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MAGICAL ELEMENTS IN THE NARRATIVE STRUCTURE OF
FAIRY TALES

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TÂNIA FARAH PREHN

Florianópolis

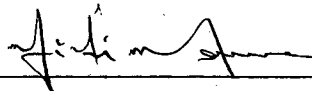
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 MESTRE EM LETRAS
 Opção Inglês e Literatura Correspondente



Profa. Carmen Rosa Caldas Coulthard

ORIENTADORA



Dr. José Luiz Meurer

Coordenador do Curso de Pós-Graduação
 em Inglês e Literatura Correspondente

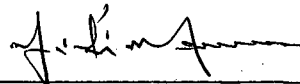
BANCA EXAMINADORA



Profa. Carmen Rosa Caldas Coulthard



Dr. Malcolm Coulthard



Dr. José Luiz Meurer

To all children around the globe, but
especially to JANAÍNA and MIGUELZINHO.

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ABSTRACT

The unknown has ever been object of thought for men that through their artistic production try to explain phenomena directly or indirectly associated with powers and mysteries that rule our lives. Literature is one of the means of imagination that makes possible to express the perplexities and anxieties of the human spirit, and at the same time to find answers for some of the mysteries that cannot be understood by rational laws.

FAIRY TALES are the product of the imaginative/creative freedom of men in search for answers (solutions) to existential problems. Fairy tales in their symbolism, through their fundamental component, the magic, transmit messages of great interest to life. These messages are mainly expressed by means of two situations which, in general, are responsible for the conductive axis of the narrative of fairy tales: a conflicting situation and a solution.

In this thesis fairy tales are analysed at the level of their structural organization - as a variety of the narrative discourse - and at the level of their symbolism.

The study of the narrative structure of the tales shows the presence of magical elements - or marvelous existents, in three structural categories: Orientation/Complicating Action/Resolution. Analysing these narrative structures in relation to the presence of marvelous existents I conclude that there are two possibilities according to their magical behaviour. Marvelous existents may be performers of two distinct actions that create situations of disequilibrium and/or equilibrium which are manifested in fairy tales as problems and/or solutions.

Conflicting actions (situations of disequilibrium) in

fairy tales are solved directly and/or indirectly by means of magic. That is, the solution depends not only on the interference of magic, but also on the (human) character's attitude when confronting the most different and adverse situations. In this way, the characters involved in a situation of conflict have a compulsory participation for its satisfactory and/or happy dénouement. It is mainly in this sense that the symbolism of fairy tales seems to be centered - the message is that although inevitable problems are susceptible of resolution. The solution for problems faced by the main characters is always found and it is this fact that reveals the greatest message of the tales: there will be always a happy ending!

In short, this study intends to show the role of magic evinced by the function of marvelous existents (mainly the fairies) through a possible correlation between the narrative structure and the message of fairy tales.

RESUMO

O desconhecido foi sempre objeto de reflexão para o homem que, através de sua produção artística, procura explicar fenômenos que direta ou indiretamente estão associados a poderes e mistérios que regem nossas vidas. A literatura é um dos veículos da imaginação que possibilita expressar as perplexidades e angústias do espírito humano, e ao mesmo tempo encontrar respostas para alguns dos mistérios que não podem ser compreendidos pela razão.

Os CONTOS DE FADA são produto da liberdade imaginativa/criadora do homem à procura de respostas (soluções) para problemas existenciais. Os contos de fada em sua simbologia, através do seu componente fundamental, a magia, transmitem mensagens de grande interesse para a vida. Estas mensagens são principalmente expressas por meio de duas situações que, em geral, promovem o eixo-condutor da narrativa dos contos de fada: uma situação problematizadora e uma situação solucionadora.

Nesta dissertação os contos de fada são analisados a nível de organização estrutural - como uma variedade do discurso narrativo - e a nível de sua simbologia.

O estudo da estrutura narrativa dos contos mostra a presença de elementos mágicos - ou existentes maravilhosos, em três categorias estruturais: Orientação/Ação Complicadora/Resolução. Analisando essas estruturas narrativas em relação à presença dos existentes maravilhosos conclui-se que há duas possibilidades quanto ao seu comportamento mágico. Existentes maravilhosos podem ser realizadores de duas ações distintas que criam situações de desequilíbrio e/ou equilíbrio que se manifestam em contos de fada como problemas e/ou soluções.

Ações problematizadoras (situações de desequilíbrio) em contos de fada são solucionadas direta e/ou indiretamente por meio de magia. Isto é, a solução depende não somente da interferência da magia, mas também da atitude das personagens (humanas) ao enfrentar as mais diversas e adversas situações. Assim, as personagens envolvidas numa situação de conflito têm participação obrigatória para o seu desfecho satisfatório e/ou feliz. É sobretudo neste sentido que parece estar centrada a simbologia dos contos de fada - a mensagem de que problemas são inevitáveis, porém, passíveis de resolução. Por sempre ser encontrada a solução dos problemas enfrentados pelas personagens centrais é que se revela a mensagem maior dos contos: haverá sempre um final feliz !

Em síntese, este estudo pretende mostrar o papel da magia, evidenciado pela função dos existentes maravilhosos (principalmente as fadas) através de uma possível correlação entre a estrutura narrativa e a mensagem dos contos de fada.

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INTRODUCTION

The stories that I am concerned with in this thesis derive, as Barrenechea (1978) proposes, from Myths - the FAIRY TALES. The reason for choosing these stories to work with are my interest in narrative studies and a concern for children themselves. It is my assumption that young children who are exposed to the telling of stories prefer fairy tales to 'realistic' stories because the tales that present a magical component are apparently more attractive. I base my assumption on the symbolism of the MARVELOUS that, at an unconscious level, helps children to cope with 'reality'.

According to Barrenechea (1978), fairy tales

son los mitos o los herederos del mito que nacieron en un mundo no regido por la ley de la contradicción y han conservado de él la libertad imaginativa (p.95)

Perhaps, the creative freedom the author refers to, is what Campbell (1968) claims to be the prime function of mythology - to supply the symbols that carry the human spirit forward (p.11). This function seems to be found in fairy tales and therefore, this may be the reason why Barrenechea (1978) suggests that fairy tales derive from myths. Campbell (1968) also says that the symbolism of mythology derives from the unconscious wells of fantasy. He observes, however, that Myths are not only symptoms of the dynamics of the psyche like dreams are -

they are also controlled and intended statements of certain spiritual principles which have re-

mained as constant throughout the course of human history (p.256)

These "spiritual principles" seem to stand for what Coelho (1987) calls "ânsia permanente de saber e de domínio sobre a vida" (pp: 10-1). In her view, this is a human attitude that characterizes men of all times - since time immemorial we have sensed the presence of powers and mysteries that could never be explained or understood by rational means. Therefore, the unknown has become the subject of stories which directly or indirectly tell men about life and the human condition (ibid). This is the case, says Kirk (1983) of mythical narratives including fairy tales which are strongly implanted in different societies because they are bearers of important messages about life in general and life within society in particular (p.28).

Like myths, narratives of the Marvelous, such as fairy tales, are attempts to explain - through the allegory of their themes, through their symbolism - life phenomena and "spiritual principles" that the rational cannot explain. What cannot be explained by rational laws is then, 'explained' by the irrational - "the unconscious wells of fantasy". That is why Campbell (1968) claims that myths are "controlled and intended statements"; they result from the awareness of the limits of the human spirit to understand its proper nature. In other words, mythical stories are "statements" dictated by the rational and irrational: the rational stands for the human need for knowledge, the irrational for the human power of explaining what apparently cannot be rationalized.

It seems then, that fantasy, in relation to mythical narratives, is not a escape from frustation and anxieties, but a special code which expresses the human spirit in general; and the individual's spiritual attitudes towards life. In this sense, stories like fairy tales, where fantasy is always present, seem to have a specific language which not only creates symbols but is symbolic itself. Or, as Campbell (1968) observes,

it is the business of mythology proper, and of fairy tales, to reveal the specific dangers and techniques of the dark interior way from tragedy

to comedy (p.29)

For this reason, either in myths or in fairy tales, the incidents are "fantastic" and "unreal", since they represent psychological, not physical triumphs (ibid). In this light, Bettelheim (1976) justifies the true value of fairy tales - and I myself base my hypothesis of children's preference for such stories. For him, fairy tales are m e a n i n g f u l to children because, in their symbolism, they suggest how to cope with existential problems. He observes that:

Le précepte de Freud est que l'homme ne peut parvenir à donner un sens à son existence que s'il lutte courageusement contre ce qui lui paraît être des inégalités écrasantes.

Tel est exactement le message que les contes de fées, de mille manières différentes, délivrent à l'enfant: que la lutte contre les graves difficultés de la vie sont inévitables et font partie intrinsèque de l'existence humaine, mais que si, au lieu de se dérober, on affronte fermement les épreuves inattendues et souvent injuste, on vient à bout de tous les obstacles et on finit par remporter la victoire (pp:18-9)

The symbolism in fairy tales is, however, not only a topic for psychoanalysis; it is also an interesting subject for linguistic studies.

My concern in this study is mostly with the element that creates the fictional atmosphere of fairy tales - the magical power. I will therefore, examine fairy tales in terms of their magical components and the relationship of these to the structural properties of the narratives.

The general procedure is to analyse fairy tales on two levels: on the surface as samples of narrative discourse structure, and on the level of their semantic organization. The first part has two steps: one is a study of the elements that frame the narration of fairy tales, based on Labov's overall structure of oral narratives (1967;1972). The other step to be taken is to analyse, in depth, only the structural elements or narrative sections that present magical features.

The second part is a study of the functions performed by

magical elements (or marvelous existents) in fairy tales, based on two of Propp's (1970) narrative roles.

From these two levels of analysis I expect to determine the role of magic in relation to the structural organization of the narratives at the surface level and their symbolism in the deep structure, or semantic organization. I will also consider what Coelho (1987) calls the existential human attitude that evinces the meaning of fairy tales, on a symbolic level. The role of magic in fairy tales seems to be closely related to their allegorical meaning - the never-ending search for happiness.

The approach to magic in this thesis will be mainly linguistic; the conclusions, however, may be supported by psychological precepts since it seems quite impossible to dissociate the role of magic in fairy tales from their functional interest. Fairy tales symbolically represent the human spirit in quest of self-knowledge.

CHAPTER I

DEFINING FAIRY TALES

1.0 People often refer to children's stories in which magic is present as fantastic stories. More often than not these stories are indiscriminately labelled as fairy tales and marvelous tales. It is very common to find books with "the best of fairy tales" on their covers. However, as we read them, we perceive that the stories are not all of the same kind. Some of them can really be called fairy stories, because there are fairies in them, but others cannot: either because there are no fairies and/or because events are not depicted in the same way as in fairy tales, even though we may find the presence of magic powers in the stories.

In this chapter, then, I am concerned with a proper terminology for those children's stories whose most evident feature is the presence of magical components. In order to do this, the first step is to review theories about fantasy, in order to classify children's stories according to their own characteristics, since I am specially interested in a specific kind of children's stories - FAIRY TALES.

1.1 Marvelous Stories instead of Fantastic Stories

Works of art are the result of imagination. Bettelheim (1976) claims that fairy tales are works of art that "represen-

tent sous une forme imaginative ce que doit être l'évolution saine de l'homme..." (p.23). Imagination takes wings when the subject of narration is fantasy; and fantasy surfaces very naturally in the case of children's literature.

Todorov (1973) notes that, in relation to real and imaginary concepts, when a person experiences an event in our world whose nature is unexplained by the laws of this world, s/he opts for one of two possibilities. Either that person thinks s/he is being a victim of her/his own imagination, or s/he accepts that such an event has actually occurred. In the first case, the laws of the real world remain what they are but, in the second, the 'reality' of the event is seen to be controlled by unknown laws (p.25). Thus, Todorov defines the (literary) Fantastic as the

hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event (ibid)

For him, the Fantastic implies an integration of the reader into the world of the character and this world of fiction is defined by the reader's own ambiguous perception of the events narrated. The 'spirit of the Fantastic' is the reader's and the character's hesitation in deciding whether what they perceive derives from 'reality' - the Fantastic occupies the duration of that uncertainty (pp:31-41).

However, as Barrenechea (1978) observes, Todorov's claim that "the Fantastic lasts only as long as a certain hesitation", evinces the problem of instability of the genre - "categoría siempre evanescente" (p.93). That is, for Todorov (1973), at the end of the story, the reader is forced to make a decision even if the character does not. If the reader decides that everything that happened is susceptible to a rational explanation (the laws of nature remaining intact) s/he emerges from the Fantastic into its neighbouring genre, the UNCANNY. If, on the other hand, it is the case of unknown phenomena, the reader decides that the supernatural will receive no explanation at all. New laws must be entertained to account for the phenonema; therefore, the reader emerges from the Fantastic into the MARVELOUS genre. In this

sense, for Todorov, the Fantastic is located on the frontier of two genres that it overlaps; evaporating as a pure genre (the FANTASTIC) to appear as either the Fantastic-Uncanny or the Fantastic-Marvelous (pp:41-4).

For Barrenechea (1978), as opposed to Todorov (1973), the Fantastic is not centered in the reader's or the character's hesitation, but in the violation of a rational order. For her, it is the implicit or explicit existence of non-normal, un-normal, un-natural or unreal events and the problematization or not of these to their counterparts that characterize the Fantastic (p.89). Similarly, Callois (1970) views the Fantastic as a world in which the supernatural (standing for Barrenechea's "hechos a-normales, a-naturales o irreales") provokes a scandal, a rupture in the **steadiness** of the rigorous and immutable laws of the real world (pp:10-11). Therefore, both authors agree that the Fantastic is the subversion of the concepts of the real world in that the existence of the supernatural implies a problem - the chaos - to the rational order of that world.

According to Todorov (1973) the Fantastic-Marvelous suggests the existence of the supernatural since the events remain unrationalized; narratives are presented as fantastic, ending with an acceptance of the supernatural because events cannot be explained by the laws of nature (pp:52-3). On the other hand, in the MARVELOUS genre in its pure state "supernatural elements provoke no particular reaction in either the character or in the implicit reader" (p.54). What characterizes the MARVELOUS is the nature of the events rather than an attitude (of the character or of the reader) towards them (ibid). Thus, Barrenechea (1978) agrees with Todorov's classification (1973) of fairy tales and similar stories in the MARVELOUS genre. She observes, however, that:

Coincidimos con Todorov en considerar que éstos sí están fuera del género de lo fantástico y los adscribimos al de lo maravilloso, pero no porque se los explique como sobrenaturales sino sim-

plesmente porque no se los explica y se los da por admitidos en convivencia con el orden natural sin que provoquen escándalo o se platee con ellos ningún problema (p.95)

Or, as Callois (1970) proposes, in the marvelous universe the fairy world and the real world intertwine without conflicting and shocking. More specifically, the supernatural is the essence of that world - it is its law.

El cuento de hadas sucede en un mundo donde el encantamiento se da por descontado y donde la magia es la regla. Allí lo sobrenatural no es espantoso, incluso no es sorprendente, puesto que constituye la sustancia misma de ese universo, su ley, su clima. No viola ninguna regularidad: forma parte de las cosas, es el orden o más vale la ausencia de orden de las cosas (p.11)

1.2 Children as Audience

In order to understand the interaction between the world of the character and the world of the reader/listener, it seems also worth considering the audience presupposed by narratives which describe u n r e a l events very naturally, such as those of the Marvelous.

When we play with fantasy, especially with that (fantasy/magic) of children's stories, we are no longer concerned with the world of real concepts. We are already in the world of "un-real" events. Like Todorov (1973) who chose as a basic means of defining the Fantastic a reader's attitude when confronting a supernatural event, I focus on the audience's attitude towards the nature of the fictional contract of narratives of the Marvelous genre.

As Chatman (1978) observes, when we (real readers) enter the fictional contract we add another self - we become implied readers, performing the author's explicit desired audience's role for that narrative. That is, the implied reader is "not the flesh-and-bones you or I sitting in our living rooms reading the

book, but the audience presupposed by the narrative itself" (pp: 149-50). Therefore, the weltanschauung (point of view) required by a narrative of fairy/marvelous tales presupposes a similar world view from its audience. Children are, indeed, the most common visitors of wonderlands. Because of their magical thought they do not need rational explanation for the fictional world. Events and existents described in narratives of the Marvelous do not imply "hesitation" and do not provoke any chaos. Neither the character nor the reader/listener has to make any decision about the nature of the events. Children (the implied audience) enter the fictional contract as easily and quickly as in a twinkling of an eye, because there are no boundaries between their world and the fictional one. Thus, the audience does not emerge from the Fantastic (a period of hesitation) to the Fantastic-Marvelous (a moment of decision). On the contrary, the audience immediately enters the world of the character. In this sense, a total integration between the two worlds is sealed up - the audience experiences the world of the character and together they perceive the supernatural as natural occurrences on the marvelous journey.

The supernatural in the Marvelous genre is closely associated with magical powers, and therefore, with magical beings and "supernatural" events. Young children (especially) perceive magic as something normal. In the real world they are always pretending they have great powers. With a little help from their magic thought and a bit of imagination children 'visit' distant lands where they are (or there are) kings and queens, fairies and witches. There, in their wonderlands, they build up castles with enchanted wells; they fight in the forests against giants and ogres; they defeat evil; they give life to inanimate beings; and among others, they always have a (magical) solution to any problem. For children, all of these are normal possibilities mainly because, in a sense, they have real powers - fantasy/magic is (also) a medium for their understanding of the world.

Children go through the limits of the rational searching

for a meaning to the factual world, which sometimes seems very incoherent to them. Thus, by means of fantasy they organize their reality according to their logic, and the way they feel/see the world. In this light, children's logic cannot be explained by (simple) laws of rational thought; on the contrary, only by the irrational governed by their proper fantasies. Similarly, rational explanation does not account for stories of the Marvelous since this universe is ruled by "unknown laws". Therefore, it seems understandable when children believe (at least they do not question) that a (frog-)prince was bewitched, and the spell can be undo by a sweet lady's kiss. No logical explanation is presupposed either by the fictional world, or by its implied audience.

Narrative events like those above, do not promote any disturbance either to the world of the character or to the natural world of the audience, instead, they intertwine very naturally.

I thus propose to call such narrative occurrences marvelous instead of supernatural events, since they are fictional manifestations of the Marvelous genre. This genre reveals a fictional contract whose events are unrationalized and no explanation is required.

1.3 Distinguishing Fairy Tales from Marvelous Tales

Stories about marvelous events/magical existents belong to the Marvelous genre. However, it is necessary to distinguish between fairy tales and marvelous tales. According to Coelho (1987) both narrative types belong to marvelous folk literature - therefore, to the Marvelous genre. But these stories suggest two different "human attitudes":

Referimo-nos à luta do eu, empenhado em sua realização interior profunda, ao nível do existencial, ou em sua realização exterior, ao nível do social (p.12)

It is in this light then, that in this section, narratives of the Marvelous genre - FAIRY TALES and MARVELOUS TALES - are distinguished .

According to Coelho (1987) fairy tales are traditionally inherited from the celtic culture whose exaltation of the imaginary was closely related to a highly spiritualist character. Marvelous tales, on the other hand, derive from ancient narratives of eastern cultures whose people's imagination was mainly centered in the exaltation of basic needs of human life (pp:13-4).

Sources apart, these two types of narratives have something in common: fantasy, or the imaginary of the Marvelous genre. This marvelous, common to fairy tales and marvelous tales, however, describes and depicts different human interests in relation to life.

The "human interests" can be generalized in two ways - spiritualism and materialism, opposite subjects of the Marvelous. The former relates to what Coelho calls "realização interior profunda"; the latter, is concerned with "realização exterior". Both attitudes are fundamental to life. In this sense, narratives of the Marvelous when not distinguished, symbolically represent the integration of both existential and social levels that carry life forward, and therefore, they stand for what Coelho calls "luta do eu" (p.12).

In order to characterize fairy and marvelous tales it is important, then, to examine the two types of stories in the light of the human attitude they express - spiritualism and materialism as their central focuses.

In the case of fairy tales, Coelho (1987) notes that the word fairy comes from Latin fatum that means fate, destiny (p.31). In addition, the fairies are imaginary beings bestowed with magical/supernatural powers. Shaped like women of great beauty, the fairies' specific role is to interfere in human life when a natural solution to problems is no longer possible. These supernatural women, in most traditions, are associated with love: being themselves the subject of love; or the mediators of love, among

human beings. Since the propagation of Christianity, the concept of mediation remains constant throughout narratives of folk literature (pp:31-4).

It seems that we can "read" or "understand" fairy tales then, as stories about human destiny; firstly, because these are narratives about human characters; secondly, because their lives are in the hands of fairies who have the power to decide about human destiny. Coelho (1987) observes, however, that not all fairy tales have fairies as characters, but that these stories are so-called because of the specific attitude their conflict symbolically reveals - the existential problematization of the human spirit (p.13). This is in fact, associated with the idea of fatum (with or without the presence of fairies) and love, as the goal-achievement for the hero's (or heroine's) destiny. Thus, as Coelho says, the human attitude that governs the themes of fairy tales is

a realização essencial do herói ou da heroína, realização que, via de regra, está visceralmente ligada à união homem-mulher (p.13)

It is in this sense then, that fairies interfere with human destiny - magic can be (or is) a means to guarantee the hero's quest: her/his self-knowledge. Therefore, that 'union' that Coelho refers to is nothing other than love which in turn symbolizes the existential human quest and therefore, is a spiritual love - depicted as something magical and eternal, the concretization of the never-ending search for happiness.

In the "matrix-texts" of marvelous tales, love was also a current theme; but not the 'spiritual' love of fairy tales. Coelho (1987) notes that the greatest subject of those ancient texts was the basic sensorial/material human needs. For eastern cultures, sexual love is as natural as hunger and desire for power; therefore, love was poetically treated in all its erotic senses - eroticism (as a sacred power) is a fundamental love conception for eastern religions (pp:14;28). Love then could be sensed as something spiritual but it was mainly described as the actual subject of uncontrollable passion (or sexual love). When those "ma-

trix-texts" were assimilated by european cultures (since the Middle Ages) because of the Christian concept of sin, sexual love was then, completely expurgated from narratives of the Marvelous. For this reason, 'contemporary versions' of marvelous tales are (now) committed and restricted only to aspects of material human needs and behaviour in the social context.

Narratives called marvelous tales are nowadays characteristically redefined in Western terms. They differ from fairy tales in two aspects: they are developed in a magical atmosphere where there are no fairies at all (but other magical existents); and the human attitude they express is concerned with a "social problematization" evinced by the materialist character of their themes. Or, as Coelho (1987) also observes,

trata-se sempre do desejo de auto-realização do herói (ou anti-herói) no âmbito sócio-econômico, através da conquista de bens, riquezas, poder material etc (p.14)

1.4 Concluding Remarks

Many centuries and historical facts separate us from the first stories of the Marvelous genre - the "matrix-texts" which gave origin to the versions we have today. Added to that, the marvelous material (magic/fantasy in all its possible manifestations) of those ancient texts was spread throughout the world being absorbed by and adapted to different cultures. In a sense, therefore, our 'contemporary' fairy and marvelous tales are the result of the fusion of the narrative material from Celtic and Eastern sources, added to elements from Western traditions.

In this thesis I analyse 'modern versions' of stories of the Marvelous genre (mostly fairy tales); that is, the texts I will deal with were mostly re-created in European oral tradition since the XVIIIth century, though some were actually created during the XVIIIth and XIXth centuries.

I will consider in this study fairy and marvelous tales as

narratives, or stories of the Marvelous genre which are intended for a specific audience - children. In this sense, I assume that stories of the Marvelous are intended as statements that symbolically tell children about life and human conditions. In other words, fairy and marvelous tales are not merely entertaining stories, but rather the bearers of important messages of human interest. In this light, I view fairy tales as being allegories of the never-ending search for happiness/the hero's (heroine's) quest for self-knowledge, and therefore, as stories about existential problems. On the other hand, I consider marvelous tales as stories centered on the social problematization of the never-ending search for solving material problems, therefore, they represent the social aspect of human life.

I distinguish then, fairy tales from marvelous tales, on a symbolic level according to Coelho's (1987) categorization of the "attitudes" they express - the existential and social aspects of human concern.

In the next chapter I will focus on the linguistic structure of fairy and marvelous tales in order to characterize them as a type of discourse of the STORY category.

CHAPTER II

DEFINING NARRATIVE AND STORY

2.0 In the previous chapter I presented part of the terminology (and definition) related to the subject of this thesis: Marvelous genre; fairy tales and marvelous tales. The term 'narrative' has so far not been defined but this is what I now propose to do since fairy/marvelous tales are narratives - of the Marvelous genre.

I review in this chapter NARRATIVE, in general terms, as a discourse type of the linguistic structure called report. After characterizing this type of discourse, I will then, define STORY according to its narrative structural organization.

2.1 Defining Narrative as a type of Discourse

According to Hoey (1983) "any stretch of spoken or written language that is felt as complete in itself" (p.15) is a discourse. For Longacre (1983), discourse covers two areas of linguistic concern - dialogue and monologue (p.1). Longacre's analysis of monologue discourse led him to a four-way classification of discourse types based on three basic parameters (see table I). The first parameter - Contingent Temporal Succession -

refers to a framework of temporal succession in which some (often most) of the events or doings are contingent on previous events or doings (p.3)

The second parameter - Agent Orientation -

refers to orientation towards agents with at least a partial identity of agent reference running through the discourse (ibid)

Finally, Projection - the third parameter "has to do with a situation or action which is contemplated, enjoined, or anticipated but not realized" (p.4). Longacre's typology, then, is the result of the combination of plus/minus relations of similarities/differences among monologue discourses subjected to those parameters:

		+ Ag Orientation	-Ag Orientation				
+	C S	NARRATIVE	PROCEDURAL	+ Proj.			
	O U						
	N C	Prophecy	How-to-do-it				
	T C						
	I E						
	N S						
-	G S	Story	How-it-was-done	- Proj.			
	E I						
	N O						
	T N						
	C S	BEHAVIORAL	EXPOSITORY			+ Proj.	
	O U						
N C	Hortatory	Budget Proposal					
T C	Promissory	Futuristic Essay					
I E							
N S							
-	G S	Eulogy	Scientific Paper	- Proj.			
	E I						
	N O						
	T N						

Longacre's Discourse Typology
(Longacre;1983;p.5)

In this way, from the intersection of the three parameters Longacre suggests four types of monologue discourses: BEHAVIORAL (hortatory, promissory, eulogy); PROCEDURAL (how-to-do-it, how-it-was done); EXPOSITORY (budget proposal, futuristic essay, scientific paper) and NARRATIVE (prophecy, story) (p.5).

Because fairy/marvelous tales are narratives, I will focus on the general characteristics of this type of discourse alone.

I view NARRATIVE as a type of discourse whose linguistic manifestation involves the act of telling (or recapitulation) events heard, seen, done, etc..

Narrative events, says Chatman (1978:44-5) are "changes of state", which he classifies into actions and happenings. The difference between the two is that the former demand an agent - a narrative subject; whereas the others imply a patient - a narrative object. Thus, "an action is a change of state brought about by an agent or one that affects a patient" whereas a happening entails a predication of which the character (agent/patient) is narrative object; that is, s/he is the affected not the effect or (p.44).

Events can take place in different contexts: within the real world or in fictional contracts. Those which are depicted from the real world are called factual and the others, because they are conceived by imagination, are named fictions. The narration of events therefore, can be of two general kinds: 'non-fictional narratives' and 'fictional narratives'.

Narrative then, is a means of referring to events that have taken place in a given context. These events, according to Longacre (1983) are oriented to participants (agent/patient) since the focus of narrative discourse is on WHO performs the events or is affected, rather than on how or why the events are presented. Thus, verbal narrative implies a teller, one who refers to events of any nature and their performers/affectors, and who is therefore in charge of recapitulating the story. This person (or narrative entity) who recovers the events of a story - by telling what happened is called the narrator. S/he is the voice of the narrative

through whom we hear the story. According to Longacre (ibid), a narrator may be external to the story, presenting it in the third person; or s/he may be a participant. In this case the narrator may inject her/himself in the narration and report the story in the first person; hence, s/he is not the "I-as-narrator" only but also the "I-as-character". Longacre also says that it is the "narrator's hand" that conducts the flow (the thread) of the discourse - it is the narrator who builds up the discourse and beams it towards the audience (p.17) with many options on how to present a narrative discourse.

