Integrating the Self in Fantasy Stories: An Analysis of Transformative Structures and Functions within the Narration of Fairy Tales.

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Abstract:

Fantasy stories and the subgenre of fairy tales in particular are very singular texts that have readers all around the world enthralled. The fairy tale's appeal lies in part in its unique representation of psychological developmental processes. This study aims on the one hand at exploring the process of maturation and integration of the Self of the tales' heroes, and on the other hand, at examining how this transformation is rendered through specific narrative structures and functions. The corpus of the study consists of a selection of nine classical literary fairy tales collected by the Scottish author Andrew Lang 1905, 1907, 1921). The selected fairy tales are first classified according to Christopher Booker's (2004) seven basic plots of fiction. Then the tales are subjected to an analysis of plot functions borrowed from Vladimir Propp's (1968) morphological model of fairy tales. Results suggest that hero's growth occurs either through active interaction with the outside world or by retreating into themselves. These two opposing tendencies are expressed through different narrative means.

Keywords: fairy tales, narrative structures, plot functions, plot types, psychological transformation.

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1- **Introduction**:

Despite living in a world dominated by technological progress, digitalization, and face-paced lifestyles, contemporary audiences seem unable to distance themselves from fantasy stories at large and fairy tales in particular. Indeed, the past decades have witnessed countless animated and live action movies, television series as well as constant publications, re-editing, and reprinting of books trying to meet the growing demand for fantasy and fairy tale content. This craze is due to the fact that these timeless texts hold some universal and persistent truths about the workings of human nature and human psyche. One way in which these insights are conveyed is through the structure of the narrative itself and the different plot functions integrated within narration. This paper, therefore, aims to demonstrate how three of Christopher Booker's basic plot types, namely from Rags to riches, Overcoming the monster, and Rebirth, operate in combination with three of Vladimir Prop's narrative functions: transference, confrontation and transfiguration to allow the narrative to communicate the hero or heroine's journey towards maturity and the integration of the Self in the nine selected fairy tales. The study also relies on observations from psychoanalysis and archetype theory.

2- **Theoretical Background:**

Fantasy is a very rich and vast genre whose stories are characterized by the presence of the supernatural or the impossible (Manlove, 1999; Ryzhchenko, 2018), the imaginary ("Fantasy", 2015), strangeness ("Fantasy", 2020) or unreality (VanderMeer, 2020). According to these definitions, fantasy is an umbrella genre that includes different types of narratives that contain aspects beyond objective reality. Fairy tales for their part, as a subgenre within fantasy, can be identified through the following features:

❖ There are no separate realms in the story as magic and supernatural creatures exist on the same plane as human beings (Bottigheimer, 2009). Magic is accepted and taken for granted but not trivialized (Tolkien, 1983). The plot does not progress in accordance with the laws of natures but relies instead on magic for causation (Warner, 2014).

❖ The hero is an ordinary person who is inherently good and kind (Sikharulidze, 2012). Although he receives magical help, he does not retain any magical powers at the end of the story.

❖ The time and location of the story are purposefully unspecified, and there is no deliberate inclusion of cultural markers.

❖ The tales necessarily conclude with a happy ending or what J.R.R. Tolkien (1983) refers to as the "sudden joyous 'turn'" or Eucatastrophe (p. 153).

❖ The stories are short and memorable; they are 'bare' narratives, devoid of any superfluous characters, details, or description. The vivid images of splendour, and sometimes horror, we associate with fairy tale land does not come from the text itself but from the lavish illustrations that ornate storybooks.

The fairy tales analyzed in this paper are English renderings of nine classical fairy tales, most of which originate with Perrault and the Brothers Grimm, and are part of a twelve book collection of children stories compiled by the Scottish author Andrew Lang. The selected tales

are “Donkey Skin” (Lang, 1905), “Jack and the beanstalk”, “The true history of Little Golden-hood”, “Rapunzel”, “Snowdrop”, “The Goose-girl” (Lang, 1907), “The Sleeping Beauty in the wood”, “Beauty and the Beast”, and “Hansel and Grettel” (Lang, 1921). These particular texts were chosen mainly for their widespread popularity.

Psychoanalysis has had a huge impact on critical studies of fairy tales. Fantasy stories, situations, characters, and their character actions are so much at odds with reality and common rationale that they necessarily call for a symbolic interpretation. As Tatar (2003) remarks, the analysis of fairy tales reveals how the mind negotiates between literal and figurative meaning to construct stories that fictionalize psychological events by embodying immutable truths about our mental life into concrete actions and symbols. Both Freudian and Jungian fairy tale scholars are interested in the symbolic reading of fairy tales and their fundamental link to the human psyche. In his seminal work, *The Uses of Enchantment*, Bruno Bettelheim (1991) considers the deep psychological meaning of fairy tales by explaining how the have been shaped by consensus over generations through collective conscious and unconscious acts of retelling and selection in order to express universal human problems and desirable solutions.

Bettelheim (1991) proposes a Freudian interpretation of fairy tales demonstrating how they address existential problems in ways understandable to the child. According to him, fairy tales help the child surmount oedipal entanglements and separation anxiety. The specific structure of the fairy tale shows the child how to overcome the *pleasure principle*, which is id-driven and is disposed to egocentricity and instant gratification (Bettelheim, 1991). The fairy tale structure also reflects how the child deals with the pressures of the superego -which stands for idealistic morality and is therefore unattainable, in order to behave on the basis of the *reality principle* (ego) that reconciles the two conflicting tendencies of the psyche (Bettelheim, 1991). Bettelheim explains that the fairy tale achieves this therapeutic function by projecting separate aspects of the psyche onto different figures in the story (Bettelheim, 1991).

Franz (1996), one of Jung’s most prominent students, likewise investigates the symbolic nature of fairy tales in *The Interpretation of Fairy Tales*. However, instead of focusing on individual unconscious processes, she privileges an explanation based on the collective unconscious. Jungians define the collective unconscious as the part of the mind that functions as the depository of the universal inherited images and pattern of thoughts known as archetypes (Britannica, 2024). Franz points out that the fact that fairy tales include very little explicit cultural material allows them to represent basic patterns of the psyche -archetypes- in a very simple, clear, bare, and concise form. Specifically, Franz argues that all fairy tales revolve around the archetype of the Self which is both the psychic totality of the individual and that of the collective unconscious.

