Comparison of Jane Eyre and “Cinderella”
with the help of Vladimir Propp’s thesis
Abstract
This is an analysis of *Jane Eyre’s* structure and plot in comparison with Vladimir Propp’s thesis the *Morphology of the Folktale*, which shows resemblance with the Grimm brothers’ “Cinderella”.
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**Introduction**

*Jane Eyre* by Charlotte Brontë is a well-known classic, which has innumerable followers. Amongst these are the Bildungsromans that portray personal and educational development, for example L M Montgomery’s portrayal of *Anne of Green Gables* and Astrid Lindgren’s *Pippi Longstocking*, which Nalle Valtiala investigates in his article “Jane Eyres döttrar tar för sig av livet” (10). There has also been a diverse mix of Jane Eyre adaptations appearing on stage and in musical and television productions. This variety of adaptations could be indicative of *Jane Eyre*’s bold mixture of genres. As has been mentioned, *Jane Eyre* is seen as belonging to the “Bildungsroman” genre, and furthermore to genres like the governess novel, the Gothic tradition, the romance novel and the traditional Victorian novel of manners. *Jane Eyre* is also noted for its literary allusions to the Bible and traits from fairy tales. Also, both feminist and Marxist critics have highlighted the urge for power and independence for women in *Jane Eyre*. The narrative structure of *Jane Eyre* alludes to several tales such as “Bluebeard’s Castle” with Rochester’s presentation as a goblin with several dead wives, a stark comparison to “Beauty and the Beast” with Rochester here pictured as a good man under an ugly surface.

Arguably, the strongest fairy tale element in *Jane Eyre* is the use of the classic Cinderella tale, and especially the German version “Ash Girl” by the Grimm brothers, to which it has a general resemblance. The Grimm brothers’ “Ash Girl” (Aschenputtel) in *Kinder und Hausmärchen* from 1812, has religious allusions and is coarser than Charles Perrault’s “Cendrillon” from 1697 in *Histoires ou Contes du Temps Passé*. Just like Ash Girl or Cinderella, Jane is mistreated by a cruel substitute for a mother and mean relatives. However, due to hard work, intelligence, a good heart and soul as well as some supernatural traces, she ultimately reaches happiness by marrying her “prince”, that is Mr Rochester, who is the love of her life. Yet, Jane is not a traditional Cinderella, rather she is a strong and unconventional heroine. According to the two dominant versions of the Cinderella tale, Charles Perrault’s “Cendrillon” and the Grimm brothers’ “Ash Girl”, Cinderella is pictured as a girl who submissively obeys to everything her stepmother and stepsisters want. The morale is that Cinderella’s nice and honourable behaviour wins her the love of her prince (Robbins 102-103). Moreover, Cinderella’s beauty is also of great importance for this success. At every ball: “everyone was amazed at her beauty (...) and the king’s son danced only with her” (Grimm 27). In contrast to the French version the Grimms’ Cinderella leaves the ball of her own free will (Clarke 699). Similarly, Jane shows her free will several times in *Jane Eyre*. 

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However, Jane stretches the boundaries for women a lot further than Grimm’s “Ash Girl” with her quest for freedom, independence and education.

I claim that there is an underlying resemblance between Jane Eyre’s narrative structure and plot with the Grimm brothers’ “Ash Girl” and that Jane Eyre is an unconventional, strong and active Cinderella, a new kind of heroine. My purpose is to look at Jane Eyre from a narrative perspective and compare the structure with Propp’s thesis regarding a fairy tale’s structure, as set out in his Morphology of the Folktale, and with the Grimm brothers’ “Ash Girl”. I will highlight and describe the Cinderella concept within the pattern of fairy tale and look at how gender is presented within this frame. Throughout the essay the term “Cinderella” will be used synonymously with the Grimm brothers’ “Ash Girl”. All other versions as well as the general concept of the tale will be referred to as the Cinderella tale or otherwise explicitly cited.

There is a great amount of books and articles dealing with Jane Eyre. I have chosen literature that discusses Jane Eyre in comparison with the Cinderella tale and in particular to the Grimm brothers’ “Ash Girl”. Furthermore, I have used theoretical novels and articles about Propp’s thesis The Morphology of the Folktale. Among the main sources in the essay is the German Cinderella tale “Ash Girl” (Aschenputtel) by Jacob and Wilhelm Grimm (which is edited by Alan Dundes in 1982). I also use Micael M. Clarke’s article “Brontë’s Jane Eyre and the Grimms’ Cinderella”, the articles “Jane Eyre and the World of Faery” by Robert K. Martin and “The Fairy-Tale Façade: Cinderella’s Anti-grotesque Dream” by Alexandra Robbins as they acknowledge comparisons between Jane Eyre and the Grimm brother’s “Cinderella”. In addition to these, I also use the article “Intimacy without immolation: fire in Jane Eyre” by Cynthia Carlton-Ford, which emphasizes Jane Eyre as a feminist fairy tale. Also, Claude Levi-Strauss’s article “Structure and Form: Reflections on a Work by Vladimir Propp” is used, which discusses Propp’s thesis and argues for an approach where not only the structure or plot is considered but also the context. Finally, obviously Vladimir Propp’s Morphology of the Folktale is used as the underlying tool for the theoretical approach.
Propp’s Morphology of the folktale

In order to see parallels to fairy tales in general and to “Cinderella” in particular, it is vital to study Jane Eyre’s narrative structure and plot. The Russian formalist Vladimir Propp (1895-1970), famous for his study on Russian folktales, identifies in the thesis The Morphology of the Folktale that there are specific structures and plots in fairy tales (Propp 23-24). Propp’s analysis assumes that a fairy tale is a specific branch of folktale (Propp 19). Propp makes his analysis on a selection of about one hundred Russian fairy tales from the Russian ethnographer A.N Afanás’ev’s folktale collection. Afanás’ev is the first one to have gathered Russian folktales. Propp’s selection is inclusive of all versions of actions or events in fairytales according to Propp (23-24). A folktale is any variety of a traditional narrative, in both oral and literary form. It consists of various sub-genres like animal tales, religious tales and anecdotes and jokes. The Finnish folklorist Anti Aarne came up with a classification system of folktales into different subclasses. Propp redefines Aarne’s subclass magic tales, from number 300 to 749, as fairy tales (Propp 19). Propp’s selection of Russian tales from Afaná’ev’s folktale collection is made according to this fairy tale classification. Fairy tales are tales that are fictional and they include supernatural objects, events and characters. Some of the characters can be goblins, elves and fairies. Propp is critical towards Aarne’s classification system of folktales as it ignores the actions in each tale and more or less only tries to classify tales according to themes or genres (Propp 10-11).