The recapitulation of narrative events, however, presupposes two basic conditions, which are inter-related. That is, narrative events are recapitulated according to cause-effect relations: one effect (event) causing another. These cause-event and effect-events then, are put in a sequence that is characteristically marked by the linguistic past/present tense system. Therefore, a minimal and simpler case of narrative sequence can be recognized by the matching of a verbal sequence to the sequence of events being recapitulated. That is, there is a narrator (overt/covert) who recovers events (factual/fictional) in sequence (chronologically linked) through recapitulation (by verbal language means).

Narrative discourse can be defined then, in general terms, as the type of discourse whose function is to report events. According to Longacre (1983), narrative discourse has its own characteristics:

it is usually in the first or third person; it is actor oriented; its accomplished time is generally past or present; there is a chronological linkage and there are causal relationship between the events (pp:3-20)

Longacre (1983) in his typology of monologue discourse still suggests that NARRATIVE as a broad category can be subdivided into prophecy and story. His criterion for such a distinction is the parameter of Projection: prophecy being plus projection and story, minus projection, since the events are represented as having already taken place (p.4). He also says that the classification of

discourse surface structure into broad categories subsumes a great variety of specific types of monologue. Therefore, he acknowledges that in the narrative story category we have various varieties such as first person accounts, newspaper reporting, novels, short stories, myth and fairy tales, among many others (p.9)

In the next section, then, I attempt a definition of STORY, in terms of its overall narrative surface structure, since fairy tales are narratives of the story category.

2.2 Defining Story

In Hoey's view (1983) a report to be felt tellable and complete in itself has to present on the surface of its discourse a structure which signals that completion. In this sense, Hoey claims that, in general, scientific texts are organized in terms of problem-solution structures. That is, these discourses show on their surface level a pattern of organization in which a defined situation presenting a problem requires a response which must be evaluated - as either good or bad (pp:31-106). This seems to be also the case of NARRATIVE structural organization. In narrative, the reporting function is performed if (and only if!) the audience is able to sense a completion in what is being told.

Longacre (1983) describes the structural organization of literary (written) narratives in seven steps which altogether signal a narrative completion:

1. EXPOSITION - where background information is given (time, place, participants);
2. INCITING MOMENT - when the predictable is broken up;
3. DEVELOPING CONFLICT - where the situation "intensifies";
4. CLIMAX - when everything comes to a head;
5. DÉNOUEMENT - when a crucial event provides a resolution;
6. FINAL SUSPENSE - when details of resolution are worked out;
7. CONCLUSION - when the story comes to an end (pp:20-1).

Another description of the structural organization of narrative is that proposed by Labov and Waletzky (1967) in their structural model of "oral versions of personal experience":

1. ABSTRACT - a kind of summary answering the question: What was this about?;
2. ORIENTATION - answering the questions: When did it occur?; With whom?; Where did it take place?; What was the activity or behavioural situation?;
3. COMPLICATING ACTION (or COMPLICATION) - answering the question: Then what happened?;
4. EVALUATION - answering the question: So what?, or why the events are felt to be tellable?;
5. RESULT (or RESOLUTION) - answering the question: Finally what happened?;
6. CODA - signalling completion, normally it returns to the beginning of the narration; 'the end' (Labov;1972:370).

Though not identical, Longacre's and Labov and Waletzky's descriptions seem to be closely related to Hoey's Problem-Solution pattern. Each structural element of this pattern seems to have a similar correspondent(s) in the two models described above. The fact is that, although problem-solution structures are widely found in varieties of Expository discourse, Hoey (1983) acknowledges that the same structure (or pattern) can be applied to NARRATIVE discourse as well. Therefore, it seems that the Problem-Solution (Situation-Problem-Solution-Evaluation) sums up the basic and complete framework of different varieties of the report structure.

The similarities we find in Longacre's and Labov and Waletzky's descriptions are very significant too, because they tell us that both written and oral narratives are formally and functionally alike. Pratt (1977) makes a similar point when she argues that

the formal similarities between natural narrative [oral] and literary narrative derive from the fact that at some level of analysis they are utterances of the same type (p.69)

- they are speech acts that can be adapted from spoken to written narratives.

Narratives, however, are not all alike. In general terms, there are two possibilities concerning the structural organization of narratives: either they are incomplete or complete narratives.

The first type I call NON-STORIES (or simply "narrative") because they are just a sequencing of events:

Before I came to school this morning I had my breakfast. I had some cereal, and I had some toast, and I had an egg, and I had a cup of tea, and then I had a biscuit and then I came to school (in Sinclair et al;1972)

or, because they present less than the four basic elements described by the Problem-Solution (and therefore we cannot feel their completion) or less than those Labov and Waletzky's model suggests for narratives (except for the Abstract, an additional element):

I know a boy name Harry. Another boy threw a bottle at him right in the head, and he had to get seven stitches (Labov & Waletzky;1967:18)

The second possibility of narrative structural organization, I call STORIES since they present all of Labov and Waletzky's elements framing their narration (with an option for the Abstract). The following text is to (roughly) illustrate Labov and Waletzky's model. The text is divided into parts to show the structural narrative sections one can find in it. The items underlined are evaluative.

THE VERY HUNGRY CATERPILLAR
(by E. Carle,1980)

ABSTRACT

In the light of the moon a little egg lay on a leaf.

ORIENTATION

One Sunday morning the warm sun came up and pop, out of the egg came a tiny and very hungry caterpillar. He started to look for some food. On Monday, he ate through one apple. But he was still very hungry. On Tuesday he ate through two pears, but he was still very hungry. On Wednesday he ate through three plums, but he was still very hungry. On Thursday he ate four strawberries, but he was still hungry. On Friday he ate through one piece of chocolate cake, one ice cream cone, one pickle, one slice of Swiss cheese, one piece of Salami, one lollipop, one piece of cherry pie, one sausage, one cupcake and one slice of watermelon. That night he had a stomachache. The caterpil-

COMPLICATING ACTION

lar ate through one nice green leaf and after that he felt much better. Now he wasn't hungry anymore. He was a big, fat caterpillar.

RESOLUTION (of 1st problem)

He built a small house, called a cocoon around himself
He stayed inside for more than two weeks.

new COMPLICATING ACTION

Then he nibbled a hole in the cocoon, pushed his way out and...
HE WAS A BEAUTIFUL BUTTERFLY.

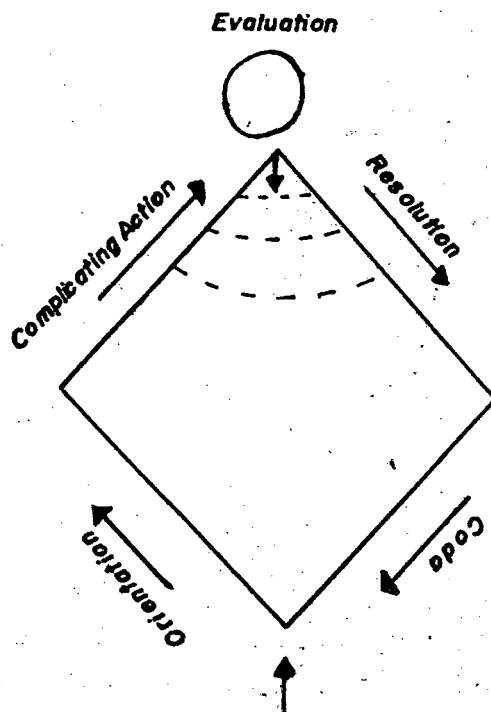
new RESOLUTION

(colourful picture of a big butterfly)

CODA

(in Caldas;1984)

Thus, not all narratives are STORIES, but all STORIES are NARRATIVES, regarding the characteristics of the discourse (I have presented in section 2.1) and their structural organization. For this reason, I view "narrative" (NON-STORY) as a manifestation of the linguistic report structure in which there is a narrator who recapitulates events prior to the telling act. In contrast, I view STORY not only as the abstraction of the narrated events (narrative in the sense of succession of events) but as the discourse manifestation, the act of telling which includes the realization of at least, Labov and Waletzky's Orientation, Complicating Action, Evaluation, Resolution and Coda. Hence, whenever I refer to "story" in this thesis I have in mind "complete narratives" whose macro structure can be compared to Labov's (1972) diagram for the organization of oral narratives:



Thus, as Labov (ibid) suggests

A complete narrative [a story, so to speak] begins with an orientation proceeds to the complicating action, is suspended at the focus of evaluation before the resolution, concludes with the resolution, and returns the listener to the present time with the coda (p.369 - my underlining)

Labov (ibid) also observes that Evaluation may concentrate in a section but it may be found throughout the narration.

In this light, I am not defining what a STORY is; instead, I suggest that a STORY for the purpose of this thesis is a complete narrative whose structural organization is very similar to Labov and Waletzky's (1967) overall structure of oral narratives.

Narrative discourse then, in my opinion, includes incomplete and complete narratives. Complete narratives are gathered up, therefore, in Longacre's story category.

Although Longacre's description of literary narrative surface structure (1983) could be the basis for my classification of NARRATIVE possibilities, I decided to work with Labov and Waletzky's model (1967) for the following reasons.

Firstly, Labov and Waletzky (ibid) claim that the simplest and most fundamental narrative structure is to be found in oral versions of personal experience (original products of non-expert story tellers). In the author's view, more complex products of long standing literary or oral traditions like myths, folk tales, histories and others, result from the evolution and combination of simpler elements containing many cycles and re-cycles of basic narrative structures (p.12).

Fairy tales, although proceeding from oral tradition (myths/folk tales) in general, seem to have a non-complex structure like the one Labov and Waletzky propose for natural narratives - oral versions of personal experience.

Secondly, my choice for the authors' model has to do with the fact that they analyse narratives on the surface level and this is my first concern in relation to fairy tales. I intend to examine the structural organization of fairy tales in order to find out where the magical element is present on the discourse surface.

I am also interested in determining the role^{of} magic and its relationship with the surface structure of fairy tales. In this sense, Labov and Waletzky's description seems appropriate for this study too.

After having 'defined' fairy tales according to their literary genre and general discourse characteristics, I will in the next chapter describe them in terms of their surface structure.

CHAPTER III

THE OVERALL SURFACE STRUCTURE OF STORIES OF THE MARVELOUS

(Fairy and Marvelous Tales)

3.0 In the first chapter I distinguished FAIRY TALES from MARVELOUS TALES in terms of the two "human attitudes" they express: the former being concerned with an "existential problematization", and the latter, with a "social problematization" (Coelho;1987). These "human attitudes" characterize those two types of stories of the Marvelous genre at the level of their symbolism.

I assume, however, that FAIRY and MARVELOUS tales are complete narratives (stories) which have similar features at the surface level of their discourse organization; independent from their own peculiar characteristics at a symbolic level.

In this chapter I am interested in describing the elements that frame the narrative surface structure of FAIRY TALES and MARVELOUS TALES as well, in order to reveal the patterns of their discourse organization.

3.1 Abstract

According to Labov and Waletzky (1967) the Abstract hints to the audience the main point of the story. In the fairy and marvelous tales examined in this study, however, there are two different types of Abstracts: one which gives the main point of the story and another which invites or encourages the audience to read or

listen to the story. The first, and the most common type of Abstract can be illustrated by the following:

There was once a man who had seven sons, and last of all one daughter. Although the little girl was very pretty, she was so weak and small that they thought she could not live; but they said she should at once be christened ("The Seven Ravens" in Grimms' Fairy Tales;1979:206)

Or else,

Many years ago there was an Emperor who was so madly fond of elegant new clothes that he spent practically all his money trying to look well dressed ("The Emperor's New Clothes" in Ardizzone's Hans Andersen;1978:15)

When the audience listen to or read these beginnings they know what the story will deal with or the problems that are going to be developed.

The second type, I call invitation-abstract, since it gives the audience a clue of what the story is about and, at the same time, it implicitly or explicitly invites people to commit themselves to the audience role. The following is an example of an implicit invitation-abstract:

Did you ever hear the story of the three poor soldiers, who after having fought hard in the wars, set out on their road home begging their way as they went? ("The Nose" in Grimms' Fairy Tales;1979:164)

Here, the narrator takes for granted that the audience does not know the story about the three poor soldiers (Abstract) and because of that, people will be willingly to listen to or read it (implicit invitation).

The narrator of "Big Claus and Little Claus" also summarizes the story and explicitly invites the audience to play its role. In addition, the narrator reinforces the invitation by evaluating the worth of the upcoming narration.

Once upon a time there were two men who lived in the same village and had the same name - both were called Claus. But one of them had four horses and the other only one. So to tell one from the other, they called the one who owned four horses Big Claus and the one who owned only one horse Little Claus.

And now let's find out how these two get on together, for it is really quite a good story (in Ardizzone's Hans Andersen;1978:67 - my underlining)

There are cases, however, of stories of the Marvelous genre that begin with an 'invitation' but they seem to present a poor summary or Abstract of the story:

In China, as you probably know, the Emperor is Chinese and all people around him are Chinese too. The story that I am about to tell you happened many, many years ago but that is precisely why it is worth hearing now - before it gets forgotten! ("The Nightingale";ibid:179 - my underlining)

In this example the narrator seems to be very much concerned to guarantee to the audience the value of the upcoming narration, rather than presenting an Abstract or summary of the story.

If we compare therefore the Abstracts above we verify that the amount of information can vary from one story to another. In the Abstract of "The Nightingale", the listener/reader knows that this is the story of a Chinese Emperor who lived many years ago. The Abstract of "Big Claus and Little Claus" informs the audience this is the story of two men who had the same name; who lived in the same village; and that they still had something else in common - horses; one however, had only one and the other had four horses. Thus, the audience knows (in advance, before the narration of the story properly begins) more about the story of "Big Claus and Little Claus" than about "The Nightingale". This difference in the amount of information provided in an Abstract is a common fact among fairy tales ("The Seven Ravens"; "The Nightingale") and marvelous tales ("The Emperor's New Clothes," "The Nose"). That is, there are no strict rules concerning the length of an Abstract.

Labov and Waletzky (1967) observe that not all oral narratives present in their structural organization a section that summarizes the main point of the story, and therefore, they consider the Abstract an optional element. In the case of stories of the Marvelous genre, however, the Abstract seems to be a pertinent element of the surface narrative structure, performing two functions as observed above. Either the Abstract 'encapsulates' the

the point of the story as proposed by the authors or, it invites people to join the narration as revealed by the data analysed in this thesis. In addition, the Abstract can perform these two functions at the same time.

3.2 Orientation

Fairy/marvelous tales usually present a section of the story which presents the situation that precedes the first narrative event. This section normally gives background information about the story:

They [the three poor soldiers] had journeyed on a long way, sick at heart with their bad luck at thus being turned loose on the world in their old days, when one evening they reached a deep gloomy wood through which they must pass; night came fast upon them, and they found that they must, however, unwillingly, sleep in the wood; so to make all as safe as they could, it was agreed that two should lie down and sleep, while a third sat up and watched lest wild beasts should break in and tear them to pieces; when he was tired he was to wake one of the others and sleep in his turn, and so on with the third, so as to share the work fairly among them ("The Nose" in Grimms' Fairy Tales; 1979:164)

So far we are informed about time - one evening; place - in a deep gloomy wood; participants - three soldiers; and what was going on - it was agreed that two of them should sleep while one was to be on sentry duty. However, as the narration proceeds more information is given, particularly about the activity that was going on before the major event properly begins:

The two who were to rest first soon lay down and fell fast asleep, and the other made himself a good fire under the trees and sat down by the side to keep watch. He had not sat long before all on a sudden up came a little man in a red jacket. 'Who's there?' said he. 'A friend,' said the soldier. 'What sort of a friend?' 'An old broken soldier,' said the other, 'with his two comrades who have nothing left to live on; come, sit down and warm yourself.'

'Well, my worthy fellow,' said the little man, 'I will do what I can for you; take this and show it to your comrades in the morning. So he took out an old cloak and gave it to the soldier, telling him that whenever he put it over his shoulders any thing that he wished for would be fulfilled; then the little man made him a bow and walked away (ibid: 164-5)

The above quotation informs us what was going on while the first soldier was on sentry duty - he received a cloak with magical powers. But after that we are informed about the situation that took place during the second soldier's turn to watch:

The second soldier's turn to watch soon came, and the first laid himself down to sleep; but the second man had not sat by himself long before up came the little man in the red jacket again. The soldier treated him in a friendly way as his comrade had done and the little man gave him a purse, which he told him was always full of gold, let him draw as much as he would (ibid:165)

The second soldier then, also received a magic gift - a purse; but there still is a third soldier:

Then the third soldier's turn to watch came, and he also had the little man for his guest, who gave him a wonderful horn that drew crowds around it whenever it was played; and made every one forget his business to come and dance to its beautiful music (ibid:166)

What follows next is still informative since it tells us that the next morning each soldier told his story and showed his treasure, all agreeing to travel together to see the world. However, there came a time when they began to get tired of that roving life and decided to set up a house. This was all very well for a time but staying home always made them want to set out on a journey again and see a neighbouring kingdom (ibid:166-7).

There are cases, however, when all types of information (time, place, participants, activity) seem to be already provided in the Abstract of the story, as is the case of "Big Claus and Little Claus". The next portion of the narration, however, re-takes all that information at a more specific level:

The whole working week Little Claus had to lend Big

Claus his one horse and do the ploughing for him. In return Big Claus would help Little Claus with his four horses - but only once a week, on Sundays. And you should have seen how Little Claus would crack down his whip on those five horses on Sundays, when they were his! The sun shone bright, the church bells pealed out loud and clear and people in their Sunday best, hymn-books under their arms, would walk by on their way to church to hear the vicar preach his sermon. And they would see Little Claus ploughing away with five horses. And he would feel so happy that he would bring down his whip with a resounding "thwack!" and cry: 'Gee-up there, all my horses!' (in Ardizzone's Hans Andersen;1978:67-8)

In the Abstract time is marked by the "Once upon a time" expression; now it is signalled by "the whole working week" and yet more specifically, by the week-day "Sunday". Place is given in the Abstract in a general sense - "in the same village". In the above quoting the narrator informs us that the situation takes place on the streets of that village, "on the way to church". In relation to participants and their activity/behavioral situation, the quotation above is more informative than the Abstract section since it tells us that the two men had a deal and also that Little Claus was very proud of the horses when they were his. Therefore, the section that comes after the Abstract provides us with a more detailed picture (or information) about the actual situation that preceds the (first of the) major narrative events - when Big Claus cracked Little Claus' only horse on the head and it fell down dead on the spot (ibid:68).

It seems then, that stories of the Marvelous have on their surface structure a section which is very similar, in function, to what Labov and Waletzky (1967) call the Orientation in oral versions of personal experience. For the authors, this section orients the listener for time, place, persons and behavioral activity; answering underlying questions such as When?; Where?; With Whom?; and How?. That is, for Labov and Waletzky the Orientation is a structural section that depicts what was going on before the first event of the narrative took place (p.32). The authors also note that not all Orientations fully answer those four questions

since those types of information may be found throughout the narration (p.22). This is also true for stories of the Marvelous; background information is basically given in the Orientation, however, other sections (as it is the case of the Abstract) are usually supported by orientative material. This material may be new or additional information that describes in more details the situation in which events are taking place. Therefore, orientative material may be inserted in any narrative section, such as the case of the following paragraph from the Resolution section of "Cinderella":

A few days later, the king's son caused a proclamation to be made by trumpeters, that he would take for his wife the owner of the foot which the slipper would fit (in Perrault's Fairy Tales;1967:75)

Specially in the case of fairy and marvelous tales it seems that Orientation as a (sole) section is much concerned with two types of information - participants and behavioral situation:

Once upon a time there lived a widow with two daughters. The elder was often mistaken for her mother, so like her was she both in nature and in looks; parent and child being so disagreeable and arrogant that no one could live with them.

The younger girl, who took after her father in the gentleness and sweetness of her disposition, was also one of the prettiest girls imaginable. The mother doted on the elder daughter - naturally enough, since she resembled her so closely - and disliked the younger one as intensely. She made the latter live in the kitchen and work hard from morning till night.

One of the poor child's many duties was to go twice a day and draw water from a spring a good half mile away, bringing it back in a large pitcher ("The Fairies";ibid:61)

3.3 Complicating Action

The next narrative section we verify in the surface structure of a fairy/marvelous tale comprises the main line of events

of the story. It is when the story properly begins - that is, if the Abstract is the section that 'encapsulates' the point of the story, this other section 'develops' it, recapitulating and describing the narrative events in detail.

In the Abstract of "The Princess on the Pea" we are told that there was once a prince who wanted to marry a truly real princess. Though there were lots and lots of princesses all over the world, the prince could never be absolutely certain whether they were real princesses or not. So he came back from his travels very sad for he had so wanted to find a real princess (in Ar-dizzone's Hans Andersen;1978:64). Immediately after this section there comes the Orientation - One night, a girl (a princess) asked for shelter from the storm (ibid). Briefly analysing these two sections (Abstract and Orientation), we find out that they have something in common. In the Abstract there is a prince who wants to marry a real princess; he, however, cannot be sure whether a princess is a real princess or not. On the other hand, in the Orientation there is a princess who cannot be recognized as such (as a real princess) because of her appearance. It seems then, that the point of the story is the conflicting situation of proving a princess with a royal condition. Thus, in the next narrative section, this conflict is described when the narrator tells us what happened to the girl:

But she insisted she was a real princess!
 'We can soon find out about that!' thought the old queen, though she didn't actually say anything to the wet lady outside. She went up to the spare bedroom, removed all the bedclothes from the bed and put one pea on the bedstead. Then she got twenty mattresses, put them on the top of the pea and then put a further twenty eiderdowns on top of the mattresses.

And in this bed the princess was to pass the night! (ibid:66)

According to Hoey (1983:93) the princess' claim ("But she insisted she was a real princess!") re-establishes at a particular level the problem left in general form by the sentence "So back he came from his travels, very sad indeed, for he had so wanted

to find a real princess". That is, the princess has a problem for she needs to undergo a test to prove her royal condition ("And in this bed the princess was to pass the night!"); this test, however, is imposed upon her because of the prince's own problem. Or, as Hoey (ibid) states, a method is needed to test the princess' claim (to be a real princess) in the light of the prince's previous experience; and the method, it is inferred, is a pea underneath twenty mattresses and twenty eiderdowns. Probably, that pea would not have been a problem to anybody; no one but a real princess could be so tender-skinned as to be black and blue all over.

It seems to me that most fairy/marvelous tales are structurally organized in the same way as "The Princess on the Pea". A general problem is normally stated in the Abstract/Orientation, and then, it is re-stated at a particular level in the next structural section of the narration. This other section, Labov and Waletzky (1967) call Complicating Action; it begins with the first narrative clause and usually it comprises the main body of narrative clauses (p.32) - those clauses which cannot be displaced across a temporal juncture for each sequence of events is conditioned with respect to each other (p.27). They also say that "in many cases, a long string of events may actually consist of several cycles of simple narrative, with many complication sections" (p.32); depending on the story-tellers' skilfulness and practice. This seems to be the case of most fairy/marvelous tales; that is, the point of the story (or the problem) is normally developed from general to specific troublesome events which, gradually described, can show the whole string of actions, involving the original problem.

In this sense, I propose that stories of the Marvelous do, in general, present a macro structure which signals a section called Complicating Action - it is realized by a sequence of dynamic verbs, generally in the past. This section then, is the answer to the expected 'then what happened?' underlying question that the audience might have asked after the Orientation of

"Jack and the Beanstalk", for example: a careless and lazy boy who never got to do any work had to sell the only cow they had to support him and his mother. Then, what happened?

One morning the cow gave no milk, and they didn't know what to do. The widow reproached her son for his idleness, but he could think of nothing better than to try to sell the cow at the next village, teasing her so much that she at last consented.

.....
Down climbed Jack as fast as he could, and down climbed the giant after him, but he couldn't catch him (in The Arthur Rackham Fairy Book;1978: 38-44)

Thus, the Complicating Action of "Jack and the Beanstalk" begins with a sentence in which is given the reason why the cow had to be sold - "the cow gave no milk". This fact states a general problem to the widow and her son. But the problem gets more specific, or more difficult to solve since "they didn't know what to do". Therefore, the problem is divided into two different aspects, and the second one (they didn't know what to do) seems to be more troublesome. This is a result of the boy's idleness and his mother's consent to sell the cow which in turn sets up the greatest problem - the escaping scene, almost at the end of the story. That is, Jack exchanges the cow for some curious beans and this, causes him a more difficult situation than that of possessing a cow which gives no milk - it leads him to the conflicting situation (or problem) of facing a giant, and the danger of death:

As soon as he thought all was safe Jack got out of the copper, and, seizing the harp, was eagerly running off with it. But the harp was enchanted, and as soon as it found itself in strange hands it called out loudly, just as if it had been alive, 'Master! Master!'

The giant awoke, started up, and saw Jack scampering away as fast as his legs could carry him.

'Oh, you villain! It is you who have robbed me of my hen and my money-bags, and now you are stealing my harp also! Wait till I catch you, and I'll eat you up alive!' (ibid:44)

3.4 Evaluation

According to Labov and Waletzky (1967) narrative has an evaluative function (p.34) which, according to Labov (1972) indicates the 'tellability' of the story - why the events are thought to be worth reporting (p.370). This evaluative function, then, is accomplished by evaluative devices (linguistic items, in general) which may concentrate in a sole section - the Evaluation. This section, the authors (1967) define as

that part of the narrative which reveals the attitude of the narrator towards the narrative by emphasizing the relative importance of some narrative units as compared to others (p.37)

Thus, for the authors the evaluative function has an effect on the narrative structure:

it is necessary for the narrator to delineate the structure of the narrative by emphasizing the point where the complication has reached a maximum: the break between the complication and the result (pp:34-5)

Labov and Waletzky also claim that most oral versions of personal experience contain an evaluative section which carries out this function (p.35) and Labov (1972) observes that every good narrator is continually warding off the listener's 'So What?' question and therefore, s/he is continually signalling why the events are worth reporting. That is, by means of recurrent evaluations, the narrator indicates the point of the narrative, its raison d'être: why it was told, and therefore, what s/he is getting at (p.366). For this reason, Labov (ibid) says that it would be a mistake to limit the Evaluation of a narrative to a single section since evaluative devices can be found distributed throughout the whole narration (p.369).

Labov and Waletzky's narrators of oral versions of personal experience (1967) are unsophisticated story-tellers and therefore, their productions are samples of very simple structures, in general. In contrast, fairy/marvelous tales are products of expert story-tellers and the structural organization we find in

those stories is more complex. Stories of the Marvelous genre do have an evaluative function, since they are complete narratives. This function is also accomplished by evaluative devices which help the audience to perceive different degrees of value attributed to events and existents that are brought about by the narration. However, Evaluation in such stories does not constitute a structural category (or component), in the sense that it can be located at a fixed position in relation to other components or structural sections. Instead, Evaluation is a fundamental element which can be found throughout the overall structure of fairy/marvelous tales, without constituting a section marked by their narrative structure. It also plays an additional function of certifying that marvelous events and existents (outrageous for the real world) are perfectly accepted to the fictional transaction. Although Evaluation is not my main concern here, I will give a few examples in order to give an idea of its typical manifestation in fairy/marvelous tales.

Very soon a beautiful big flower grew out of it [the barleycorn], looking just like a tulip. But the leaves were closed tight, as if it were still in bud.