Booker (2004) advances a similar idea in his discussion of the function of fiction, often citing fairy tales as examples. He posits that the implicit message of archetypal stories is that man’s ultimate goal is to achieve the state of perfect psychological balance i.e maturity. This balance is obtained by the integration of *the masculine principle* -strength and order- and *the feminine principle*- feeling and compassion, understanding and clarity of vision. In other words, the male hero must reconcile with his anima and the female heroine with her animus, which explains why a majority of fairy tales end with marriage, the symbolic union of

masculine and female values. This ultimate state of wholeness is actually the Self which is the core of our individual identity, which at the same time connects us to the outside world (Booker, 2004). The Self may be symbolized in the story by a life-changing goal the hero is heading towards, be it a treasure, a valuable artefact, or a distant city (Booker, 2004).

Whatever form the happily ever after may take, its core significance remains one and the same: the hero has undergone a process of transformation, that is, moral and psychological developments that allow him to arise as a better version of himself at the end of the story. The value of fantasy stories lies in their capacity to externalize and project internal processes onto the characters and events of the story (Bettelheim, 1991). Fairy tales depict in imaginary and symbolic form the essential steps in growing up and achieving and independent existence (Bettelheim, 1991). The fairy tale's ending symbolically represents the successful completion of the hero's psychological transformation. Whether we refer to it as achieving psychic integration or discovering the Self, the hero becomes a more mature, wiser, and stronger person at the end of the story.

There is an inextricable link between plot and transformation in the fairy tale. Physical phenomena, objects, and events serve the double purpose of advancing the plot and taking on a symbolic dimension by coding psychological realities (Tatar, 2003). The psychoanalysis of the plot then is equivalent to the psychoanalysis of the hero (Tatar, 2003). The inner journey of the fairy tale hero or heroine is reflected in the formal features of the text, in particular in the plot structures and functions embedded within the narration of the stories.

In his *Morphology of the folktale*, Russian formalist scholar Vladimir Propp (1968) studies the structure of Russian wonder tales -changed to folktales in the book's title. Propp proposes a single universal pattern, a fixed sequence of 31 functions, for all wonder tales. He defines a function as "… an act of a character, defined from the point of view of its significance for the course of the action" (Propp, 1968, p. 21). Murphy (2015) later amends Propp's model demonstrating that:

- ❖ There is not only one single type of structure in fairy tales.
- ❖ There can be either more or less than 31 functions in a tale.
- ❖ The sequence of functions is not the same in every tale.
- ❖ A function is not a stable element, and changes according to the agent's intentions (Murphy, 2015).

The three following Proppian plot functions are borrowed for this analysis:

- ❖ Spatial transference: Refers to the hero's movement between locations, be it through the air, on the ground, on water, by being laid, or even stationary movement -by climbing up and down (Propp, 1968).
- ❖ Confrontation or struggle: The hero enters in direct combat with the dark figures or engages in a competition using his cleverness (Propp, 1968). This function is extended to include any encounter where the dark figure has a deliberate intention to hurt the hero, and the hero reacts by direct or indirect attempt to thwart the villain's plan.

❖ Transfiguration: The hero undergoes a change of physical appearance or simply changes garments (Propp, 1968).

Booker (2004) draws on archetypal analysis and Structuralism to formulate a unifying theory that classifies plots in fiction in his book *The seven basic plots: Why we tell stories*. Warner (2014) writes how formalists like Propp and structuralists like Lévi-Strauss argued that there is only a limited number of stories or plots and the rest are mere variations of them. Elaborating on this idea, Booker (2004) uncovers unescapable archetypal figures and situation. They are the elemental images around which the whole of the storytelling impulse in mankind is centered (Booker, 2004). From these he constructs a model of seven basic and central ways in which stories are shaped in the human imagination (Booker, 2004). He names these seven basic plots: Overcoming the monster, Rags to riches, the Quest, Voyage and return, Comedy, Tragedy and Rebirth. Booker divides each plot into five stages -three for Comedy- that trace the psychological journey of the protagonist.

The three most recurrent plot types in fairy tales are the Rags to Riches, Overcoming the Monster, and Rebirth plots. Booker (2004) outlines these plots in terms of the following stages:

❖ **Rags to Riches** (Booker, 2004)

a. Initial wretchedness at home and the Call: The hero lives in a state of helpless misery dominated by dark figures. Some event sends the hero out into the wider world.

b. Out into the world, initial success: A phase of expansion in which the hero goes through ordeals followed by temporary and incomplete successes. The hero is likely to receive external help at this stage.

c. The central crisis: the worst moment of the story for the hero who feels desperate and powerless in front of the overwhelming dark forces.

d. Independence and the final ordeal: The hero's new found independent strength is put through an ultimate test against the dark forces.

e. Final union, completion, and fulfilment: The hero is united with a suitable partner. They may inherit a kingdom, either in the literal or metaphorical sense, signifying they have become masters of their own life.

❖ **Overcoming the Monster** (Booker, 2004,)

a. Anticipation stage and the call: The hero hears reports of, or sometimes witnesses first hand, the monster's destructive power and the threat it represents to a community or kingdom. The hero is called on an adventure to confront the monster.

b. Dream stage: The hero prepares to meet the monster. Things bode well. The hero is still in a state of "…comfortable remoteness and immunity from danger" (p. 48).

c. Frustration stage: The hero comes face to face with the monster and realizes the overwhelming power of his opponent.

d. Nightmare stage: The final ordeal where all the odds seem against the hero and all seems lost until the reversal.

e. The thrilling escape from death, and death of the monster: In the last minute, the monster is defeated and the community freed from its yoke. The hero gets a reward, usually a treasure or succession to a kingdom.

❖ **Rebirth** (Booker, 2004)

a. The hero or heroine becomes victim of some dark forces.

b. The threat seems to recede and things go well for a while.

c. The evil force comes back; the hero is put in a state of living death.

d. The dark power is triumphant for a long time.

e. Miraculous redemption: at the hand of a character of the opposite sex to that of the hero/heroine.

3- Analysis of narrative structures:

In this section, the nine classical fairy tales of the corpus attributed through a preliminary reading to three different plots are examined. The plot of every tale is analysed separately to determine if it features all five narrative stages outlined by Booker for the three plot types above. For some tales, the analysis proper is preceded by a brief exposition of the initial situation of the story for more clarity. All three plot types described in this paper involve the psychological transformation of the hero. The Rags to riches plot relates the protagonist's developing their full potential. The Overcoming the monster stories, for their part, portray how the hero emerges stronger and wiser after having faced fear and evil in the shape of the 'monster'. As for the Rebirth plot, it is about the inner journey of self-exploration from which a new Self arises.

3.1. The Rags to Riches Plot

The Rags to riches plot, also known as the Cinderella plot, is arguably the story type most frequently associated with fairy tales. Unfortunately, the Rags to riches fairy tales are often misrepresented by the media as overly saccharine and girlish stories with not much substance to them. As a matter of fact, these tales hold deep psychological meaning on how the unformed child journeys to a state of personal maturity (Booker, 2004).