Propp’s aim is to give fairy tales a description. In a formalist method the narrative structure is broken down into its smallest basic plot component in a tale. Propp defines these smallest narrative units, which Propp sees as corresponding to different actions in the plot, as functions (Propp 20-21). By this analysis Propp creates a typology of narrative structures. Just like sentences can be divided into specific grammatical units, Propp’s method describes tales according to their different parts. By looking at different actions that is functions as well as characters in these tales, Propp concludes that there are only thirty-one generic actions or functions in fairy tales (Propp 64). Furthermore, Propp states that: “Function is understood as an act of a character, defined from the point of view of its significance for the course of the action (…) independent of how and by whom they are fulfilled” (Propp 21). That is to say, the tales characters are replaceable but the functions or actions are all from the same typology system.

One example of a function is function number I, which is “one of the members of a family absents himself from home” (Propp 26). Thus, in this scene the action of absenteeism is defining the event and not the person who departs. According to Propp’s
typology, a function is often classified according to the noun giving the function or action its meaning, like for example interdiction and interrogation. (Propp 20-21). In deciding the type of function it is vital to consider its position in the narrative. Propp states that the functions always appear in the same chronological sequence, even though all are not found in every tale (Propp 22). For example function number VI is always before function number VIII, no matter whether the intermediate ones are missing or not. However, we shall see later that there are exceptions to this order of functions. Furthermore, Propp divides functions into different sub-functions. Propp states that the functions are to be regarded as the basic and general types and these are further defined by connecting sub-functions. Propp’s sub-functions are not complete of all sub-variants but only examples given by him (Propp 25). A full description of Propp’s functions and sub-functions is given in Appendix 1.

According to Propp, every fairy tale develops from function number VIII, where a kind of complication enters the tale (92). Previously, the first seven functions have set the action going but they are only “the preparatory part of the tale” (Propp 31-32). Function VIII is split into two possibilities (VIII and VIIIa) with either villainy or lack as the crucial determinant (Propp 92). One of them is always present in each tale (Propp 35-36). In the first variant, the villain causes some kind of harm against one of the family members by, for example, hurting the victim or taking a desired magical thing. In the second variant, there is a sense of lack or someone desires something in the hero's family. Propp claims that both versions are of the same kind, as in both cases a sense of lack is perceived which results in a quest (34-35). Before the first seven functions appear there is what Propp describes as “some sort of initial situation” (Propp 25), which explains the family situation. An example of a narrative fairy tale structure is: after the initial family situation is explained someone in the family leaves the home. Thereafter an interdiction is violated and thereby some kind of misfortune is caused. Then, function VIII appears with either a villainous act or a sense of lack. According to Propp there are two kinds of heroes, the seeker-hero or the victimized hero. Only one type of hero is present in a fairy tale. The seeker-hero tries to counteract the villainous act or search for whatever is lacking, whereas the victimized hero is seized or driven away from home (Propp 36-37). After this follow functions such as the seeker-hero or victim-hero meets a donor and is tested, the hero acquires the use of a magical agent, the hero and the villain join in combat, the hero is pursued and eventually the hero is rescued from pursuit and then the fairy tale often ends. In some cases fairy tales also include a subsequent marriage between the hero and his search for a girl. Thus, this narrative structure then consists of functions I to XXII and XXXI (Propp 58).
However, not all fairy tales end like this. In those cases where the fairy tale does not end with a wedding but with a function that has ended in favour of the hero, the fairy tale could have another misfortune or lack in store for the hero. Hence, this new misfortune or lack is what Propp describes as starting a second kind of move (Propp 58-59). Propp states that many fairy tales consist of two series or so called moves of functions (Propp 59). The first move contains the functions previously described I to XXII and occasionally also function XXXI. Yet, as earlier mentioned, all functions never occur in the same tale. Whenever there is any other villainous act or sense of lack, a new move starts with the function VIII (Propp 92). The second move or any subsequent one, include the functions VIII to XV and thereafter the narrative continues differently with other functions starting from the number XXIII to XXXI. These last functions also involve difficulties and endeavours for the hero before the ultimate solution is reached. Thus Propp’s definition of a move is then any development from function VIII to its terminal function (which can for example be functions XIV, XIX and XXX) and “Each new act of villainy, each new lack creates a new move” (Propp 92).

Often in fairy tales there is a doubling or trebling of functions, which Propp also mentions as being possible for functions in spite of the general rule of functions’ chronological sequence (74). Propp defines the residual material that is left over from the categorizing of functions, as non-functional categories. This is material that has no impact on the fairy tale’s action. These categories are “component parts” (Propp 71), “direct notifications” (Propp 71) and “motivations” (Propp 75). The first two categories connect functions or actions and the last one mentioned serves to explain characters’ behaviours and actions.

Propp states that there are seven major types of characters in fairy tales. These characters he defines as “dramatis personae [who are] hero (…) villain (…) dispatcher (…) donor (provider) (…) helper (…) a princess (a sought-for person) and (…) her father (…) /and/ false hero” (Propp 78-79). Any other character is only a connecting part between functions. The protagonist’s and the antagonist’s roles are easy to understand. The dispatcher is the one who sends the protagonist away on a search for whatever is lacking (Propp 36). The donor or provider prepares and provides the hero with the achievement of magical power or a magical helper. The former can be animals or objects possessing supernatural powers (Propp 79). The latter one helps the hero. The helper is either a magical thing or animal. It can also be a person with magical strength that appears from magic objects (Propp 43-44). The sought-for person is the goal for the hero (Propp 79). Finally, the false hero is someone who tries to get
the hero’s privileges and take credit for his deeds (Propp 60). As mentioned, the characters are defined by the deeds they do. Furthermore, a character can take part in several actions and thereby acquire different roles (Propp 80-81).

Propp claims that there are functions, which are always connected to each other according to their corresponding variety (109). For example function XVI:3: “they play cards” (Propp 52) is always linked with function XVIII:3: “he loses at cards” (Propp 53). Propp also states that some functions always appears together like “interdiction and its violation; the attempt to find out something and the transmission of information; deception (fraud) by the villain and the hero’s reaction to it; fight and victory; marking and recognition” (Propp 109). Further examples of functions appearing together are the actions of villainy or lack and the events of ending villainy or lack (VIII/VIIIa-XIX). In some cases the two functions’ sub-variants may not exactly correspond. As the act of villainy or lack and the ending thereof has many intermediary functions the latter function may not always perfectly correspond to the first one. In this case Propp says that: “The tale is (…) out of tune” (Propp 110).