'That's a lovely flower', said the woman and kissed it on its pretty red and yellow petals. And just as she kissed it, the flower opened with a loud pop! You could see it was a real tulip, but right in the centre, on a green stool, sat a tiny little girl, so pretty and so delicate, and not much taller than half your thumb ("Thumbelina" in Ardizzone's Hans Andersen; 1978:121-2 - my underlining)

Or,

Now you must not think that on the bed of the ocean there is only bare white sand. No, the most fantastic trees and plants grow there, with stems and leaves so supple that they respond to the slightest movement of the water, as if they were alive. All the fish, great and small, glide in and out among the branches, just as birds do up here in the air. In the very deepest part lies the palace of the seaking ("The Little Mermaid"; ibid: 23)

These two examples of Evaluation are, in fact, inserted in

the Orientation sections of these fairy tales. The next example presents Evaluation fused with the Resolution of "The Princess on the Pea":

Next morning they asked her how she had slept. 'Oh shockingly!' replied the princess. 'I hardly slept a wink the whole night. I can't imagine what there was in the bed but it must have been something very hard because I'm black and blue all over. It was dreadful!'

Now they could see she was a real princess because only a real princess would have felt the pea through twenty mattresses and twenty eider-downs. No one except a real princess could be as tender-skinned as that.

So the prince married her, for now he knew for certain that she was a true princess (ibid:66 - italics in the original)

3.5 Resolution

It seems that right after the Complicating Action of a fairy/marvelous tale, there is a section which provides the audience with a solution to the general problem (usually) stated in the Abstract/Orientation sections; or else, a final solution to a sequence of troublesome events developed in the Complication.

A quite good example of the first case is found in the narration of "The Princess on the Pea" - the section quoted above.

The last paragraph ("So the prince married her, for now he knew for certain that she was a true princess") provides the solution to the prince's problem of wanting to marry a real princess; stated in general terms in the Abstract of the narration. In addition, the princess' own evaluation about the terrible night she spent in that uncomfortable bed is the solution to a more specific problem - the princess' need to prove her royal condition. The narrator's evaluation: "only a real princess would have felt the pea through twenty mattresses and twenty eiderdowns" - corroborated.

tes the idea that this section comprises the solution to the complication of the "Princess on the Pea", at both general and more specific levels.

A more elaborate section holds the solution to the sequence of troublesome events caused by the witch-princess of "The Nose", who had stolen the soldier's wonderful gifts - a cloak, a purse, and a horn. Adding to that, or even, because of that, another problem is set up: the second soldier's nose grew immensely all through the woods as he ate three apples he plucked from a tree.

So they [the three soldiers] sat down in despair, when up came the little man in the red jacket. 'Why, how now, friend?' said he, laughing; 'well, I must find a cure for you, I see.' So he told them to gather a pear from a tree that grew close by, and the nose would come right again. No time was lost, and the nose was soon brought to its proper size, to the poor soldier's joy (in Grimms' Fairy Book; 1979:172)

This is the very beginning of the section which provides the audience with the solution to the soldier's problem. The same little man in the red jacket who gave the soldiers the three wonderful gifts helps the second soldier to find a solution to his nose problem, as can be seen in the above quotation. However, there still is the problem of the wonderful gifts to be solved. Thus, the solution to this problem is also found with the little man's help.

'I will do something more for you yet', said the little man; 'take some of those pears and apples with you; whoever eats one of the apples will have his nose grow like yours just now; but if you give him a pear, all will come right again. Go to the princess and get her to eat some of your apples; her nose will grow twenty times as long as yours did; then look sharp, and you will get what you want of her' (ibid:172-3)

But the princess denied that she had any magical horn, purse or cloak; then, the second soldier (who was disguised as a doctor) told her that she would die, unless she returned those things. And he told the king how the matter stood and the latter

at last, convinced his daughter:

Then she ordered her maid to fetch all three, and gave them to the doctor, and begged him to give them back to the soldiers; and the moment he had them safe he gave her a whole pear to eat, and the nose came right (ibid:175)

For Labov and Waletzky (1967) a section like this one is the Resolution or Result of a Complicating Action. They say that

we can establish the break between the complicating and resolving action by locating the placement of the evaluation. Thus, the resolution of the narrative is that portion of the narrative sequence which follows the evaluation (p.39)

3.6 Coda

At the moment a solution is provided to general/specific problems presented in the narration of a fairy/marvelous tale, it seems that nothing else has to be said about the conflicting situation, and therefore, the point of the narration has been made. Thus, what follows the Resolution section tells the audience how the story ended:

And for the doctor, he put on the cloak, wished the king and all his court a good day, and was soon with his two brothers, who lived from that time happily at home in their palace, except when they took airings in their coach with the three dapple gray horses ("The Nose" in Grimms' Fairy Book;1979:175)

What we notice in the above example is that the narrator explains, evaluates and informs the audience of the ultimate consequences of the story. But s/he seems to be also giving a clue that "The Nose" is not the only story available about those three soldiers. That is, her/his observation that the three soldiers/brothers lived happily, "except when they took airings in their coach with the three dapple gray horses" might be a signal that there is more to be told about the soldiers; however, this is something for another time. In this way, the narrator is

closing off the cycle of that narration about the three soldiers and the three wonderful/magical gifts, but s/he provides the audience with an Abstract for another possible situation.

Another possibility in terms of closing off the narration of a fairy/marvelous tale is through the evaluation of one of the characters - though this evaluation is no longer relevant to the core of the narration:

The young princess, you may be sure, was not long in giving her consent; and as they spoke a splendid carriage drove up with eight beautiful horses decked with plumes of feathers and golden harness, and behind rode the prince's servant, the faithful Henry, who had bewailed the misfortune of his master so long and bitterly that his heart had well nigh burst. Then all set out full of joy for the Prince's kingdom; where they arrived safely, and lived happily a great many years ("The Frog-Prince" in The Classic Fairy Tales;1980:244 - my underlining)

There is also the case when the narrator acknowledges the extension of the effect of the narration up to the present time:

'Farewell, farewell!' said the little swallow, and flew again forth from the warm countries, far, far away to Denmark. There it had a little nest above the window of a room in which dwelt a poet, who can tell beautiful tales; for him it sang, - 'Quivit, quivit!' and from the swallow, therefore, have we this history ("Tommelise";ibid:299 - my underlining)

There is still another way of closing off the narration, or of returning the verbal perspective to the time of the audience: the narrator uses a popular saying which in fact, has nothing to do with the story but it indicates that the narration is over. It is worth noting that in this case the return of the narrator's verbal attitude to the audience's time is accomplished by a shift in tense as can be seen in "Hansel and Grethel".

Then they began to run, and, bursting into the house, they fell on their father's neck. He had not had one happy hour since he had left the children in the forest; and his wife was dead. Grethel shook her apron, and the pearls and precious stones rolled out upon the floor, and Hansel threw down one handful after the other out of his pocket. Then

all their sorrows were ended, and they lived together in great happiness (in The Arthur Rackham Fairy Book;1978:261)

The above quotation is the very ending of the story in which the narrator is still recapitulating the events in the past. At the moment the story is over, s/he changes the verbal perspective to the present : "' My tale is done. There runs a mouse: whoever catches her may make a great, great cap out of her fur'" (ibid - my underlining).

Other fairy tales, mostly Perrault's have 'appended slots' which are named 'morals'. These morals come right next the section that recapitulates the ultimate consequence of the story. Just to illustrate, "Ricky of the Tuft" actually ends with Ricky and the princess's wedding:

The king knew of the Tuft to be a prince both wise and witty, and on learning of his daughter's regard for him, he accepted him with pleasure as a son-in-law.

The wedding took place upon the morrow, just as Ricky of the Tuft had foreseen, and in accordance with the arrangements he had long ago put in train (in Perrault's Fairy Tales;1967:89)

However, Perrault wanted to reinforce the "implicit moral" of the story adding to it:

Moral

Here's a fairy tale for you,
Which is just as good as true.
What we love is always fair,
Clever, deft, and debonair (ibid)

And, as if it would not be clear enough, he adds:

Another Moral

Nature oft, with open arms,
Lavishes, a thousand charms,
But it is not these that bring
True love's truest offering.
'This some quality that lies
All unseen to other eyes -
Something in the heart or mind
Love alone knows how to find
(ibid:90)

These "morals" seem to be an extension of the section that closes off the narration but, unlike the use of a "popular say-

ing" (previously quoted), they are closely related to the point of the story. In other words, these slots explicitly signal the end of the narration and simultaneously they confirm the 'tellability' of the story, by evaluating it again.

All the above examples, then, usually found in complete narratives such as fairy/marvelous tales, correspond to Labov and Waletzky's (1967) Coda. For them, Coda is a functional device that generally bridges the gap between the moment the narrative properly ends and the time it is being told - bringing narrator and listener back to the point they entered the narration (p.39). The authors observe, however, that not all versions of personal experience present a Coda, therefore, they say it is an additional element.

In the case of narratives of the Marvelous, however, Coda seems to be a current element of the structural organization of these stories. The most common way narrators have to accomplish the closing off (or Coda) of a fairy/marvelous tale is to recapitulate the last events very briefly and then, project or extend the characters' lives into the future:

So faithful May-Bird was married to her dear Roland, and there was an end of her sorrows; and from that time forward she lived hapilly till she died ("Roland and May-Bird" in Grimms' Fairy Book;1979:225)

and

So the brothers agreed that would be much better than quarrelling; and the king then gave each half a kingdom, as he had said; and they lived very happily the rest of their days, and took good care of their father ("The Four Clever Brothers";ibid:141)

3.7 Concluding Remarks

STORY is a narrative category whose linguistic manifestation (the act of telling) shows up a structural organization

at the surface level of the discourse.

Because Fairy/Marvelous tales share similar narrative features at their surface level of organization they are considered as one variety of the story category. Functional and formal characteristics of those tales can be found in Labov and Waletzky's model of the overall structure of oral narratives (1967).

The basic framework of the structural organization of fairy/marvelous tales is accomplished by what Longacre (1983) calls a "main line of events" and "supportive material". The former has the function of reporting the major events of a story and the latter, performs an emotive and depictive function (pp: 14-6). These functions are formally realized by narrative elements which delineate the structural organization of fairy/marvelous tales. That is, the discourse is organized in terms of narrative sections which altogether comprise the narration as a whole. In this sense, stories of the Marvelous display a pattern of structural organization at the surface level of their discourses. This pattern is made up of narrative sections which according to the function they perform concentrate, in general, either on the "main line of events" or on "supportive material".

Therefore, most often, marvelous/fairy tales open their narration with two narrative sections which depict/evaluate the situation to be narrated. These sections correspond to Labov and Waletzky's Abstract and Orientation. Immediately after these sections the main line of events is reported, comprising the Complicating Action. However, this section is usually accomplished by "supportive material" too, since this orientative, descriptive, evaluative material enlightens the narration of the events. After the presentation of the major narrative events, two other sections are signalled by the surface structure of stories of the Marvelous: Resolution and Coda. The first is committed to describing and evaluating the ultimate consequences of the sequence of troublesome events (mostly) presented in the Complicating Action. The other section is an overt closing off of the narration - it signals the end of the act of telling (sometimes it

is also evaluative).

The above 'description' differs from Labov and Waletzky's model (1967) in one crucial point: stories of the Marvelous genre seem not to present a section of Evaluation, though this function is currently observed throughout the discourses.

In a macro view, the structural organization of fairy/marvelous tales is very similar to the overall structure of natural narratives. However, if we analyse those stories in depth we verify that they have a more complex micro organization. Basic constitutive structural elements may be recurrent throughout the surface structure of a narrative of the Marvelous, originating (re-)cycles of complete structures within the frame of a sole story.

Another point is that the constitutive structural elements of stories of the Marvelous are not always neatly perceived as being separate sections; this, being too specially of the Abstract and Orientation. There are cases in which the Abstract of the story seems not to constitute a section but to be inserted into the Orientation, as it is the case of "The Twelve Dancing Princesses"

There was a king who had twelve beautiful daughters. They slept in twelve beds all in one room; and when they went to bed, the doors were shut and locked up; but every morning their shoes were found to be quite worn through, as if they had been danced in all night; and yet nobody could find out how it happened, or where they had been (in The Classic Fairy Tales;1980:248)

The first sentence seems to be the summary or Abstract - this is the story of a king's twelve beautiful daughters. However, if this is really the summary, I then, classify it as a poor (or minimal) Abstract. On the other hand, if we consider the whole paragraph we realize that this 'encapsulates' the point of the story - the king's daughters would never stop dancing in the night unless somebody would find out their secret.

What follows next is undoubtedly a continuation of the Orientation which is then divided into two parts, both emphasizing

the behavioral situation that preceded the report of the major event(s) of the story. In the first part we are told that the king promised that, the one who could find out where the princesses danced would have one of them for his wife. Also, that the king made it known that whoever tried and did not succeed, after three days and three nights would be killed (ibid). In the second part the narrator tells us about a king's son who failed in discovering the princesses' secret, and therefore he had his head cut off. In addition, that several others came after him but they all had the same luck (ibid).

I conclude then, that the whole beginning of "The Twelve Dancing Princesses" performs (as a single section) two functions at the same time: it summarizes the point of the story and orients the audience for the goings-on that took place before the narration of the story properly begins - when it chanced that an old soldier passed through the country where that king reigned (pp:248-52).

Nevertheless, my intention in this chapter was to disclose a minimal pattern of fairy tales macro surface structural organization, since I am interested in analysing the role of magic and its relationship with the structure of those stories. Because of this, there was a need to determine each of the narrative constitutive elements of fairy tales, in order to characterize the presence of magic in the structure of these stories.

In the next chapter, then, I will demonstrate the usual distribution of magical components/existents at the surface structure of fairy tales alone.

CHAPTER IV

MARVELOUS EXISTENTS IN THE NARRATIVE STRUCTURE

4.0 The presence of fantasy/magic is fundamental to the Marvelous genre - it is its law, the essence of the fictional world.

I consider MAGIC as any possible manifestation of fantasy (or imagination) which invokes supernatural powers to control natural forces by means of marvelous existents (beings and objects).

Marvelous existents, in turn, are beings or objects bestowed with magical powers capable of transforming and controlling the nature of other beings (and objects). In this sense, magic is a kind of (limitless) power capable of modifying and therefore, of interfering in the natural order of the world. The world I refer to here is the fictional world of fairy tales whose Marvelous universe (or fictional genre) allows and presupposes magical manifestations, since magic is its 'spirit' - its essence. Thus, when I say that magic modifies/interferes in a fairy world I do not mean that it breaks or subverts the natural/rational order of that world; instead, that the fairy world exists mainly because of magic.

The fairy world can, then, be seen as a special one where human characters (naturally) confront marvelous existents/events. I say 'naturally' because marvelous occurrences do not violate the natural laws of the marvelous universe; on the contrary, they govern that world. In this way, human characters do not question the nature of either the (magical) existents or of the events ex

perienced, since they are familiarized with marvelous manifestations and they accept these as their 'reality'.

My concern in this chapter is to demonstrate the occurrence (and recurrence) of marvelous existents in the narrative structural framework of fairy tales. That is, I intend to show that the presence of magic in these tales follows a kind of organizational pattern which is closely related to the (minimal) narrative structure of fairy tales.

In the previous chapter I proposed a minimal pattern for the overall structure of fairy (and marvelous) tales which is similar to Labov and Waletzky's (1967) model of oral narratives. In this way I reinforced the authors' claim that the simpler and fundamental narrative structure found in oral productions is also found in samples of more elaborate narrative discourses. That is, the macro structural organization of most fairy tales discloses five out of the six categories suggested by the authors' description: Abstract, Orientation, Complicating Action, Resolution, and Coda.

Here, however, I am especially interested in analysing three of those narrative sections: ORIENTATION, COMPLICATING ACTION, and RESOLUTION. My choice of these sections in particular is due to the fact that, after analysing a great number of fairy tales, I found evidence for considering them the frames of reference for the placement of marvelous existents.

4.1 Orientation

The orientative section has the function of informing about the situation that has motivated the narration of the major events of a story. In the case of some fairy tales, the problem to be developed in the Complication section is determined, or caused by interference of marvelous existents (beings) whose presence is already noticed in the Orientation, as it can be seen in

the story of "The Sleeping Beauty".

A grand christening was held for the birth of a king and queen's daughter. All the fairies that could be found in that kingdom were invited to be godmothers to the little princess, and because of this, a great banquet was held in their honor.

But just as all were sitting down to table an aged fairy was seen to enter, whom no one had thought to invite - the reason being that for more than fifty years she had never quitted the tower in which she lived and people had supposed her to be dead or bewitched.

By the king's orders a place was laid for her, but it was impossible to give her a golden casket like the others, for only seven had been made for the seven fairies (in Perrault's Fairy Tales;1967:3)

Thus, because the aged fairy believed she was intentionally belittled, she bestowed the little princess with a terrible gift (a problem):

Shaking her head, in token of spite rather than of infirmity, she declared that the princess should prick her hand with a spindle, and die of it
(ibid:4)

In "The Wild Swans" the general problem is also caused by magical influence, this time by a stepmother - a wicked queen married a king who had eleven sons and one daughter. This queen set the king against his children. The king, then, did no longer care about the children and therefore, the wicked stepmother was able to get rid of the eleven boys.

'Fly out into the world and look after yourselves,' the evil queen told them. 'Fly out like great big birds which have no voices.' But still she could not make her spell as evil as she would have liked it to be: the princes turned into eleven beautiful wild swans and with a curious cry they flew out through the palace windows over the park and into the woods (in Ardizzone's Hans Andersen;1978:82)

In the case of "Cherry, or The Frog-Bride", a girl who was called Cherry (because she liked cherries better than anything else) is transformed into a frog by the power of an abbess' wish. The situation that promoted this was that three princes passed along the street where Cherry lived and when they saw her

standing at the window, each of them immediately fell deeply in love and wanted to marry her. It happened, however, that in a moment after their wishes were verbalized, the three brothers started a fight and the abbess came to the nunnery-gate to see what was going on. This abbess was very fond of cherries too, and because Cherry's taste for those fruit was well known, she soon found out where the best fruit of the nunnery-garden went (Cherry's mother had no garden and no money to buy her cherries every day, so she used to beg the finest fruit she could get from the nuns). Thus, finding that Cherry was the causer of all the princes' fight and all that noise

her old spite against her broke forth at once, and in her rage she wished Cherry turned into an ugly frog, and sitting in the water under the bridge at the world's end. No sooner said than done; and poor Cherry became a frog, and vanished out of their sight. The princes had now nothing to fight for; so sheathing their swords again, they shook hand as brothers, and went on towards their father's home (in Grimms' Fairy Tales; 1979:99 - my underlining)

In the above examples, harmful situations are overtly stated and fulfilled in the Orientation section of each of those stories. I have found, however, two fairy tales whose orientative sections do not inform about the original cause of the problem. In these fairy tales, this type of information, ususally given in the Orientation section, is displaced in other sections of the structure:

'But where is my poor Beast? I only want him, and nobody else,' sobbed Beauty. 'I am he,' replied the prince. 'A wicked fairy condemned me to this form, and forbade me to show that I had any wit or sense till a beautiful lady should consent to marry me ("Beauty and the Beast" in The Arthur Rackham Fairy Book; 1978:59 - my underlining)

and

He [the prince] told her that he had been enchanted by a malicious fairy who had changed him into the form of a frog, in which he was fated to remain till some princess should take him out of the spring and let him sleep upon her bed for three nights ("The Frog-Prince" in The Classic Fairy Tales; 1980:244)

These two explanations are inserted in Resolution sections, although they are orientative material whose function is to explain the kind of situation that led both princes to be transformed into animals. In both stories this background information is supplied by the characters themselves, only after they have found a solution to their problems. In the case of "Beauty and the Beast", it is through the prince's direct speech that Beauty (and the audience) knows about the influence of magical powers that caused the prince to change from his natural condition of human being into a beast. In the other story, the narrator reports indirectly what happened after the problem is solved.

It seems that the displacement of orientative material from the Orientation to the Resolution sections in both cases has special reasons. Firstly, if the reader/listener were informed about the princes' metamorphoses and the solution to their problems from the beginning of the narration, the end of the story would become too obvious. If this was the case, there would be no suspense or the suspense would be different in kind and therefore, those stories would be pointless; or at least, they would not fulfill the narrator's function of telling something which is indeed, worth reporting. Secondly, the product (and the message) of both narrations would definitely not be the same if the female characters were told about the spells from the beginning. If Beauty knew that her love for the Beast was the only way to break the prince's spell or if the princess knew that only her consent to have the frog sleeping for three nights in her bed would return him to his human form, the stories would be different. In this sense, it seems that it is the lack of information on the part of the female characters that guarantees a fair solution to the princes' problems. I say this, mostly considering that in relation to the symbolic meaning of fairy tales, true love is one of the fundamental requirements to undo a harm caused by magical means.

In most cases, however, marvelous existents are presented

at the very beginning of the narration - in the Orientation. This section fully provides relevant information about the marvelous existents and the kind of magical deed they performed. It is also in the Orientation that the reasons why the human characters suffer the influence of magical deeds are given, as it can be seen in the examples of "Sleeping Beauty", "The Wild Swans" and "Cherry, or The Frog-Bride".

4.2 Complicating Action

In many fairy tales we find the presence of marvelous existents and therefore of magical deeds, only when the Complication section begins. This is the case of "The Fairies", a story of two sisters who happened to have different experiences when they went to fetch water from a spring. The younger sister, one day, was at the spring when an old woman begged her for a drink. The girl immediately handed the woman a jug with some water from the cleanest part of the spring.

Now this old woman was a fairy, who had taken the form of a poor village dame to see just how far the girl's good nature would go. 'You are so pretty', she said, when she had finished drinking, 'and so polite, that I am determined to bestow a gift upon you. This is the boon I grant you: with every word that you utter there shall fall from your mouth either a flower or a precious stone!' (in Perrault's Fairy Tales; 1967:61-2 - my underlining)

In a sense, the "boon" the fairy granted the younger sister was to become a problem. When she went home and her mother saw pearls, roses dropping out of her mouth with every word she spoke, the ambitious mother sent her favourite daughter Fanchon to the spring hoping she should be granted the same. No sooner had Fanchon reached the spring she saw a lady, magnificently attired, who came to her and asked for a drink. Fanchon had expected a poor woman and therefore failed to recognize her be-

cause she was disguised as a princess in order to see how far the girl's ill-nature would go. Fanchon's behaviour therefore was inadequate:

'Do you think I have come here just to get you a drink?' said the loutish damsel, arrogantly. 'I suppose you think I brought a silver flagon here specially for that purpose - it's so likely, isn't it? Drink from the spring, if you want to!' (ibid:63)

In response the fairy declared:

'You are not very polite,' said the fairy, displaying no sign of anger. 'Well, in return for your lack of courtesy I decree that for every word you utter a snake or a toad shall drop out of your mouth.' (ibid - my underlining)

As I said, the presence of the fairy at the spring (apparently) caused the younger sister a problem, since she was obliged to run away from home because of her mother's belief that she was guilty of her sister's misfortune.

Another example of Complication connected with magic comes from the story of "Beauty and the Beast". When Beauty's father was coming back home after an unsuccessful attempt to recover part of his fortune, he came to a splendid palace where he sheltered from bad weather. There was not a living soul to be seen but the merchant found a good fire, a table covered with appetizing dishes, and one plate with a knife and fork. Next morning he also found a new suit of handsome clothes laid ready for him instead of his own. All this made him conclude that the place belonged to a good fairy who had taken pity on his ill-luck. As a matter of fact, the merchant was right in attributing all his good-luck to magical powers; the point is that the palace belonged to a bewitched prince who was transformed into a beast.

This metamorphosis is indeed, a result of magic. Though the Beast was not a marvelous existent in the sense of being bestowed with the same kind of magical powers as fairies and witches, but he did have power over magical objects. Among them, there was a chest which could be moved from one place to an-

other just as he wished:

'Go to the room you slept in, and you will find a chest there; fill it with whatsoever you like best, and I will have it taken to your own house for you' (in The Arthur Rackham Fairy Book;1978: 50-1)

And it did happen

The merchant was so grieved at the thought of losing his child that he never once thought of the chest filled with gold; but at night, to his great surprise, he found it standing, by his bed side (ibid:51)

Another of the Beast's marvelous objects was a book. Its cover was written in letters of gold. Beauty read the following verses:

Beauteous lady, dry your tears;
Here's no cause for sighs or fears.
Command as freely as you may,
For you command, and I obey (ibid:53)

And the written words confirmed their power when Beauty wished to have a sight of her father:

Just then, by chance, she cast her eyes on a look ing-glass that stood near her, and in it she saw a picture of her old home, and her father riding mournfully up to the door (ibid)

The looking-glass was a marvelous object too:

Beauty would almost have agreed to this that she would never leave the Beast, so sorry was she for him, but she had that day seen in her magic glass, which she looked at constantly, that her father was dying of grief for her sake (ibid:55-6 - my underlining)

There was still another marvelous object - a ring which was ca pable of transporting Beauty from the Beast's palace to her father's cottage and vice versa:

When you wish to return you have nothing to do but to put your ring on a table when you go to bed. Good-bye, Beauty!' The Beast sighed as he had said these words, and Beauty went to bed very sorry to see him so much grieved. When she awoke in the morning she found herself in her father's cot- tage (ibid:56 - my underlining)

and

She then [after having dreamed of the Beast's death] rose, put her ring on the table, got into

bed again, and soon fell asleep. In the morning she with joy found herself in the palace of the Beast (ibid:58 - my underlining)

Both the looking-glass and the ring are referred to as being in Beauty's possession instead of being owned by the Beast. The reason, it seems, is that when Beauty came to live under the Beast's roof he, in turn, declared to be hers everything he possessed: "'All you see is your own, and I should be deeply grieved if you wanted for anything'" (ibid:54)

A last example of marvelous existents presented in the Complicating section is found in a fairy tale called "The Water of Life". A king who had three sons fell very ill one day. His sons however, were told that there would be a chance of the king cured - it was the Water of Life. Thus, the eldest of the princes decided to set out on a journey in search of the precious water. It happened however that, on his way, he came to a deep valley and as he looked around he saw a little dwarf who stood above him on one of the rocks that overhung the woods. This dwarf called out to him:

'Prince, whither hastest thou so fast?' 'What is that to you, little ugly one?' said the prince sneeringly, and rode on his way. But the little dwarf fell into a great rage at his behaviour, and laid a spell of ill luck upon him, so that, as he rode on, the mountain pass seemed to become narrower, and at last the way was so straitened that he could not go a step forward, and when he thought to have turned his horse round and gone back the way he came, the passage he found had closed behind also, and shut him quite up; he next tried to get off his horse and make his way on foot, but this he was unable to do, and so there he was forced to abide spell-bound (in Grimms' Fairy Tales;1979:115 - my underlining)

Because of that, the eldest prince did not return home. The second son then begged the king to try his fortune. So, he set out and followed the same way his brother had taken, and he also met the same little dwarf who made the same question as before.

'Mind your own affairs, busy body!' answered the prince scornfully, and rode off. But the dwarf put the same enchantment upon him, and when he

came like the other to the narrow pass in the mountains he could neither move forward nor backward. Thus it is with proud silly people, who think themselves too wise to take advice (ibid: 116 - my underlining)

It was then the youngest prince's turn to go and search for the Water of Life. Things happen quite differently to him since he spoke to the same dwarf kindly, and sought for advice. The dwarf, then, told the prince how and where to go in order to find the Water of Life:

'The Water you seek springs from a well in an enchanted castle, and that you may be able to go in safety I will give you an iron wand and two little loaves of bread; strike the iron door of the castle three times with the wand, and it will open: two hungry lions will be lying down inside gaping for their prey; but if you throw them the bread they will let you pass; then hasten on to well and take some of the Water of Life before the clock strikes twelve, for if you tarry longer the door will shut upon you for ever' (ibid:117)

And so he did and because of that, he was able to go through the castle. In there he saw on a table a sword and a loaf of bread which he took with him as well as a cup of the enchanted Water. When he was going his way home he met again the dwarf who told him:

'You have made a noble prize; with the sword you can at a blow slay whole armies, and the bread will never fail.' (ibid:119)

Thus, in the Complicating section of this story we have marvelous objects (the Water of Life, the sword and the loaf of bread) and a marvelous being - the dwarf.