3.1.1. "Donkey Skin" (Lang, 1905, pp. 1-15):

Initial situation*:* A benevolent king possesses a magic donkey. Each night, gold pieces drop from the donkey's ears providing the king with an infinite source of wealth. One day, the wife of the good king dies, making her husband promise to only marry a woman more beautiful than she is. Later, the bereaved king reluctantly agrees to remarry for the good of the kingdom. However, the most beautiful girl in the kingdom happens to be his young adoptive daughter. The king promptly asks her to marry him.

a. ***Initial wretchedness at home and the Call*****:** The young girl is distressed by her adoptive father's proposal as she has no wish to marry him. With the help of her fairy godmother, she tries to evade the king's proposal by making seemingly impossible demands on him. The king complies with all of them, even killing his precious donkey and offering her

its skin. Thus cornered, the young girl flees the castle on her fairy godmother's advice wrapped in the donkey skin.

b. Out into the world, initial success: The young girl wanders around the country and eventually finds a position as a maid of all work on a farm. One day, as Donkey Skin, as she is now called, is wearing her royal attire for her own enjoyment, she is seen by a passing prince. The prince falls in love with her, and unable to confess that he loves a servant, is taken ill with sorrow.

❖ ***Anticipated stage of independence*:** The prince claims that the only cure for his ailment is to eat a cake made by Donkey Skin. The cake is sent for by the prince's mother. Donkey Skin relies on herself to prepare the cake. She drops her ring in the mixture. It is later found by the prince.

c. Central crisis: The prince announces that he will only marry the wearer of the ring. His parents summon all the young women of the kingdom to the palace to try on the ring. Donkey Skin is denied an audience with the prince because of her shabby appearance. Now in love with the prince, she dreads that the ring may fit another girl.

d. Independence and the final ordeal*:* At the request of the prince, the king sends for Donkey Skin. This latter covers her rich garments with the donkey skin and goes to the palace to try on the ring. When the ring fits her slender finger, the donkey skin drops to the floor. The fairy godmother then appears and tells Donkey Skin's story to the court.

e. *Final union, completion and fulfilment*: Donkey Skin is united with her prince. They marry and rule instead of the king and queen who abdicate.

3.1.2. "The Goose girl" (Lang, 1921)

Initial situation: A queen makes preparations for her daughter's imminent marriage to the prince of a far off country. In addition to a royal trousseau, she gives her daughter a white rag with three drops of her own blood that is supposed to bring the princess magical assistance.

a. *Initial wretchedness at home and the Call*: The princess departs to her betrothed's kingdom on horseback escorted by a maid. On the way, the maid bullies and tricks the meek princess and manages to swap roles with her and coerces the princess to swear never to speak of what took place. Upon their arrival, the maid is welcomed in the castle as the new bride while the princess is given work helping the goose boy. The false bride orders that Falada, the princess's talking horse, be beheaded to prevent it from revealing her true identity.

These early events in the story can be interpreted in one of two ways:

a.1. The *'wretchedness'* at home is the princess's initial state of immaturity -she loses the white rag with the three drops of blood in the river, signaling that she is not ready to *"achiev[e] sexual maturity"* (Bettelheim, 1991, p. 139)-, dependence on her mother then on her maid, and submissiveness -she allows herself to be manipulated by the maid (Bettelheim, 1991). This is followed by the Call as she leaves home and journeys to her betrothed's castle.

a.2. The Call comes first –the departure from home- and is followed by a state of *subsequent wretchedness* when her royal identity is usurped and she is reduced to work as a goose girl.

b. Out into the world, initial success: When they drive the geese to the fields, the goose boy wants to pluck out a strand of the princess's beautiful golden hair, "…to usurp, so to say, part of her body" (Bettelheim, 1991, p. 142) as well as a symbol of her royal rank. She thwarts his attempt by invoking a magic wind to distract him. This happens three days in a row. This constitutes an act of assertion since the goose girl does not let herself be degraded (Bettelheim, 1991). The head of Falada, now hung above a gate in town, laments her lot and hints at her identity whenever she passes through. The frustrated goose boy reports the strange occurrences surrounding the goose girl to the king who then comes to witness them in person.

c. *Central crisis*: The goose girl is confronted by the king to tell the truth, but she is bound by her promise to the maid to remain silent.

d. Independence and the final ordeal: The princess's integrity is tested. By keeping her promise, she "proves her moral virtue" by not "giv[ing] into the temptation of revealing the secret" (Bettelheim, 1991, p. 137). At the suggestion of the king, she confides her story to the stove. Not knowing that the king is eavesdropping, she voices out the injustice done to her.

***e. Final union, completion and fulfillment*:** The King gives the Princess royal apparel and reveals her to his son as his true bride. The maid is brutally executed. The Prince and the Princess are married.

3.1.3. ""Rapunzel (Lang, 1907):

Initial situation*:* A man and his wife live in a house with a window overlooking the garden of a witch. One day, the woman craves rampion from the witch's garden so much that her health withers. To save his wife, the man steals into the garden and gathers some rampion but is caught by the witch. He makes a bargain with the witch on the terms of which he can take as much rampion as he needs for his wife in exchange for their unborn child.

a. Initial wretchedness at home: The new-born baby, Rapunzel, is taken away from her parents by the witch. When she is twelve, instead of receiving the Call to go into the wider world, the witch imprisons her in a tower "with neither stairs nor doors" (Lang, 1907, p. 283). She is isolated and is only visited by the witch who climbs to the high window using Rapunzel's incredibly long plaits.

b. Out into the world initial success: This stage would be more accurately describe as *Contact with the outside world* in the present story. Years have passed. A prince hears Rapunzel sing in her tower, spies on the witch and figures out how to climb the tower. The outside world, in the form of the Prince, intrudes onto Rapunzel's secluded life. She encounters initial success when she gets engaged to the prince. Rapunzel and the Prince arrange for secret meetings and are able to fool the witch for a while. The Prince visits Rapunzel every evening bringing her a skein of silk to make a ladder that she will use to escape from her prison.

c. *Central crisis:* Rapunzel's and the prince's plan is uncovered by the witch who cuts Rapunzel's hair and exiles her in a desert place. The distressed prince jumps from the tower, is blinded by thorns during his fall, and roams the land for years.

d. Independence and the final ordeal: It is only at this point of the story that Rapunzel is *out into the world*. Rapunzel asserts her independence by managing to live by her own means in the desert for years. One day, the wandering Prince passes near her abode and is

again attracted by her singing voice. Rapunzel's love for the prince is tested a final time when her tears bring back his sight.

e. Final union, completion and fulfillment: Rapunzel and her Prince live happily ever after in the prince's kingdom.