Some research criticizes Propp’s thesis due to his lack of considering the social and historical background of each tale and the context or pattern which underlies the tale’s text (Levi-Strauss 131). One of the critical voices is the French anthropologist Claude Lévi-Strauss (1908-). Although inspired by Propp, he criticizes Propp for not relating his morphology to Russian culture as a whole. In the first place, Lévi-Strauss disagrees with Propp’s belief that only the form or structure is essential for the tale and that the content is irrelevant. (Lévi-Strauss 131). Lévi-Strauss points to Propp’s division of functions into sub-functions which he believes is not complete as Propp does not “systematically catalogu[e] what he maintains are “species”, [but] he is content to isolate some” (Lévi-Strauss 132). Lévi-Strauss believes that it is the sub-functions or “species” which give the meaning of tales as the functions are very general. Furthermore, Lévi-Strauss believes that the meaning is only found by comparing several tales (not necessarily related) with each other, that is more than Propp’s selection of only one hundred Russian fairy tales. By doing this, repeated motifs and contrasts are detected. By applying this method, Lévi-Strauss looks for the underlying pattern that is allegedly based on a binary opposition according to his structuralistic approach (Lévi-Strauss 134-135). In contrast to Propp, Levi-Strauss then tries to relate this paradigm of binary opposition to the surrounding culture.

Also, Lévi-Strauss pinpoints that of the thirty-one different functions, some are
very similar to each other. In fact he sees them as “reducible, i.e., assimilable to the same function, reappearing at different moments of the narrative, but after undergoing one or a number of transformations” (Lévi-Strauss 136). A transformation is evident whenever a previous character’s role changes to another one, for example from being a donor to becoming a villain. Instead of Propp’s chronological structure, Lévi-Strauss suggests an atemporal matrix structure where transformations of the same functions are clustered in groups (Lévi-Strauss 137). The anthropologist and folklorist Alan Dundes argues against Lévi-Strauss’s aim to look for the “true” underlying pattern of binary oppositions as these kinds of “analyses are speculative and deductive, and they are not easily replicated” (Propp XIII). Instead, Dundes claims that Propp’s analysis is “empirical and inductive, and its resultant analyses can be replicated” (Propp xii).

However, in spite of the mentioned criticism, in order to identify general fairy tale structures and plots, Propp’s model is relevant for detecting both content as well as structural pattern in the novel Jane Eyre. In my analysis of Jane Eyre, only functions are described in general and not Propp’s non-functional categories that have no impact on the fairy tale’s action. My analysis of Jane Eyre’s structure follows Propp’s rule that each new act of villainy and lack creates a new series or move within a fairy tale. Furthermore, consideration is taken to the fact that the structure within each move should follow the chronological and selective order of functions. However, as will be evident in my analysis of Jane Eyre, there are several exceptions to this rule of chronological order of functions. As even Propp says: “the sequence of functions is not always the same (…) A careful examination of the schemes will show certain deviations” (Propp 107).

Yet, Propp believes that these deviations do not break his invariant rule but are only evidence of “an inverted sequence” (Propp 107). Thus, he claims that most deviations only mean that one function comes after instead of before a function or the other way round. As Propp says: ”some functions are capable of changing place” (Propp 107). However, he ultimately declares that: “There are certain cases, as well, of direct violations” (Propp 108). Propp states that these latter exceptions often only appear in humorous tales, yet it will be evident from my analysis of Jane Eyre that they also appear in other fictions. It should also be remembered that Jane Eyre is not a short fairy tale but a novel with a more elaborate structure. Some scholars also stress that Propp’s somewhat ambiguous language confuses analysis of fairy tales (Murphy 63).
**Analysis of Jane Eyre**

If one applies Propp’s theory to *Jane Eyre*, it consists of ten moves interwoven into one tale. Most of the relevant parts of the novel are possible to analyze according to Propp’s theory. However, some conversations as well as some thoughts have not been possible to include because they do not have a corresponding function. Yet, as Propp declares: “the feelings and intentions of the dramatis personae do not have an effect on the course of action in any instances at all” (Propp 78). As a full and detailed description of functions is impossible to enter within this length of essay, only the first move and parts of the following moves will be described in the analysis part. However, the full list of all functions evident in *Jane Eyre* is attached as Appendix 2. The selected parts of moves are based on their relevance according to this analysis of *Jane Eyre* in comparison to the Grimm’s “Cinderella”.

The first move starts at Gateshead where Jane, who is a ten-year-old orphan, is living with her uncle’s family. The initial family situation is the introduction of the family members, where Eliza, John and Georgina are gathered around their mother that is Mrs Reed, who is Jane’s aunt. Jane, however, is “dispensed from joining the group” (Brontë 3). It is evident from the beginning that there is an implicit absence of Jane’s parents, as in the initial scene Jane is cast out from the present family group consisting of her aunt and her aunt’s children where Jane’s parents are missing. However, this absence is not explained until later, yet, the appropriate function is number I:2 as Jane’s parents are dead (Brontë 11). This can be seen as a break against Propp’s linear schema, although here the absence of Jane’s parents is clearly understood. After this follows function number II:1, which means that an interdiction is made against the heroine. This scene appears when aunt Reed says: “Jane, I don’t like cavillers or questioners (…) Be seated somewhere; and until you can speak pleasantly, remain silent” (Brontë 3). As mentioned previously, an interdiction is normally followed by an act of violation against this, as they constitute a pair of functions (Propp 27). However, this function does not appear until later and obviously this is a break of the rule of the invariant structure.

When John tries to find out where Jane is, the function number IV:1 is evident, that is when “the villain makes an attempt at reconnaissance” (Propp 28). “‘Where the dickens is she!’ He continued” (Brontë 5). When Eliza says: “‘She is in the window-seat, to be sure, Jack’” (Brontë 5) this is a scene of function number V:1 where “the villain receives information about his victim” (Propp 28). Function number VI:1 appears when John makes Jane come forward and stand before him. John exclaims: “‘I want you to come here’” (Brontë 5). In this event the villain persuades the victim in order to possess her. The function VII is normally when the victim surrenders to the villain’s deception and unknowingly helps the
enemy. However, as Propp points out, the function can also mean that “sometimes the
difficult situation is deliberately caused by the villain (…) [and] this element may be defined
as a preliminary misfortune” (Propp 30). This kind of function VII is noticeable when Jane
submissively comes forward to John’s chair despite expecting him to hit her anytime (Bronte 6).