4.3 Resolution

Unlike the other sections (Orientation/Complicating Action) it seems that the Resolution does not constitute a section where marvelous existents appear for the first time in the

narration. But they may be re-established in the Resolution and/or give a solution to a problem (or problems), previously stated.

In relation to the first possibility, the story of "Beauty and the Beast" illustrates the point:

Beauty, full of surprise, but very happy, suffered the prince to lead her to his palace, where she found her father and sisters, who had been brought there by the fairy-lady whom she had seen in a dream the first night she came (in The Arthur Rackham Fairy Book; 1978:59 - my underlining)

Thus, if it were not for the narrator's observation that Beauty had dreamed of that fairy, we could think that this marvelous existent had her first appearance in the Resolution. But the fairy had already been presented in the Complicating Action, though there, in an implicit way:

Beauty dreamt that a lady came up to her, who said, 'I am very pleased, Beauty that you have been willing to give your life to save that of your father. Do not be afraid; you shall not go without a reward.' (ibid:52 - my underlining)

Therefore, the presence of the fairy is re-established in the Resolution and her magical power is reinforced by her own words when she confirms what she had foreseen and foretold about Beauty's situation:

'Beauty,' said the fairy, 'you have chosen well, and you have your reward, for a true heart is better than either good looks or clever brains' (ibid: 59)

The story of "Cherry, or The Frog-Bride" exemplifies the presence of marvelous existents as solutions to problems. In this story two general problems are stated in the Orientation section. One is Cherry's metamorphosis into a frog. The other is the king's decision to give three trials to his three sons in order to choose his heir. Thus, the solution to Cherry's problem is the undoing of her spell - to become human again. The solution to the king's problem depends on his son's performances in relation to each of the tasks imposed by his own will - the one who wins the prize shall have the kingdom.

The Complicating Action of this story basically presents the events concerned with the accomplishment of the three tasks. But the narration mostly focus on the youngest prince and what he went through in performing the tasks imposed by his father.

'The first is to seek me out one hundred ells of cloth, so fine that I can draw it through my golden ring' (in Grimms' Fairy Tales;1979:100)

The two eldest brothers took with them many followers, coaches and horses in order to bring home all the beautiful cloths they could find. The youngest prince, who went alone by himself did not find a single place where he could buy one piece of cloth. He was very sorrowful till at last he came to a bridge over a stream where he heard a frog (Cherry) which asked him what the matter was. The prince told him the whole story and the frog promised to help him:

so it jumped back into the streams and soon came back dragging a small piece of linen not bigger than one's hand, and by no means the cleanest in the world in its look (ibid:101)

When the prince went back to his father's palace he was the one to win the trial. Thus, the second task was set about: "'- bring me home a little dog, so small that it will lie in a nut-shell'" (p.103). The youngest prince, then, once again went to the place where he had found the frog:

'It shall be done for you,' said the frog; and springing into the stream it soon brought up a hazel-nut, laid it at his feet, and told him to take it home to his father, and crack it gently, and then see what would happen (ibid:104)

The prince gave his father the hazel-nut, when the king cracked it a very beautiful little dog ran out of it onto the king's hand. The old king again embraced his lucky son saying to his children:

'Dear sons! Your weightiest tasks are now over; whoever brings home the fairest lady shall be at once the heir to my crown' (ibid:105)

The youngest prince, this time however, was not in such good spirits as he was before for he doubted the frog's power would help him to find a fair lady. But the frog insisted on

helping him:

'Go thy ways home,' said the frog; the fair maiden will follow hard after; but take care and do not laugh at whatever may happen!' (ibid:106)

The prince had not set many steps towards home when he saw six large water rates dragging along a large pumpkin like a coach.

On the box sat an old fat toad as coachman, and behind stood two little frogs as footmen, and two fine mice with stately whiskers ran before as outriders; within sat his old friend the frog, rather misshapen and unseemly to be sure, but still with somewhat of a graceful air as it bowed to him in passing (ibid - my underlining)

The prince scarcely looked at the coach and followed the frog's advice

The coach passed on a little way, and soon turned a corner that hid it from his [the prince's] sight; but how astonished was he, on turning the corner himself, to find a handsome coach and six black horses standing there, with a coachman in gay livery, and within, the most beautiful lady he had ever seen, whom he soon knew to be the fair Cherry, for whom his heart had so long ago panted! As he came up, the servants opened the coach door, and he was allowed to seat himself by the beautiful lady (ibid:107 - my underlining)

When they arrived at his father's city all the court gave Cherry the crown of beauty and so, the king embraced the youngest prince and named him the heir to his kingdom. And for Cherry and the prince, they got married and lived long and happily.

In this story of Cherry and the prince we observe that all solutions to all problems were accomplished by magic. That is, though Cherry herself was not a marvelous being, at the moment she was transformed (by the abbess' wish) into a frog she was able to perform deeds that 'no other human being' was supposed to. In other words, if it were not for the frog, none of the princes would have found either the fine cloth to be drawn through the king's ring or the little dog to lie in a nut-shell, and finally, no one would have found the fairest lady of all - Cherry, the frog-bride.

So far I have examined the Orientation/ Complicating Ac-

tion / Resolution sections of different fairy tales, separately. My intention was to demonstrate that marvelous existents or even magical manifestations are most often introduced for the first time in either the 'beginning' or in the 'middle'. But not at the 'end' of a fairy tale. However, the moment a marvelous existent is introduced in the Orientation (beginning) it is then, recurrent in either the Complication (middle) or in the Resolution (end) or even in both sections of the story. Similarly, if it appears for the first time in the Complication it will be recurrent in the Resolution.

The recurrence of a marvelous existent, however, does not mean the (re)appearance of the same being or object that was to be present in the previous sections. That is, if it was a wicked fairy that was introduced in the Orientation, in the next section(s), another marvelous existent, such as a good fairy, may occur. Or else, the extension (the product/manifestation) of a magical power may be present in the next narrative section. There is also the possibility of a story beginning with the narration of a situation in which a magical deed has been previously performed - this is the case of "The Frog-Prince". Though the marvelous being that put the spell on the prince is mentioned only in the Resolution, the frog of the Orientation and Complicating sections is, indeed, a manifestation of magical powers and therefore, it signals the presence of magic in both sections.

It seems, however, that there is a normal pattern regarding the structural behaviour of marvelous existents (or magical manifestations) within the frame of narratives of fairy tales. Marvelous existents and/or their magical deeds are introduced in the Orientation and then, extended into the Complication and Resolution sections.

I propose now to make a close analysis of the Orientation/Complication / Resolution of "The Sleeping Beauty", in order to show how these sections interrelate in terms of the presence of magical elements (or marvelous existents) in the narrative structure.

4.4 The Analysis of "The Sleeping Beauty"

4.4.1 Orientation

At the beginning of "The Sleeping Beauty" a problem is stated: by the power of an aged fairy it was declared that the little princess should prick her hand with a spindle, and die of it (in Perrault's Fairy Tales;1967:4).

It happened however, that a young fairy who had guessed that some mischievous gift might be bestowed upon the little princess, decided to be the last to speak - in order to have the power of counteracting any harm caused to the princess. Thus, when it was her turn to bestow a gift upon the princess, she interceded in her favour:

'Take comfort, your Majesties,' she cried in a loud voice: 'your daughter shall not die. My power, it is true, is not enough to undo all that my aged kinswoman has decreed: the princess will indeed prick her hand with a spindle. But instead of dying she shall merely fall into a profound slumber that will last a hundred years. At the end of that time a king's son shall come to awaken her.' (ibid:5 - my underlining

The fairies' (the aged and the young one) words sound like a prophecy and in this case the presence of these marvelous beings in the Orientation is very significant. The listener/reader knows from the beginning of the narration what kind of event(s) will be dealt with in the Complication. Adding to that, the audience knows in advance what will be the solution to the princess' problem. Therefore, the Orientation of "The Sleeping Beauty" informs that this story is about a princess who was endowed with a spell which can only be undone after a hundred years of profound slumber, when a prince will come to awaken her.

4.4.2 Complicating Action

In order to avoid the (mischievous) doom declared by the old fairy, the king made it known that all people in his kingdom

were forbidden to use a spinning wheel or keep a spindle at home. However, the king's proclamation was, in fact, only an attempted solution (cf. Jordan;1984) to his daughter's problem, because there was an old serving woman who never heard of the prohibition. The old fairy's words were also a prophecy and so her doom was sealed. Thus, at the end of fifteen or sixteen years when, the king and the queen happened to be away, the princess came to a garret at the top of a tower where she found that old serving woman:

'What are ^{you} doing, my good woman?' asked the princess.

'I am spinning, my pretty child' replied the dame, not knowing who she was.

'Oh! What fun!' rejoined the princess; 'how do you do it? Let me try and see if I can do it equally well.'

Partly because she was too hasty, partly because she was a little heedless, but also because the fairy decree had ordained it, no sooner had she seized the spindle than she pricked her hand and fell down in a swoon (ibid - my underlining)

The king (who remembered the fairy's prophecy) feeling that what had happened was inevitable, gave orders to place the princess in the finest room of the palace, in waiting for the time when the prince would come.

The re-appearance of the young fairy in this section reassures that the princess' problem will have a solution (pre)determined by magical means. When the accident happened to the princess the good fairy (who had save the princess' life) was at once informed about it and she set off immediately to the king's palace. When she arrived there she approved of all that the king had done but she herself made some arrangements for the future. She touched with her wand everybody who was in the palace (except the king and the queen), she touched likewise all the animals; so the moment she had touched them, they all fell asleep and they were to awaken only at the very same moment as the princess.

After the king and queen had kissed their daughter, they left the palace forever and

within a quarter of hour there grew up all round

the park so vast a quantity of trees big and small, with interlacing brambles and thorns, that neither man nor beast could penetrate them. The tops alone of the castle towers could be seen and these only from a distance. Thus did the fairy's magic contrive that the princess, during all the time of her slumber, should have nought whatever to fear from prying eyes (ibid:9)

So far, the problem - the spell put on the princess - has been developed, in the sense that the audience is told how things happened so that the prophecy was partly realized. Magic has been the causer of all unhappy events. However, as was predestinated by the good fairy, a hundred of years will pass and a king's son will come to save the princess.

4.4.3 Resolution

As we might expect, after a hundred years, one day a prince "chanced to go a-hunting" the way where Sleeping Beauty's palace stood; and seeing some of its towers in the middle of a dense forest he asked his attendants what they were. He had heard many and different tales about that palace when an old peasant told him the true story of Sleeping Beauty:

'It is her doom to sleep there for a hundred years, and then to be awakened by a king's son, for whose coming she waits.' (ibid:10)

This story fired the young prince who decided on the spot that it was for him to try his luck.

Hardly had he taken a step towards the wood when the tall trees, the brambles and the thorns, separated of themselves and made a path for him. He turned in the direction of the castle, and spied it at the end of a long avenue. This avenue he entered, and was surprised to notice that the trees closed up again as soon as he had passed, so that none of his retinue were able to follow him (ibid-my underlining)

It seems then, that it was not by chance that that prince went 'to go a-hunting' that way. He was chosen to be the one to awaken the princess since at the moment he entered the woods, by magical means it had made his way free through it. In addition,

the scene of the princess' awakening corroborates the idea of being that prince's fate to find the enchanted palace. Otherwise, he would not succeed in his adventure:

There [in a chamber] he encountered the most beautiful sight he had ever seen. Reclining upon a bed, the curtains of which on every side were drawn back, was a princess of seemingly some fifteen or sixteen summers, whose radiant beauty had an almost unearthly luster.

Trembling in his admiration he drew near and went on his knees beside her. At the same moment, the hour of disenchantment having come, the princess awoke, and bestowed upon him a look more tender than a first glance might seem to warrant.

'Is it you, dear prince?' she said; 'You have been long in coming!' (ibid:13)

In this way the prophecy has been fully performed and the listener/reader is aware of the fact that the problem stated at the beginning of the narration was solved (as it had been stated) by the influence of magic.

The narration of the story about Sleeping Beauty could, then, be over at the moment the prince declared his love for her and they got married - the Coda - (ibid:17); but the story continues. This time, the narration is concerned with the recapitulation of the troublesome events that Sleeping Beauty and her two children faced when they went to live in the prince's castle, after his father's death. This can be analysed from the same narrative structural perspective as before; that is, the problem is stated in the Orientation since the princess' (now the queen) mother-in-law was an ogress whose evil-nature was even recognized by her own son:

Many a time the queen told her son that he ought to settle down in life. She tried in this way to make him confide in her, but he did not dare to trust her with his secret [that he got a wife and two children]. Despite the affection that he bore her, he was afraid of his mother, for she came of a race of ogres, and the king had only married for her wealth (ibid:16)

In this case, the problem to be developed during the narration is no longer concerned with fairies but with another kind of marvelous being - an ogress. This ogress however, is a special

one for she does not have magical powers as others usually do. Thus, since the conflicting situation is not promoted by magical powers, the solution brought about the narration will therefore, be accomplished by means which will depend on human attitudes, ability or even wisdom. I do not want to suggest, that this time the problem is simpler, but I want to point out a difference between the two narrations.

The Complicating section of the second part of "The Sleeping Beauty" recapitulates a series of events that took place during the time the (new) king after having declared war on his neighbour, went away from his own kingdom. It happened that in his absence he entrusted his wife and children to his mother's care. At a first sight it seems inconsistent that the king knowing of his mother's nature had appointed her as the caretaker of his own family. However, this fact is irrelevant since the ogress would have tried her evil-nature even if the king's family were not under her care - since this is the point of the narration.

The queen mother made arrangements to send her daughter-in-law and the two children to a country mansion in the forest. A few days later she ordered the chief steward to serve little Dawn with piquant sauce for her next dinner. The poor man could not even say a word in reply and taking his knife went up to the child's chamber. At the moment he saw her come running with a smile to greet him he burst into tears and went down to the yard. There he slaughtered a young lamb and the next night he served it to his mistress in place of little Dawn. The ogress declared she had never eaten anything as delicious as that.

Eight days after she ordered that for her supper she would have little Day. The steward played the same trick on the ogress serving up, in place of the boy, a young kid that she found delicious too.

Then, there came a time when the ogress declared she wanted to eat the queen. This seemed to be difficult for the man who wondered what animal he could possibly find to correspond to the

queen's skin.

He made up his mind that if he would save his own life he must kill the queen, and went upstairs to her apartment determined to do the deed once and for all (ibid:18-9)

So, the steward entered the young queen's chamber but he was overcome by compassion in seeing her despair and will to be once more with her children, even if in heavens. For this reason, the man told her that she should not die and that she should certainly find her children hidden in his house. Being so, he cooked a hind in place of the queen and on that evening the ogress ate the animal with as much appetite as if it had been the young queen.

We notice, then, that in this Complicating section some initial problems are stated - the ogress' orders to have her son's family served at her meals; but at the same time we have solutions to these problems - the steward's attitude in hiding mother and children and in deceiving the ogress. This section however is not over, the worst problem of all has not taken place yet - when the ogress, one evening, heard the voices of the young queen and her children.

The next morning, in tones so affrighting that all trembled, she ordered a huge vat to be brought into the middle of the courtyard. This she filled with vipers and toads, with snakes and serpents of every kind, intending to cast into it the queen and her children, and the steward with his wife and serving girl. By her command these were brought forward, with their hands tied behind their backs.

There they were, and her minions were making ready to cast them into the vat... (ibid:20)

By this time the complication reaches its maximum; it seems that there will be no longer a chance for Sleeping Beauty and her children... But if we consider that this is a fairy tale, we cannot, then, think of unhappy ending for those who are, indeed, the main characters of the story. This is a story about their hard time in the wicked queen's hands. In this sense, there must be a solution for this upmost and uneasy si-

tuation:

... when into the courtyard rode the king! No body had expected him so soon, but he had travelled post-haste. Filled with amazement, he demanded to know what this horrible spectacle meant. None dared tell him, and at that moment the ogress, enraged at what confronted her, threw herself head foremost into the vat, and was devoured on the instant by the hideous creatures she had placed in it (ibid)

The Resolution section of this second part of "The Sleeping Beauty" holds evidence that even in fairy tales problems are not necessarily solved by magical means - though a bit of good luck is always of great help - since it was the unexpected arrival of the king that brought (on the spot) an end (or solution) to his family's sufferings.

Actually, the second part of the story is not my main concern here, since magic is not the point of the narration. However, I found interesting to include it in this section because it is another example of problem (Complicating Action)-solution (Resolution) narrative structure.

4.5 Concluding Remarks

Considering that magic is a fundamental characteristic (or element) of most fairy tales, I believe that this is the actual reason that promotes the narration of these stories. In some cases, fairy tales are concerned with the recapitulation of troublesome events that were caused by magical existents (most often wicked fairies) or by the accomplishment of magical means (a human character's evil wish that becomes true; for instance). In other cases, marvelous existents appear in order to help a human character to go through a difficult situation, or even, to punish someone for her/his ill behaviour towards another human character / marvelous being. However, to all mischievous or unlucky situations there is always a way out - for

those who are of a good-human nature.

Therefore, in all the above possibilities (and I am sure we could find others) magic seems to be the point of the narration; it is the raison d'être of most fairy tales - the narrator is particularly interested in telling how magic is capable of interfering/modifying/controlling the thread of human life.

The fact that marvelous existents (and/or the extension of their power) are recurrent in most fairy tales within Orientation/Complication/Resolution, seems to be a clue for stating that, in general terms, the role of magic is associated with problems and solutions. I do not mean however, that the role of magic can be disclosed just by the analysis of one narrative section in which a marvelous existent is to be found. That is, the evidence for the role marvelous existents play in most fairy tales seems to be closely dependent upon the inter-relation between and among the narrative sections that frame those existents. In other words, if we analyse the behaviour of a marvelous existent - a being, to be more accurate - in one section only, we may run the risk of labelling its function (or role) inappropriately. This is why I observed in section 4.2 that the presence of the fairy at the spring apparently caused the younger sister a problem for she had to leave her mother's house afterwards. However, examining the Resolution section of "The Fairies", we verify that the young lady's fortune came at the moment she ran away from home. Therefore, the good-luck that fell upon the younger sister was, in fact, an indirect result of the fairy's deed - because she had been bestowed with a marvelous gift (with every word she spoke there was to come out of her mouth flowers and precious stones) she had the chance of meeting the prince and live happily since after. In this sense, all her (actual) problem vanished at the moment she met the fairy at the spring. We know from the Orientation slot that she had always had hard times at home.

In this light, it seems inconsistent to try to determine the actual function of a marvelous being without taking into ac

count its presence and the extension of its deeds throughout the whole narration. In other words, the fact that a marvelous existent is found in the Complicating Action of a fairy tale, does not mean that a narrative existent is the causer of a problem. It may, indeed, be a helper. Similarly, the occurrence of a marvelous being, or even the extension of its deeds in the Resolution section does not necessarily mean that it is a solution to all characters' situation(s).

Thus, I conclude that, in relation to most fairy tales, the analysis of the Orientation / Complication / Resolution sections altogether helps revealing the role (or the function) marvelous existents perform in the thread of those stories - they may cause problems and/or find solutions to them. These two distinct but always intertwined aspects of a situation (which can be disclosed from the surface level of a fairy tale organization) seem, then, to be determined by the kind of relationship existing among human characters and marvelous beings.

In the next chapter I examine the functions (or roles) of marvelous beings according to the symbolism I find in fairy tales.

CHAPTER V

THE SYMBOLIC FUNCTION OF MARVELOUS EXISTENTS IN FAIRY TALES

5.0 So far, I have examined narratives of the Marvelous genre according to Coelho's (1987) concept of the existential human attitude. These can be divided into fairy tales and marvelous tales. But I have not distinguished one type from another because they differ in their symbolism not in their structural narrative organization. The aim of the previous chapters was to disclose a pattern of discourse organization only. However, the stories I chose to support the argumentation in chapter IV were previously selected according to what Coelho (ibid) says is the conductive-axis of narratives of fairy tales: an existential problematization. The idea was to detect the presence of marvelous existents on the surface structure of the stories due to my intention in showing a possible correlation between the narrative structure and the role marvelous beings play in fairy tales exclusively. That is, I was concerned with marvelous existents (mostly beings) and their functions in the narrative structure of fairy tales. The term 'function' in this matter is proposed by Propp (1970) as "l'action d'un personnage, définie du point de vue de sa signification dans le déroulement de l'intrigue" (p.31). In this light I concluded that, in relation to my data, marvelous beings perform two functions: they bring a problem and/or they provide a solution to a conflicting situation. Problem is defined by Jordan (1984) as "any form of dissatisfaction or other stimulus that makes us want to improve a situation" (p.20); whereas a solution is "when an action is

taken in an effort to overcome a problem and it is then, seen to achieve that purpose" (p.31).

Propp (1970) makes a similar point in relation to the functions performed by marvelous beings. He proposes that in accordance with the different actions done by the characters of a tale there are three constant functions.

The first function is performed by an aggressor (l'agresseur):

Son rôle est de troubler la paix de l'heureuse famille, de provoquer un malheur, de faire du mal, de causer un préjudice. L'ennemi du héros peut être un dragon, un diable, un brigand, une sorcière, une marâtre, etc (p.38)

The second function is accomplished by a giver (le donateur ou le pourvoyeur) from whom the heroine/hero receives something which usually has magical powers in order to help to solve an uneasy situation (p.51).

The third function is then performed by narrative existents which/who are able to help the heroine/hero to defeat an enemy (or aggressor), or to accomplish a task by magical means - auxiliary (l'auxiliaire).

(...) les êtres vivants, les objets et les qualités doivent être considérés comme de valeurs équivalents du point de vue d'une morphologie fondée sur les fonctions de personnages. Il est cependant plus commode d'appeler les êtres vivants des auxiliaires magique, et les objets et les qualités de objets magiques, bien que les uns et les autres fonctionnent de la même manière (p.100)

Adopting then Propp's terminology in terms of the performing function of marvelous beings, I will call aggressors those marvelous beings whose function is concerned with problems, and auxiliaries (I include givers in this case) those whose function corresponds to solutions.

Based on the stories I analysed and many others that I read, it seems that witches - "wicked fairies" - play the function of aggressors whereas fairies - "good fairies" - are the auxiliaries.

Aggressors and auxiliaries can be roughly seen as two op-

posite forces - the evil and the good. It is by means of their magical power that human characters have their lives transformed/controlled. Just to illustrate: it was the two opposite forces that had decreed Sleeping Beauty's fate - to sleep for a hundred years and then be awakened by a prince.

In this last chapter, then, I am mostly concerned with the meaning that underlies the surface structure of the stories or rather, with the symbolism that frames the deep structure of fairy tales. I am interested in showing that the function of marvelous existents on the surface structure reveals among many others at least one of the messages of fairy tales.

5.1 The Meaning of Fantasy in Fairy Tales

Before analysing the symbolic function of marvelous beings in fairy tales it is still necessary to say a few words about these stories and the effect they have on their intend listeners/readers.

According to Bettelheim (1976) there are fundamental requirements for a story to be meaningful to children:

Pour qu'une histoire accroche vraiment l'attention de l'enfant, il faut qu'elle le divertisse et qu'elle éveille sa curiosité. Mais pour enrichir sa vie, il faut en outre qu'elle stimule son imagination; qu'elle l'aide à développer son intelligence et à voir clair dans ses émotions; qu'elle soit accordée à ses angoisses et à ses aspirations; qu'elle lui fasse prendre conscience de ses difficultés; tout en lui suggérant des solutions aux problèmes qui le troublent (p.15 - my underlining)

In the author's opinion fairy tales bring all these together. It is my belief that, especially in the case of fairy tales, fantasy is in charge of making the stories meaningful to young children. It seems that at the same time fantasy creates the fictional (marvelous) universe of fairy tales it helps children through reality. It happens that the appeal of fantasy in these

stories is more in terms of images; images that touch children's unconscious directly. Therefore, the images disclosed through fantasy are more sensed than rationally decoded. In other words, such images are projected into the unconscious (the primary source of fantasy) and are interpreted subjectively. That is, for each individual (or child) fantasy takes on different meanings whose interpretation depends upon her/his most urgent needs to learn about life.

Through fantasy children are indirectly taught how to behave towards life. Here the concepts of learning and teaching have much to do with the essential and optimistic world view fairy tales attempt to express. In this concern I cannot deny that in these stories moralistic and pedagogical aspects abound but the symbolism of fairy tales is undeniable too.

By means of fantasy fairy tales give children support in viewing life as a succession of events some of which might seem very difficult to deal with, but not impossible. Thus, fantasy works as therapy to children's feelings of impotence before life. Due to self-identification with the heroine/hero (who is always a projection of a child) who defeats the enemy and overcomes any kind of problem, children become confident about their own problems. Because of this catharsis they understand better than ever there is always a chance to come to terms with difficulties, if they face life like heroines/heroes do. I do not mean however, that if or because children are exposed to fairy tales they will luckily find solutions to problems; instead, that such stories may help them quite a lot. Similarly, I am not saying that children should not be exposed to other stories; but that any story should be meaningful to them. Or, as Bettelheim suggests, the ideal story is one like a fairy tale which

en seul et même temps, se mettre en accord avec tous les aspects de sa personnalité sans amoindrir, au contraire en la reconnaissant pleinement, la gravité de la situation de l'enfant et en lui donnant par la même occasion confiance en lui et son avenir (ibid - my underlining)

The meaning of fantasy in fairy tales is like the meaning

of fantasy for childhood. Children view the world from a different perspective - the magic thought makes possible seeing the world on the other way round. Through this vision children transform/modify the world according to their own view and logic, and else, in agreement with what they believe is right and fair. Fantasy, then, is a means of revealing a certain dissatisfaction and an inability to understand the world the way it is.

Fairy tales, by presenting the other side of reality - its counterpart, fantasy - open up a whole world where children can find their own desires and expectations projected into it. The kind of thought that governs the fictional contract of those stories is very like the same of children's logic - the magic thought is in charge of everything. In this sense, a dialogue between a frog and a princess is perfectly accepted: it is the rule for the marvelous universe, not the exception. In the world of fantasy nothing is prohibited and no parameters exist to tell whether something is possible/impossible or true/false. Similarly, children do not consider the fact that frogs are speechless, for instance. If they did, they would stop conversing with their toys for quite the same reasons. Reasons dictated by rational and analytical thought but not by children's logic: if the princess addresses the frog why should it not answer her back?

Fantasy in fairy tales seems then to be a way of expressing and showing agreement with children's feelings about the world. Perhaps, the reason for children finding fairy tales meaningful is that both the stories and children share the same language: fantasy is the especial code through which a certain state of affairs is modified.

However, if in real life children modify/transform a certain state of affairs (by means of magic thought) because they are discontented with it, in fairy tales fantasy itself may be the causer of discontentment and/or satisfaction for the heroine/hero. Just as fantasy may not always be solution to dissatisfaction so it may modify/transform a state of affairs regardless the heroine/hero's will. But, at the same time, fantasy in fairy

tales suggests that the heroine/hero is always rewarded when going through dissatisfactions. The accomplishment of this reward, however, is partly of fantasy concern and partly of the heroine/hero's responsibility. In this light, fairy tales are mostly concerned with the individual and life itself: they are 'messaries' of secret statements.

Fairy tales tackle a great variety of themes likewise they carry several and different meanings or messages. Actually, they are so meaningfully rich that it is possible to get more than one message from a single story. It is then quite impossible to approach symbolism in these stories without any risk of missing important points. For this reason I limit my discussion to what, perhaps, is the general symbolism of all fairy tales together - the human quest for self-knowledge or the never-ending search for happiness. The stories can be seen as symbolic trips ('journeys within') the heroine/hero takes through existence to learn about living. Living, in this sense, is seen as a continuous process of learning and this, in turn, implies an improvement of the individual's attitude before life. When the journey comes to an end living is no longer seen as an unsolving mystery but rather as a possible well of discoveries on personal knowledge. My argument on this subject centres around the heroine/hero (and by extension all children) and the moments s/he undergoes throughout the course of the journey

5.2 The Never-ending Search for Happiness

Propp (1970) found out thirty-one functions in relation to the characters involved in the narration of a tale and the meaning of their actions to the development of the story. Though the stories I analysed in this thesis were not submitted to a systematic study in the light of Propp's work I can say that to a great extent they present some of the functions proposed by

the author. The following are the most current ones:

- L'agresseur nuit à l'un des membres de la famille ou lui porte préjudice;
- On propose au héros une tâche difficile;
- Le héros quitte sa maison;
- Le héros subit une épreuve, un questionnaire, un attaque, etc., qui le préparent a la réception d'un objet ou d'un auxiliaire magique;
- L'objet magique est mis a la disposition du héros;
- La tâche est accomplie;
- Le méfait initial est réparé ou le manque comblé;
- Le héros reçoit une nouvelle apparence;
- Le héros se marie et monte sur le trône.