The analysis of the first set of fairy tales -"Donkey Skin", "The Goose Girl", and "Rapunzel"- confirms that the narration of all three tales match the Rags to Riches plot outlined by Booker except from a few minor deviations explained above that surface at close examination.

3.2. The Overcoming the Monster Plot

A good villain always makes for a more thrilling story, however (Bettelheim, 1991) the dark figures of the Overcoming the monster stories "…tend to assume much greater and more terrifying proportions altogether" (p.244). They are "…a grotesque abstract of the dark power in its most extreme form" that combine human and animal features and display physical and moral deformities (Bettelheim, 1991, 244-245). It is these supernatural incarnations of evil that the heroes of "Jack and the beanstalk", "Hansel and Grettel", and "The True history of Little Golden-hood" have to face.

3.2.1. "Jack and the beanstalk" (Lang, 1907):

Initial situation*:* A poor widow and her son, Jack, are on the verge of starvation and are forced to sell their cow. On his way to the market, Jack encounters a butcher holding some beans in his hand. Convinced of their great value, Jacks barters the cow for the beans and plants them in the garden. During the night, the beans grow into giant stalks twined together into a ladder.

a. Anticipation stage and the Call*:* Jack climbs the beanstalk and lands in a beautiful fertile country with an imposing castle. An old woman, who is later revealed to be a fairy, appears and gives Jack an account of the giant's evil deeds. The old woman tells Jack that the castle actually belonged to his father, a good knight who was killed along with Jack's siblings by the giant who then took over the castle. The mother and baby Jack managed to escape and lead a life of peasants. The Giant has vowed to find and kill Jack and his mother. The old lady tells Jack "…This castle was once [his] father's, and must again be [his]" and that "[his] duty requires [him] to win it back for [his] mother" (Lang, 1907, p. 136). Jack thus receives and accepts to call to fight the giant.

b. Dream stage: The old woman tells Jack he must take possession of the golden-egg-laying hen. He immediately sets off for the castle.

c. The Frustration stage: Jack is frightened when he sees the terrifying wife of the giant and tries to flee, but she drags him into the castle to become her servant. Probably realizing that he is no match for his opponent, Jack makes no attempt at killing the Giant or reclaiming his father's castle. The Giant smells human flesh and wants to eat it but the Giantess not wanting to lose her servant hides Jack. He remains hidden in a cupboard when the Giant returns home. It is only when the Giant is asleep and the Giantess is away that Jack dares to sneak in, steal the magic hen, and return home. Jack only dares return to the castle disguised as another servant boy and steals golden coins in the same way.

d. The Nightmare stage: During his third intrusion, Jack is spotted by the Giant as he walks away with a magic harp. The Giant pursues and nearly catches Jack, but he trips on a rock and falls.

e. The Thrilling escape from death, and death of the monster(s): Jack climbs down the beanstalk, but the giant is right after him. When Jack reaches the family farm he takes an axe to the beanstalk which falls bringing the Giant down with it. The Giant breaks his neck and dies. The Fairy, who had first sent the butcher to Jack to test whether he was worthy of his inheritance, appears and takes Jack back to his father's castle and the people there hale him as their saviour. The Giantess tries to flee the castle, falls from the stairs, and she too breaks her neck. Jack and his mother take procession of the castle and its treasures and restore order in the community.

3.2.2. "Hansel and Grettel" (Lang, 1921):

a. Anticipation stage and the call: One night, Hansel and Grettel overhear their stepmother instigate their father to abandon them in the forest to get rid of them because it is a time of famine and the family does not have enough to eat. The father agrees to take Hansel and Grettel to the woods the next morning.

***b. Dream stage*:** Hansel reassures Grettel and makes preparations by filling his pockets with pebbles that he drops along the path during their journey in the woods. The children are confident they can use the pebbles to trace their way back home. The parents leave them alone, tricking them into believing that they are just gone to cut wood. Hansel and Grettel manage to go back home on their own. The parents make another attempt at abandoning the children by going deeper still into the woods. This time, Hansel, who could not lay his hand on pebbles, strews bread crumbs on the way which are presently eaten by birds, leaving the children without any means to go back home.

c. Frustration stage: Hansel and Grettel wander during three days in the woods. Hungry and exhausted, they eventually arrive at a house made of bread and cake which they start eating immediately. The old woman who lives there is at first benevolent, offering them food and shelter, but turns out to be a child-eating witch. She locks Hansel away and makes Grettel cook for a month to fatten him.

d. Nightmare stage: The witch decides to eat Hansel. She makes Grettel boil water to cook him. She tries to trick Grettel into getting inside the oven to bake her too.

e. The Thrilling escape from death, and death of the monster(s): Grettel outsmarts the witch and locks her inside the burning oven. She frees Hansel. They gather their reward - jewels at the witch's house- and return home. The stepmother has died and order is restored in the family. They live happily ever after with their father.

3.2.3. "The True history of Little Golden-hood" (Lang, 1907):

Initial situation: A little peasant girl is offered a hooded cloak the colour of gold by her Grandmother. She always wears the cloak which is enchanted and is supposed to bring her good luck.

a. Anticipation stage and the call: Little Golden-hood's mother sends her to take a cake to her Grandmother. The mother warns Little Golden-hood not to stop and talk to strangers. There is an implied allusion to the threat of 'monsters' in the mother's warning.

b. Dream stage: Little Golden-hood sets off to her Grandmother's village through the woods. The Wolf sees her and wants to eat her but dares not attack her near the wood-cutters. Instead, he accosts her with a friendly demeanour, tricks her into telling him where her grandmother lives, and beats her there. Little Golden-hood continues her stroll in the woods oblivious to the danger her encounter with the Wolf constitutes.

c. Frustration stage: Finding the Grandmother out of the house, the Wolf wears her clothes and lies in her bed. When Little Golden-hood arrives, the Wolf tells her to get in the bed too. Little Golden-hood is alarmed and question 'her grandmother' about her wolf-like appearance. Although she still does not fully grasp the situation and the extend of the danger she is in, Little Golden-hood gets a sense that something is amiss.

***d. Nightmare stage*:** The Wolf launches at Little Golden-hood to swallow her.

***e. The Thrilling escape from death, and death of the monster*:** Little Golden-hood ducks, and the Wolf only manages to swallow the golden hood which burns its throat. The hood is revealed to be an ancient artifact that protects its wearer. The Grandmother comes back home traps the Wolf in a sack then throws it in a well to drown. She sees Little Golden-hood safely back home.

In the second group of tales- "Jack and the Beanstalk", "Hansel and Grettel", and "The True History of Little Golden-hood"- the narration closely follows the stages of the Overcoming the Monster plot and does not present any divergence from the main plot pattern.

