

The lineage of Snow White

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Abstract

This article finds the psychoanalytic conceptual design of narrative archetypes that manifest in children's stories alternatives. These archetypes are considered in psychoanalysis as universal and ahistorical, but an analysis that considers patriarchy as a historical model allows relativize the representations expressed in social and literary narrative. This research documentary is made by the textual and contextual analysis of Snow White by the Brothers Grimm, as an example of the patriarchal narratives. Analysis suggests that the models correspond to the patriarchal structure and it has been modified with phenomena such as the insertion of women in public life and productive activity, which has changed family relationships and has produced other stories that keep you away from the plasma model in White and manifested in the fictional television melodrama. It is concluded that is possible to think of a cultural narrative that is rooted in local areas and to break with the patriarchal narratives.

Keywords: Snow white, patriarchal, narratives, melodrama.

Children's stories

What brings us together in this reflection is a story that is often regarded as a children's story and has been treated as such by a multinational of children's stories such as Walt Disney Pictures. This is Snow White, the story of the brothers Grimm (2006). The question that comes out in the first place is what is a child? And about it, what is a children's story? Adults often despise children's stories because they are stories that no longer tell them anything, that long ago came out of the world of childish ridicule. But there are those who seek to rescue these stories with the conviction that human psychology is structured with children's stories, or that children's stories clearly express the structure of the human mind (Bettelheim, 1994). In any case, interest in the children's stories that we want to leave on the table does not focus on a definition of childhood that leads to the design of stories for children. Rather, we welcome the perspective of those who conceive children's stories as an expression of forms that transcend childhood and which refer to the complexity of cultural narratives that express the way society is organized.

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The concern to return to children's stories, however, seems to obey the desire to find in the human mind or culture its primal constitution that is often attributed to the child, considering him an in-mature human being. In this way, Eve Leone (1991), who works on children's stories in the universal tradition, examines how Bettelheim values children's stories as follows: "Bettelheim strives to identify the child with the savage by his mental mechanisms, Considering that both are immature, and that the child needs magic, because he is 'animist' until puberty" (p. 27).

It seems that the complex urban and adult urban mind had fled from children's stories because it believes that it has overcome many centuries of saving mentality and infantile immaturity. But Bettelheim (1994) studies children's stories precisely in the interest of finding that primitive mind which, according to him, structures the adult mind. That original, child-like savage, which Leone observes, is an abstraction that originates with Rousseau (1973) who thought that the good savage was innocent because he had not yet been contaminated by the corruption caused by inequality among men. In this way, Rousseau (1995) bases his pedagogy on a kind of return to primitive innocence that guarantees the recovery of creativity and primitive equality.

In the studies of archetypal accounts, such as those of Jung (1999), the patriarchal structure is not usually recognized as a powerful source of narrative forms. Only a somewhat delirious philosopher, according to some, such as Wilhelm Reich (1973), who perceived in Malinowski's (1973) description of the aboriginal Trobriand, in the western Pacific, a matriarchal social organization, to which he attributed their sexual customs and their Ability to orgasm. And, as a corollary, he finds in the Western patriarchy an inexhaustible source of unhappiness. At present, there are some studies and reflections of women who have been preoccupied with countering the patriarchal springs of fairy tales. The reflection presented here, exposed in controversial form, is inscribed in this concern to find in the story of Snow White a form of patriarchal stories.

Ways to tell stories

In literary theories or in the so-called narratology (Echo, 1981), there are many classifications and known forms of narratives. They constitute true grammars of the narrative in which forms can be followed that constitute archetypes of stories in which their forms and their structures can be recognized (Propp, 1998 [published in edition in Russian in 1928]) (Greimas, 1976). Other authors try to classify the themes of the stories, as Borges thinks the stories are four: that of the besieged city, that of the return, that of the search, and that of the god sacrificing to the god (Borges, 1994, p. 506) And Borges is thinking of the epic, but he does not see the tragedy, in which there would be other stories like the rivalry of father and son (Oedipus Rey), fratricide (Antigone, Cain and Abel), not to mention other myths Older and more frequent than that of the universal flood.