(in Propp;pp:42-79)

According to Propp (1970) all the functions he disclosed can be grouped in relation to "la sphère d'action" of a character. That is, the functions are distributed among the characters who perform them. I believe that the nine functions above describe the three narrative sections of Orientation, Complicating Action and Resolution where the presence of marvelous existents is more likely to occur. Added to that, I suggest they disclose a sequence of events which summarizes the thread of the action of fairy tales in general. However, firstly I will deal with those functions in general terms, secondly, they will be dealt with not as components of the surface structure of the stories alone but mainly as markers of three distinct but linked moments which together represent the course of a heroine/hero.

The first moment is when the heroine/hero suffers an unexpected change in life and this creates a situation of disequilibrium - a problem. The heroine/hero is always exposed to one or more difficult situations. In this sense, fairy tales deal with a question of fate: nobody can ever escape from one's destiny. Thus, the heroine/hero is compulsorily pushed to set off on a journey, and the second moment is established. This moment is concerned with the restoration of the original equilibrium -

the search of a solution to a problem. This is a remarkable moment for there is always a demand for great efforts (physical or spiritual) or tasks on the heroine/hero to overcome the ordeal imposed by mysterious forces. The accomplishment of the tasks signals a move to the third moment that characterizes the projection of the heroine/hero into a new situation of equilibrium.

It is worth observing that the first moment is usually marked both by opening tags like "Once upon a time/There was once" and expressions such as "One day". Though these are temporal markers they do not locate the exact time of the story: narrative events could have taken place on any day in any time. On the other hand, the second moment usually has no temporal marker signalling it. This seems to be very significant. The duration of this moment depends mostly on the heroine/hero that is, it lasts from the moment s/he decides to set off on her/his quest to the moment the task is finally accomplished. In this manner there are two reasons for the impossibility of measuring time in the second moment. First, the decision about the journey implies an individual attitude which depends on inner needs and will. Second, problems may be of different kinds: some demanding stronger efforts are more complicated than others. That is, the heroine/hero may not find the right solution to a specific problem at once. This is the case of complex narratives where the heroine/hero is involved with attempted solutions that is, a problem is only partly solved and therefore the problem is still requiring a definite solution. In such cases, the journey takes longer independently of her/his will. All this, however, does not invalidate the question of the heroine/hero's obligation to take an attitude about the troublesome situation. In this case, the accomplishment of the ordeal (in the second moment) and the regain of equilibrium (in the third moment) are solely in the heroine/hero's hands. Actually, it does not matter the time it takes her/him to move from the first to the second moment, nor how long this moment lasts but the action itself is

what really counts. But action is not a characteristic of the third moment. As a matter of fact, the story properly ends by the second moment when the problem is solved. Nevertheless, the narrator goes onward but now, mostly interested in assuring the heroine/hero's success in dealing with the situation that once caused her/him some trouble. In this third moment, an usual closing tag like "and they lived happily" projects the heroine/hero and somebody else into a future suggesting that as long as they live they will encounter no more situations of disequilibrium.

But how to explain the narrator's evaluation if situations of equilibrium do not last forever? The recurrence of the three moments in all fairy tales implies that living is marked by a succession of situations of disequilibrium/equilibrium/disequilibrium, ad infinitum. How to explain that if a disequilibrium implies a dissatisfaction (or problem) and this, in turn, implies a feeling of unhappiness? Here the narrator's words "and they lived happily ever after" sounds actually more like a promise (or prophecy). It is as if the narrator is guaranteeing the audience that after going through a situation of disequilibrium the heroine/hero will be rewarded - happiness is the greatest reward. Thus, is there a time for the heroine/hero to be happy? It seems that these questions cannot be answered unless we look for the stories symbolism.

Fairy tales are not concerned with conventional temporality but with mythical time - a symbolic time framing the course of human existence. In this I find support to say that fairy tales represent 'journeys within'. The heroine/hero is a traveler in quest for the great secret of living that is, knowledge. The quest is represented by the moments s/he is fated to go through. The unbalanced aspect concerning these moments reveals that troubles are inevitable but not impossible of solution. Added to that, the timeless aspect of the stories suggests that there is not a definite time either for being happy or unhappy. But, instead, that there is time for learning, marked by mo-

ments or situations of equilibrium and disequilibrium. In this sense, the quest can be seen as a 'journey within' - the search for knowledge, and this means happiness. Each time the heroine/hero finds a solution (knowledge) to a problem (the unknown) s/he is rewarded (happiness). Here the unknown is closely related to the self. To explain this it is necessary to recall Bettelheim's (1976) saying that one problem children generally have is that they think they cannot find a solution to most of their conflicts. In this sense, the heroine/hero is quite the opposite: s/he faces a problem with self-determination and confidence. On the other hand, s/he does not find a solution by her/himself: there is always the interference of marvelous existents that come to help her/him. In this, children find relief because they realize that even a heroine/hero is not so powerful as to solve a problem all by her/himself. In this concern the 'journey within' is the search for self-knowledge. Children learn about themselves from fairy tales. They identify with the heroine/hero's impotence but at the same time they comprehend that the first step to be taken towards the solution of a problem is to face it with determination. In addition, they perceive that one may learn from difficulties and the more s/he is exposed to them, the easier living becomes. Or else, that there is no living without problems and that, although sometimes difficult, life is worth the pain. This because there is a reward for the heroine/hero. By the same token, children are also rewarded: they feel happy for the heroine/hero and by extension they feel happy about themselves. That is, the closing off of most fairy tales explicitly signalled by tags like "and they lived happily ever after" reinforces to children that they can work out their problems and this means that happy endings can come true for them too. Happiness, here stands for knowledge acquired during the quest. Each step taken further (each problem solved) means a way left behind on the road. But, the journey is endless (it lasts as long as one lives) therefore, learning is forever. For this reason, the 'journey within' can be seen as the never-end-

ing search for self-knowledge or happiness.

The following sections are dedicated to the three moments I found in fairy tales and the role aggressors and auxiliaries play according to the message of these stories: the search for happiness. For this I chose "Beauty and the Beast" as representative of all fairy tales. In my opinion this story evinces what Coelho (1987) calls the human attitude that governs the themes of fairy tales: "a realização interior profunda". This, in my view, means happiness and is closely related to the question of fate and the heroine/hero's inner attitude that here is called self-determination. All these in turn are associated with love which symbolizes the accomplishment of the existential human quest - or happiness. However, this implies the interference of magical powers: aggressors and auxiliaries play an important role for the heroine/hero's search and discovery of happiness. It is my concern, then, to show that although a problem may be caused by magical deeds the achievement of its solution is partly through magic and partly through the heroine/hero's attitude in facing that. In order to show this it is worth analysing firstly the moment that characterizes in "Beauty and the Beast" the situation of disequilibrium.

5.2.1 The Moment of Disequilibrium: the heroine/hero's first step towards her/his quest

Beauty's father lost his fortune and went away in search of what he thought there was still to be kept from one of his ships that had just come into a port. When he unluckily found there was nothing to rescue he returned home as poor as he had left it. On his way back he sheltered in a palace where everything was ready waiting for somebody to come. The merchant did not see his host till the moment he plucked some roses.

'Ungrateful man!' said the Beast in a terrible voice. 'I have saved your life by admitting you

into my palace, and in turn you steal my roses, which I value more than anything I possess. But you shall atone for your fault: you shall die in a quarter of an hour' (in The Arthur Rackham Fairy Book; 1978:49)

So far it seems that the merchant is the hero of the story. He suffers an unexpected change in life (the sudden poverty) and he sets out on a journey in search of a solution. But instead, the merchant is the human character whose role is to bring Beauty into the development of the action. That is, he had insisted on bringing his daughter something from the journey:

But Beauty asked for nothing; for she thought in herself that all the ship was worth would hardly buy everything her sisters wished for. 'Beauty,' said the merchant, 'how comes it that you ask for nothing? What can I bring you, my child?'

'Since you are so kind as to think of me, dear Father,' she answered, 'I should be glad if you would bring me a rose, for we have none in our garden.' (p.47 - my underlining)

Thus, at the moment the Beast caught the merchant plucking the roses, the latter did not hesitate to tell him about Beauty's wish.

The merchant fell on his knees, and, clasping his hands, said, 'Sir, I humbly beg your pardon. I did not think it would offend you to gather a rose for one of my daughters, who had entreated me to bring her one home. Do not kill me, my lord!'

'I am not a lord, but a beast', replied the monster. 'I hate false compliments, so do not fancy that you can coax me by any such ways. You tell me that you have daughters; now I will suffer you to escape if one of them will come and die in your stead. If not, promise that you will yourself return in three months, to be dealt with as I may choose' (p.49 - my underlining)

Though the merchant had no thoughts of letting any of his daughters die for his sake, after giving his promise to the Beast, he left the palace towards home to see his children for the last time. When he arrived there he gave Beauty a bunch of

roses and to all his children an account of what he had seen and heard in the Beast's palace. It happened that Beauty's two eldest sisters put the blame upon her saying that though she was the causer of her father's death she did not shed a tear: "'It would be useless', replied Beauty, 'for my father shall not die'" (p.50). But Beauty was not guilty at all. Instead, it was her destiny that was being accomplished. In other words, the rose she had wished for is apparently, the cause of the troublesome situation her father was in (if she had not made the wish, probably, the merchant would have never encountered the Beast). Therefore, we can understand Beauty's feeling about the situation and her willingness to be in her father's place and die for his sake. On the other hand, if we take into account that it was mid-winter it would be impossible for the merchant to have found a rose at that season. Nevertheless, he found an arbour loaded with roses in the Beast's palace and what is even more puzzling is that the Beast valued them more than anything he possessed. It seems, then, that behind Beauty's wish there is something hidden that she herself is not aware of:

Now Beauty did not indeed wish for a rose, nor anything else, but she only said this that she might not affront her sisters; otherwise they would have said she wanted her father to praise her for desiring nothing (p.47 - my underlining)

Actually, the reason for her saying she wanted a rose has to do with her destiny - and this is very linked to magical deeds. In other words, it had already been predetermined by mysterious forces that Beauty should be exposed to a situation of disequilibrium - or a problem. In this light, Beauty's response to her sisters was not due to her good nature only. Similarly, her wish was not due only because she did not want to affront her sisters but instead, because she was under the spell of destiny. This idea is corroborated by the Beast's own words: "A wicked fairy condemned me to this form, and forbade me to show that I had any wit or sense till the moment a beautiful lady should consent to marry me" (p.59). Though this information is provided

only in the end of the narration we infer that the magical deed (the prince's enchantment and the decree about Beauty's destiny) is prior to the moment Beauty had made the wish. Therefore, the rose is the element that accomplishes the situation of disequilibrium but the promoter or causer of this was, indeed, the power of an aggressor. Thus, if we take it for granted that destiny is controlled by the power of magic we can fairly understand why "the merchant in vain tried to reason with Beauty, who still obstinately kept to her purpose" (p.51 - my underlining). In fact, it was not the merchant's destiny to die but Beauty's fate to encounter the Beast who was also under the spell of mysterious forces of destiny. In this concern, both Beauty and the Beast-prince are heroes.

Propp (1970) defines a hero as

le personnage qui souffre directement de l'action de l'agresseur au moment où se noue l'intrigue; le personnage qui accepte de réparer le malheur ou de répondre au besoin d'un autre personnage. Au cours de l'action, le héros est le personnage pourvu d'un objet magique, et qui s'en sert (pp: 62-3)

The prince, then, is the character who suffers the action of an aggressor directly at the moment a wicked fairy put the spell upon him and he was transformed into a Beast(-prince). Therefore he is a victim. On the other hand, Beauty giving herself up takes her father's trial. Thus, she is the character who saves somebody. Or, in Propp's terms, the Beast-prince is "le héros victime" - one who waits for somebody's help whereas Beauty is "le héros quêteur" - who sets out on a quest to try and solve someone's problem.

Despite the difference in classification both heroes have something in common. Neither of them knew why destiny had kept them in such situations. And they could not: no human being is given the rights to know in advance the wherefores of undergoing through difficulties. In this sense, life troublesome situations are in fairy tales represented by aggressors' actions whose main function is to cause the character(s) an unexpected

change in life (a problem) demanding her/him a great effort. It is through this effort that the character shows or does not show a chance to become a heroine/hero. In other words, going through situations of disequilibrium is a way to discover happiness.

5.2.2 The Moment of Equilibrium: the heroine/hero's second step towards her/his quest

Beauty's and the Beast-prince's search for happiness actually started the moment she made her decision:

'Never, Father!' cried Beauty. 'If you go back to the palace you cannot hinder my going after you. Though young, I am not overfond of life; and I would much rather be eaten up by the monster than die of grief for your loss' (in The Arthur Rackham Fairy Book; 1978:51)

It is Beauty's self-determination to go away in her father's stead that instates the second moment of the story - the restoration of the original equilibrium and the time when Beauty and the Beast are definitely distinguished as the heroes of the story. The accomplishment of this second moment, however, mostly depends on the heroine/hero's effort in trying and overcoming the difficulties or problems set up in the situation of disequilibrium. In Beauty's case both physical and spiritual efforts are demanded: she was led to leave home (physical effort = geographical displacement) but she has showed a disposition of her own accord (spiritual effort = self-determination) to go to the Beast encounter. As far as the Beast-prince is concerned, his effort is spiritual only: he was forbidden to show any wit or sense. However, there is something beyond their grasp which they both depended on to find the actual equilibrium: they fell in love - and this is the greatest of all efforts. The word effort is being used here in its full sense given that Beauty was a beautiful lady whereas the Beast was a frightful creature: two opposites that

must get united in order to have the spell undone.

'Beauty, will you marry me?'

Now Beauty, frightened as she was, would speak only the truth: her father had told her that the Beast liked only to have the truth spoken to him. So she answered in a very firm tone, 'No, Beast' (p.55)

Unlike the majority of fairy tales, in this story the characters do not fall in love at first sight. On the contrary, it took Beauty and the Beast-prince some time to know each other till the moment they realized how emotionally involved they were with one another. Beauty lived happily three months in the Beast's palace except for the fact that he insisted in asking her that question ("Beauty, will marry me?") to which she used to answer negatively. But at last, one night she said to him:

'You wound me greatly, Beast, by forcing me to refuse you so often; I wish I could take such a liking to you as to agree to marry you; but I must tell you plainly that I do not think it will ever happen. I shall always be your friend; so try to let that content you' (ibid)

If we compare this quotation with the previous one we sense a difference in Beauty's attitude. First, she was decided not to marry the Beast. Later on she neither told him she would not be his wife nor that she would. Instead, she thought it would never happen. This means that (now) Beauty was no longer sure about her feelings or rather, that she had already realized that despite the Beast's looks and his senseless behaviour "yet she saw in him every day some new goodness" (ibid). That is, Beauty was gradually becoming acquainted with the Beast-prince and meanwhile she was learning about herself. In other words, Beauty was taking the chance to feel secure about her feelings.

It seems that it was only when the Beast told her he should die of sorrow for her that she realized she had a especial feeling for him: "'No', said Beauty, crying, I love you too well to be the cause of your death. I promise to return [from her

father's cottage] in a week'" (p.56). It happened, however, that Beauty's two spiteful sisters had arranged to keep her staying in the father's place longer so that the Beast would be so angry to eat her up the very moment she would arrive back to his palace. Thus, the two eldest sisters began to pretend such a grief at the thought of Beauty's leaving that she, at last, agreed to stay longer breaking her promise to the Beast. But her sisters could never have imagined that such a plan would indirectly help Beauty through a revelation that would change her life and give her all the happiness life can bring. On the tenth night she was home, she dreamed that the Beast was lying dying on a grass-plot in his garden. Because of that, Beauty awoke in a great fright and burst into tears:

'Am not I wicked,' said she, 'to behave so ill to a Beast who has shown me so much kindness? Why do I not marry him? I am sure I should be more happy with him than my sisters are with their husbands. He shall not be wretched any longer on my account, for I should do nothing but blame myself all the rest of my life' (p.58)

Such a thought was not only because of that nightmare; indeed, all the time Beauty was at home she could not help fretting for the sorrow she knew her absence would have caused the Beast. Though she seemed not to know exactly what her feelings for the Beast were she wished for his company. So she decided to return the next morning. Back to the palace she waited in vain for the Beast to come to pay her a visit in the evening - that is what he used to do before - this time however, he did not come. Thinking that she might truly have caused his death she went running from room to room calling out for him. At last she found the Beast-prince lying apparently dead on the grass-plot beside the fountain. She threw herself upon him and sprinkled some water over him. The Beast then opened his eyes. This is the most crucial moment of the story. The Beast's happiness was in Beauty's hands and vice versa. Although he had previously confessed his love nothing could have been done about the enchantment since she had not given her consent to marry him.

'I must', sighed the Beast [in answer to Beauty's saying he should try to let her friendship to content him] , 'for I know well enough how frightful I am; but I love you better than myself (p.55)

Added to that, Beauty had forgot her promise to him to return in a week:

and so I [the Beast] determined to die, for I could not live without you. I have starved myself to death, but I shall die content since I have seen your face once more' (p.58)

At a first sight the Beast-prince's attitude of starving to death seems quite foolish given that he should have waited for Beauty's return and kept insisting on asking her to be his wife. On the other hand, if we keep in mind that he was forbidden to show any wit or sense this explains his attitude and also proves his spiritual effort. That is, not even in that agonizing moment he had disobeyed the wicked fairy's decree. He did not tell Beauty a word about the truth till the moment she had agreed to marry him. As a matter of fact, the Beast-prince succeeded through his ordeal - all the time he had showed himself stupid when he was very intelligent, indeed. This Beauty seemed to have recognized since the beginning when they first talked:

'But tell me, Beauty, do you not think me very ugly?'

'Why, yes', said she, 'for I cannot tell a falsehood; but then I think you are very good.'

'Am I?' sadly replied the Beast. 'yet, besides being ugly, I am also very stupid; I know well enough that I am but a beast.'

'Very stupid people', said Beauty, are never aware of it themselves (p.54 - my underlining)

Actually, Beauty had perceived much more than that. When she was in her father's place she had found among all the grand and clever people nobody half so sensible, so affectionate, so thoughtful, or so kind as the Beast (pp:57-8). Perhaps, her greatest discovery about him happened the moment she said:

'You are very kind - so kind that I almost forgot you are so ugly, said Beauty earnestly.

'Ah, yes!' answered the Beast with a great sigh.

'I hope I am good-tempered, but still I am only a monster'.

'There is many a monster who wears the form of a

man. It is better of the two to have the heart of a man and the form of a monster' (p.54 - my underlining)

Though she might have said that because she was so sweet-tempered and kind to all, her statement meant almost nothing to what had been decreed by the wicked fairy. That is, Beauty had to accept the Beast's offer to marry her, and this, especially in her case would imply much more than the Beast's wish for marrying her. In the first moment of the story we are let to know that though Beauty had many offers she always refused them as she thought herself too young to marry (p.45). In addition, her love for her father had so far meant everything on earth for her: "'As the Beast will accept of one of his daughters, I will give myself up, and be only too happy to prove my love for the best of fathers'" (p.50). However, things had changed as time went by. The very instant Beauty thought of the Beast's risk to death she no longer thought about anything else but to save him. This does not mean that she stopped loving her father but rather that now she also found herself mature to love somebody else rather than him. She had discovered herself a woman ready to fight for her own happiness. When Beauty decided to go to the encounter with the Beast for her father's sake she was looking for her family's happiness - doing so she would also save her sisters' lives. However, when she decided to return to the Beast's palace she did not think about the suffering she might have caused to her father (since he probably would never see her again) but she only had thoughts of saving the Beast's life. Concerning these two attitudes we can see Beauty's changing from a child/adolescent (her love for her father) to the moment she becomes an adult, a woman so to speak (her love for the Beast). Two different attitudes that show her psychological growth. Here growth stands for knowledge about the self: Beauty found happiness only after she had discovered her own feelings for the Beast.

'No dear Beast', cried Beauty passionately, 'You shall not die; you shall live to be my husband. I thought it was only friendship I felt for you,

but now I know it was love' (p.58 - my underlining)

It is her inner attitudes (knowledge about the self = "but now I know" - and about the other = love) that change the outside situation (the wicked fairy's doom about the prince) making possible the restoration of the equilibrium (the disenchantment). This also means that in this story the main action towards the restoration of the equilibrium is, unlike in many others, mostly shown through the characters' behaviour (spiritual efforts) and least through physical actions.

Thus, the moment Beauty uttered those words she freed the Beast from enchantment and, full of surprise, she saw a handsome prince at her feet. But she could not help asking where her poor Beast was for she only wanted him and nobody else. This is, indeed, the proof that she was really in love with him. Because of this, the original equilibrium occurred and therefore, the third moment is instaurated - the projection of the heroine/hero into a new situation of equilibrium.

5.2.3 The Moment of a New Equilibrium: the heroine/hero's reward for her/his quest

The third moment of "Beauty and the Beast" is very significant especially because it reinforces the idea that aggressors and auxiliaries have some influence upon the heroine/hero's destiny.

Though in the first moment (displaced from the actual thread of the narration) of the story there was a wicked fairy - an aggressor - who caused both to the prince and Beauty a problem, in this last there comes a good fairy - an auxiliary - to assure them and the audience that they had found a solution to that conflicting situation. As a matter of fact, this fairy-lady had already appeared in the second moment of the story, in a dream Beauty had the first night she was in the Beast's palace.

Beauty dreamt that a lady came up to her, who said, 'I am very pleased, Beauty, that you have been willing to give your life to save that of your father. Do not be afraid; you shall not go without a reward.' (p.52)

I did not mention Beauty's dream before because she did not pay much attention to it although she had told her father about that. Actually, that dream would make no difference at all for she had a courageous spirit: "she soon resolved not to make her sad case still worse by useless sorrow, but to wait and be patient" (p.53). On the other hand, Beauty had a second dream, still in the second moment of the story, and to this one she gave importance:

she dreamed she was in the garden of the palace, that the Beast lay dying on a grass-plot, and with his last breath put her in mind of the promise, and laid his death to her forsaking him (p.58)

Granted that dreams are related to the unconscious and this is a well of fantasy we may attribute them, symbolically speaking, to the good fairy's deeds. This fairy is the auxiliary who helped Beauty through the complication by showing her in advance what her future would be. Actually, the help Beauty received does not restrict to dreams only. Other auxiliaries such as the magical book and the looking-glass which allowed a wish of Beauty's to be granted (a sight of the family) and the ring which transported her firstly to her father's cottage and then back to the Beast's palace also helped her through the solving of the problem. These magical objects seemed to have helped the Beast too, especially the looking-glass. Otherwise how can it be explained that the Beast knew already the name of the lady if neither the merchant nor she herself had mentioned it? "And so good night merchant. And good night Beauty!" (p.52 - my underlining). Or else: "But what was her surprise when she came to a door on which was written 'BEAUTY'S ROOM!'" (p.53). Furthermore, the Beast-prince knew even Beauty's likes: "What made her wonder more than all the rest was a large library filled with books, a harpsichord, and many pieces of music" (ibid). But how could the Beast know that Beauty "used to amuse herself

with reading, playing her music, or singing" (p.46)? The only explanation I find is that magic was responsible for that. It is possible that the Beast-prince had already glanced at the same looking-glass and had seen Beauty much before than she might have thought of it. If it was so the same fairy-lady who appeared in Beauty's dream might have provided the Beast with those magical objects. That is, because Beauty had shown self-determination in facing the problem for which she was not guilty, the fairy-lady told her she should not go without a reward so that she helped Beauty through the second dream. Similarly, because the Beast did not know the reasons for such a problem and because he was self-determined to obey the wicked fairy's decree he also deserved some help. The idea here is that although destiny had played a trick on them, due to their courageous attitudes, they were given some chance to undergo difficulties more easily. Actually, this idea is confirmed by the fairy-lady's words to the heroine: "and you have your reward" (p.59). Thus, the conditioning factor for the accomplishment of the restoration of the equilibrium was Beauty's and the Beast's efforts. Because they succeeded in their quest, at the end of the story they were rewarded with deserved happiness. Now, this is no longer the same situation we presumably find in the neutral moment that precedes the one of the disequilibrium. That is, I assume that before the problem had been stated Beauty and the Beast used to live happily but then separately. Therefore, in the third moment a new (or at least partly modified) situation of equilibrium is set up. This new situation, however, can be subjected to changes (or another disequilibrium) at any forthcoming moment - nobody (at least human beings) knows what the future may bring. It is then, in this sense that the search for happiness is endless. And this is well shown by what happened to Beauty's eldest sisters who had ever wanted her some harm. Due to their ill-nature the fairy-lady punished the spiteful sisters:

'As for you, ladies - and she turned to the two

elder sisters - 'I know all your ill-deeds, but I have no worse punishment for you than to see your sister happy. You shall stand as statues at the door of her palace, and when you repent of and have amended your faults you shall become women again (p.59)

Though they had deserved the punishment the fairy-lady did not declare they would remain statues for ever. She decreed their becoming women again would much depend on a renewal of their attitudes. This seems to be of extreme importance to the overall meaning of the story. First, problems do not come freely only because of mysterious forces or either because one is fated to them. Sometimes people undergo difficulties due to their own attitudes towards life. Second, this passage shows that though problems can be caused by magic, solutions are mainly in the characters' hands. Thus, what seems to matter is that we have always got the chance to go in search for happiness. Or, as Bettelheim (1976) notes, this story "se sert d'une image plus impressionante: un monde où le bon vit heureux et où le méchants (le soeurs) ont une possibilité de rachat" (p.378). But having this chance demands quite a lot from us: we must prove we deserve to find happiness. That is why the third moment of "Beauty and the Beast" appropriately finishes with the fairy-lady's saying: "But to tell you [the sisters] the truth, I very much fear you will remain statues for ever" (in The Arthur Rackham Fairy Book;1978:59)

5.3 A Possible Reading of the Symbolic Function Aggressors and Auxiliaries Play Towards the Heroine/Hero

In "Beauty and the Beast", there are two main pairs of contrasting features that partly reveal the symbolism or rather the underlying meaning of the story.

The first pair is represented by the wicked and the good fairies whose presences are crucial for the development of the

story properly. These two marvelous beings represent a priori the evil and the good and therefore they are seen as aggressors and auxiliaries. The second pair is characterized by a victim hero and a conqueror heroine.

In relation to the first pair, if we take its components distinctively we can say that their role as individual narrative entities is of causing the heroes a troublesome situation and of helping them to solve it, successively. However, considering that heroes are subjected to magical power since they are above all human beings, we can establish a relationship between the former's deeds and the later's behavioural attitudes or narrative functions. That is to say, human characters in order to become heroes, have to show an especial attitude towards a specific life situation - and this demands them certain efforts that only very few people are prepared for. In this sense, aggressors and auxiliaries are to lead the characters through their quest for self-knowledge. Thus, aggressors' and auxiliaries' role is directly and mostly related to the characters' growth as human beings.

