation		
- Punishment		

The results from the analysis of “Little Red Riding Hood” (Grimm 2004: 144-149), “The Werewolf” (Carter 2014:149-152) and “The Company of Wolves” (Carter 2004: 153-166) are similar to the ones we have just mentioned as we can see in table 2. The three tales contain similar patterns with a few exceptions. However there are some

functions which are present in the three tales such as *Departure*, *Reconnaissance*, *Exposure* and *Struggle*. The results we obtained from the analysis of the different versions of “Beauty and The Beast” and “Little Red Riding Hood” confirm Propp’s theory. Moreover, the existence of parallelisms between their patterns supports his hypothesis even more, due to the fact that the superfluous changes incorporated by Angela Carter do not change radically the tales’ structures.

Table 3

<u>Snow White</u>	<u>Snow Child</u>	
- Absentation	- Reconnaissance	
- Reconnaissance	- Trickery	
- Delivery	- Complicity	
- Trickery		
- Complicity		
- Departure		
- Guidance		
- Interdiction		
- Trickery		
- Complicity		
- Delivery		
- Rescue		
- Punishment		

In Table 3 we can see that the results obtained from the comparison of ‘Snow White’ (Grimm 2004:199-208) and “Snow Child” (Carter 2014:125-128) show outstanding differences. The results are two much differentiated patterns: In “Snow White” (Grimm 2004:199-208) a large number of functions describe its entire structure and the description of the plot is very accurate. However in “Snow Child” (Carter 2014:125-128) there is a lack of functions. Its pattern contains only three functions: *Reconnaissance*, *Trickery* and *Complicity*; therefore this tale is very different from the traditional version and they do not share common patterns.

On the one hand, this tale can be described using a short pattern of three functions. Although the functions do not describe the tale with as much accuracy as, for example, “The Tiger’s Bride” (Carter 2014:71-92) pattern (which has also only three functions), the existence of functions confirms Propp’s hypothesis. However, the existence of three functions in the story does not necessarily imply that Propp’s can be confirmed in this case, since it does not describe many events of the story. Consequently, we may say that Propp’s theory does not provide the amount of information needed to describe the tale properly.

Table 4

<u>Puss in Boots</u> <u>(Cat as villain and hero)</u>	<u>Puss-In-Boots</u> <u>(Figaro as villain)</u>	<u>Puss-In-Boots</u> <u>(Figaro as hero)</u>
- Absentation	- Trickery	- Difficult Task
- Difficult Task	- Complicity	- Solution
- Trickery		- Punishment
- Solution		
- Wedding		

The last tales are “Puss in Boots” (Perrault 2004:18-25) and “Puss-In-Boots” (Carter 2014:93-114). Both tales show short patterns that describe their plot. They can be seen in Table 4. This case is different from “Snow Child” (Carter 2014:125-128) because the patterns are short but very descriptive at the same time. In “Puss in Boots” (Perrault 2004:18-25) there is a pattern that consists of five functions: *Absentation*, *Difficult Task*, *Trickery*, *Solution* and *Wedding*. The cat is the villain who tricks the king to be rich and powerful along with his master. Nevertheless he is the hero at the same time because he commits to help his master and achieves his goal. The interpretation of the characters’ intention in “Puss-In-Boots” (Carter 2014:93-11) is very important because we can identify two patterns depending on the role played by Figaro. If we consider Figaro to be the villain of the story, the pattern contains *Trickery* and *Complicity*. Figaro is portrayed as an evil cat that tricks the housekeeper and helps the tabby cat to kill Mr. Panteleone in order to get what he wants and live in his mansion. The second pattern contains *Difficult Task*, *Solution* and *Punishment*. This interpretation suggests that

Figaro is the hero of the story and he must save his master's loved woman and defeat her cruel husband. Both interpretations are completely acceptable and none of them suggest that Propp's theory cannot be applied.

The general overview of the results obtained suggests that Propp's theory can be confirmed in this specific aspect. Even though the functions of "Snow Child" (Carter 2014: 125-128) pattern do not describe the tale properly, it is safe to say that the theory can be applied to all of these tales because we identified a pattern of functions in each of them.