3.3. The Rebirth plot

The last type of fairy tales is the most obscure of the three types discussed owing to its mystical elements. The hero or heroine falls victim of a curse that traps them in a limbo state between life and death. The Rebirth plot traces how the hero goes through this life changing experience.

3.3.1. "Snowdrop" (Lang, 1907):

a. The Heroine falls under the shadow of a dark power: Snowdrop's mother dies soon after giving birth to her. Snowdrop's father, the King, remarries a year later. When Snowdrop is seven, her stepmother, now the Queen, is jealous of her beauty and orders a huntsman to take her to the woods and kill her.

b. The threat seems to recede: The Huntsman spares Snowdrop's life but makes the Queen believe that she is dead. Snowdrop flees and arrives at the house of seven Dwarfs who, upon hearing her story, invite her to stay and keep house for them. Snowdrop finds refuge in the Dwarfs' house for many years.

c. The evil force comes back: The heroine is put in a state of living death: The queen learns from her magic mirror that Snowdrop is still alive. She disguises herself as a peddler and tries to eliminate her three times. First, she laces a bodice so tight around Snowdrop that she faints. Snowdrop is then awakened by the Dwarfs. The second time, the Queen dresses Snowdrop's hair with a poisoned comb that makes her unconscious. The Dwarfs manage to

save her again. The queen succeeds in eliminating Snowdrop the third time by feeding her a poisoned apple. Snowdrop falls into a comatose state from which the Dwarfs cannot revive her. The Dwarfs cannot bring themselves to bury Snowdrop because "she look[s] as blooming as a living being" (Lang, 1907, p. 336).

d. The dark power is triumphant for a long time*:* The Queen's vengeful jealousy is finally at rest. The Dwarfs put Snowdrop in a glass coffin and keep watch over her as "Snowdrop lay a long time in the coffin." (Lang, 1907, p. 337)

e. Miraculous redemption: One day a prince comes across Snowdrop's coffin and immediately falls in love with her. He pleads with the Dwarfs to let him take Snowdrop away with him. While the Prince's servants are carrying the coffin, a jolt causes Snowdrop to choke out a morsel of poisoned apple. Snowdrop comes back to life and marries the Prince. The Queen is invited to the wedding and made to dance in red-hot iron until she falls dead.

3.3.2. "The Sleeping Beauty in the wood" (Lang, 1921):

a. The heroine falls under the shadow of a dark power*:* The King and Queen celebrate the christening of their long-awaited baby girl. The old Fairy comes to the ceremony and feels insulted for not having been invited along with the other seven fairies of the kingdom and not being served in a golden table set like the others. She curses the princess to die by pricking her finger with a spindle.

b. The threat seems to recede*:* The young Fairy, though unable to undo the curse entirely, ensures that instead of dying the Princess falls into a hundred years sleep to be later awakened by a prince. The king also bans distaffs and spindles from the kingdom for further security. The Princess lives safely for fifteen of sixteen years.

c. ***The evil force comes back; heroine put in a state of living death:*** One day her parents go away and the Princess finds a secluded women spinning in a tower of the castle. Intrigued, she touches the spindle, gets pricked, and looses consciousness. No method used can revive her. The king installs her in a beautiful room. She exists in a state of living death as "her cheeks were carnation, and her lips were coral; indeed her eyes were shut, but she was heard to breathe softly…" (Lang, 1921, p. 46).

d. The dark power triumphant for a long time: The good Fairy comes and magically puts everything and everyone in the castle to sleep so that they may awaken with the princess to serve her. The King and the Queen leave and issue a proclamation that no one is to go near the castle. The good Fairy makes dense vegetation grow around the castle, blocking access to it. A hundred years pass this way.

e. ***Miraculous redemption:*** A prince hears rumours about the enchanted castle and decides to explore it. The vegetation gives way to the prince into the sleeping death-like castle where "the image of death everywhere showed itself" (Lang, 1921, p. 47). He reaches the Princess who awakens at his approach. The Prince immediately falls in love with her. The castle and its inhabitants also come back to life. The Princess and the Prince are immediately married.

3.3.3. "Beauty and the Beast" (Lang, 1921).

***Initial situation**:* Beauty's father, a bankrupt merchant, loses his way in the forest during a terrible winter night and finds shelter in a sumptuous but seemingly uninhabited castle. Before he departs in the next morning, the merchant gathers a rose from the castle's garden for his daughter Beauty. The master of the castle, a terrifying beast, appears at that moment. The Beast is furious that the merchant has stolen from his garden but agrees to forgive him on the condition that one of the merchant's daughters willingly come and live with him.

***a. The hero falls under the shadow of a dark power**:* When we first encounter the Beast, he has already fallen under the dark shadow. The Prince, as it is revealed at the end of the story, was victim of an enchantment and was turned into a beast. The Beast lives alone in a castle that exists beyond the natural course of time.

b. The threat seems to recede: This stage is not present as such in the story. Instead of the threat receding, the Beast is offered *a potential way out of the threat* when Beauty comes and lives with him in the castle to save her father. In Beauty's presence, the castle slowly comes back to life, birds talk to Beauty, and inanimate objects come to life to wait on her and entertain her. The Beast appears to Beauty in dreams in his human form, and although she fails to recognize him, he professes his love for her and pleads with her to save him. A fairy also appears in Beauty's dreams and advices her not to trust appearances. The Beast and Beauty spend time together, and she realizes that he is good person despite his appearance. The Beast proposes to her each evening, but she refuses because she does not love him.

c. The Evil force comes back, hero put in a state of living death: When Beauty goes to visit her father's house for two months, the Beast falls severely ill, though the reason is not clear. The Beast is between life and death "… he [does] not move or open his eyes." but "…he still breathe[s]…" (Lang, 1921, p. 93).

d. The Dark power triumphant for a long time: This stage can be explained in two ways:

d.1. This phase is absent from the story as the Beast was only unconscious for a few hours at most before he is rescued.

d.2. This stage actually extends to the whole duration of the story from the moment the Prince is cursed up until the enchantment is lifted.

e. Miraculous redemption: Beauty arrives just in time to revive the Beast. She realizes her love for him. When she agrees to marry him, he turns back to his human form. The Fairy and the Prince's mother come and thank Beauty for freeing the Prince from the terrible enchantment.

Except some minor deviation in Beauty and the Beast, the narration of the third group of fairy tales unfolds in accordance with the pattern of the Rebirth plot.

4-Analysis of Proppian Narrative Functions:

Having now established how the narrative structures of the nine classical fairy tales of the corpus fits into Booker's classification of fictional plots, the next step in the study is to explore, in more details, the nature of the transformation the fairy tale hero undergoes and to

examine how each type embeds different plot functions within narration to bring about this transformation.