Specifically about the second pair (Beauty/Beast) I distinguish two main features revealed by traits of their being female/male and beautiful/ugly. The former features are closely linked to Coelho's idea (1987) of "realização essencial do herói ou da heroína" (p.13) since as for the author that "realização" is usually accomplished through the union of a man and a woman. Thus, the heroine/hero's successful accomplishment of the quest also depends on her/his finding of a male/female partner. In fairy tales, this finding or "union" implies the heroine/hero love for each other. As far as love is here concerned, the characters do not get involved in a carnal relationship but in a spiritual companionship that transcends the physique. In this particular, the characters' opposing traits of being beautiful/ugly are very significant. Bettelheim (1976) observes that "Beauty and the Beast"

affirme à l'auditeur que, malgré leur apparence

différente, l'homme et la femme peuvent réaliser une union parfaite si leurs personnalités se conviennent et s'ils sont liés l'un à l'autre par l'amour (p.374)

It is the Beast's own words that corroborate this idea: "You alone, dearest Beauty, judged me neither by my looks or by my talents, but by my heart alone" (in The Arthur Rackham Fairy Book;1978:53).

It seems, then, that the moment Beauty accepted the Beast she finally reached what Coelho (1987) calls "realização interior profunda" (p.12) that relates to the heroine/hero's quest for self-knowledge or happiness. Given that this quest involves changes in the heroine/hero's attitudes towards life which in turn demand her/his psychological growth I see in such a quest the symbolism for what Coelho calls "a luta do eu" (ibid). In other words, the opposing but connected traits I find in the pair Beauty/Beast frame the unity that represents the human being in quest for happiness. In this concern, Bettelheim (1976) says that "le mariage de la Belle et de l'ex-Bête est l'expression symbolique de la cicatrisation de la coupure qui separe l'aspect animal de l'homme et son aspect supérieur" (p.377). That is to say, the union of Beauty and the Beast also represents the unity of a human being.

The combination of this pair and the one involving the mystery of living (wicked/good fairies) defines and sums up Coelho's assertion of an existential problematization (1987:13) conducting the axis of the narrative of fairy tales. That is to say, problems are imposed upon the heroine/hero in such a way that solutions are indirectly or directly concerned with her/his "realização interior profunda". That is why most fairy tales end with expressions like "and they lived happily ever after". That is also why Campbell (1968) asserts that the business of symbolism in fairy tales is to represent spiritual principles that govern human existence. These principles are revealed by the heroine/hero's quest towards the unknown - the interior self. For this reason complications faced by heroes are also symbolically

dealt with: aggressors are their representation. In the same way, solutions are represented by auxiliaries. In this sense, fantasy in fairy tales not only creates symbols but is symbolic too. To a great extent heroes' main actions towards solutions demand them least physical attitudes but spiritual efforts. Therefore, solutions are also seen as spiritual triumphs (or, as Campbell refers to them as psychological triumphs) whose meaning lies in the abstraction of the whole subject. Fantasy has a symbolic function: to push the human spirit forward.

Concluding, the most exciting and magical thing about fantasy in fairy tales is that through its symbolism it (re)creates other symbols that excel for their beauty and limitless meaning. For this, fairy tales are among others, the kind of literature children are most in favour of. Perhaps, because these stories wordless say what children themselves had found yet no words to ask. Or rather, maybe because

Tout conte de fées est un miroir magique qui reflète certains aspects de notre univers intérieur et des démarches qu'exige notre passage de l'immaturité à la maturité. Pour ceux qui se plongent dans ce que le conte de fées a à communiquer, il devient un lac plaisible qui semble d'abord refléter notre image; mais derrière cette image, nous découvrons bientôt le tumulte intérieur de notre esprit, sa profondeur et la manière de nous mettre en paix avec lui et le monde extérieur, ce qui nous récompense de nos efforts (Bettelheim, in Psychanalyse des Contes de Fées;1976:378)

For all this I believe that at a symbolic level, aggressors and auxiliaries represent life and therefore all the mysteries involving human existence. By mysteries I mean those strange but vital forces that govern life. I say strange because such forces cannot be totally explained or either understood, and vital because they keep one's desire for discovering the great secret: knowledge. Given that living is like a journey, the heroine/hero (the traveller) has to prove to deserve the chance of being in that pursuit. For this, aggressors and auxiliaries stand along the road keeping an eye to make sure the traveller (character/child) is really in search of knowledge/happiness. Actually they want to see how

far her/his self-determination goes. Thus, if the traveller shows determination to face difficulties caused by aggressors s/he encounters on the way auxiliaries who will provide her/him with fulfilling conditions to continue the journey. The chances, then, to proceed with the quest are greater than ever, though this is a never-ending 'journey within'.

5.4 Concluding Remarks

Everything suggested throughout this chapter was possible only due to the whole study done in the previous chapters. The three moments I disclosed here correspond to the three narrative sections studied before. The reason for having used another terminology was mainly to distinguish what is of surface structure concern and that which is concerned with the meaning that underlies that structure. However, to talk about one structure is to talk about the other structure inevitably: there cannot exist story without narration. It was indispensable to study first the surface structure of fairy tales since I wanted to find out the role marvelous existents play in these stories through a possible correlation between the narrative structure and their overall message. However, the symbolism of the stories can be revealed only through that correlation; the relationship can be supported by the kind of discourse organization the narratives disclose: a problem-solution structure. Yet, I do not mean that all problems the heroine/hero undergoes are caused by aggressors or else that all solutions are found through auxiliaries. What I suggest is that problems/solutions or aggressors/auxiliaries are the commonest promoters of the narration of fairy tales. These marvelous existents and their deeds conduct the axis of the story, or the thread of the narration. The raison d'être of a fairy tale can, thus, be associated with the effects of powerful and mysterious forces a human character is compulsorily led to go through. Given that this is a condition sine qua non

for her/him to become heroine/hero it seems possible to relate this to the fact that s/he has to prove to deserve to be called so. Here, the question of symbolism centres around the main character and her/his quest for self-knowledge and/or happiness. Setting out on a journey in search for solutions to complications means rather more than just a sequence of narrative events shifting from a Complicating Action to a Resolution section. It means a change in the character's life: it symbolizes her/his growth as human being. In other words, the character becomes heroine/hero not because s/he has found a solution; but instead, this status of being heroine/hero depends upon the character's behaviour towards the problem. In this sense, the symbolism is concerned with the character's psychological growth represented by the moments that signal the course of her/his quest. This quest I call 'journey within' because at this level of symbolism the three moments can be compared to the three stages of human growing to reach maturity or rather, they seem to reveal the existential problematization axis of the story.

In this light, the moment of disequilibrium which presents a (human) character caught by surprise by the unknown (a mysterious deed of an aggressor) stands for childhood. Children are neither aware of when or why they have to undergo difficulties in real life. Perhaps, this explains why in most fairy tales there is no evidence for the evil power of aggressors. On the other hand, the moment of the restoration of the equilibrium presents a character whose interest is to go in search of resolutions. This stands for adolescence which is characteristically recognized by the adolescent's adventurous and questioning spirit. In other words, when the heroine/hero sets out for the quest s/he is trying to find out an explanation for the kind of aggression suffered. For this, s/he passes through ordeals (physical and/or spiritual efforts) and these represent all the efforts and changes life imposes during the period of growing from childhood up to adolescence. This growth is undeniably very difficult and, perhaps, that is why in the fictional world the

character receives support through auxiliaries to continue the quest. In relation to the adolescent, maybe we can find a simile in real life: as s/he grows older s/he understands better what once seemed quite impossible. Finally, the moment of the new equilibrium presents a character who successfully comes to the end of the quest. This character has found not only solutions to problems but mainly the reason for her/his journey: to be a heroine/hero. One who deserves this status is more likely to explain and/or find explanation to her/his quest and this because s/he has gained knowledge and maturity. However, this does not mean that the quest is over. There will always be something to learn - even adults are caught by surprises!

If we accept the above as a possible reading of symbolism in fairy tales we can also say that perhaps, what children perceive when they help themselves through magic, either by playing or listening to/reading stories is a way to learn how to become heroes; that is, to learn how to seek happiness.

CONCLUSION

In this study I tried to examine the structure of the narrative discourse of fairy tales in order to establish some of the general features of stories of the Marvelous genre.

By analysing their surface organization in terms of elements that frame the narrative and their relationship with marvelous existents, I found a close connection between narrative structure (problem/solution) and the role these existents play. Problems are associated with aggressors (wicked fairies), solutions with auxiliaries (good fairies).

This kind of relationship can (perhaps) be supported by Khéde's (1986) statement that

Como os contos de fada são exemplos das primeiras narrativas, ou seja, das narrativas mínimas e de estrutura mais estável, o maravilhoso será o elemento mais propício para a passagem de uma situação de equilíbrio para outra de desequilíbrio, ou vice-versa, geralmente com o retorno ao equilíbrio inicial, modificado (p.21)

That is, since magic is the e s s e n c e of the Marvelous universe, the narrative structure of fairy tales is mostly dependent upon one of their main constitutive elements - the m a r v e l o u s existents. Therefore, what Khéde (ibid) calls "uma situação de desequilíbrio" can be seen as a problem, which is (most often) caused by the interference of magic. Similarly, a "situação de equilíbrio" can be seen as a solution to a conflicting situation previously stated. This solution is (most often) promoted by the interference of magic, too.

Thus, if we consider that problem is usually stated in the ORIENTATION/COMPLICATING ACTION and developed in the COMPLICATING ACTION, we may call these sections "situação de de equilíbrio". Likewise, because solution is found in the RESOLUTION section, this may be called "situação de equilíbrio". Therefore, it seems that fairy tales are concerned with the telling of PROBLEMS and SOLUTIONS caused by AGGRESSORS and AUXILIARIES. In this sense, I believe that one of the features that determines the structure of a fairy tale is the performing functions (or roles) marvelous existents display in the thread of these stories. Added to that, this two functions (aggressors and auxiliaries) frame at a symbolic level the axis that conducts the thread of narratives of fairy tales, in general: the telling of an existential problematization. In this sense, fairy tales are 'messaries' of spiritual principles (cf. Campbell;1968) which are revealed by an especial code - f a n t a s y. This, is in charge of dictating statements which, in a certain way, control/transform human existence. That is to say, fantasy in these stories is a means to cope with anxieties about the unknown ("ânsia permanente de saber e de domínio sobre a vida"; cf. Coelho;1987) and push the human spirit forward (cf. Campbell; 1968). Furthermore, fantasy in this concern, is the kind of language that through images tell young children that living is a sustaining process of learning which, by all means, is endless but, surely is worth for somehow, somewhere in time there is a happy ending.

This study was an attempt to consider a kind of literature that has not been a focus in Discourse Analysis. Although a lot has been said and written about fairy tales there seem to be a few linguistic studies of this type of discourse. This thesis, therefore, is an example of work which can be further developed, especially in relation to linguistic markers that signal changes from the 'real' to the 'marvelous/fictional' world and vice versa, and also, in relation to magical time. Another interesting topic to be further examined is the constant presence of number 'three'

either concerning the main characters involved in the main line of narrative events - Complicating Action - or the tasks the heroine/hero is normally imposed to accomplish in order to solve the original problem set up in the Orientation. These are just some among many other topics that could be further developed in the interesting world of fairy tales.

APPENDIX A

Ardizzone's Hans Andersen: Fourteen Classic Tales

- "The Emperor's New Clothes", p. 15-22.
"The Little Mermaid", p. 23-52.
"The Princess on the Pea", p. 64-66. (*) Page 104
"Big Claus and Little Claus", p. 67-80.
"The Wild Swans", p. 81-97.
"Thumbelina", p. 121-33.
"The Nightingale", p. 179-91.

Grimms' Fairy Tales

- "Cherry, or The Frog-Bride", p. 97-107. (*) Page 105
"The Water of Life", p. 114-26. (*) Page 111
"The Four Clever Brothers", p. 133-41.
"The Nose", p. 164-75. (*) Page 118
"The Seven Ravens", p. 206-11.
"Roland and May-Bird", p. 211-25.

Perrault's Fairy Tales

- "The Sleeping Beauty", p. 3-21. (*) Page 125
"The Fairies", p. 61-4. (*) Page 139
"Cinderella", p. 67-78.
"Ricky of the Tuft", p. 81-90.

(*) these texts appear in Appendix B

The Arthur Rackham Fairy Book

"Jack and the Beanstalk", p. 37-44.

"Beauty and the Beast", p. 45-59. (*) Page 143

"Hansel and Grethel", p. 253-61.

The Classic fairy Tales

"The Frog-Prince", p. 241-4.

"The Twelve Dancing Princesses", p. 248-52.

"Tommelise", p. 290-9.

(*) this text appears in Appendix B



The Princess on the Pea

THERE was once a prince who wanted to marry a princess, a *truly real* princess. So off he went travelling all over the world looking for one, but there was always something that wasn't *quite* right. For although there were lots and lots of princesses, the prince could never be absolutely certain whether they were *real* princesses or not; there was always something that didn't quite click. So back he came from his travels, very sad indeed, for he had so wanted to find a *real* princess.

One night there was a terrible storm – thunder and lightning and pouring rain – it was quite frightening. And in the middle of it all there was a violent knocking at the front door and the old king himself went to open it. And there outside stood a princess. But goodness me! What a sight she was, what with all that wind and rain! Water ran down her hair and clothes, trickling in

through the toes of her shoes and out again at the heels. But she insisted she was a *real* princess!

"We can soon find out about that!" thought the old queen, though she didn't actually say anything to the wet lady outside. She went up to the spare bedroom, removed all the bedclothes from the bed and put one pea on the bedstead. Then she got twenty mattresses, put them on top of the pea and then put a further twenty eiderdowns on top of the mattresses.

And in this bed the princess was to pass the night!

Next morning they asked her how she had slept.

"Oh shockingly!" replied the princess. "I hardly slept a wink the whole night. I can't imagine what there was in the bed but it must have been something very hard because I'm black and blue all over. It was dreadful!"

Now they could see that she *was* a real princess because only a real princess would have felt the pea through twenty mattresses and twenty eiderdowns. No one except a real princess could be as tender-skinned as that.

So the prince married her, for now he knew for certain that she was a true princess. As for the pea, it was placed in a museum, and you can still see it there, unless someone has taken it away.

How about that for a true story!

HANS AND HIS WIFE GRETTEL. 97

house door, and when she found it locked she knocked at the window and cried out, "Hans! is Grettel within?" "She is where she ought to be, to be sure," said Hans; "O dear then!" said she frightened, "this is not I." Then away she went and knocked at the neighbours' doors; but when they heard her bells rattling no one would let her in, and so at last off she ran back to the field again.

CHERRY, OR THE FROG-BRIDE.

THERE was once a king who had three sons. Not far from his kingdom lived an old woman who had an only daughter called Cherry. The king sent his sons out to see the world, that they might learn the ways of foreign lands, and get wisdom and skill in ruling the kingdom that they were one day to have for their own. But the old woman lived at peace at home with her daughter, who was called Cherry, because she liked cherries

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better than any other kind of food, and would eat scarcely any thing else. Now her poor old mother had no garden, and no money to buy cherries every day for her daughter; and at last there was no other plan left but to go to a neighbouring nunnery-garden and beg the finest she could get of the nuns; for she dared not let her daughter go out by herself, as she was very pretty, and she feared some mischance might befall her. Cherry's taste was, however, very well known; and as it happened that the abbess was as fond of cherries as she was, it was soon found out where all the best fruit went; and the holy mother was not a little angry at missing some of her stock and finding whither it had gone.

The princes while wandering on came one day to the town where Cherry and her mother lived; and as they passed along the street saw the fair maiden standing at the window, combing her long and beautiful locks of hair. Then each of the three fell deeply in love with her, and began to say how much he longed to have her for his wife! Scarcely had the wish been spoken, when all

drew their swords, and a dreadful battle began; the fight lasted long, and their rage grew hotter and hotter, when at last the abbess hearing the uproar came to the gate. Finding that her neighbour was the cause, her old spite against her broke forth at once, and in her rage she wished Cherry turned into an ugly frog, and sitting in the water under the bridge at the world's end. No sooner said than done; and poor Cherry became a frog, and vanished out of their sight. The princes had now nothing to fight for; so sheathing their swords again, they shook hand as brothers, and went on towards their father's home.

The old king meanwhile found that he grew weak and ill fitted for the business of reigning: so he thought of giving up his kingdom; but to whom should it be? This was a point that his fatherly heart could not settle; for he loved all his sons alike. "My dear children," said he, "I grow old and weak, and should like to give up my kingdom; but I cannot make up my mind which of you to choose for my heir, for I love you all three;

and besides, I should wish to give my people the clearest and best of you for their king. However, I will give you three trials, and the one who wins the prize shall have the kingdom. The first is to seek me out one hundred ells of cloth, so fine that I can draw it through my golden ring." The sons said they would do their best, and set out on the search.

The two eldest brothers took with them many followers, and coaches and horses of all sorts, to bring home all the beautiful cloths which they should find; but the youngest went alone by himself. They soon came to where the roads branched off into several ways; two ran through smiling meadows, with smooth paths and shady groves, but the third looked dreary and dirty, and went over barren wastes. The two eldest chose the pleasant ways; and the youngest took his leave and whistled along over the dreary road. Whenever fine linen was to be seen, the two elder brothers bought it, and bought so much that their coaches and horses bent under their burthen. The youngest, on the

other hand, journeyed on many a weary day, and found not a place where he could buy even one piece of cloth that was at all fine and good. His heart sunk beneath him, and every mile he grew more and more heavy and sorrowful. At last he came to a bridge over a stream, and there he sat himself down to rest and sigh over his bad luck, when an ugly-looking frog popped its head out of the water, and asked, with a voice that had not at all a harsh sound to his ears, what was the matter. The prince said in a pet, "Silly frog! thou canst not help me." "Who told you so?" said the frog; "tell me what ails you." After a while the prince opened the whole story, and told why his father had sent him out. "I will help you," said the frog; so it jumped back into the stream and soon came back dragging a small piece of linen not bigger than one's hand, and by no means the cleanest in the world in its look. However, there it was, and the prince was told to take it away with him. He had no great liking for such a dirty rag; but still there was something in the frog's speech that

pleased him much, and he thought to himself, "It can do no harm, it is better than nothing;" so he picked it up, put it in his pocket, and thanked the frog, who dived down again, panting and quite tired, as it seemed, with its work. The further he went the heavier he found to his great joy the pocket grow, and so he turned himself homewards, trusting greatly in his good luck.

He reached home nearly about the same time that his brothers came up, with their horses and coaches all heavily laden. Then the old king was very glad to see his children again, and pulled the ring off his finger to try who had done the best; but in all the stock which the two eldest had brought there was not one piece a tenth part of which would go through the ring. At this they were greatly abashed; for they had made a laugh of their brother, who came home, as they thought, empty-handed. But how great was their anger, when they saw him pull from his pocket a piece that for softness, beauty, and whiteness, was a thousand times better than any thing that was ever before seen! It was so

fine that it passed with ease through the ring; indeed, two such pieces would readily have gone in together. The father embraced the lucky youth, told his servants to throw the coarse linen into the sea, and said to his children, "Now you must set about the second task which I am to set you;—bring me home a little dog, so small that it will lie in a nut-shell."

His sons were not a little frightened at such a task; but they all longed for the crown, and made up their minds to go and try their hands, and so after a few days they set out once more on their travels. At the crossways they parted as before, and the youngest chose his old dreary rugged road with all the bright hopes that his former good luck gave him. Scarcely had he sat himself down again at the bridge foot, when his old friend the frog jumped out, set itself beside him, and as before opened its big wide mouth, and croaked out, "What is the matter?" The prince had this time no doubt of the frog's power, and therefore told what he wanted. "It shall be done for you," said the frog;

and springing into the stream it soon brought up a hazel-nut, laid it at his feet, and told him to take it home to his father, and crack it gently, and then see what would happen. The prince went his way very well pleased, and the frog, tired with its task, jumped back into the water.

His brothers had reached home first, and brought with them a great many very pretty little dogs. The old king, willing to help them all he could, sent for a large walnut-shell and tried it with every one of the little dogs; but one stuck fast with the hind-foot out, and another with the head, and a third with the fore-foot, and a fourth with its tail,—in short, some one way and some another; but none were at all likely to sit easily in this new kind of kennel. When all had been tried, the youngest made his father a dutiful bow, and gave him the hazel-nut, begging him to crack it very carefully: the moment this was done out ran a beautiful little white dog upon the king's hand, wagged its tail, fondled his new master, and soon turned about and barked at the other little beasts in

the most graceful manner, to the delight of the whole court. The joy of every one was great; the old king again embraced his lucky son, told his people to drown all the other dogs in the sea, and said to his children, "Dear sons! your weightiest tasks are now over; listen to my last wish; whoever brings home the fairest lady shall be at once the heir to my crown."

The prize was so tempting and the chance so fair for all, that none made any doubts about setting to work, each in his own way, to try and be the winner. The youngest was not in such good spirits as he was the last time; he thought to himself, "The old frog has been able to do a great deal for me; but all its power must be nothing to me now, for where should it find me a fair maiden, still less a fairer maiden than was ever seen at my father's court? The swamps where it lives have no living things in them, but toads, snakes, and such vermin." Meantime he went on, and sighed as he sat down again with a heavy heart by the bridge. "Ah frog!" said he, "this time thou canst

scarcely looked at it, and had still less mind to laugh. The coach passed on a little way, and soon turned a corner that hid it from his sight; but how astonished was he, on turning the corner himself, to find a handsome coach and six black horses standing there, with a coachman in gay livery, and within, the most beautiful lady he had ever seen, whom he soon knew to be the fair Cherry, for whom his heart had so long ago panted! As he came up, the servants opened the coach door, and he was allowed to seat himself by the beautiful lady.

They soon came to his father's city, where his brothers also came, with trains of fair ladies; but as soon as Cherry was seen, all the court gave her with one voice the crown of beauty. The delighted father embraced his son, and named him the heir to his crown, and ordered all the other ladies to be thrown like the little dogs into the sea and drowned. Then the prince married Cherry, and lived long and happily with her, and indeed lives with her still—if he be not dead.

do me no good." "Never mind," croaked the frog; "only tell me what is the matter now." Then the prince told his old friend what trouble had now come upon him. "Go thy ways home," said the frog; "the fair maiden will follow hard after; but take care and do not laugh at whatever may happen!" This said, it sprang as before into the water and was soon out of sight. The prince still sighed on, for he trusted very little this time to the frog's word; but he had not set many steps towards home before he heard a noise behind him, and looking round saw six large water rats dragging along a large pumpkin like a coach, full trot. On the box sat an old fat toad as coachman, and behind stood two little frogs as footmen, and two fine mice with stately whiskers ran before as outriders; within sat his old friend the frog, rather misshapen and unseemly to be sure, but still with somewhat of a graceful air as it bowed to him in passing. Much too deeply wrapt in thought as to his chance of finding the fair lady whom he was seeking, to take any heed of the strange scene before him, the prince

THE WATER OF LIFE.

LONG before you and I were born there reigned, in a country a great way off, a king who had three sons. This king aince fell very ill, so ill that nobody thought he could live. His sons were very much grieved at their father's sickness; and as they walked weeping in the garden of the palace, an old man met them and asked what they ailed. They told him their father was so ill that they were afraid nothing could save him. "I know what would," said the old man; "it is the Water of Life. If he could have a draught of it he would be well again, but it is very hard to get." Then the eldest son said, "I will soon find it," and went to the sick king, and begged that he might go in search of the Water of Life, as it was the only thing that could save him. "No," said the king; "I had rather die than place you in such great danger as you must meet with in your journey." But he begged so hard that the king let him go; and the prince

thought to himself, "If I bring my father this water I shall be his dearest son, and he will make me heir to his kingdom."

Then he set out, and when he had gone on his way some time he came to a deep valley overhung with rocks and woods; and as he looked around there stood above him on one of the rocks a little dwarf, who called out to him and said, "Prince, whither hastest thou so fast?" "What is that to you, little ugly one?" said the prince sneeringly, and rode on his way. But the little dwarf fell into a great rage at his behaviour, and laid a spell of ill luck upon him, so that, as he rode on, the mountain pass seemed to become narrower and narrower, and at last the way was so straitened that he could not go a step forward, and when he thought to have turned his horse round and gone back the way he came, the passage he found had closed behind also, and shut him quite up; he next tried to get off his horse and make his way on foot, but this he was unable to do, and so there he was forced to abide spell-bound.

Meantime the king his father was lingering

at the same spot, and said, "Prince, whither hastest thou so fast?" and the prince said, "I go in search of the Water of Life, because my father is ill and like to die:—can you help me?" "Do you know where it is to be found?" asked the dwarf. "No," said the prince. "Then as you have spoken to me kindly and sought for advice, I will tell you how and where to go. The Water you seek springs from a well in an enchanted castle, and that you may be able to go in safety I will give you an iron wand and two little loaves of bread; strike the iron door of the castle three times with the wand, and it will open: two hungry lions will be lying down inside gaping for their prey; but if you throw them the bread they will let you pass; then hasten on to the well and take some of the Water of Life before the clock strikes twelve, for if you tarry longer the door will shut upon you for ever."

Then the prince thanked the dwarf for his friendly aid, and took the wand and the bread and went travelling on and on over sea and land, till he came to his journey's end,

on in daily hope of his return, till at last the second son said, "Father, I will go in search of this Water;" for he thought to himself, "My brother is surely dead, and the kingdom will fall to me if I have good luck in my journey." The king was at first very unwilling to let him go, but at last yielded to his wish. So he set out and followed the same road which his brother had taken, and met the same dwarf, who stopped him at the same spot, and said as before, "Prince, whither hastest thou so fast?" "Mind your own affairs, busy body!" answered the prince scornfully, and rode off. But the dwarf put the same enchantment upon him, and when he came like the other to the narrow pass in the mountains he could neither move forward nor backward. Thus it is with proud silly people, who think themselves too wise to take advice.

When the second prince had thus staid away a long while, the youngest said he would go and search for the Water of Life, and trusted he should soon be able to make his father well again. The dwarf met him too

and found every thing to be as the dwarf had told him. The door flew open at the third stroke of the wand, and when the lions were quieted he went on through the castle, and came at length to a beautiful hall; around it he saw several knights sitting in a trance; then he pulled off their rings and put them on his own fingers. In another room he saw on a table a sword and a loaf of bread, which he also took. Further on he came to a room where a beautiful young lady sat upon a couch, who welcomed him joyfully, and said, if he would set her free from the spell that bound her, the kingdom should be his if he would come back in a year and marry her; then she told him that the well that held the Water of Life was in the palace gardens, and bade him make haste and draw what he wanted before the clock struck twelve. Then he went on, and as he walked through beautiful gardens he came to a delightful shady spot in which stood a couch; and he thought to himself, as he felt tired, that he would rest himself for a while and gaze on the lovely scenes around him. So he laid himself down,

and sleep fell upon him unawares and he did not wake up till the clock was striking a quarter to twelve; then he sprung from the couch dreadfully frightened, ran to the well, filled a cup that was standing by him full of Water, and hastened to get away in time. Just as he was going out of the iron door it struck twelve, and the door fell so quickly upon him that it tore away a piece of his heel.

When he found himself safe he was overjoyed to think that he had got the Water of Life; and as he was going on his way homewards, he passed by the little dwarf, who when he saw the sword and the loaf said, "You have made a noble prize; with the sword you can at a blow slay whole armies, and the bread will never fail." Then the prince thought to himself, "I cannot go home to my father without my brothers;" so he said, "Dear dwarf, cannot you tell me where my two brothers are, who set out in search of the Water of Life before me and never came back?" "I have shut them up by a charm between two mountains," said the dwarf, "because they were proud and ill behaved,

and scorned to ask advice." The prince begged so hard for his brothers that the dwarf at last set them free, though unwillingly, saying, "Beware of them, for they have bad hearts." Their brother, however, was greatly rejoiced to see them, and told them all that had happened to him, how he had found the Water of Life, and had taken a cup full of it, and how he had set a beautiful princess free from a spell that bound her; and how she had engaged to wait a whole year, and then to marry him and give him the kingdom. Then they all three rode on together, and on their way home came to a country that was laid waste by war and a dreadful famine, so that it was feared all must die for want. But the prince gave the king of the land the bread, and all his kingdom ate of it. And he slew the enemy's army with the wonderful sword, and left the kingdom in peace and plenty. In the same manner he befriended two other countries that they passed through on their way.