6. CONCLUSION

The purpose of this dissertation was to analyze some traditional tales and compare them to their correspondent modern versions in order to corroborate or deny Propp's hypothesis. We decided to choose specific tales whose modern versions were written from a sexual and obscure perception and it was a challenge to analyze them using Propp's theory. The tools that he suggested in his theory which are the roleplays assigned to the characters and the possible events (functions) that may occur within the story are very useful in order to design a proper description of their structure. We have seen this when analyzing "Puss-In Boots" (Carter 2014:93.114) because the assignment of the characters was as important as the pattern. This tale can be interpreted from two different ways due to that assignment.

However, we have demonstrated that the patterns contain at least three functions. For instance, in "Snow Child" (Carter 2014:125-128) the pattern of only three functions did not describe the story properly but the functions existence corroborates Propp's theory. There is another relevant aspect which is the similarities between "Little Red Riding Hood" (Grimm 2004:144-149) and "Beauty and The Beast" (De Beaumont 1968) when compared their modern versions. The main similarities between their plots were reflected in their patterns even though the stories were slightly different from their modern versions. These results support the idea that a simple pattern can describe any kind of tale. This fact, indeed, proves that the theory is applicable in this specific aspect, no matter whether the functions may describe the tale in detail or not as we discussed in Section 5. The consequent conclusion we achieved suggests that Propp's theory is

correct but according to our perception his pattern contains a limited number of functions that should be expanded.

To sum up, Propp's theory is a good way of analyzing fairy tales from the structural point of view because we were able to analyze the tales using his pattern. However it is doubtless that the analysis of "Snow Child" (Carter 2014:125-128) was not accurate, therefore the solution that we suggest is the reinvention of this theory and the inclusion of new functions that would describe fairy tales more precisely. Lastly, it is possible to create a universal pattern that describes any kind of tale structure, but every subject needs to be constantly revised, and fairy tales are not an exception. Therefore we must revise them continuously in order to expand the pattern and make the analysis of tales easier for readers, thus they will feel interested in it and the structural analysis of fairy tales will never die.

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8. APPENDIX

“Little Red Riding Hood” (Grimm 2004: 144-149)

It is a story about a little girl who goes to visit her grandmother. She has been told not to talk to strangers and she must follow the path that goes straight to her grandmother's house. She does not obey and she meets a wolf that convinces her to take flowers from the forest while he goes to her grandmother's house and eats her. Then she reaches her grandmother's house and finds the wolf disguised pretending to be her grandmother. She is suspicious but he rapidly eats her too. He decides to sleep to digest them and he starts to snore. A hunter hears the snoring and enters in the house worried. He cuts the wolf's belly with a pair of scissors and releases both Little Red Riding Hood and her grandmother. They fill the wolf's stomach with stones and they sew it. When he wakes up he tries to stand up but he dies from the effort. The hunter peels off the wolf's skin and he keeps it.

“The Werewolf” (Carter 2014:149-152)

It is about a girl who goes to visit her grandmother although her mother prohibits her from leaving the path and gives her a knife. She overestimates herself and leaves the path, when she hears a wolf howling. A giant wolf attacks her but she fights back and she cuts off his paw. After the fight, she keeps the paw and observes that it turns into a human hand. Then, she reaches her grandmother's house and finds her grandmother bleeding and one of her hands is missing. She shouts and the neighbors discover the truth about her grandmother and they kill her by stoning her.

“The Company of Wolves” (Carter 2014:153-166)

It is about a girl who has recently started to menstruate and her breasts have begun to swell. She decides to go to visit her grandmother with a knife in her basket because her father is not at home and her mother has no power over her.