For this part of the analysis, specific elements of the narrative are isolated, namely the functions of *transference*, *transfiguration*, and *confrontation*. By observing how frequently these functions occur in each of the Rags to riches, Overcoming the monster, and Rebirth tales, the analysis attempts to show that in the same manner that the stages of the three plots unfold in a specific pattern to reveal the psychological journey of the hero, plot functions are also configured in a particular way to reflect that inner transformation.

4.1. Transformation in the Rags to Riches Tales:

The Rags to riches tales, despite their label, are not stories about acquiring riches or improving the hero's material situation. Rather, they depict the protagonist's journey as he discovers his inner wealth and learns to tap into his personal resources. These fantastical tales show how the hero who initially appears to be ordinary is revealed to have been harbouring the potential for a much more exceptional self (Booker, 2004). Bettelheim (1991) expresses a similar idea when he writes that the child subconsciously and intuitively understands that the story's message about his own nature and capacity for positive development.

For instance, the ragged Goose girl and Donkey Skin, who were relegated to the rank of servants, are eventually revealed to be the worthiest and the loveliest girls in the kingdom, and ascend to the privileged rank of royalty. Their beautiful appearance is essentially a reflection of their inherent goodness. Both heroines possess inner qualities such as humility-they do not frown upon doing menial jobs-, endurance in the face of adversity, and moral virtue -the Goose girl keeps her promise to the maid even though it does her harm. Rapunzel too develops into a remarkable young woman. Despite having led a sheltered and dependent life since infancy, she shows commendable strength and resourcefulness when she manages to survive alone in the wilderness for many years, and although she has been deprived of the love and affection of a family, her kind nature allows her to summon such great love for her prince that her tears magically cure his blindness.

The Rags to riches fairy tales' primary concern then is not the hero's financial advancement; it is the realization of his hidden potential. These tales then trace the development of the heroine as she achieves psychological maturity. The following tables show how the Proppian functions -transference, transfiguration, and confrontation- operate to convey this transformative process:

Table 1: Plot Functions in "Donkey Skin" (Lang, 1905)

Plot function	Event in the story
Transference	When her adoptive father the King, proposes to her, the heroine goes to seek help from her fairy godmother "in a little car drawn by a big sheep..." (Lang, 2005, p. 2).
Transfiguration	The heroine wears the donkey skin to disguise herself.
Transference	The heroine leaves the King's palace, roams the country, then settles on a farm.

Transference	Donkey Skin goes to weep by a stream.
Transfiguration	Shocked by her filthy appearance, she "thr[ows] off her disguise" and bathes in the stream "till she "sh[ines] like ivory" (Lang, 2005, p. 8).
Transfiguration	When she is alone, Donkey Skin wears her royal garments for her own enjoyment.
Transference	Donkey Skin is taken to the prince's palace to try on the ring.
Transfiguration	The donkey skin falls to the ground, revealing the heroine's beauty and her sumptuous clothes.

Table 2. Plot functions in "The Goose Girl" (Lang, 1921)

Plot function	Event in the story
Transference	The Princess leaves her mother's castle and travels to her betrothed's castle on horseback to get married there.
Transfiguration	The maid takes the princess's royal robes from her and makes the princess wear her own plain clothes to pass her off as a maid. She becomes a goose girl at her fiancé's castle.
Transference (x3)	The princess takes the geese to the commons three days in a row.
Transfiguration(x3)	The three times she is in the fields, she loosens and combs her hair "...which [is] of pure gold." (Lang, 1921, p. 209) and a symbol of her royal status.
Transference	The goose girl is summoned for an audience with the King.
Transfiguration	She is given royal finery by the King and is revealed as the true bride.

Table 3. Plot functions in "Rapunzel" (Lang, 1907)

Plot function	Event in the story
Transference	Rapunzel is taken away from her parent's home as a baby to live with the witch.
Transfiguration	Rapunzel becomes a teenager. Her hair grows incredibly long.
Transference	The witch takes her to live in the tower.
Confrontation	In an act of defiance, Rapunzel contrives a plan with the Prince to escape from the tower, but is found out by the witch.

Transfiguration	When Rupunzel's plan is exposed, the witch cuts her long hair.
Transference	The witch exiles Rapunzel in a desert place.
Transfiguration	Years go by. We can deduce that Rapunzel's hair grows back.
Transference	Rapunzel goes to live with her Prince in his kingdom.
Transfiguration*	She exchanges her common clothes for royal attires.

*Although this last event is not explicitly referred to in the text, we can safely deduce that Rapunzel is dressed in fineries when she becomes a princess.

Together, the three tables above reveal a recurrence of the functions of *transference* and *transfiguration* in the Rags to riches stories with the function of *confrontation* occurring once in Rapunzel. The heroines are frequently in movement, be it willingly or not, and their appearance -their own body and their clothes- is often subject to modification to some degree which is consistent with the nature of the Rags to riches story as a transformative journey of self-realization. Most significantly, the heroines' mental processes manifest themselves as observable behavior and events in the plot. In other words, the psychological transformation of the Rags to riches heroine displays an extroverted tendency as it is reflected through outwardly-oriented actions.

4.2. Transformation in Overcoming the Monster Tales

The essence of the Overcoming the monster stories is rather straightforward. The hero is called upon to confront "some superhuman embodiment of evil power" in human or animal form (Booker, 2004, p. 23). The fairy tale monster may indeed take on several guises, but its nature remains the same. The monster represents destructive human tendencies turned against ourselves (Booker, 2004). In other words, the fairy tale monster is a symbolic projection of harmful human impulses when they go unrestrained.

What the hero has to overcome is not an actual beast but those most menacing aspects of his own personality and the fear and anxiety they generate. That is how fairy tale plots tend to materialize phobias and fears into concrete physical phenomena (Tatar, 2003). Fairy tale characters are either bad or good; opposite tendencies cannot be reconciled in one figure. Therefore, the figure is split into two characters (Bettelheim, 1991). In the same way that the mother figure is often divided into the benevolent biological mother and the evil step-mother, the protagonist of the Overcoming the monster fairy tale cannot be a conflicted character. His dark side is projected onto the monster.

Hansel and Grettel as well as Jack are compelled to leave their home because their families live in dire poverty and are on the verge of starvation. When the children go out into the world to seek sustenance and a means to ward off hunger and poverty, they encounter incarnations of what their fears and appetites may become when pushed to the extreme. The stepmother abandons them to their death to ensure a larger food supply for herself and her husband. The cannibalistic Witch kills and feeds off children, and the Giant is so greedy that he is prepared to steal and kill innocents to acquire wealth and so ravenous that he wants to eat human flesh.