Freud (1980, published in German edition in 1924), on the other hand, refers to tragic structures for discovering the patterns of story in which the structure of the human mind is

expressed. However, in contrast to the Freudian interpretation, in which the Oedipal relational complex is established, in these stories, the problems of fate and freedom burst as a profound question. The law is written in the body of tradition and freedom in the body of the hero. Incest and parricide, which are inexorable in tragedy, which constitute the destiny of the hero, are contradicted by the attempts of the latter, who ascribes to his merits that he has become king. While the oracle had predicted incest and parricide. And fate never completely yields, even though authors such as Campbell (2005) describe the universality and inevitability of such myths. And in the struggle between the fate and freedom of the hero, cracks may open in the great marble column of fate. But this can never be demolished. And it is also Borges who says it this way:

You do not freak out. The ergastula is dark,
 The firm plot is of incessant iron,
 But in some corner of your confinement
 There may be a light, a cleft.
 The road is fatal as the arrow.
 But in the cracks is God, who stalks (1995, p. 153).

For Borges, god is in the cracks of destiny, that is, in freedom that breaks the solidity of tradition and history. In this tragic record, the problem is how to get rid of the inescapable force of destiny, archetypes, stories that mark the cultural life and the individual life lived as story (Augé, 1998). Those forms that cannot be avoided in our own day-to-day life and which seem marked from the outside by powerful and blind forces.

The tales of patriarchy

For psychoanalysts, stories told in literature, especially in children's stories, are manifestations of the unconscious that express desires compressed in the pressure cooker that we have inside and that usually erupts in dreams, in fantasies, neurotic or not, in literature and in other expressions such as television melodrama. These are expressions of the same relative triangle of the child who is jealous of his father for the possession of his mother. That is to say, the triangle father-mother-self manifests itself inexorably all over the world. And for Campbell, the unification of the universal fantasy, or of the myth, comes from those primitive relations:

In all the inhabited world, in all times and in all circumstances, the myths of man have flourished. Have been the living inspiration of all that may have arisen from the activities of the human body and mind. It would not be exaggerated to say that myth is the secret entrance, by which the inexhaustible energies of the cosmos are poured into human cultural manifestations (2005, p. 10).

In this way, psychoanalysis took on the role of the sorcerer who reads dreams because he knows the secret of the force that originates them. This is a triangle against which postmoderns wrote with passion (Deleuze & Guattari, 1985). It is a supposedly natural triangle that produces an essence in the relations of the family throughout the world without exception.

The unfortunate father is the first radical intrusion of another order of reality into the beatitude of this earthly restoration of the excellence of the situation within the womb; The first impression one has of him, therefore, is of enemy. "It transcends the burden of aggression that was originally attached to the 'bad' or absent mother, whereas the desire attached to the 'good', present, nurturing and protective mother (Campbell, 2005, p. 12).

And what the psychoanalysts pretend is to universalize this triangle as if it were natural. As if it were a suprahistorical relationship that occurs in an in-dependent manner of culture. Human psychology, therefore, is a universal without exceptions, which gives rise to dreams, which are identical in all cultures and fairy tales, which are expressions of the same infantile problem everywhere.

I may be objected that in highlighting correspondences I have overlooked the differences between Eastern and Western traditions, modern, ancient, and primitive. The same objection can be made to any textbook or anatomical chart, in which the physiological differences of race are neglected in order to give greater importance to a general general understanding of the human psyche. Of course there are differences between the many mythologies and religions of men, but this book is dedicated to their similarities. And once these have been understood, it must be discovered that the differences are far less large than popular (and politically) assumed. I hope that a comparative study will contribute to the perhaps not lost cause of the forces striving for unification in the present world, not in the name of an ecclesiastical or political empire, but with the goal of mutual human understanding (Campbell, 2005, p. 8).

In spite of the praiseworthy intention of the author, it is precisely the naturalization of this form that is intended universally, what I would like to discuss in this text. However, it is not possible to avoid the archetypal form in which the stories that drink from a common source pass. It is necessary to recognize that there are forms that manifest with astonishing regularity in different times and cultures. But the mistake is to ascribe to these stories an essential, ahistorical and natural origin.