When she is traversing the woods, an attractive huntsman appears and they start talking and flirting. He claims that he knows a shorter path that will take her to grandmother's house. She challenges him to see who reaches her grandmother's house first. If he arrives first, he will give her a kiss. She walks slowly because she wants to receive his

kiss. The huntsman arrives first and enters the house. He finds her grandmother holding a bible, he undresses and then he turns into a werewolf. He eats her and he burns her wig in the fireplace. The girl reaches the house and finds the werewolf dressed as her grandmother. She is disappointed because the huntsman has not arrived yet but suddenly she sees her grandmother's wig in the fireplace. She discovers that the huntsman is a wolf that has eaten her grandmother, therefore she is extremely frightened. However, she soon realizes that she must not be afraid and laughs at the wolf, claiming that he will not hurt her. She takes off her clothes, and takes the werewolf's clothes too while she seduces him. She lays him down and they have sex in her grandmother's bed.

"Snow White" (Grimm 2004:199-208)

It is about a queen who wants a daughter with pale skin, red lips, and black hair. A baby girl is born and she has all of these characteristics but her mother dies soon after giving birth. A few years later the king remarries. His wife wants to be the prettiest woman in the kingdom, and she is jealous of Snow White's beauty. Therefore she hires a hunter to kill her, but he cannot do it. After this event, she hides from her stepmother in a forest house with seven dwarves. The dwarves warn her about the danger of talking to strangers and they tell her that she must not talk to anyone. Her stepmother has a magic mirror that answers everything she asks. She discovers that Snow White is alive therefore she goes to the dwarves' house disguised and Snow White receives her. Her stepmother pretends to sell ribbons and she ties a ribbon around Snow White's neck, and she dies asphyxiated. The dwarves find her, they cut the ribbon and she starts to breathe again. After this, her stepmother, again in disguise, sells her a poisoned comb and when she brushes her hair she dies. The dwarves see her again lying on the floor and they find the poisoned comb in her hair. They remove it and she comes back to life. The third time the stepmother goes to the house, she gives Snow White a poisoned apple and she dies. When the dwarfs find her they cannot revive her, so they decide to keep her in a glass coffin in order to admire her beauty. After a long time, a prince discovers the coffin and he falls in love with Snow White. He wants to own the glass coffin where she is kept and while he lifts it, it falls on the ground. The piece of poisoned apple is ejected from her mouth and she revives. The stepmother is finally killed when she is attending Snow White's wedding.

“Snow Child” (Carter 2014:125-128)

It is about a count who wants a daughter with the same characteristics as Snow White’s mother in ‘Snow White’ (Grimm 2004:199-208). One day he is riding a carriage along with his wife and suddenly, a young girl with the same features appears in front of him. He immediately loves her and his wife is extremely jealous, so she wants to get rid of her. She drops one of her gloves and she asks the girl to pick it up. The count stops her and promises his wife to buy her another pair of gloves. Then she drops her brooch and asks the girl to recover it, but the count stops her again. They arrive next to a rosebush and the countess asks the girl to pick up a rose. The count does not oppose to that task and when the girl takes the rose, she pricks her finger. The girl dies and the count attempts to save her but it is impossible. He cries while he rapes her corpse. After that her body melts in the snow.

“Puss in Boots” (Perrault 2004:18-25)

It is a story about a man who inherits a cat from his father. The cat is very smart, and he can talk. He wants to be rich along with his master; therefore he hunts several animals and offers his catches to a king, stating that they are presents from his master who is a marquis. He continues bringing catches to the king during three months. However, one day the cat discovers that the king is going to walk along the river with his daughter. His master pretends that a group of thieves have stolen his clothes, and the king assists him lending him some of his best clothes and inviting him to enter his carriage. The cat threatens the farmers of the land claiming that they must say that the land belongs to the marquis or he will kill them. When the king’s carriage arrives they say what the cat told them and the king believes that his master is a wealthy, powerful marquis. After that the cat goes to castle owned by an ogre who can do magic. The cat visits him and he compliments the ogre’s powers. He asks him to transform himself into a mouse and when the ogre does it, he immediately eats him. The king’s carriage arrives to the castle and the king believes that it is the marquis’ castle. He is astonished and begs him to marry his daughter. Finally, the master accepts and marries the princess that same afternoon.