The ending of "Hansel and Grettel" is charged with symbolism reflecting the children's transformation into more mature persons. First, Hansel and Grettel take away pearls and precious stones from the witch's house which are contrasted with the pebbles that

appear earlier in the story. Just like the jewels have more value than the worthless pebbles, Hansel and Grettel emerge from their adventures as more polished versions of themselves. The real treasure the children bring back home is actually their newly attained maturity. The metaphorical function of these jewels is apparent in the fact that no indication is given that the economic situation of the family has changed in any way at the end of the story; indeed, the father and the children still lead the same life in their cottage (Bettelheim, 1991). The children also have to cross a big lake on their way back. Bettelheim (1991) interprets this act as a symbolic transition and "...a new beginning on a higher level of existence (as in baptism)" (p. 164) i.e. as a ritual crossing. Moreover, the fact that Hansel and Grettel cross the lake on the back of a duck indicates that they now have acquired mastery over the primitive instinctive part of their personality where impulses like fear and greed reside, as animal helpers in fairy tales stand for the integrated id.

Little Golden-hood, for her part, explores her own sexuality and her fear of sexual intimacy through her encounter with the Wolf. The fact that the Wolf is a sexual predator is quite explicitly expressed when it asks Little Golden-hood to undress and join him in bed. Little Golden-hood's sexuality, however, is still undeveloped and does not prepare her for such an encounter, and it is her Grandmother, a more mature and much wiser female, who eliminates the Wolf i.e. aggressive, destructive sexuality. At the end of the story Little Red Cap has understands which emotional experiences she is able to handle and which ones overwhelm her and thus should be avoided for the time being; she comes out from her ordeal a changed person after she lost her innocence and gained wisdom by facing the dangers that dwell within her and in the outside world (Bettelheim, 1991). Significantly, Little Golden-hood still goes to the woods in the aftermath of her misadventure. This is how the story implicitly shows that simply withdrawing from problematic situation is not a viable solution (Bettelheim, 1991). The charts below detail the use of plot functions in the three Overcoming the monster fairy tales.

Table 4: Plot functions in "Jack and the Beanstalk" (Lang, 1907)

Plot function	Event in the story
Transference	Jack heads to the market to sell the cow but meets the butcher on his way.
Transference	Jack returns home with the magic beans.
Transference	Jack climbs the beanstalk to the giant's country.
Confrontation	Jack comes face to face with the Giantess. He tries to flee, but she has the upper hand and drags into the castle.
Transference	Jack escapes and returns home.
Transference	Jack returns to the Giant's castle to steal bags of gold coins.
Transference	Jack returns home.
Transference	Jack returns to the castle to steal a magic harp.
Confrontation	The Giant spots Jack and chases him.
Transference	Jack climbs down the beanstalk back to the farm.

Confrontation	Jack fells the beanstalk killing the Giant.
Transference	Jack up the bean stalk one last time to take possession of the castle.

Table 5: Plot functions in "Hansel and Grettel" (Lang, 1921)

Function	Event in the story
Transference	Hansel and Grettel are taken to the woods by their parents.
Confrontation	Hansel and Grettel indirectly confront their stepmother, thwarting her evil plan by scattering pebbles on the path.
Transference	The children go back home.
Transference	Hansel and Grettel are taken deeper into the woods by their parents.
Confrontation	Hansel and Grettel again stand up to their stepmother, but this time their plan fails and they get lost in the woods.
Transference	The children arrive at the witch's cottage.
Confrontation	Grettel confronts and kills the witch.
Transference	Hansel and Grettel go back home.

Table 6: Plot functions in "The True history of Little Golden-hood" (Lang, 1907)

Plot function	Event in the story
Transference	Little Golden-hood sets off for her grandmother's cottage through the woods where she meets the Wolf and stops to talk to it.
Transference	Little Golden-hood continues her stroll in the woods.
Confrontation	The Wolf tries to eat Little Golden-hood, but she is saved by the magic hood and Grandmother's arrival.
Transference	Little Golden-hood goes back home with her grandmother.

The tables above demonstrate how the functions of *transference* and *confrontation* repeatedly appear in the Overcoming the Monster fairy tales while *transfiguration* does not feature in these stories at all. The central figures often change location. They also confront, directly or indirectly, the monster of the story resorting either to cunning or physical strength. The hero undergoes an ordeal where he faces his fears and the darkness within him and in the world at large through a metaphoric projection. Vanquishing the monster is tantamount to conquering and subduing the worst aspects of human nature such as greed, aggressiveness, destructive sexuality, and egocentricity and gain mastery over one's conduct. Similarly to the Rags to Riches stories, the Overcoming the Monster tales manifests psychological evolution in the form of externally directed behavior and extroverted processes.

4.3. Transformation in Rebirth Tales

Rebirth stories follow the evolution of the hero as he goes through a life renewing experience. We initially see the hero in a state of "…physical or spiritual imprisonment…" (Booker, 2004, p. 194), then, at the end of the story, the hero is liberated and emerges from this crisis a changed person. Because of the fantastical and symbolic nature of fairy tales, this affliction takes on the form of a curse. The evil stepmother's poisoned apple and the Old Fairy's curse condemn Snowdrop and Sleeping Beauty respectively to fall into a comatose state while Beauty's Prince falls victim of some undetermined enchantment that traps him in the body of a beast. Bettelheim (1991) advances the idea that these periods of dark spell stand for the period of self-exploration necessary for the hero to achieve maturity; reawakenings and rebirth signal the acquisition of greater maturity, deeper consciousness, and more self-knowledge.

Learning to know oneself is as essential a step of psychological development as is realizing one's potential or facing fear and darkness. However, the Rebirth fairy tales go about portraying transformation in a different, not to say opposite, manner to that of the two previous tales types. The following charts display the distribution of the plot functions in the Rebirth fairy tales:

Table 7: Plot functions in "Snowdrop" (Lang, 1907)

Function	Event in the Story
Transference	Snowdrop is taken by the huntsman in the woods.
Transference	She arrives at the Dwarfs' house.
Transference	Snowdrop goes to live with the Prince in his castle.

Table 8: Plot functions in "The Sleeping Beauty in the Woods" (Lang, 1921):

Function	Event in the Story
Transference	-
Transfiguration	-
Confrontation	-

Table 9: Plot functions in "Beauty and the Beast" (Lang, 1921)

Function	Event in the Story
Transference	-
Transfiguration	The Beast reverts to his human form.
Confrontation	-

The survey of the use of *transference*, *transfiguration*, and *confrontation* in the Rebirth tales reveals a striking contrast with the previous findings pertaining to these plot functions. The results show that the functions scarcely occur, if at all, in Rebirth stories. Indeed, there are only a few instances of *transference* in Snowdrop, one instance of

transfiguration in "Beauty and the Beast" –which would be more accurately interpreted as a *reawakening*-, while "Sleeping Beauty" displays none of the above functions.