It could be said that if the stories are similar in cultures remote from each other, by time or by distances, it is because they drink the same water. And in that it is possible to agree with the psychoanalysts. However, it can be postulated, unlike these, that this water is not natural but cultural and therefore can change. Among those who analyze children's stories, for example, few note the patriarchal features in the narrative structure, perhaps because there is a justification for this structure, as it happens in some psychoanalysts (Carpintero, 2010), or because they are so submerged in it that they get to see it. The fact is that psychoanalysis refers to the father-authority and the mother-nourishment, with full consciousness, as universal principles and as the development of primordial relationships. But they do not ask for the historicity of this triangle and for the development of possible alternative forms. It has been feminism that has challenged the historical universality of patriarchy, and it is to this great female intuition that we come here to address a typical history of patriarchy, on the feminine front.

In telephone conversations, in hairdressers, in popular restaurants at lunchtime, in buses, in the few public meeting places that remain in the city, in soap-operas ..., the stories that are told every day coincide, in very good measure, with the story of Snow White. In this way, you can think that its brand is imprinted in the patriarchal culture in a profound way.

Snow White

The story of the brothers Grimm is probably inspired by stories that used to be told in its time or, at least, the authors borrow elements of other stories like the commission to a peasant to kill the hero, in this case a hunter, Oedipus King, of Sophocles (1992). In any case, the original story takes its own form and can be remembered as follows:

The original way of telling it

Let us briefly recall the anecdote of the Grimm brothers' tale (2006): A queen weaver pricks a finger with the needle and the blood that falls in the snow has a beautiful effect that makes her think that if one day she has a daughter, The snow-white flame, because it is white as snow, red as blood and black as the ebony frame of the window (in the original tale it is called "Violet"). When Snow White is born, the mother dies. A year later, the king takes another wife and the girl lives with his father, the king, and his stepmother. This is a very beautiful woman who admits no more beautiful than she in his kingdom and, as Snow White, when she is a young girl, according to the mirror, she is more beautiful than she, he sends her to kill. She tells a hunter to take her to the forest and kill her, and in proof of having accomplished the mission, must take the girl's lungs and her liver. The man takes Snow White and, on the verge of assassination, takes pity on her and leaves her free in the forest. Instead, he hunts a pig and takes the woman's lungs and the liver of the beast. The stepmother of the girl eats the prey and gives a reward to the man. Snow White, released by the hunter, enters the forest where she is surprised by the night. The beasts respect her for her beauty and the girl walks full of fear until she finds a little house where dwarves live. These care for a long time until, one day, the stepmother consults the mirror again and this one tells her that the most beautiful woman is still Snow White. The woman, after two failed attempts in which Snow White always falls, but does not succumb, prepares a potion and applies it to an apple. Becoming a peasant, she seeks out the girl for the third time in the house of the dwarves and gives the apple to the girl who dies immediately. The spell is broken by a prince who finds it and asks the dwarves to let it go. With the movements of the glass coffin, the piece of apple that was stuck in the throat of the girl is expelled and she wakes up. Then, Snow White leaves with the prince and they marry. They invite the stepmother to the wedding and wait for her with the punishment that is given to the witches: they put their feet in hot iron shoes and make her dance until she dies.

In this synthesis, we can observe some key points of the story that can be analyzed like this:

The female prevalence. The protagonists are women, and men play subsidiary roles: the king only appears in one sentence: "One year later, the king took another wife" (Grimm & Grimm, 2006). But Snow White's father does not look for her when the girl disappears from the castle

or interrogates his wife. He does not even appear at his daughter's wedding at the end. The father only begets his daughter and disappears. The hunter has only the punctual function of killing Snow White and saving her, the dwarfs, protecting her in the woods, and the prince marrying her. To put it in Aristotelian terms, the protagonist and the antagonist are women. The other characters are deuteragonists and are men (Aristotle, 1447a/1978). The affair is a duel between two women: the stepmother and the daughter of her husband, the king. The stepmother wants to get rid of Snow White because, according to the story, she is envious of her beauty. It is her who takes the initiative in the story. Snow White is passive, only tries to protect herself from the queen's visits, but always yields to the temptations offered by the witch, which is one of the characteristics of the morphology of the tales analyzed by Propp.