Next follows an act of villainy when John hits Jane (Brontë 6), which is an
example of function VIII:6, where the “villain causes bodily injury” (Propp 32). After this
another villainous act of hurting someone occurs, as John takes the book that Jane is reading
and throws it at her. This makes Jane fall on the floor and she hits her head against the door
and suffers a bleeding cut on her head (Brontë 6). This is then a repetition of function VIII:6.
Now Jane accuses John for being a naughty and evil boy: “‘You are like a murderer–you are
like a slave-driver–you are like the Roman emperors!’” (Brontë 6). Jane’s act is a late
function III where she shows violation against aunt Reed’s interdiction that she should be nice
and quiet. Furthermore, Jane here violates against a second villain and not against the first
mentioned, aunt Reed. There is also evidence of other villains in the text. When John screams
for aid and revenge, his sisters Eliza and Georgiana help him by bringing aunt Reed (Brontë
7). Then the result is: “‘Take her away to the red-room, and lock her in there’. Four hands
were immediately laid upon me, and I was borne upstairs” (Brontë 7). Hence, this is now a
new villainous act of function VIII:15 when “the villain imprisons or detains someone”
(Propp 34).

The analysis of these situations makes it clear that the heroine is Jane Eyre and
that there are so far four villains in the novel. They are aunt Reed and her children John, Eliza
and Georgina. Shortly thereafter, Jane is encountered with the person Propp describes as a
donor who prepares the heroine for magical power and/or gives the heroine some kind of
magical power (Propp 78). As Jane has been locked up in the red room she subsequently
faints or collapses out of fear and when she is eventually released from the room the
apothecary Mr Lloyd is called for (Brontë 16-17). Jane is now rather sad and Mr Lloyd, who
does not know of any of the previous events, asks why Jane has been crying. Jane replies: “‘I
cry because I am miserable’” (Brontë 17). Jane also explains to Mr Lloyd: “‘For one thing, I
have no father or mother, brothers or sisters’” (Brontë 18). These utterances show that Jane
lacks both parents as well as siblings and that her new relatives cannot substitute for her lack
of family. This event is function VIIIa:1 and is a repetition of function VIII, albeit of another
variant than the previous, both versions of function VIII are, as Propp declares, of the same
kind as they both create a sense of lack which results in a quest (34-35). Mr Lloyd then asks
Jane several questions which are applicable of function XII:2 where the heroine is interrogated or tested, by the donor. Mr Lloyd asks: “‘Would you like to go to school?’” (Brontë 19). Normally this function leads to the receipt of magical power or a magical helper. Yet, here it does not. Instead function XIX:11, that is the object of search is given as a gift in the same way as a magical object (Propp 55), later appears in its stead. Jane replies: “‘I should indeed like to go to school’” (Brontë 19). Jane’s reply constitutes function XIII:2, which is when the heroine responds to the future donor.

Now function XIX:11 appears, where as mentioned the lack of something is achieved as a gift. This action is noticeable when Jane overhears the nurse, Bessie, talking to the maid Abbot. From this Jane learns that Mr Lloyd has recommended Jane’s schooling to aunt Reed (Brontë 19). The next function XVI:1 is when “the heroine and the villain join in direct combat” (Propp 51). This is evident when Jane remarks that: “John thrust[s] his tongue in his cheek whenever he [sees] me, and [when he] once attempted chastisement (...) I instantly turned against him (...) [but] he (...) ran from me (...) vowing I had burst his nose. I had indeed levelled at that prominent feature as hard a blow as my knuckles could inflict” (Brontë 21). Again, this is an example of a break of the rule of the chronological order. Then shortly afterwards another similar event of function XVI:1 appears when Jane and aunt Reed quarrel and aunt Reed hurts Jane (Brontë 21). Then another example of a variant structure occurs when an interdiction is raised towards Jane. This is when Jane is not allowed to take part in any kind of pleasure (Brontë 21). This event is function II:1.

After this follows function VII:1 when Jane says: “‘Bessie now frequently [employs] me as a sort of under-nurserymaid, to tidy the room, dust the chairs, etc” (Brontë 23). In this action the heroine agrees to the villain’s persuasions. In this case, Bessie is now seen as a villain, although it is unclear whether she actually demands this or if it actually originates from aunt Reed. This function is again out of tune with Propp’s rule of order unless we see it as a continuation from the previous function. Function XVI:1, when heroine and villain take part in combat, appears as a verbal combat between Jane and aunt Reed. Jane says to aunt Reed: “‘I am not deceitful: if I were, I should say I loved you; but I declare I do not love you (...) People think you a good woman, but you are bad, hardhearted. You are deceitful!’” (Brontë 29). From this verbal combat, Jane emerges as the “winner of the field” (Bronte 30). This is thus the function XVIII:1 “the villain is defeated (...) in open combat” (Propp 53).
Now the first move pauses. As the initially villainous acts are not yet solved, there will be a continuation of this move. Although Jane is the winner of this verbal combat her aunt and her children are still villains that pester Jane’s life. Propp declares that a move can terminate and be followed by another move as well as be interrupted by another one. During this interruption the first move pauses and several other moves can continue, pause and terminate before the first one continues and then ends (92-93).

From now on, only parts of the following moves will be explained. The general definition of the various functions will now not be given but only the specific plot in *Jane Eyre* that matches the function. For a full definition of all functions please see Appendix 2.

Now a second move starts with function VIIIa:1, as Jane feels a new sense of lack, that is a lack of love from aunt Reed as well as a lack of reconciliation with her (Brontë 30-31). Function X is evident of Jane’s approval to leave Gateshead, even though it is not clearly expressed in words. However, that is, according to Propp, common for this function (38). Yet, it is implicitly understood that Jane does not mind leaving when Bessie asks Jane what she said at her farewell meeting to her aunt, Jane’s reply is: “Nothing (...) Bessie. Your Missis has not been my friend: she has been my foe” (Brontë 33). Now, Jane leaves for Lowood institution. Jane’s agreement to depart from home to go to the Lowood institution makes her into a seeker-heroine, according to Propp’s definition. Obviously, Jane wants to start school in order to meet friends and perhaps to educate herself. At her arrival she meets her future donor Miss Temple, who asks her several questions regarding her name, family status and knowledge as well as expressing her hopes that Jane will be a good girl (Brontë 35). This event is applicable to function XII:2. Function XIII:2 corresponds to Jane’s answers when she for instance tells Miss Temple that her parents are dead (Brontë 35).

Now the second move pauses and function VIII:15 starts a third move. This happens when the owner of Lowood institution, the cold hypocritical clergyman Mr Brocklehurst, arrives to Lowood and notices Jane. When Jane accidentally breaks a slate, Mr Brocklehurst demands Jane to stand on a chair in front of the teachers and pupils, as well as Brocklehurst’s visiting wife and two daughters. Brocklehurst says: “Let her stand half an hour longer on that stool, and let no one speak to her during the remainder of the day” (Brontë 57). Brocklehurst also tells the whole assembly, on Mrs Reed’s request, that Jane is a deceitful girl, that she is a liar.