These results highlight a defining feature of the Rebirth fairy tale: the mental activity and emotional energy of the protagonist is directed inwards; on the surface the hero or heroine comes across as passive, lethargic even. The mental transformative process of the heroine or the hero show a clearly introverted tendency. The hero of the Rebirth fairy tale is incapacitated to the degree that he is unable to bring about his own liberation and needs a savior to trigger his awakening. Sleeping Beauty and Snowdrop spend a long time in an unconscious state until they are awakened by their prince, while the Beast though admittedly still conscious does not, and cannot, do much to liberate himself except court Beauty. According to Bettelheim (1991), the extended phase of inactivity helps the audience realize that the hero or heroine's rebirth requires them to concentrate inwards.

Interestingly, the moments when the Beast is closer to solving his predicament are not those when he takes physical action, but the instances when he establishes a mental link with Beauty and appears to her in dreams in his human form as a psychic manifestation to ask for her help. The psyche of the hero, then, plays a more important role in the rebirth process that any physical action or event. Bettelheim (1991) explains that the turning inward which may look like passivity from the outside occurs when important internal mental processes take place that leave no energy for engaging with the outside world.

How then, if not through the hero's actions, does the Rebirth fairy tale convey this soul-searching experience? Besides, fairy tales do not include any direct account of the hero's psychological processes (Bettelheim, 1991); there are no interior monologues, nor does the hero articulate his thoughts and feelings. In fact, the juxtaposition of the imprisoned and liberated states and the imagery used to represent them is one of the strengths of the Rebirth stories (Booker, 2004) as the hero's "…internal processes are translated into visual images" (Bettelheim, 1991, p. 155). Since the hero of the Rebirth tales is mostly silent and inactive, his psychological state is projected onto surrounding elements such as time and location.

Indeed, the dark spell period is characterized by remoteness, isolation, timelessness, and lifelessness. The Dwarfs put Snowdrop in a glass coffin on the top of a mountain. Sleeping Beauty spends the hundred years of the curse in a castle cut off from the outside world by overgrown vegetation. The Beast's castle is silent, empty, seemingly deserted, and more importantly "…there [is] no sign of life in the palace" (Lang, 1921, p. 82).Moreover, the three protagonists and their immediate vicinity are not affected by the natural passage of time. Snowdrop does not age nor wither in her glass coffin. Similarly, in "Sleeping Beauty", the entire castle and its inhabitants are frozen in a magical sleep where they do not age.

In "Beauty and the Beast" the castle's gardens, seem to exist in a perpetual spring, unaffected by the change of the seasons. This may initially appear to be at odds with the imagery of lifelessness usually associated with the Rebirth fairy tales, until we consider the fact that spring represents life at the early stages of growth. This permanent spring, then, mirrors the facts that the Prince is still in an initial phase of his personal development and has yet to achieve maturity. All these aspects of the Rebirth tales metaphorically express how the hero focuses on his inner world and functions according to his own psychological time.

In contrast, the imagery used to describe the events that follow the hero's awakening is characterized by liveliness and joy. Snowdrop's wedding is "…celebrated with great pomp and splendor." (Lang, 1907, p. 338). Sleeping Beauty's Prince "…went in grand ceremony to conduct his Queen to the palace" making "…a magnificent entry into the capital city" (Lang,

1921, p. 49). When the Beast is reunited with Beauty and regains his human form "…a blaze of light spr[ing] before the windows of the palace; fireworks crackle[] and guns bang[]…" and their wedding is celebrated with "… the utmost splendor…" (Lang, 1921, p. 94).

Another element that emphasizes the isolation of the hero or heroine during the curse is the absence of his or her parents. Snow White's mother is dead, and her father virtually, absent and inefficient, does not seek out his daughter. Sleeping Beauty's parents leave the enchanted castle when she falls into her magical sleep. The Beast's mother only makes her entrance when the spell is lifted. In the two latter stories especially, there is no apparent reason why the parents should choose to abandon their child in such a vulnerable state. This is an indication that the journey to maturity must be undertaken alone.

The results of the analysis of the narrative structures and functions in the selected fairy tales are summarized in Table 10 which shows the number of occurrences of each plot function. Two main characteristics can be extracted from these findings:

- *Transference* and *transfiguration* are the functions most frequently combined with the Rags to Riches fairy tales while the Overcoming the Monster stories are associated with *transference* and *confrontation*.
- The Rebirth tales feature very few instances of *transference* and *transfiguration* and none of *confrontation.*

5-Conclusion

This study has attempted to explore how the psychological evolution of the fairy tale hero or heroine is conveyed through specific plot structures and plot functions. To this aim, the analysis relied on Booker's (2004) seven basic plots classification and Propp's (1968) morphological model of fairy tales, and in particular his plot functions. Taken together, the results of the analysis suggest that the mechanisms of the transformative narrative structure change according to the nature of the transformation. The three types of fairy tale, then, display two opposite tendencies as to the use of plot functions.

The hero of the Rags to Riches tales changes by developing his personal potential, while the Overcoming the Monster hero defeats his fear by confronting a supernatural embodiment of evil. The hero changes as a person through his interactions with the outside world, whether those interactions are peaceful or antagonistic. In the Rags to Riches and Overcoming the Monster fairy tales, the hero is active in realizing his potential and defeating his fears through concrete actions and observable events as reflected by the repeated instances of action functions in the narration. The frequent use of the functions of transference and transfiguration in the Rags to Riches fairy tales and of transference and confrontation in the Overcoming the Monster tales indicate that these two story types convey the transformative process through outward actions and extroverted processes.

Rebirth tales, owing to their somewhat spiritual nature, have a more subtle way of portraying the workings of the mind. Rebirth fairy tales hand make little use of the plot functions mentioned above because the focus of the hero is directed inward through an introverted process of self-exploration. The hero is transformed by retreating from the outer world and delving deeper into his own psyche. Although this process may not look very spectacular in contrast with the feats accomplished by other heroes, it is nonetheless potent enough to radiate beyond the hero and affect external elements in the story such as time, space, and other characters.

Plot type	Fairy tale	Transfiguration	Transference	Confrontation
From Rags to Riches	"Donkey Skin"	**4**	**4**	-
	"The Goose Girl"	**5**	**5**	-
	"Rapunzel"	**4**	**4**	**1**
Overcoming the Monster	"Jack and the Beanstalk"	-	**9**	**3**
	"Hansel and Grettel"	-	**5**	**3**
	"The True History of Little Golden-hood"	-	**3**	**1**
Rebirth	"Snowdrop"	-	**3**	-
	"The Sleeping Beauty in the Woods"	-	-	-
	"Beauty and the Beast"	**1**	-	-

Table 10. Summary of findings

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