The stepmother. The woman is not the mother but the stepmother of Snow White. This may be the euphemistic way of referring to mother-daughter grief. Recall that in *Sleeping Beauty* also the witch is a stepmother, as in *Cinderella*. In *Hänsel and Gretel*, on the other hand, it is the mother who proposes the death of her children, which could authorize her to assimilate the character of the stepmother with that of the mother. At the beginning of the story, the real mother pricks a finger with a needle, which can be interpreted, in a Freudian record, as the sexual act from which the child proceeds, and then the mother dies in childbirth. Then, the stepmother is born. That is, the mother, with the birth of the daughter, gives way to the character who competes with her for beauty. In the story, two transformations occur: the mother in stepmother and the girl in woman. The first transformation follows the second, that is, the mother becomes a stepmother when the child begins to be a competition for her beauty.

The cannibal mother. The stepmother devours the viscera of the animal, convinced that they are those of the girl. This cannibal act can be thought of as the need to incorporate and makes the daughter better than the mother. In the cannibal act, they fuse in the body of one who devours the qualities of those who are devoured. It is a fusion of characters who, in the end, will play the same role. The cannibal mother, on the other hand, can allude to the mother's desire to have the daughter back in her womb. That is to say, it is the desire to return to being a mother and not a step-mother, to return to be the wife of the man who begot her daughter, and not the woman who is dislocated by the daughter in the father's world. The female competition, in the patriarchy, refers to the place where the woman is placed, as the center of domestic life, by a man who owns it as a good among other goods. It is often acknowledged that struggles between women are to the death. Grudges are eternal and there is no capacity for forgiving each other.

The beauty that saves. The girl crosses the forest, like many other heroes who are lost or protected by the forest, in which there is always a small house (Eco, 1997) without being attacked by the beasts that respect its beauty. In this way, it is perceived that beauty is the center of conflict. Beauty is the quality that keeps the daughter alive and the queen begins to see herself lost in front of her mirror. The virtue of Snow White is her beauty. And the dwarves accept it for her: "Oh, my God! They exclaimed, how beautiful is this child! / And they felt a joy so great that they did not wake her and let her continue her dream". It is the maternal narcissism that faces the innocence of the young woman who does not know she is beautiful, and hence the posterior reference to the mirror where the stepmother verifies

her beauty. But maternal narcissism is not unmotivated. It is the consequence of the second election of the king: "A year later, the king took another wife". The mother, who dies with the birth of her daughter, is replaced by another woman who is chosen not because she is a mother but because she is beautiful. So the only thing she keeps from her small power is her beauty and that's why this is the core of the relationship with the woman who happens to the Snow White girl.

The dwarfs. The girl takes refuge in a little house where seven dwarfs live. This small house of the forest is interpreted by some as shelter, provision, nutritional uterus, sign of the good mother in the middle of the forest chaos. And there live seven dwarves who can not be of the same rank as Snow White. They can not deserve it. They are a kind of sub-men who do not have the height, the rank, the height of the prince. The plebeians, of the lower castes, do not deserve those of the higher castes. They are workers of a mine, but they are drawn like dwarfs because for the girl there can be no real occasions that separate her from her final destiny of marrying a prince. However, the dwarves agree to receive the girl, in the first place, for her beauty. But above all, to fulfill the functions that a woman has to fulfill: to take care of the house. And Snow White accepts without protest this destiny, in spite of its condition of princess.

-If you want to do the housework, cook, make the beds, wash, sew and te-
 jer and if you have everything in order and well clean you can stay with us; You
 will not miss anything.

- "Yes," answered Snow White, "I wholeheartedly accept. And he stayed with
 them (Grimm & Grimm, 2006, p. 38).

In this form, it is fulfilled in Snow White a feminine destiny. But this only happens when the princess is not in her position of princess but in the house of the workers, that is, when she cannot enjoy the privileges of her class. It may be emphasized here that the noble condition of the girl seems a natural mark that she carries in her blood. Being a princess is something that constitutes her, even if she works as a worker. And her status as a worker is expressed in that it fulfills the role of the working woman who is responsible for the tasks of reproductive life.

The passivity of heroin. In the confrontation between the woman and the girl, this is reduced to the state of absolute passivity: sleep. The heroine must do nothing to be the winner at the end of the story. His moral virtue is to wait caste-mind to the end. Therefore, she can be passive until the end. She does not fight back. She does not do anything bad or good either. In the transition from the girl to the woman, Snow White fulfills the functions of the working women, but her abilities to perform these functions are not the virtues that will allow her to overcome her stepmother. It will only be her beauty that acts by itself the weapon that will allow it to prevail.