As mentioned earlier, a character can appear in different roles depending on what actions they are involved in. Former donors can for example become a hero’s or heroine’s helpers (Propp 80-81). This is evident when Miss Temple helps and supports Jane
after she has been accused of being a liar. Miss Temple tells Jane: “I know something of Mr Lloyd; I shall write to him; if his reply agrees with your statement, you shall be publicly cleared from every imputation; to me, Jane, you are clear now” (Brontë 61). This scene is function XIV:2. Miss Temple, however, does not possess magic powers in this romantic and 19th century realist novel, but her strength and goodness nonetheless make her an equivalent character.

After Jane has been cleared of the false accusations, which is evidence of function XIX:1 (however, out of order according to the order of functions), Jane is put on a test to prove her strength and competence. This last action is obviously an example of function XXV. Jane remarks: “I from that hour set to work afresh, resolved to pioneer my way through every difficulty […] my memory, not naturally tenacious, improved with practice; exercise sharpened my wits” (Brontë 63). Jane is here under the test to prove herself a good student. Later on, function XXVI (that violates against the order of functions) occurs when the difficult problem is solved, as Jane becomes one of the best girls in her class and ultimately becomes a teacher herself (Brontë 72). This last function ends move III as well as move II that has been on hold until now. From this last move it is obvious that there is a new villain that is Mr Brocklehurst. When Mr Brocklehurst accuses Jane of being a liar, his own family is present, as mentioned, and at the event his two daughters whisper: “How shocking” (Brontë 56). If not fully villains, Mr Brocklehurst family clearly supports him.

The fourth move starts with Jane’s realisation of a new kind of lack as Mrs Temple marries and leaves Lowood institution, which is function VIIIa:1. Jane now thinks that Lowood does not feel like a home any longer (Brontë 72). Consequently, Jane decides to search for a new home, a new position where she can teach as a tutor, function X is then obvious for this seeker-heroine (Brontë 74).

In the fifth move, Jane has arrived to Thornfield Manor in order to work as a governess. Yet now Jane senses a new kind of lack as she longs for another kind of life with more and other kinds of friends than the housekeeper Mrs Fairfax and Jane’s pupil Adèle. Jane longs for “more of intercourse with [her] kind, of acquaintance with variety of character, than [are] here within [her] reach” (Brontë 94-95). Thus, this is function VIIIa:1. This lack leads to function X with Jane’s counteraction of setting out to Hay to post a letter, as Jane is “tired of sitting still in the library through a whole long morning” (Brontë 96). Both the fourth and fifth move now terminate with function XIX:1 and thus they have the same ending (function XIX:1 appears against the chronological sequence of functions and also violates
against the rule of only appearing in the first move). This is obvious as Jane’s earlier lack of
close friends, a loving home as well as an interesting life now is gone thanks to Mr Rochester,
the owner of Thornfield Manor, who has shown interest in Jane. This attraction for Jane has
come about from Mr Rochester and Jane’s multiple conversations. Jane now thinks that Mr
Rochester is the person she wants to see most in the world and that “the ease of his manner
free[s] [her] from painful restraint” (Brontë 128). Mr Rochester is, according to Propp’s
description of characters, the sought-for person that is the “prince”.

In the sixth move, function VIII:18 occurs when Jane wakes up during the night
by a strange sound. At first Jane’s door is touched from the outside and then she hears a scary
“demonic laugh” (Brontë 129). Jane wonders who it can be, if it is the servant Grace Poole,
whom the housekeeper Mrs Fairfax earlier has attributed strange behaviour to, and whether
“she is possessed with the devil?” (Brontë 130). Then function XXV comes about, when Jane
notices that Mr Rochester’s bed curtains are set on fire. Function XXVI is then evident when
Jane rescues Mr Rochester by screaming and shaking him as well as pouring water over the
bed (Brontë 130). Then the sixth move pauses.

In the seventh move, function VIIIa:1 occurs when Jane is ” beginning to feel a
strange chill and failing at the heart” (Brontë 141), as she does not hear anything from Mr
Rochester who has left Thornfield to visit friends. Jane states to herself: “so don’t make him
the object of your fine feelings (…) He is not of your order” (Brontë 142). Later at
Thornfield, when Mr Rochester has a group of friends visiting him, function XXIV
appears as
“a false heroine presents unfounded claims” (Propp 60). This happens when Miss Blanche
Ingram, who Mrs Fairfax has told Jane is to become Mr Rochester’s wife, has a claim on Mr
Rochester, which is evident from Ingram’s remark: “‘Whenever I marry (…) I am resolved
my husband shall not be a rival, but a foil to me (…) his devotions shall not be shared
between me and the shape he sees in his mirror (…) Mr Rochester, now sing, and I will play
for you” (Brontë 157). Miss Blanche Ingram here alludes to Mr Rochester’s bad looks and her
own beauty as well as indicating that she is to be his bride. As Mr Rochester is already
married to a woman called Bertha, hidden in the attic, this claim is impossible.

Then the seventh move pauses and the first move continues with function XX.
This occurs when Jane returns to Gatesfield, as her aunt has asked for her because her aunt
has had a stroke at the news of her son’s suicide (Brontë 194-195). This move ends with
Jane’s conviction of not being devastated by aunt Reed’s mean act of telling Jane’s uncle
that Jane is dead. Jane even forgives aunt Reed as she says: “‘Love me, then, or hate me, as
you will”” (Brontë 211). Jane, however, is ultimately liberated from this villain by the death of aunt Reed who dies “at twelve o’clock that night” (Brontë 211). This function, XXII:8, ends the first move. The other Reed villains are now also obliterated, as John is dead and the two sisters have reconciled with Jane (Brontë 212-213).

The seventh move now continues again. Jane now returns to Thornfield, which is function XX (this function appears against the chronological sequence of functions and also violates against the rule of only appearing in the first move). On her way back home, Jane encounters Mr Rochester while she is walking towards Thornfield. Here Mr Rochester declares Jane his love. He says: “My bride is here, (…) because my equal is here, and my likeness. Jane, will you marry me?” Function XIX:1 (which violates against the chronological sequence of functions and also violates against the rule of only appearing in the first move) is then obvious in Jane’s reply: “Then, sir, I will marry you” (Brontë 225). Function XXV happens when Mr Rochester attempts to buy Jane several dresses and make her dependent on him in a way, which makes Jane feel that Mr Rochester resembles a sultan and she his mistress. Mr Rochester tells Jane: “to choose half a dozen dresses” (Brontë 236). Now, Jane becomes “threatened by Rochester’s possessiveness” as Cynthia Carlton-Ford remarks (382). However, Jane does not want to become like Mr Rochester’s previous mistress Céline. Function XXVI is the later event when Jane tells Mr Rochester: “Do you remember what you said of Céline Varens? – of the diamonds, the cashmeres you gave her? I will not be your English Céline Varens. I shall continue to act as Adèle’s governess”’ (Brontë 237). After these events, the seventh move once again pauses.