“Puss-in-Boots” (Carter 2014:93-114)

It is about a man who lives with his cat. One day the man falls in love with a lady kept in a tower whose husband, Mr. Panteleone, is very cruel. The cat helps him to win the woman's heart by means of tricking the housekeeper and entering in the house. The lady's tabby cat helps them to achieve their goal. The tabby cat catches some rats and she releases them inside the mansion. Then the cat along with his master disguised as rat-catchers enter in the house to 'kill' the rats and leave the housekeeper outside. The master meets the woman, but he wants more than this: he wants her to be his wife. Therefore both cats design a plan to kill Mr. Panteleone by tripping him. Finally, they succeed and all of them live happily in his mansion.

“Beauty and The Beast” (De Beaumont 1968)

It is a story about a girl called Beauty because of her attractiveness, who belongs to a rich family. Her sisters are very vain but she is kind and charming. One day they lose their wealth and their father goes to a port to receive a trade. Her sisters ask for dresses and jewels but she only asks for a rose. On his way back from the port, he needs a place to eat and rest. He finds a mansion in the middle of the woods. The mansion seems empty and he enters. When he is leaving he sees a beautiful rose in the garden and he is about to take it, when a giant beast attacks him. He explains to him that he wanted that rose for his daughter, and asks him to see his children at least one last time. The beast accepts but he must take one of his daughters with him. When he arrives home, Beauty offers herself to go along with her father. When they arrive to the mansion her father is expelled and she remains there as the beast's prisoner. She lives comfortably surrounded by luxury and wealth. The beast wants to marry her, but she refuses because she cannot feel attracted to him.

One day she discovers that her father is ill and she begs the beast to let her visit him. The beast accepts but she must come back the following week. She promises she will come back, but her sisters are jealous of her happiness and convince her to stay another week. When she realizes, she comes back to the beast's mansion and she finds him being at death's door because he is extremely sad. She apologizes and accepts his marriage proposal mentioning that she loves him. He transforms into a human and comes back to life. In the end, her sisters are transformed into stone statues and placed

in front of their mansion. This way, they are punished to contemplate her sister's happy life everlastingly.

“The Courtship of Mr. Lyon” (Carter 2014: 55-70)

It is a story about a girl whose father's car is stuck in the snow and he does not have money to refuel it. He arrives to a mansion where a spaniel dog receives him. He rests and eats and when he is leaving he notices a beautiful rose in a rosebush from the garden. He wants to pick it for her daughter but when he is about to pick it up, a beast comes from inside the house and accuses him of being a thief. He explains that the rose was for his daughter and shows him a picture of her. When the beast sees her, he orders him to bring her to his castle because he wants to invite to have dinner with him.

After that her father tells her the story and she accepts to go to have dinner with him. When she arrives and they both start eating she realizes she will never leave the castle because she is his prisoner now. At first she is afraid of the beast but as time goes by, she gets used to his presence.

One day she receives a phone call from her father who wants her back, and she asks the beast if she can visit her father. He lets her go but she promises she will come back in autumn. However she is very happy living with her father and she forgets to keep her promise. One day the spaniel dog appears in her house looking dirty and sad. She immediately comes back to the beast's mansion and she finds him dying because he did not want to eat since she left. She promises to never leave him again, and suddenly he transforms into a man and recovers his health. They start to live together as a couple from this moment.

“The Tiger's Bride” (Carter 2014: 71-92)

It is a story about a girl whose father has a gambling addiction. And he plays cards with a man called ‘The Beast’ who is a man dressed with gloves and a mask. His father loses everything including his own daughter. Therefore she has to move with this mysterious man and she is very frightened about it. When she arrives to his mansion he claims that he wants to see her naked but she completely refuses to do it.

One day they go riding horses and the beast states that he has to see him naked if she refuses to undress herself. He starts to strip, and under his clothes there is a beautiful

tiger. She is astonished by his beauty and she decides to undress herself as well. But the tiger runs away and she comes back to the mansion.

Afterwards, she is in her bedroom looking at herself in the mirror and thinks that it is not natural to wear clothes; therefore she takes all of her clothes off and seeks the beast. When she finds him in his bedroom he is naked and frightened. She moves closer to him and he starts to lick her hand gently and her skin starts to peel off and discovering the fur that was underneath it. Finally she transforms into a tiger.