The marriage in the end. Snow White, like The Sleeping Beauty of the forest and like other princesses like the Cinderella and Verdezuela (Rapunzel), is rescued by a masculine personage that appears of the nothing at the last moment. It is the prince who descends on the girl's body and makes her a woman. But marriage is the act in which the girl performs as a woman. The previous kiss is the awakening of the girl, it is the rite of initiation in which childhood is left behind and sexual maturity is reached. But marriage is the act in which women find their

place in the world. To do this, the heroine does nothing. She is asleep and only her beauty acts in the prince. And, as if it were a natural act, they marry. It is a wedding full of pomp, worthy of a princess and a prince. And then, the woman dies and the wife is born. This is the second transformation of Snow White who has gone from being a girl to being young, then going from being a girl to being a woman and, finally, going from being a woman to being a wife, that is, her possibility to be a mother.

The revenge. Snow White's revenge is performed because the stepmother is a witch who uses spells to kill the girl, so it does not appear as a revenge of Snow White for wanting to kill her, but as the execution of an evil witch. Snow White's father does not defend her. He does not even show up at his daughter's wedding. That macabre dance of the witch that falls in her boiling iron shoes is the end of a woman reduced to being a wife without being allowed to be a mother. For her, there is no forgiveness or pity. The woman can only live if she is a wife or if she is a mother.

The melodramatic ways of telling it

This same tale is often repeated until exhaustion in various ways in which the elements of Snow White's story are reiterated, like a litany, which allows one to expect a kind of ending and a type of plot and traps, with very few variations. It is a story among women in which the protagonist is a beautiful young woman who falls in love at the beginning of history with an impossible man. It is besieged by one or more women who compete with her for the love of man, the object of her pretensions, and she uses all the weapons, even the most vile ones, to remove from the field the beautiful maiden who seems to be the chosen one of the man. This is usually a fool who does not perceive the actions of witches and who is deceived by them to remove him of the girl. She, for her part, does nothing to get the man and remains passive in the shelter where she expects life or destiny to be pronounced.

Television melodrama also tends to have a sign of social class advancement for heroin, which is intended to break the fate of poor women who remain anchored to a miserable fate. But that promotion is only possible through marriage because man is rich and of "good family." This sign of social ascent makes it possible to name the stories of melodrama as dreams, and at least three of them can be found: the dream of the poor, the dream of the bastard and the dream of the unsuccessful.

The dream of the poor. It may be the story of the maid of service who falls in love with the boss who ashes her and who falls in love with the purity and beauty of the girl. They are surprised one day by one of the "witches" who surround the type, almost always on the initiative of his mother, and she expels the employee: it is simply "Maria". She remains for years in the shadow of her family, passive as Snow White in her dream, among poor people, as if she lived in the house of the dwarves. But fate makes her meet again with the boss who discovers that he still loves her. He is about to marry one of the caste of witches who learns the story of his betrothed with that employee and begins her work to neutralize that love he feels for the maid. Finally, everything is discovered and the employer marries the laborious girl that will make him happy.

The bastard's dream. The story can begin with a girl who lives in the middle of a poor family, like Snow White in the middle of the mine workers, and who by some chance has to do with a rich family of the people. The girl ends up working in a subsidiary office for the family and in the midst of her work she becomes entangled with the youngest son of the family (La chica Mencha de El Gallito Ramírez). Someone is in good faith against the relationship because the girl, like Snow White, is not the true daughter of her parents, but was adopted when she was still very small because she is believed to be the granddaughter of the boy's father who pretends her. It turns out that he is not son of his father and, when everything is discovered, only come second cousins, which authorizes them to marry. The whole plot refers to the opposition of the group of witches who do not want to admit that the gallant is a commoner and the girl who is high crib, doing nothing, passive as Snow White in her dream, ends up staying with him as trophy that is the gallant. And there, in the conformation of a home, the girl's dream comes true, like Snow White with her prince.