In the eighth move, function XXIV is evident when Jane dresses herself and enters the church as a bride for her coming marriage to Mr Rochester. Even though she does not know that Mr Rochester is already married she nonetheless has an unjust claim on him. Here Jane takes the role as the false heroine, however unintentionally. At the time of Jane’s and Rochester’s wedding, when they are in church, the arrival of two men interrupt the ceremony. The men claim that the wedding cannot go on as Mr Rochester is already married. Then function XXVIII appears when Mr Rochester tells the two men, who are Mr Mason, the brother of Mr Rochester’s wife, and the solicitor Mr Briggs: “Gentlemen, my plan is broken up: – what this lawyer and his client say is true: I have been married, and the woman to whom I was married lives!” (Brontë 257). Undoubtedly, now Mr Rochester assumes the role of a villain instead of the sought-for prince. Furthermore, the true nature of the lunatic woman at Thornfield is revealed when Mr Rochester confirms, “that she is my wife (…) [and that] Bertha Mason is mad” (Brontë 257). Consequently, two villains are now exposed. A bit later
the eighth move ends, together with the sixth move, as the initially occurring villainous acts (see Appendix 2), which in both cases have been that the villain plagues during the night, now are explained and resolved.

The ninth move starts with the function VIII:8, as the villain, Mr Rochester, has just tried to deceive Jane. Even though the function’s actual occurrence is before the previous function, it is not realised until after Mr Rochester confesses his deed and admits: “This girl (...) knew no more than you (...) she thought all was fair and legal, and never dreamt she was going to be entrapped into a feigned union with a defrauded wretch” (Brontë 258). Then function XXI (which violates against the rule of only appearing in the first move) occurs when Mr Rochester demands and attempts to persuade Jane into reconciliation by saying: “Jane! will you hear reason? (...) because, if you won’t, I’ll try violence” (Brontë 267). After this follows function XXII (that forms a pair with the previous function, albeit it is out of order as it normally only appears in the first move). This function occurs when Jane evades Mr Rochester’s attempts and then leaves him by saying “Farewell for ever” (Brontë 282). Now Jane receives “magical” help from the moon, which is function XIV:6 (which violates against the order of functions). Jane dreams during the night that the moon shines on her and whispers to her: “My daughter, flee temptation” (Brontë 282). Even though the shape of the supernatural power is in the form of the moon it is evident that Jane believes it to be her mother as she says in her dream: “Mother, I will” (Brontë 282).

After this, Jane leaves Thornfield at dawn and runs away to the north of England. When Jane arrives unrecognized to the Rivers family at Moor House, this is function XXIII:2. St. John Rivers, who is a clergyman, lets her in and asks for Jane’s name upon which she replies: “My name is Jane Elliot” (Brontë 298). Function XII:2 (in violation of the order of functions) appears when Mr St John questions Jane. This, in combination with the previous function, allows the conclusion that Mr St John is the future donor. Function XIX:11 (in violation of the order of functions and the rule of appearance in the first move exclusively) appears twice in this move, although not after each other. The first time it appears is when Mr St John gives Jane a home and an employment as a teacher for the girls in Morton. Jane’s new home is in the same cottage that is the school building (Brontë 317). The second time is when Jane is told that she has inherited money and that John, Diana and Mary Rivers are Jane’s cousins. After this Jane exclaims: “Oh, I am glad! – I am glad!” (Brontë 341). Later on, the ninth move ends when Jane has managed to refuse Mr St John’s offer of marriage, as he does not love her but only see her as suitable missionary wife (Brontë 371-372). This event is an obvious example of function XXV and function XXVI follows when Jane prays for advice,
which makes Jane hear what she thinks is Mr Rochester calling for her: “‘Jane! Jane! Jane!’” (Brontë 371).

In the tenth move, function VIIIa: 1 occurs when Jane now misses Mr Rochester after she has heard him call for her. Jane exclaims: “‘Where are you?’” (Brontë 372). Rochester now assumes the role of the sought-for prince again. Function X appears when Jane decides to go in search for Mr Rochester. Jane tells Diana and Mary that she is going on a journey to see a friend (Brontë 373). This function is, as mentioned, “characteristic only of those tales in which the hero or heroine is a seeker” (Propp 38). When Jane arrives at Thornfield she notices that the estate is a ruin. The following three functions have already occurred but they are not revealed until now, which makes them appropriate to point out here. Jane now finds out that Mr Rochester’s wife has set Thornfield on fire and thereby exposed herself in public as a villain, which is evident of function XXVIII. The first time she was exposed it was only for Jane, Mr Mason (who obviously already knew her true nature) and the solicitor Mr Briggs. Now everyone knows what kind of “lunatic, [who was], kept in the house (...) [and who] turned out to be Mr Rochester’s wife” (Brontë 377). Function XXX is Mrs Rochester’s following deed when she is punished for her acts by her own suicide by jumping from the roof of Thornfield Manor at the time of the fire.

Function XXX is then repeated as even Mr Rochester is punished for his action, which Paul Sullivan asserts is retribution of “Providence” (Sullivan 70). In the fire, Mr Rochester loses an eye, which is knocked out, and he loses the sight on the other one as well. Furthermore, he has to amputate one of his hands. Due to this Mr Rochester “is now helpless, indeed – blind and a cripple” (Brontë 380). Function XXIII (that here violates again the rule of order of functions) is evident as Jane arrives to Mr Rochester’s new home Ferndean unrecognized, as he is obviously blind. Jane examines him “unseen, and alas! [is] to him invisible” (Brontë 381). Function XXVII (that also breaks the rule of order of functions, unless it follows the previous function) appears when Jane is detected by Mr Rochester who says: “‘Is it Jane? What is it? This is her shape – this her size (...) Jane Eyre!’” (Brontë 384). After this function XXIX (that also break the rule of order of functions, unless it follows the last two functions) is evident in Jane Eyre’s new appearance, as Jane emphasizes to Mr Rochester: “‘I am an independent woman now (...) My uncle in Madeira is dead, and he left me five thousand pounds’” (Brontë 385). Then the last function, XXXI: 2, is obvious from Jane’s comment: “READER, I MARRIED HIM” (Brontë 397). Now both the tenth and
seventh move end and thus they have the same ending. Now in both moves, Jane no longer lacks Mr Rochester nor his love as she has gained his ultimate love.