When they came to the sea, they got into a ship, and during their voyage the two

eldest said to themselves, "Our brother has got the Water which we could not find, therefore our father will forsake us, and give him the kingdom which is our right;" so they were full of envy and revenge, and agreed together how they could ruin him. They waited till he was fast asleep, and then poured the Water of Life out of the cup and took it for themselves, giving him bitter sea-water instead. And when they came to their journey's end, the youngest son brought his cup to the sick king, that he might drink and be healed. Scarcely, however, had he tasted the bitter sea-water when he became worse even than he was before, and then both the elder sons came in and blamed the youngest for what he had done, and said that he wanted to poison their father, but that they had found the Water of Life and had brought it with them. He no sooner began to drink of what they brought him, than he felt his sickness leave him, and was as strong and well as in his young days; then they went to their brother and laughed at him, and said, "Well, brother, you found the Water of

Life, did you? you have had the trouble and we shall have the reward; pray, with all your cleverness why did not you manage to keep your eyes open? Next year one of us will take away your beautiful princess, if you do not take care; you had better say nothing about this to our father, for he does not believe a word you say, and if you tell tales, you shall lose your life into the bargain, but be quiet and we will let you off."

The old king was still very angry with his youngest son, and thought that he really meant to have taken away his life; so he called his court together and asked what should be done, and it was settled that he should be put to death. The prince knew nothing of what was going on, till one day when the king's chief huntsman went a-hunt ing with him, and they were alone in the wood together, the huntsman looked so sorrowful that the prince said, "My friend, what is the matter with you?" "I cannot and dare not tell you," said he. But the prince begged hard and said, "Only say what it is, and do not think I shall be angry,

for I will forgive you." "Alas!" said the huntsman, "the king has ordered me to shoot you." The prince started at this, and said, "Let me live, and I will change dresses with you; you shall take my royal coat to show to my father, and do you give me your shabby one." "With all my heart," said the huntsman; "I am sure I shall be glad to save you, for I could not have shot you." Then he took the prince's coat, and gave him the shabby one, and went away through the wood.

Some time after, three grand embassies came to the old king's court, with rich gifts of gold and precious stones for his youngest son, which were sent from the three kings to whom he had lent his sword and loaf of bread, to rid them of their enemy, and feed their people. This touched the old king's heart, and he thought his son might still be guiltless, and said to his court, "Oh! that my son were still alive! how it grieves me that I had him killed!" "He still lives," said the huntsman; "and I rejoice that I had pity on him, and saved him, for

when the time came, I could not shoot him, but let him go in peace and brought home his royal coat." At this the king was overwhelmed with joy, and made it known throughout all his kingdom, that if his son would come back to his court, he would forgive him.

Meanwhile the princess was eagerly waiting the return of her deliverer, and had a road made leading up to her palace all of shining gold; and told her courtiers that whoever came on horseback and rode straight up to the gate upon it, was her true lover, and that they must let him in; but whoever rode on one side of it, they must be sure was not the right one, and must send him away at once.

The time soon came, when the eldest thought he would make haste to go to the princess, and say that he was the one who had set her free, and that he should have her for his wife, and the kingdom with her. As he came before the palace and saw the golden road, he stopt to look at it, and thought to himself, "It is a pity to ride

upon this beautiful road;" so he turned aside and rode on the right of it. But when he came to the gate, the guards said to him, he was not what he said he was, and must go about his business. The second prince set out soon afterwards on the same errand; and when he came to the golden road, and his horse had set one foot upon it, he stopt to look at it, and thought it very beautiful, and said to himself, "What a pity it is that any thing should tread here!" then he too turned aside and rode on the left of it. But when he came to the gate the guards said he was not the true prince, and that he too must go away.

Now when the full year was come, the third brother left the wood, where he had laid for fear of his father's anger, and set out in search of his betrothed bride. So he journeyed on, thinking of her all the way, and rode so quickly that he did not even see the golden road, but went with his horse straight over it; and as he came to the gate, it flew open, and the princess welcomed him with joy, and said he was her deliverer and should

now be her husband and lord of the kingdom, and the marriage was soon kept with great feasting. When it was over, the princess told him she had heard of his father having forgiven him, and of his wish to have him home again : so he went to visit him, and told him every thing, how his brothers had cheated and robbed him, and yet that he had borne all these wrongs for the love of his father. Then the old king was very angry, and wanted to punish his wicked sons ; but they made their escape, and got into a ship and sailed away over the wide sea, and were never heard of any more.

PETER THE GOATHERD.

In the wilds of the Hartz Forest there is a high mountain, where the fairies and goblins dance by night, and where they say the great Emperor Frederic Barbarossa still holds his court among the caverns. Now and then he shows himself and punishes those whom he dislikes, or gives some rich gift to the lucky

THE NOSE.

Did you ever hear the story of the three poor soldiers, who, after having fought hard in the wars, set out on their road home begging their way as they went?

They had journeyed on a long way, sick at heart with their bad luck at thus being turned loose on the world in their old days, when one evening they reached a deep gloomy wood through which they must pass; night came fast upon them, and they found that they must, however unwillingly, sleep in the wood; so to make all as safe as they could, it was agreed that two should lie down and sleep, while a third sat up and watched lest wild beasts should break in and tear them to pieces; when he was tired he was to wake one of the others and sleep in his turn, and so on with the third, so as to share the work fairly among them.

The two who were to rest first soon lay down and fell fast asleep, and the other made himself a good fire under the trees and sat

down by the side to keep watch. He had not sat long before all on a sudden up came a little man in a red jacket. "Who's there?" said he. "A friend," said the soldier. "What sort of a friend?" "An old broken soldier," said the other, "with his two comrades who have nothing left to live on; come, sit down and warm yourself." "Well, my worthy fellow," said the little man, "I will do what I can for you; take this and show it to your comrades in the morning. So he took out an old cloak and gave it to the soldier, telling him that whenever he put it over his shoulders any thing that he wished for would be fulfilled; then the little man made him a bow and walked away.

The second soldier's turn to watch soon came, and the first laid himself down to sleep; but the second man had not sat by himself long before up came the little man in the red jacket again. The soldier treated him in a friendly way as his comrade had done, and the little man gave him a purse, which he told him was always full of gold, let him draw as much as he would.

Then the third soldier's turn to watch came, and he also had the little man for his guest, who gave him a wonderful horn that drew crowds around it whenever it was played; and made every one forget his business to come and dance to its beautiful music.

In the morning each told his story and showed his treasure; and as they all liked each other very much and were old friends, they agreed to travel together to see the world, and for a while only to make use of the wonderful purse. And thus they spent their time very joyously, till at last they began to be tired of this roving life, and thought they should like to have a home of their own. So the first soldier put his old cloak on, and wished for a fine castle. In a moment it stood before their eyes; fine gardens and green lawns spread round it, and flocks of sheep and goats and herds of oxen were grazing about, and out of the gate came a fine coach with three dapple gray horses to meet them and bring them home.

All this was very well for a time; but it would not do to stay at home always, so they

got together all their rich clothes and houses and servants, and ordered their coach with three horses, and set out on a journey to see a neighbouring king. Now this king had an only daughter, and as he took the three soldiers for kings' sons, he gave them a kind welcome. One day, as the second soldier was walking with the princess, she saw him with the wonderful purse in his hand; and having asked him what it was, he was foolish enough to tell her;—though indeed it did not much signify, for she was a witch and knew all the wonderful things that the three soldiers brought. Now this princess was very cunning and artful; so she set to work and made a purse so like the soldier's that no one would know one from the other, and then asked him to come and see her, and made him drink some wine that she had got ready for him, till he fell fast asleep. Then she felt in his pocket, and took away the wonderful purse and left the one she had made in its place.

The next morning the soldiers set out home, and soon after they reached their castle, happening to want some money, they went to their

purse for it, and found something indeed in it, but to their great sorrow when they had emptied it, none came in the place of what they took. Then the cheat was soon found out; for the second soldier knew where he had been, and how he had told the story to the princess, and he guessed that she had betrayed him, "Alas!" cried he, "poor wretches that we are, what shall we do?" "Oh!" said the first soldier, "let no gray hairs grow for this mishap; I will soon get the purse back." So he threw his cloak across his shoulders and wished himself in the princess's chamber. There he found her sitting alone, telling her gold that fell around her in a shower from the purse. But the soldier stood looking at her too long, for the moment she saw him she started up and cried out with all her force, "Thieves! Thieves!" so that the whole court came running in and tried to seize him. The poor soldier now began to be dreadfully frightened in his turn, and thought it was high time to make the best of his way off; so without thinking of the ready way of travelling that his cloak gave him, he ran

to the window, opened it, and jumped out; and unluckily in his haste his cloak caught and was left hanging, to the great joy of the princess, who knew its worth.

The poor soldier made the best of his way home to his comrades, on foot and in a very downcast mood; but the third soldier told him to keep up his heart, and took his horn and blew a merry tune. At the first blast a countless troop of foot and horse came rushing to their aid, and they set out to make war against their enemy. Then the king's palace was besieged, and he was told that he must give up the purse and cloak, or that not one stone should be left upon another. And the king went into his daughter's chamber and talked with her; but she said, "Let me try first if I cannot beat them some other way." So she thought of a cunning scheme to overreach them, and dressed herself out as a poor girl with a basket on her arm; and set out by night with her maid, and went into the enemy's camp as if she wanted to sell trinkets.

In the morning she began to ramble about,

singing ballads so beautifully, that all the tents were left empty, and the soldiers ran round in crowds and thought of nothing but hearing her sing. Amongst the rest came the soldier to whom the horn belonged, and as soon as she saw him she winked to her maid, who slipped slyly through the crowd and went into his tent where it hung, and stole it away. This done, they both got safely back to the palace; the besieging army went away, the three wonderful gifts were all left in the hands of the princess, and the three soldiers were as pennyless and forlorn as when the little man with the red jacket found them in the wood.

Poor fellows! they began to think what was now to be done. "Comrades," at last said the second soldier, who had had the purse, "we had better part, we cannot live together, let each seek his bread as well as he can." So he turned to the right, and the other two to the left; for they said they would rather travel together. Then on he strayed till he came to a wood; (now this was the same wood where they had met with

THE NOSE.

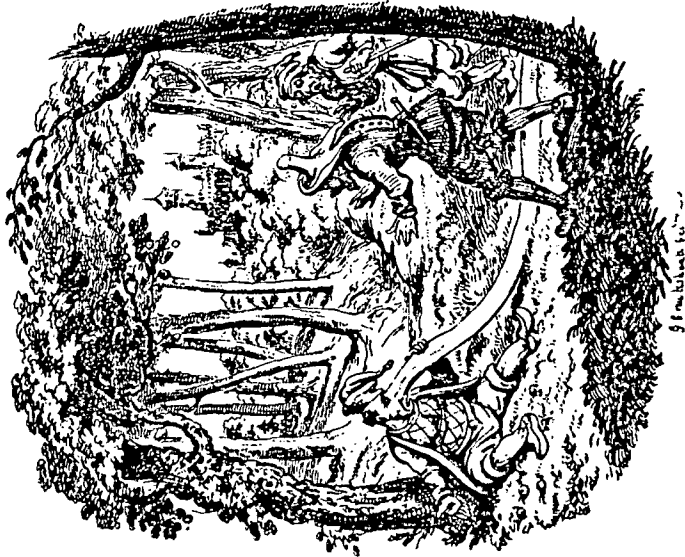
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so much good luck before;) and he walked on a long time till evening began to fall, when he sat down tired beneath a tree, and soon fell asleep.

Morning dawned, and he was greatly delighted, at opening his eyes, to see that the tree was laden with the most beautiful apples. He was hungry enough, so he soon plucked and ate first one, then a second, then a third apple. A strange feeling came over his nose: when he put the apple to his mouth something was in the way; he felt it; it was his nose, that grew and grew till it hung down to his breast. It did not stop there, still it grew and grew; "Heavens!" thought he, "when will it have done growing?" And well might he ask, for by this time it reached the ground as he sat on the grass, and thus it kept creeping on till he could not bear its weight, or raise himself up; and it seemed as if it would never end, for already it stretched its enormous length all through the wood.

Meantime his comrades were journeying on, till on a sudden one of them stumbled against something. "What can that be?"

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said the other. They looked, and could think of nothing that it was like but a nose. "We will follow it and find its owner, however," said they; so they traced it up till at last they found their poor comrade lying stretched along under the apple tree. What was to be done? They tried to carry him, but in vain. They caught an ass that was passing by, and raised him upon its back; but it was soon tired of carrying such a load. So they sat down in despair, when up came the little man in the red jacket. "Why, how now, friend?" said he, laughing; "well, I must find a cure for you, I see." So he told them to gather a pear from a tree that grew close by, and the nose would come right again. No time was lost, and the nose was soon brought to its proper size, to the poor soldier's joy.

"I will do something more for you yet," said the little man; "take some of those pears and apples with you; whoever eats one of the apples will have his nose grow like yours just now; but if you give him a pear, all will come right again. Go to the princess and get her to eat some of your ap-

ples; her nose will grow twenty times as long as yours did; then look sharp, and you will get what you want of her."

Then they thanked their old friend very heartily for all his kindness, and it was agreed that the poor soldier who had already tried the power of the apple should undertake the task. So he dressed himself up as a gardener's boy, and went to the king's palace, and said he had apples to sell, such as were never seen there before. Every one that saw them was delighted and wanted to taste, but he said they were only for the princess; and she soon sent her maid to buy his stock. They were so ripe and rosy that she soon began eating, and had already eaten three when she too began to wonder what ailed her nose, for it grew and grew, down to the ground, out at the window, and over the garden, nobody knows where.

Then the king made known to all his kingdom, that whoever would heal her of this dreadful disease should be richly rewarded. Many tried, but the princess got no relief. And now the old soldier dressed himself up

very sprucely as a doctor, who said he could cure her; so he chopped up some of the apple, and to punish her a little more gave her a dose, saying he would call to-morrow and see her again. The morrow came, and of course, instead of being better, the nose had been growing fast all night, and the poor princess was in a dreadful fright. So the doctor chopped up a very little of the pear and gave her, and said he was sure that would do good, and he would call again the next day. Next day came, and the nose was to be sure a little smaller, but yet it was bigger than it was when the doctor first began to meddle with it.

Then he thought to himself, "I must frighten this cunning princess a little more before I shall get what I want of her;" so he gave her another dose of the apple, and said he would call on the morrow. The morrow came, and the nose was ten times as bad as before. "My good lady," said the doctor; "something works against my medicine, and is too strong for it; but I know by the force of my art what it is; you have

stolen goods about you, I am sure, and if you do not give them back, I can do nothing for you." But the princess denied very stoutly that she had any thing of the kind. "Very well," said the doctor, "you may do as you please, but I am sure I am right, and you will die if you do not own it." Then he went to the king, and told him how the matter stood. "Daughter," said he, "send back the cloak, the ring, and the horn, that you stole from the right owners."

Then she ordered her maid to fetch all three, and gave them to the doctor, and begged him to give them back to the soldiers; and the moment he had them safe he gave her a whole pear to eat, and the nose came right. And as for the doctor, he put on the cloak, wished the king and all his court a good day, and was soon with his two brothers, who lived from that time happily at home in their palace, except when they took airings in their coach with the three dapple gray horses.

Once upon a time

there lived a king and queen who were grieved, more grieved than words can tell, because they had no children. They tried the waters of every country, made vows and pilgrimages, and did everything that could be done, but without result. At last, however, the queen found that her wishes were fulfilled, and in due course she gave birth to a daughter.

A grand christening was held, and all the fairies that could be found in the realm (they numbered seven in all) were invited to be godmothers to the little princess. This was done so that by means of the gifts which each in turn would bestow upon her (in accordance with the fairy custom of those days) the princess might be endowed with every imaginable perfection.

When the christening ceremony was over, all the company returned to the king's palace, where a great banquet was held in honor of the fairies. Places were laid for them in magnificent style, and before each was placed a solid gold casket containing a spoon, fork, and knife of fine gold, set with diamonds and rubies. But just as all were sitting down to table an aged fairy was seen to enter, whom no one had thought to invite—the reason being that for more than fifty years she had never

The good woman had never heard of the king's proclamation

quitted the tower in which she lived, and people had supposed her to be dead or bewitched.

By the king's orders a place was laid for her, but it was impossible to give her a golden casket like the others, for only seven had been made for the seven fairies. The old creature believed that she was intentionally slighted, and muttered threats between her teeth.

She was overheard by one of the young fairies, who was seated nearby. The latter, guessing that some mischievous gift might be bestowed upon the little princess, hid behind the tapestry as soon as the company left the table. Her intention was to be the last to speak, and so to have the power of counteracting, as far as possible, any evil which the old fairy might do.

Presently the fairies began to bestow their gifts upon the princess. The youngest ordained that she should be the most beautiful person in the world; the next, that she should have the temper of an angel; the third, that she should do everything with wonderful grace; the fourth, that she should dance to perfection; the fifth, that she should sing like a nightingale; and the sixth, that she should play every kind of music with the utmost skill.

It was now the turn of the aged fairy. Shaking her head, in token of spite rather than of infirmity, she declared that the princess should prick her hand with a spindle, and die of it. A shudder ran through the company at this terrible gift. All eyes were filled with tears.

But at this moment the young fairy stepped forth from behind the tapestry.

THE SLEEPING BEAUTY

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“Take comfort, your Majesties,” she cried in a loud voice; “your daughter shall not die. My power, it is true, is not enough to undo all that my aged kinswoman has decreed: the princess will indeed prick her hand with a spindle. But instead of dying she shall merely fall into a profound slumber that will last a hundred years. At the end of that time a king’s son shall come to awaken her.”

The king, in an attempt to avert the unhappy doom pronounced by the old fairy, at once published an edict forbidding all persons, under pain of death, to use a spinning wheel or keep a spindle in the house.

At the end of fifteen or sixteen years the king and queen happened one day to be away, on pleasure bent. The princess was running about the castle, and going upstairs from room to room she came at length to a garret at the top of a tower, where an old serving woman sat alone with her distaff, spinning. This good woman had never heard speak of the king’s proclamation forbidding the use of spinning wheels.

“What are you doing, my good woman?” asked the princess.

“I am spinning, my pretty child,” replied the dame, not knowing who she was.

“Oh, what fun!” rejoined the princess; “how do you do it? Let me try and see if I can do it equally well.”

Partly because she was too hasty, partly because she was a little heedless, but also because the fairy decree had ordained it, no sooner had she seized the spindle than she pricked her hand and fell down in a swoon.

In great alarm the good dame cried out for help. People

came running from every quarter to the princess. They threw water on her face, chafed her with their hands, and rubbed her temples with the royal essence of Hungary. But nothing would restore her.

Then the king, who had been brought upstairs by the commotion, remembered the fairy prophecy. Feeling certain that what had happened was inevitable, since the fairies had decreed it, he gave orders that the princess should be placed in the finest apartment in the palace, upon a bed embroidered in gold and silver.

You would have thought her an angel, so fair was she to behold. The trance had not taken away the lovely color of her complexion. Her cheeks were delicately flushed, her lips like coral. Her eyes, indeed, were closed, but her gentle breathing could be heard, and it was therefore plain that she was not dead. The king commanded that she should be left to sleep in peace until the hour of her awakening should come.

When the accident happened to the princess, the good fairy who had saved her life by condemning her to sleep a hundred years was in the kingdom of Mataquin, twelve thousand leagues away. She was instantly warned of it, however, by a little dwarf who had a pair of seven-league boots, which are boots that enable one to cover seven leagues at a single step. The fairy set off at once, and within an hour her chariot of fire, drawn by dragons, was seen approaching.

The king handed her down from her chariot, and she approved of all that he had done. But being gifted with great powers of foresight, she bethought herself that when the princess came to be awakened, she would be much distressed to

Seeing the towers, the king's son asked what they were

THE SLEEPING BEAUTY

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find herself all alone in the old castle. And this is what she did.

She touched with her wand everybody (except the king and queen) who was in the castle—governesses, maids of honor, ladies-in-waiting, gentlemen, officers, stewards, cooks, scullions, errand boys, guards, porters, pages, footmen. She touched likewise all the horses in the stables, with their grooms, the big mastiffs in the courtyard, and little Puff, the pet dog of the princess, who was lying on the bed beside his mistress. The moment she had touched them they all fell asleep, to awaken only at the same moment as their mistress. Thus they would always be ready with their service whenever she should require it. The very spits before the fire, loaded with partridges and pheasants, subsided into slumber, and the fire as well. All was done in a moment, for the fairies do not take long over their work.

Then the king and queen kissed their dear child, without waking her, and left the castle. Proclamations were issued, forbidding any approach to it, but these warnings were not needed, for within a quarter of an hour there grew up all round the park so vast a quantity of trees big and small, with interlacing brambles and thorns, that neither man nor beast could penetrate them. The tops alone of the castle towers could be seen, and these only from a distance. Thus did the fairy's magic contrive that the princess, during all the time of her slumber, should have nought whatever to fear from prying eyes.

At the end of a hundred years the throne had passed to another family from that of the sleeping princess. One day the king's son chanced to go a-hunting that way, and seeing in the

He turned in the direction of the castle

distance some towers in the midst of a large and dense forest, he asked what they were. His attendants told him in reply the various stories which they had heard. Some said there was an old castle haunted by ghosts, others that all the witches of the neighborhood held their revels there. The favorite tale was that in the castle lived an ogre, who carried thither all the children whom he could catch. There he devoured them at his leisure, and since he was the only person who could force a passage through the wood nobody had been able to pursue him.

While the prince was wondering what to believe, an old peasant took up the tale.

"Your Highness," said he, "more than fifty years ago I heard my father say that in this castle lies a princess, the most beautiful that has ever been seen. It is her doom to sleep there for a hundred years, and then to be awakened by a king's son, for whose coming she waits."

This story fired the young prince. He jumped immediately to the conclusion that it was for him to see so gay an adventure through, and impelled alike by the wish for love and glory, he resolved to set about it on the spot.

Hardly had he taken a step towards the wood when the tall trees, the brambles and the thorns, separated of themselves and made a path for him. He turned in the direction of the castle, and espied it at the end of a long avenue. This avenue he entered, and was surprised to notice that the trees closed up again as soon as he had passed, so that none of his retinue were able to follow him. A young and gallant prince is always brave, however; so he continued on his way, and presently reached a large forecourt.

The figures of men and animals appeared lifeless

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The sight that now met his gaze was enough to fill him with an icy fear. The silence of the place was dreadful, and death seemed all about him. The recumbent figures of men and animals had all the appearance of being lifeless, until he perceived by the pimply noses and ruddy faces of the porters that they merely slept. It was plain, too, from their glasses, in which were still some dregs of wine, that they had fallen asleep while drinking.

The prince made his way into a great courtyard, paved with marble, and mounting the staircase entered the guardroom. Here the guards were lined up on either side in two ranks, their muskets on their shoulders, snoring their hardest. Through several apartments crowded with ladies and gentlemen in waiting, some seated, some standing, but all asleep, he pushed on, and so came at last to a chamber which was decked all over with gold. There he encountered the most beautiful sight he had ever seen. Reclining upon a bed, the curtains of which on every side were drawn back, was a princess of seemingly some fifteen or sixteen summers, whose radiant beauty had an almost unearthly luster.

Trembling in his admiration he drew near and went on his knees beside her. At the same moment, the hour of disenchantment having come, the princess awoke, and bestowed upon him a look more tender than a first glance might seem to warrant.

“Is it you, dear prince?” she said; “you have been long in coming!”

Charmed by these words, and especially by the manner in which they were said, the prince scarcely knew how to express

Mounting the staircase, he entered the guardroom

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his delight and gratification. He declared that he loved her better than he loved himself. His words were faltering, but they pleased the more for that. The less there is of eloquence, the more there is of love.

Her embarrassment was less than his, and that is not to be wondered at, since she had had time to think of what she would say to him. It seems (although the story says nothing about it) that the good fairy had beguiled her long slumber with pleasant dreams. To be brief, after four hours of talking they had not succeeded in uttering one half of the things they had to say to each other.

Now the whole palace had awakened with the princess. Every one went about his business, and since they were not all in love they presently began to feel mortally hungry. The lady-in-waiting, who was suffering like the rest, at length lost patience, and in a loud voice called out to the princess that supper was served.

The princess was already fully dressed, and in most magnificent style. As he helped her to rise, the prince refrained from telling her that her clothes, with the straight collar which she wore, were like those to which his grandmother had been accustomed. And in truth, they in no way detracted from her beauty.

They passed into an apartment hung with mirrors, and were there served with supper by the stewards of the household, while the fiddles and oboes played some old music and played it remarkably well, considering they had not played at all for just upon a hundred years. A little later, when supper was over, the chaplain married them in the castle chapel, and in

Reclining upon a bed was a princess of radiant beauty

due course, attended by the courtiers in waiting, they retired to rest.

They slept but little, however. The princess, indeed, had not much need of sleep, and as soon as morning came the prince took his leave of her. He returned to the city, and told his father, who was awaiting him with some anxiety, that he had lost himself while hunting in the forest, but had obtained some black bread and cheese from a charcoal burner, in whose hovel he had passed the night. His royal father, being of an easygoing nature, believed the tale, but his mother was not so easily hoodwinked. She noticed that he now went hunting every day, and that he always had an excuse handy when he had slept two or three nights from home. She felt certain, therefore, that he had some love affair.

Two whole years passed since the marriage of the prince and princess, and during that time they had two children. The first, a daughter, was called "Dawn," while the second, a boy, was named "Day," because he seemed even more beautiful than his sister.

Many a time the queen told her son that he ought to settle down in life. She tried in this way to make him confide in her, but he did not dare to trust her with his secret. Despite the affection which he bore her, he was afraid of his mother, for she came of a race of ogres, and the king had only married her for her wealth.

It was whispered at the Court that she had ogreish instincts, and that when little children were near her she had the greatest difficulty in the world to keep herself from pouncing on them.

No wonder the prince was reluctant to say a word.

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But at the end of two years the king died, and the prince found himself on the throne. He then made public announcement of his marriage, and went in state to fetch his royal consort from her castle. With her two children beside her she made a triumphal entry into the capital of her husband's realm.

Some time afterwards the king declared war on his neighbor, the Emperor Cantalabutte. He appointed the queen mother as regent in his absence, and entrusted his wife and children to her care.

He expected to be away at the war for the whole of the summer, and as soon as he was gone the queen mother sent her daughter-in-law and the two children to a country mansion in the forest. This she did that she might be able the more easily to gratify her horrible longings. A few days later she went there herself, and in the evening summoned the chief steward.

"For my dinner tomorrow," she told him, "I will eat little Dawn."

"Oh, Madam!" exclaimed the steward:

"That is my will," said the queen; and she spoke in the tones of an ogre who longs for raw meat.

"You will serve her with piquant sauce," she added.

The poor man, seeing plainly that it was useless to trifle with an ogress, took his big knife and went up to little Dawn's chamber. She was at that time four years old, and when she came running with a smile to greet him, flinging her arms round his neck and coaxing him to give her some sweets, he burst into tears, and let the knife fall from his hand.

Presently he went down to the yard behind the house, and slaughtered a young lamb. For this he made so delicious a sauce that his mistress declared she had never eaten anything so good.

At the same time the steward carried little Dawn to his wife, and bade the latter hide her in the quarters which they had below the yard.

Eight days later the wicked queen summoned her steward again.

"For my supper," she announced, "I will eat little Day."

The steward made no answer, being determined to trick her as he had done previously. He went in search of little Day, whom he found with a tiny foil in his hand, making brave passes—though he was but three years old—at a big monkey. He carried him off to his wife, who stowed him away in hiding with little Dawn. To the ogress the steward served up, in place of Day, a young kid so tender that she found it surpassingly delicious.

So far, so good. But there came an evening when this evil queen again addressed the steward.

"I have a mind," she said, "to eat the queen with the same sauce as you served with her children."

This time the poor steward despaired of being able to practice another deception. The young queen was twenty years old, without counting the hundred years she had been asleep. Her skin, though white and beautiful, had become a little tough, and what animal could he possibly find that would correspond to her? He made up his mind that if he would save his own life he must kill the queen, and went upstairs to her

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apartment determined to do the deed once and for all. Goaded himself into a rage he drew his knife and entered the young queen's chamber, but a reluctance to give her no moment of grace made him repeat respectfully the command which he had received from the queen mother.