The dream of the failed. The third way to tell Snow White's story is to tell the story of the poor girl who comes up with bulky talents in anything: she sings (Amar y vivir), is intelligent (Betty la fea), is business savvy (Gaviotal) ... anything. The thing is that she has a first contact with the gallant when they are very young and are separated by the usual witches. But destiny, which is stubborn, puts them close in some company related to the talent of the girl. Then, the gallant who competes with her at the beginning, ends up making her his ally. And the fiancé of the type, who falls in the account of the danger of the girl, tries to remove him from the ring before it happens what it has always feared. The group of witches helps the betrothed and, in an obligatory denouement, the company ends up saved by the skill of the young woman who has already had some chaste approach to the beau, but who has remained intact (that is, has done nothing to gain the favor of man, that is, he has remained passive and virgin like Snow White. By her beauty, the girl manages to accede to the lineage of its employer and marries with him. And there the fulfillment of their desires culminates.

The feminine face of patriarchy (by way of conclusion)

These three ways of telling Snow White's story are the melodramatic television version of the original dramatic story, with its euphemisms and its ways of elucidating the sex of the heroine. This structure of the melodrama has already been written to exhaustion. But little has been connected with the archetypal forms of patriarchy. It could be thought that this is based on the gender distribution of the productive and reproductive sectors. Men are in charge of production and the public, and women are responsible for reproduction and intimacy, that is, for the home.

If this distribution were only functional, the system could flow smoothly, but the consequences are multiple and ferocious. Each of the worlds shapes its own customs, its own aesthetic, its own moral, and the dominion of the productive world derives in defined forms of power management and rights configuration.

On the one hand, the male world usually runs away from home. In the farm, in the factory, in the office, in the bar, that is, in the market of the labor force. And in classical economics it is

understood that this work adds value in the whole of social production. The feminine world, on the other hand, takes place in the house and, therefore, reproduces the labor force and does not intervene directly in the productive transformation, that is, it does not add value. This view leaves aside the fact that the labor force is a commodity and, therefore, its transformation and reproduction implies a surplus value, an incorporation of value to the global product. It is the production of the producers. And so the added value is the radical value. It is the value of the value. That is why the subjection of the reproductive world to the productive world is clothed in the image of a productive world and a nonproductive world.

However, what is interesting in this symbolic configuration of the way patriarchal relations are presented is how the customs and the flow of life and sensibility in these spheres are understood. And how, on this basis, their representations are constructed with a view to reading, with some clarity, the current symbolic offer. It is the offer that produces the yearnings of fighting for a future for oneself and for the children. It is in that offer that the desire is formatted. Where personal and collective life is designed. Where the templates of the social sanction are produced. Where the judgment on what is right and what is wrong in the models of public and private morality is established. Where accessions and mechanisms for collective regulation occur.

In patriarchy, a world is created and groups men and establishes among them codes of honor in the proper competence of economic relations and power. The ethical code of men is based on friendship, loyalty and honesty. And these principles make take physical distance. The competencies of strength and skill are established. The body approach between men is fixed in the hands, in the gaze, in the bodies that collide. Security in the masculine world is based on intelligence and strength. Eroticism is heterosexual, genitive, quick and detached from affection. Hence, prostitution is a patriarchal institution where men solve the urgency of desire without the affective demand. And this is so because the female world shapes sex in another way and independently. The sexes, in patriarchy, form the desire in an independent way, with opposite signs.

The feminine world, whose territory is the house, is responsible, as we have seen, of the re-productive life. That is, of food, education, dress, affection and other ritual forms. The feminine world must, therefore, approach bodies in a different way and therefore their eroticism is homosexual (the approach between women is close. They caress, comb, dress, take hands to walk, kiss the (At least in their simplified scheme, the satisfactory female approach does not occur genitally, even with the other sex), is slow, sensual and linked to affection. Security here depends on her ability to attract the male world. To serve him. Accept it in the warmth of the home. And so the codes in the competition are not confined in the law of honor but in the basements of seduction. That is why she is a giver of life, but when she establishes enmities, they are mortal. They have no rules. Women fight to the death because they always play the life. They are played in the super-experience by the dependence of the male sphere of production.

At least in its narrative typification, the Snow White clan insinuates a deadly condemnation among women struggling for subtle mastery, under warm sheets, of the masculine world. The sexes submit to each other in a tragic way and the communicative ties between the sexes are effected by distant signals of great loneliness.

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