**Comparison of Jane Eyre with “Cinderella”**

In order to compare my analysis of *Jane Eyre*’s narrative structure and plot according to Propp’s typology of fairy tales with the Grimm brothers’ “Cinderella”, I have done a similar analysis for “Cinderella” as the one referred to for *Jane Eyre*. A recount over the most relevant parts of the Grimm brothers’ “Cinderella” is given together with their corresponding functions as Appendix 3. For a full definition of the functions, please see Appendix 1.

There is evidence of both similarities and differences when comparing *Jane Eyre* with “Cinderella”. Obviously, the diversity between the two genres explains the variants. *Jane Eyre* is a complex, rich novel with, as detected, many interweaving moves and subsequently many more functions than the short, one-move fairy tale “Cinderella”. However, there is an underlying structure of a “Cinderella” pattern in *Jane Eyre*, which becomes apparent in a close comparative study of the two stories’ structure and plot according to Propp’s theory. In both narratives there is a similar beginning that also has been noted by other scholars, such as Robert K. Martin. Yet, he as well as the other scholars do not pinpoint all the functions. Robert K. Martin only remarks on the similar family pattern and the evidence of a godmother (87). The latter is not evident in this version of the Cinderella tale and the former will be further explained later on in this section.

In both *Jane Eyre* and “Cinderella” there is initially an absence of parents and an interdiction raised against the protagonists. In Jane’s case the former refers to the fact that her parents are dead and in Cinderella’s case that her mother dies. In “Cinderella” first an interdiction occurs that is function II:1 and then the death of her mother appears, which is function I:2, whereas function I:2 with the death of parents is first in Jane Eyre and function II:1 with an interdiction follows. The interdiction in “Cinderella” is that Cinderella’s dying mother tells her to always be “pious and good (…) and I will watch over you from heaven” (Grimm 25). The interdiction in Jane Eyre is that Jane is told to be quiet and excluded from the company of her peers until she has improved her behaviour (Brontë 3). Obviously, there is a similar meaning in the two interdictions with the demand of a good conduct.

Early on in both narratives, villains deceive or openly cause misfortune for the protagonist, which is function VI (Propp 29). John persuades Jane to approach him so that he can harm her (Brontë 5). In “Cinderella” it is the evil stepsisters and stepmother who deceive Cinderella, as they look beautiful and nice, yet, they are evil in “their hearts” (Grimm 24). In
both cases the protagonists agree to the antagonists’ demand, which is function VII (Propp 30). Paula Sullivan notes that just like Cinderella works all day long, Jane agrees to tidy and dust like a maid at Gateshead (65). Maria Tatar remarks that heroines in fairy tales normally do not receive donors, magical gifts or helpers until they have proved themselves to be humble and obedient (94). Thus, in both narratives a donor appears after this ordeal and helps the protagonist.

In the first move in *Jane Eyre*, the donor appears before Jane decides on counteraction, which is not according to the order of functions. Similarly, the donor in “Cinderella”, that is the white bird at the grave of Cinderella’s mother, also appears before Cinderella decides on counteraction. Early on in the fairy tale, Cinderella goes to her mother’s grave and there the white bird gives her everything she wishes, which is evident of function XIX:11 (Grimm 24). In *Jane Eyre* this donor is the apothecary Mr Lloyd who tells Jane’s aunt to send Jane to school (Brontë 19). This is also an obvious example of function XIX:11. Another donor in *Jane Eyre* is Miss Temple, in the second and third move, who also is a helper as she actively lends her support to Jane, so that she can be cleared from false accusations of being a liar (Brontë 63). A third donor in the ninth move of *Jane Eyre* is Mr St John Rivers and again function XIX:11 is obvious as he gives Jane a position and a home (Brontë 317). Neither of these donors nor the helper in *Jane Eyre* possess any kind of supernatural power. Yet, they serve the same function in this novel. Contrary to that, the white bird in “Cinderella” clearly has magic powers. Evidently, these are similar variants of function XIX:11 with the receipt of a searched for object appearing in both narratives.

According to Propp, the donor normally prepares the hero or heroine for the receipt of supernatural power or a supernatural thing (39). However, in *Jane Eyre* this magical object appears without any preparation. Here, Jane receives magical help from the moon, which is function XIV, when Jane wonders what to do after she has found out that Mr Rochester is already married. In a dream the moon whispers to Jane: “My daughter, flee temptation”’ (Brontë 282). As Micael M. Clarke points out, this event is similar to “Cinderella” with the “saintly mother in heaven” (Clarke 701). In “Cinderella” it is the white bird at the grave of Cinderella’s mother that is the intervening figure between these parts, whereas in *Jane Eyre* it is the moon that speaks to Jane as a representation of her mother in heaven. Furthermore, Clarke declares that this is a strong indication that the author introduces strong supernatural traces in an otherwise realistic novel (701).

Admittedly, a very strong resemblance between the two narratives is the evidence of seeker-heroines in both narratives. Patrick Murphy highlights that the Perrault’s
Cinderella is experiencing a lack of something (66). Similarly, Cinderella in the German version “Ash Girl” lacks something. Also in Jane Eyre, the protagonist Jane senses a lack of something that ultimately leads to her counteraction, which is similar to how Cinderella feels. Thus both Cinderella and Jane are seeker-heroines. In the first move, Jane lacks a mother, father and siblings that love her (Brontë 18), and Cinderella lacks freedom to go to the ball as well as a nice dress and shoes (Grimm 25). This state of lack is function VIIIa. This lack then leads to function X, when the seeker-heroine decides on counteraction (Propp 38). Cinderella decides on counteraction three times in going to the balls (Grimm 26-27). There are several instances when Jane decides on counteractions. For instance when Jane agrees to leave Gateshead and go to Lowood institution and when Jane later leaves Lowood institution as Miss Temple marries and leaves the place. At this time Jane decides to go in search of a new home and position (Brontë 72). Another occasion is when Jane is at the Rivers family and returns to Thornfield as she experiences a longing for Mr Rochester (Brontë 372-373). Throughout the novel, Jane goes in search of a better life whenever she faces lack of a home, family, friends, love, independence and self-assertion.

At the ball, Cinderella is so beautiful in her lovely dress that she entices the prince and he dances with nobody but her (Grimm 26). This is an obvious example of function XIX:3. Similarly, function XIX:1 appears in Jane Eyre when Jane achieves Mr Rochester’s interest, which comes about from their multiple conversations. Jane now thinks that Mr Rochester’s relaxed manners makes her at ease with him and that he is the person she wants to see most in the world, as he makes her feel “gratitude, and many associations, all pleasurable and genial” (Brontë 128). Jane’s previous sense of lack of friends, a loving home and an interesting life has now disappeared by Mr Rochester’s shown interest.