"Do it! do it!" she cried, baring her neck to him; "carry out the order you have been given! Then once more I shall see my children, my poor children that I loved so much!"

Nothing had been said to her when the children were stolen away, and she believed them to be dead.

The poor steward was overcome by compassion. "No, no, Madam," he declared; "you shall not die, but you shall certainly see your children again. That will be in my quarters, where I have hidden them. I shall make the queen eat a young hind in place of you, and thus trick her once more."

Without more ado he led her to his quarters, and leaving her there to embrace and weep over her children, proceeded to cook a hind with such art that the queen mother ate it for her supper with as much appetite as if it had indeed been the young queen.

The queen mother felt well satisfied with her cruel deeds, and planned to tell the king, on his return, that savage wolves had devoured his consort and his children. It was her habit, however, to prowl often about the courts and alleys of the mansion, in the hope of scenting raw meat, and one evening she heard the little boy Day crying in a basement cellar. The child was weeping because his mother had threatened to whip him for some naughtiness, and she heard at the same time the voice of Dawn begging forgiveness for her brother.

The ogress recognized the voices of the queen and her children, and was enraged to find she had been tricked. The next morning, in tones so affrighting that all trembled, she ordered a huge vat to be brought into the middle of the courtyard. This she filled with vipers and toads, with snakes and serpents of every kind, intending to cast into it the queen and her children, and the steward with his wife and serving girl. By her command these were brought forward, with their hands tied behind their backs.

There they were, and her minions were making ready to cast them into the vat, when into the courtyard rode the king! Nobody had expected him so soon, but he had traveled post-haste. Filled with amazement, he demanded to know what this horrible spectacle meant. None dared tell him, and at that moment the ogress, enraged at what confronted her, threw herself head foremost into the vat, and was devoured on the instant by the hideous creatures she had placed in it.

The king could not but be sorry, for after all she was his mother; but it was not long before he found ample consolation in his beautiful wife and children.

Moral

Many a girl has waited long
For a husband brave or strong;
But I'm sure I never met
Any sort of woman yet

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Who could wait a hundred years,
Free from fretting, free from fears.

Now, our story seems to show
That a century or so,
Late or early, matters not;
True love comes by fairy-lot.
Some old folk will even say
It grows better by delay.

Yet this good advice, I fear,
Helps us neither there nor here.
Though philosophers may prate
How much wiser 'tis to wait,
Maids will be a-sighing still—
Young blood must when young blood will!

Once upon a time

there lived a widow with two daughters. The elder was often mistaken for her mother, so like her was she both in nature and in looks; parent and child being so disagreeable and arrogant that no one could live with them.

The younger girl, who took after her father in the gentleness and sweetness of her disposition, was also one of the prettiest girls imaginable. The mother doted on the elder daughter—naturally enough, since she resembled her so closely—and disliked the younger one as intensely. She made the latter live in the kitchen and work hard from morning till night.

One of the poor child's many duties was to go twice a day and draw water from a spring a good half-mile away, bringing it back in a large pitcher. One day when she was at the spring an old woman came up and begged for a drink.

"Why, certainly, good mother," the pretty lass replied. Rinsing her pitcher, she drew some water from the cleanest part of the spring and handed it to the dame, lifting up the jug so that she might drink the more easily.

Now this old woman was a fairy, who had taken the form of a poor village dame to see just how far the girl's good nature would go. "You are so pretty," she said, when she had finished

drinking, "and so polite, that I am determined to bestow a gift upon you. This is the boon I grant you: with every word that you utter there shall fall from your mouth either a flower or a precious stone."

When the girl reached home she was scolded by her mother for being so long in coming back from the spring.

"I am sorry to have been so long, mother," said the poor child.

As she spoke these words there fell from her mouth three roses, three pearls, and three diamonds.

"What's this?" cried her mother; "did I see pearls and diamonds dropping out of your mouth? What does this mean, dear daughter?" (This was the first time she had ever addressed her daughter affectionately.)

The poor child told a simple tale of what had happened, and in speaking scattered diamonds right and left.

"Really," said her mother, "I must send my own child there. Come here, Fanchon; look what comes out of your sister's mouth whenever she speaks! Wouldn't you like to be able to do the same? All you have to do is to go and draw some water at the spring, and when a poor woman asks you for a drink, give it her very nicely."

"Oh, indeed!" replied the ill-mannered girl; "don't you wish you may see me going there!"

"I tell you that you are to go," said her mother, "and to go this instant."

Very sulkily the girl went off, taking with her the best silver flagon in the house. No sooner had she reached the spring than she saw a lady, magnificently attired, who came towards her

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from the forest, and asked for a drink. This was the same fairy who had appeared to her sister, masquerading now as a princess in order to see how far this girl's ill-nature would carry her.

"Do you think I have come here just to get you a drink?" said the loutish damsel, arrogantly. "I suppose you think I brought a silver flagon here specially for that purpose—it's so likely, isn't it? Drink from the spring, if you want to!"

"You are not very polite," said the fairy, displaying no sign of anger. "Well, in return for your lack of courtesy I decree that for every word you utter a snake or a toad shall drop out of your mouth."

The moment her mother caught sight of her coming back she cried out, "Well, daughter?"

"Well, mother?" replied the rude girl. As she spoke a viper and a toad were spat out of her mouth.

"Gracious heavens!" cried her mother; "what do I see? Her sister is the cause of this, and I will make her pay for it!"

Off she ran to thrash the poor child, but the latter fled away and hid in the forest nearby. The king's son met her on his way home from hunting, and noticing how pretty she was inquired what she was doing all alone, and what she was weeping about.

"Alas, sir," she cried; "my mother has driven me from home!"

As she spoke the prince saw four or five pearls and as many diamonds fall from her mouth. He begged her to tell him how this came about, and she told him the whole story.

The king's son fell in love with her, and reflecting that such

a gift as had been bestowed upon her was worth more than any dowry which another maiden might bring him, he took her to the palace of his royal father, and there married her.

As for the sister, she made herself so hateful that even her mother drove her out of the house. Nowhere could the wretched girl find anyone who would take her in, and at last she lay down in the forest and died.

Moral

Diamonds and rubies may
Work some wonders in their way;
But a gentle word is worth
More than all the gems on earth.

Another Moral

Though—when otherwise inclined—
It's a trouble to be kind,
Often it will bring you good
When you'd scarce believe it could.

BEAUTY AND THE BEAST

THERE was once a very rich merchant, who had six children, three boys and three girls, for whose education he very wisely spared no expense. The three daughters were all handsome, but particularly the youngest, who was so very beautiful that in her childhood every one called her Beauty. Being equally lovely when she was grown up, nobody called her by any other name, which made her sisters very jealous of her. This youngest daughter was not only more handsome than her sisters, but also was better tempered. The others were vain of their wealth and position. They gave themselves a thousand airs, and refused to visit other merchants' daughters; nor would they condescend to be seen except with persons of quality. They went every day to balls, plays, and public places, and always made game of their youngest sister, who often spent her leisure in reading or other useful work. As it was well known that these young ladies would have large fortunes many great merchants wished to get them for wives; but the two eldest always answered that, for their parts, they had no thought of marrying anyone below a duke or an earl at least. Beauty had quite as many offers as her sisters, but she always answered, with the greatest civility, that though she was much obliged to her lovers she would rather live some years longer with her father, as she thought herself too young to marry.

It happened that by some unlucky accident the merchant suddenly lost all his fortune, and had nothing left but a small cottage in the country. Upon this he said to his daughters, while the tears ran down his cheeks, "My children, we must now go and dwell in the cottage, and try to get a living by labour, for we have no other means of support."

BEAUTY AND THE BEAST

way of life!" But their father thought differently, and loved and admired his youngest child more than ever.

After they had lived in this manner about a year the merchant received a letter which informed him that one of his richest ships, which he thought was lost, had just come into port. This news made the two eldest sisters almost mad with joy, for they thought they would now leave the cottage and have all their finery again. When they found that their father must take a journey to the ship the two eldest begged he would not fail to bring them back some new gowns, caps, rings, and all sorts of trinkets. But Beauty asked for nothing; for she thought in herself that all the ship was worth would hardly buy everything her sisters wished for. "Beauty," said the merchant, "how comes it that you ask for nothing? What can I bring you, my child?"

"Since you are so kind as to think of me, dear Father," she answered, "I should be glad if you would bring me a rose, for we have none in our garden."

Now Beauty did not indeed wish for a rose, nor anything else, but she only said this that she might not affront her sisters; otherwise they would have said she wanted her father to praise her for desiring nothing.

The merchant took his leave of them, and set out on his journey; but when he got to the ship some persons went to law with him about the cargo, and after a deal of trouble and several months' delay he started back to his cottage as poor as he had left it. When he was within thirty miles of his home, in spite of the joy he felt at again meeting his children, he could not help thinking of the presents he had promised to bring them, particularly of the rose for Beauty, which, as it was now mid-winter, he could by no means have found for her. It rained hard, and then it began to snow, and before long he had lost his way.

Night came on, and he feared he would die of cold and hunger, or be torn to pieces by the wolves that he heard

THE ARTHUR RACKHAM FAIRY BOOK

The two eldest replied that they did not know how to work, and would not leave town, for they had lovers enough who would be glad to marry them, though they had no longer any fortune. But in this they were mistaken, for when the lovers heard what had happened they said that as the girls were so proud and ill-tempered they were not sorry at all to see their pride brought down. They could now show off to their cows and sheep. But everybody pitied poor Beauty, because she was so sweet-tempered and kind to all, and several gentlemen offered to marry her, though she had not a penny; but Beauty still refused, and said she could not think of leaving her poor father in this trouble. At first Beauty could not help sometimes crying in secret for the hardships she was now obliged to suffer; but in a very short time she said to herself, "All the crying in the world will do me no good, so I will try to be happy without a fortune."

When they had removed to their cottage the merchant and his three sons employed themselves in ploughing and sowing the fields and working in the garden. Beauty also did her part, for she rose by four o'clock every morning, lighted the fires, cleaned the house, and got ready the breakfast for the whole family. At first she found all this very hard; but she soon grew quite used to it, and thought it no hardship. Indeed, the work greatly benefited her health, and made her more beautiful still, and when she had done all that was necessary she used to amuse herself with reading, playing her music, or singing while she spun. But her two sisters were at a loss what to do to pass the time away. They had their breakfast in bed, and did not rise till ten o'clock. Then they commonly walked out, but always found themselves very soon tired, when they would often sit down under a shady tree and grieve for the loss of their carriage and fine clothes, and say to each other, "What a mean-spirited, poor, stupid creature our young sister is to be so content with this low

howling round him. All at once he cast his eyes towards a long avenue, and saw at the end a light, but it seemed a great way off. He made the best of his way towards it, and found that it came from a splendid palace, the windows of which were all blazing with light. It had great bronze gates, standing wide open, and fine courtyards, through which the merchant passed; but not a living soul was to be seen. There were stables too, which his poor, starved horse entered at once, making a good meal of oats and hay. His master then tied him up and walked towards the entrance-hall, but still without seeing a single creature. He went on to a large dining-parlour, where he found a good fire and a table covered with some very appetizing dishes, but only one plate with a knife and fork. As the snow and rain had wetted him to the skin he went up to the fire to dry himself. "I hope," said he, "the master of the house or his servants will excuse me, for it surely will not be long now before I see them." He waited some time, but still nobody came; at last the clock struck eleven, and the merchant, being quite faint for the want of food, helped himself to a chicken and to a few glasses of wine, yet all the time trembling with fear. He sat till the clock struck twelve, and then, taking courage, began to think he might as well look about him, so he opened a door at the end of the hall, and went through it into a very grand room, in which there was a fine bed; and as he was feeling very weary he shut the door, took off his clothes, and got into it.

It was ten o'clock in the morning before he awoke, when he was amazed to see a handsome new suit of clothes laid ready for him, instead of his own, which were all torn and spoiled. "To be sure," said he to himself, "this place belongs to some good fairy who has taken pity on my ill-luck." He looked out of the window, and though far away there were the snow-covered hills and the wintry wood where he had lost himself the night before within the palace grounds, he

saw the most charming arbours covered with all kinds of summer flowers blooming in the sunshine. Returning to the hall where he supped, he found a breakfast-table, ready prepared. "Indeed, my good fairy," said the merchant aloud, "I am vastly obliged to you for your kind care of me." He then made a hearty breakfast, took his hat, and was going to the stable to pay his horse a visit; but as he passed under one of the arbours, which was loaded with roses, he thought of what Beauty had asked him to bring back to her, and so he took a bunch of roses to carry home. At that same moment he heard a loud noise, and saw coming towards him a beast, so frightful to look at that he was ready to faint with fear.

"Ungrateful man!" said the Beast in a terrible voice. "I have saved your life by admitting you into my palace, and in return you steal my roses, which I value more than anything I possess. But you shall atone for your fault: you shall die in a quarter of an hour."

The merchant fell on his knees, and, clasping his hands, said, "Sir, I humbly beg your pardon. I did not think it would offend you to gather a rose for one of my daughters, who had entreated me to bring her one home. Do not kill me, my lord!"

"I am not a lord, but a beast," replied the monster. "I hate false compliments, so do not fancy that you can coax me by any such ways. You tell me that you have daughters; now I will suffer you to escape if one of them will come and die in your stead. If not, promise that you will yourself return in three months, to be dealt with as I may choose."

The tender-hearted merchant had no thoughts of letting any one of his daughters die for his sake; but he knew that if he seemed to accept the Beast's terms he should at least have the pleasure of seeing them once again. So he gave his promise, and was told he might then set off as soon as he liked. "But," said the Beast, "I do not wish you to go back empty-handed. Go to the room you slept in, and you will

find a chest there; fill it with whatsoever you like best, and I will have it taken to your own house for you."

When the Beast had said this he went away. The good merchant, left to himself, began to consider that as he must die—for he had no thought of breaking a promise, made even to a Beast—he might as well have the comfort of leaving his children provided for. He returned to the room he had slept in, and found there heaps of gold pieces lying about. He filled the chest with them to the very brim, locked it, and, mounting his horse, left the palace and the garden full of flowers as sorrowful as he had been glad when he first beheld it.

The horse took a path across the snowy forest of his own accord, and in a few hours they reached the merchant's house. His children came running to meet him, but, instead of kissing them with joy, he could not help weeping as he looked at them. He held in his hand the bunch of roses, which he gave to Beauty, saying, "Take these roses, Beauty; but little do you think how dear they have cost your poor father." Then he gave them an account of all that he had seen or heard in the palace of the Beast.

The two eldest sisters now began to shed tears, and to lay the blame upon Beauty, who, they said, would be the cause of her father's death. "See," said they, "what happens from the pride of the little wretch. Why did not she ask for such things as we did? But, of course, she could not be like other people, and though she will be the cause of her father's death, yet she does not shed a tear."

"It would be useless," replied Beauty, "for my father shall not die. As the Beast will accept of one of his daughters, I will give myself up, and be only too happy to prove my love for the best of fathers."

"No, sister," said the three brothers with one voice, "that cannot be; we will go in search of this monster, and either he or ourselves shall perish."

"Do not hope to kill him," said the merchant: "his power is far too great. But Beauty's young life shall not be sacrificed. I am old, and cannot expect to live much longer, so I shall but give up a few years of my life, and shall only grieve for the sake of my children."

"Never, Father!" cried Beauty. "If you go back to the palace you cannot hinder my going after you. Though young, I am not overfond of life; and I would much rather be eaten up by the monster than die of grief for your loss."

The merchant in vain tried to reason with Beauty, who still obstinately kept to her purpose, which, in truth, made her two sisters glad, for they were jealous of her because everybody loved her.

The merchant was so grieved at the thought of losing his child that he never once thought of the chest filled with gold; but at night, to his great surprise, he found it standing by his bedside. He said nothing about his riches to his eldest daughters, for he knew very well it would at once make them want to return to town; but he told Beauty his secret, and she then said that while he was away two gentlemen had been on a visit at their cottage, who had fallen in love with her two sisters. She entreated her father to marry them without delay, for she was so sweet-natured she only wished them to be happy.

Three months went by, only too fast, and then the merchant and Beauty got ready to set out for the palace of the Beast. Upon this the two sisters rubbed their eyes with an onion, to make believe they were crying, but both the merchant and his sons cried in earnest. Only Beauty shed no tears. They reached the palace in a very few hours, and the horse, without bidding, went into the same stable as before. The merchant and Beauty walked towards the large hall, where they found a table covered with every dainty, and two plates laid ready. The merchant had very little appetite; but Beauty, that she might the better hide her grief, placed herself

at the table, and helped her father. She then began to eat herself, and thought all the time that to be sure the Beast had a mind to fatten her before he ate her up, since he had provided such good cheer for her. When they had done their supper they heard a great noise, and the good old man began to bid his poor child farewell, for he knew it was the Beast coming to them. When Beauty first saw that frightful form she was very much terrified, but tried to hide her fear. The creature walked up to her, and eyed her all over, then asked her in a dreadful voice if she had come quite of her own accord.

"Yes," said Beauty.

"Then you are a good girl, and I am very much obliged to you."

This was such an astonishingly civil answer that Beauty's courage rose; but it sank again when the Beast, addressing the merchant, desired him to leave the palace next morning and never return to it again. "And so good night, merchant. And good night, Beauty."

"Good night, Beast," she answered, as the monster shuffled out of the room.

"Ah, my dear child," said the merchant, kissing his daughter, "I am half dead already at the thought of leaving you with this dreadful Beast; you shall go back and let me stay in your place."

"No," said Beauty boldly, "I will never agree to that; you must go home to-morrow morning."

They then wished each other good night, and went to bed, both of them thinking they should not be able to close their eyes; but they immediately fell into a deep sleep, and did not wake till morning. Beauty dreamt that a lady came up to her, who said, "I am very pleased, Beauty, that you have been willing to give your life to save that of your father. Do not be afraid; you shall not go without a reward."

As soon as Beauty awoke she told her father this dream;

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but though it gave him some comfort he was a long time before he could be persuaded to leave the palace. At last Beauty succeeded in getting him safely away.

When her father was out of sight poor Beauty began to weep sorely; still, having naturally a courageous spirit, she soon resolved not to make her sad case still worse by useless sorrow, but to wait and be patient. She walked through the rooms of the palace, and the elegance of every part of it much charmed her.

But what was her surprise when she came to a door on which was written "BEAUTY'S ROOM"! When she opened it her eyes were dazzled by the splendour and taste of the apartment. What made her wonder more than all the rest was a large library filled with books, a harpsichord, and many pieces of music. "The Beast surely does not mean to eat me up immediately," said she, "since he takes care I shall not be at a loss how to amuse myself." She opened the library, and saw these verses written in letters of gold on the back of one of the books:

Beauteous lady, dry your tears;
Here's no cause for sighs or fears.
Command as freely as you may,
For you command, and I obey.

"Alas," said she, sighing, "I wish I could only command a sight of my poor father, and know what he is doing at this moment." Just then, by chance, she cast her eyes on a looking-glass that stood near her, and in it she saw a picture of her old home, and her father riding mournfully up to the door. Her sisters came out to meet him, and although they tried to look sorry it was easy to see that in their hearts they were very glad. In a short time all this picture disappeared, but it caused Beauty to think that the Beast, besides being very powerful, was also very kind. About the middle of the day she found a table laid ready for her, and sweet music was played all the time she was dining, although she could not

see anybody. But at supper, when she was going to seat herself at table, she heard the noise of the Beast, and could not help trembling with fear.

"Beauty," said he, "will you give me leave to see you sup?"

"That is as you please," answered she, very much afraid.

"Not in the least," said the Beast. "You alone command in this place. If you should not like my company you need only say so, and I will leave you this moment. But tell me, Beauty, do you not think me very ugly?"

"Why, yes," said she, "for I cannot tell a falsehood; but then I think you are very good."

"Am I?" sadly replied the Beast. "Yet, besides being ugly, I am also very stupid; I know well enough that I am but a beast."

"Very stupid people," said Beauty, "are never aware of it themselves."

At this kindly speech the Beast looked pleased, and replied, not without an awkward sort of politeness, "Pray do not let me detain you from supper, and be sure that you are well served. All you see is your own, and I should be deeply grieved if you wanted for anything."

"You are very kind—so kind that I almost forgot you are so ugly," said Beauty earnestly.

"Ah, yes!" answered the Beast with a great sigh. "I hope I am good-tempered, but still I am only a monster."

"There is many a monster who wears the form of a man. It is better of the two to have the heart of a man and the form of a monster."

"I would thank you, Beauty, for this speech, but I am too stupid to say anything that would please you," returned the Beast in a melancholy voice; and altogether he seemed so gentle and so unhappy that Beauty, who had the tenderest heart in the world, felt her fear of him gradually vanish.

She ate her supper with a good appetite, and talked in her

own sensible and charming way, till at last, when the Beast rose to depart, he terrified her more than ever by saying abruptly, in his gruff voice, "Beauty, will you marry me?"

Now Beauty, frightened as she was, would speak only the exact truth: her father had told her that the Beast liked only to have the truth spoken to him. So she answered in a very firm tone, "No, Beast."

He did not go into a passion, or do anything but sigh deeply and depart.

When Beauty found herself alone she began to feel pity for the poor Beast. "Oh," said she, "what a sad thing it is that he should be so very frightful, since he is so good-tempered!"

Beauty lived three months in this palace very well pleased. The Beast came to see her every night, and talked with her while she supped; and though what he said was not very clever, yet she saw in him every day some new goodness. So, instead of dreading the time of his coming, she soon began continually looking at her watch, to see if it were nine o'clock, for that was the hour when he never failed to visit her. One thing only vexed her, which was that every night before he went away he always made it a rule to ask her if she would be his wife, and seemed very much grieved when she firmly answered, "No." At last, one night, she said to him, "You wound me greatly, Beast, by forcing me to refuse you so often; I wish I could take such a liking to you as to agree to marry you; but I must tell you plainly that I do not think it will ever happen. I shall always be your friend; so try to let that content you."

"I must," sighed the Beast, "for I know well enough how frightful I am; but I love you better than myself. Yet I think I am very lucky in your being pleased to stay with me. Now promise me, Beauty, that you will never leave me."

Beauty would almost have agreed to this, so sorry was she for him, but she had that day seen in her magic glass, which

she looked at constantly, that her father was dying of grief for her sake.

"Alas," she said, "I long so much to see my father that if you do not give me leave to visit him I shall break my heart."

"I would rather break mine, Beauty," answered the Beast.

"I will send you to your father's cottage: you shall stay there, and your poor Beast shall die of sorrow."

"No," said Beauty, crying, "I love you too well to be the cause of your death; I promise to return in a week. You have shown me that my sisters are married and my brothers are gone for soldiers, so that my father is left all alone. Let me stay a week with him."

"You shall find yourself with him to-morrow morning," replied the Beast; "but, mind, do not forget your promise. When you wish to return you have nothing to do but to put your ring on a table when you go to bed. Good-bye, Beauty!" The Beast sighed as he said these words, and Beauty went to bed very sorry to see him so much grieved. When she awoke in the morning she found herself in her father's cottage. She rang a bell that was at her bedside, and a servant entered; but as soon as she saw Beauty the woman gave a loud shriek, upon which the merchant ran upstairs, and when he beheld his daughter he ran to her and kissed her a hundred times. At last Beauty began to remember that she had brought no clothes with her to put on; but the servant told her she had just found in the next room a large chest full of dresses, trimmed all over with gold, and adorned with precious stones.

Beauty, in her own mind, thanked the Beast for his kindness, and put on the plainest gown she could find among them all. She then desired the servant to lay the rest aside, for she intended to give them to her sisters; but as soon as she had spoken these words the chest was gone out of sight in a moment. Her father then suggested that perhaps the Beast chose for her to keep them all for herself; and as soon as he

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had said this they saw the chest standing again in the same place. While Beauty was dressing herself a servant brought word to her that her sisters were come with their husbands to pay her a visit. They both lived unhappily with the gentlemen they had married. The husband of the eldest was very handsome, but was so proud of this that he thought of nothing else from morning till night, and did not care a pin for the beauty of his wife. The second had married a man of great learning; but he made no use of it, except to torment and affront all his friends, and his wife more than any of them. The two sisters were ready to burst with spite when they saw Beauty dressed like a princess, and looking so very charming. All the kindness that she showed them was of no use, for they were vexed more than ever when she told them how happy she lived at the palace of the Beast. The spiteful creatures went by themselves into the garden, where they cried to think of her good fortune.

"Why should the little wretch be better off than we?" said they. "We are much handsomer than she is."

"Sister," said the eldest, "a thought has just come into my head: let us try to keep her here longer than the week for which the Beast gave her leave; and then he will be so angry that perhaps when she goes back to him he will eat her up in a moment."

"That is a good idea," answered the other; "but to do this we must pretend to be very kind."

They then went to join her in the cottage, where they showed her so much false love that Beauty could not help crying for joy.

When the week was ended the two sisters began to pretend such grief at the thought of her leaving them that she agreed to stay a week more; but all that time Beauty could not help fretting for the sorrow that she knew her absence would give her poor Beast, for she tenderly loved him, and much wished for his company again. Among all the grand and clever

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heard around them, none of which she noticed, but continued to hang over her dear Beast with the utmost tenderness. At last, unable to restrain herself, she dropped her head over her hands, covered her eyes, and cried for joy; and when she looked up again the Beast was gone. In his stead she saw at her feet a handsome, graceful young prince, who thanked her with the tenderest expressions for having freed him from enchantment.

"But where is my poor Beast? I only want him, and nobody else," sobbed Beauty.

"I am he," replied the prince. "A wicked fairy condemned me to this form, and forbade me to show that I had any wit or sense till a beautiful lady should consent to marry me. You alone, dearest Beauty, judged me neither by my looks nor by my talents, but by my heart alone. Take it, then, and all that I have besides, for all is yours."

Beauty, full of surprise, but very happy, suffered the prince to lead her to his palace, where she found her father and sisters, who had been brought there by the fairy-lady whom she had seen in a dream the first night she came.

"Beauty," said the fairy, "you have chosen well, and you have your reward, for a true heart is better than either good looks or clever brains. As for you, ladies"—and she turned to the two elder sisters—"I know all your ill-deeds; but I have no worse punishment for you than to see your sister happy. You shall stand as statues at the door of her palace, and when you repent of and have amended your faults you shall become women again. But, to tell you the truth, I very much fear you will remain statues for ever."

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people she saw she found nobody who was half so sensible, so affectionate, so thoughtful, or so kind. The tenth night of her being at the cottage she dreamed she was in the garden of the palace, that the Beast lay dying on a grass-plot, and with his last breath put her in mind of her promise, and laid his death to her forsaking him. Beauty awoke in a great fright, and burst into tears. "Am not I wicked," said she, "to behave so ill to a Beast who has shown me so much kindness? Why do I not marry him? I am sure I should be more happy with him than my sisters are with their husbands. He shall not be wretched any longer on my account, for I should do nothing but blame myself all the rest of my life."

She then rose, put her ring on the table, got into bed again, and soon fell asleep. In the morning she with joy found herself in the palace of the Beast. She dressed herself very carefully, that she might please him the better, and thought she had never known a day pass away so slowly. At last the clock struck nine, but the Beast did not come. Beauty, dreading lest she might truly have caused his death, ran from room to room, calling out, "Beast, dear Beast"; but there was no answer. At last she remembered her dream, rushed to the grass-plot, and there saw him lying apparently dead beside the fountain. Forgetting all his ugliness, she threw herself upon him, and, finding his heart still beating, she fetched some water and sprinkled it over him, weeping and sobbing the while.

The Beast opened his eyes. "You forgot your promise, Beauty, and so I determined to die, for I could not live without you. I have starved myself to death, but I shall die content, since I have seen your face once more."

"No, dear Beast," cried Beauty passionately, "you shall not die; you shall live to be my husband. I thought it was only friendship I felt for you, but now I know it was love."

The moment Beauty had spoken these words the palace was suddenly lighted up, and all kinds of rejoicings were

APPENDIX B

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