As noted by Victoria Anderson the story of Jane Eyre contains a “false bride motif that is [similarly] evident in (...) the Grimm’s ‘Aschenputtel’” (Anderson 116). This is within the characterization of false heroes (or heroine) according to Propp’s thesis. The false hero is someone who demands something, which only belongs to the true hero, or claims to have done difficult deeds that the hero has done (60). The corresponding function for this is XXIV. In Jane Eyre this happens when Jane herself becomes the false bride unknowingly, when she is about to marry Mr Rochester the first time. However, Anderson does not note that this function also occurs when Miss Blanche Ingram makes claim of becoming Mr Rochester’s wife. At both of these events Mr Rochester is already married (Brontë 157).
“Cinderella” the false brides are obviously her stepsisters who claim to be Cinderella when they try on her shoe in order to marry the prince (Grimm 27-28).

Other similar events appearing in both Jane Eyre and “Cinderella” are the pursuit of the heroine and its counterpart rescue of the heroine that is functions XXI and XXII. In “Cinderella” the protagonist is pursued by the prince three times as well as by her father who helps the prince out the first two times (Grimm 26-27). In a similar way, Jane is pursued by Mr Rochester when he wants her to submit to him even though he is married (Brontë 282). As Clarke mentions, just as Cinderella runs away so does Jane from her highly possessive “prince”, that is Mr Rochester (705). Every time Cinderella returns home from the ball she arrives without being recognized by her family as the beautiful girl at the ball (Grimm 27). This event is an obvious example of function XXIII and the same function occurs in Jane Eyre in the end. When Jane arrives “home” to Ferndean, where Mr Rochester has moved after the fire at Thornfield, she is not being recognized by Mr Rochester as he is blind (Brontë 381).

In both narratives, the protagonist is finally detected by her prince and this function XXVII appears in Jane Eyre when Jane is detected by Mr Rochester at his new manor house called Ferndean. (Brontë 384). In “Cinderella” function XXVII occurs when the prince recognizes Cinderella after she has washed her face and hands and then puts on the slipper (Grimm 29). Also, function XXIX is evident in both Jane Eyre and “Cinderella”. In the former this refers to Jane’s new personal appearance, which is evident when Jane tells Mr Rochester that she has inherited her uncle in Madeira and is an independent woman (Brontë 385). In “Cinderella”, this function XXIX:3 occurs when Cinderella is given new dresses and shoes by the donor (Grimm 26-27). Ultimately, both Jane and Cinderella gain the prince and marry him, which is function XXXI:1 in “Cinderella” and the same function XXXI:2 in Jane Eyre, but without acquiring a throne as in “Cinderella”.

What is striking in the two narratives is the pattern of villains and heroines. There is an apparent resemblance of the “Cinderella” family structure in Jane Eyre, which has been noted by many scholars (Anderson 111). Similarly to Cinderella, Jane has lost her mother and father, and is therefore forced to live with her wicked stepmother and stepsisters. However, the family constellation of family members is slightly altered to the classic Cinderella tale (Martin 87). Jane has initially been adopted by her uncle, whose intention was to care for her as if she was his own child. However, after his death Jane comes under the care and company of her evil stepmother aunt Reed and her evil stepsisters Eliza and Georgiana as well as her evil stepbrother John (Brontë 10-11). The main villain prototype in “Cinderella” is
the mean stepmother. Robert K. Martin believes that the stepmother’s evilness can be explained by Freudian terms in that Cinderella is a rival to the stepmother for her father’s affection (87). Yet, this psychosexual explanation can hardly have been Bronte’s intention as these concepts as Martin also points out were unknown at the time of the novel’s creation (95). As is obvious, the heroines are Cinderella as well as Jane and the sought-for person, according to Propp’s thesis, is the prince in both narratives. In Jane’s case this “prince” is Mr Rochester.

As Martin mentions, the “Cinderella” family structure, with an evil stepmother and two stepsisters, reappears three more times in *Jane Eyre*. Firstly, at Lowood institution, secondly, at Thornfield Manor, and finally, when Jane meets St John Rivers and his sisters (88). Jane is still very much the Cinderella figure at Lowood. Mr Brocklehurst, who runs the school, unjustly makes Jane stand on a chair in front of the whole school and tells them that she is a liar (Brontë 55-56). Even Brocklehurst’s wife and two daughters watch Jane’s punishment and “The elderly lady sway[s] herself to and fro, and the younger ones [whisper], ‘How shocking!’” (Brontë 56). Their nice and rich clothes make Jane aware of her poor orphan situation, according to Martin (88). Here we have the same evil female triple-structure as in “Cinderella” with the mother and two daughters.

Later, this pattern is repeated when Jane lives at Thornfield. As Martin remarks, when Jane desires to marry Rochester she sees herself as a stepsister. Jane now “sit[s] in the shade” (Bronte 152). In her inferior position, Jane thinks: “I had not intended to love him (...) He made me love him without looking at me” (Brontë 153). The female triple-structure now occurs in two groups; Mrs Eshton and her two daughters Amy and Louisa and Lady Ingram and her two daughters, Blanche and Mary. The personal threat, however, only comes from the second group because of Rochester’s interest in Blanche (Martin 88). Martin highlights that Brontë makes a comparison between the Reeds and the Ingrams in the description of Lady Ingram (88). As Jane observes: “She ha[s], likewise, a fierce and a hard eye: it remind[s] me of Mrs Reed’s” (Brontë 150). The last female triple-structure occurs in Jane’s episode with the Rivers family, yet, this time it is not an evil group but a friendly one. St. John River’s sisters Diana and Mary and their caring housekeeper Hannah constitute this group. According to Martin it is Jane’s lack of threat to the women that make them all nice and good. Jane does not have any desire for St. John as a husband (88).

The German fairy tale does not portray a passive Cinderella by any means, yet, she is far more submissive than Jane is. Stephen Benson remarks that gender relations in
“Cinderella”, as well as in other fairy tales, were once supposed to be of moral guidance for proper female conduct (109). Cinderella does not question her stepfamily in the same degree as Jane does, for example when Jane disobeys aunt Reed’s order to be nice and quiet (Brontë 6). As Cynthia Carlton-Ford remarks, Jane does not only rebel against the Reeds but she also wants self-respect and independence (381-382). Jane’s ultimate happiness does not entirely lie in the aspect of marrying the “prince”, but Brontë has characterized her as a woman in search of a life that enables her to reach happiness without giving up any aspect of her own independence and self-assertion. This is apparent in several scenes, for example in the previously mentioned event when Jane escapes Mr Rochester as she has found out that he is already married or when Jane withstands Mr Rochester’s attempt to buy her several dresses and make her dependent on him in a way, which makes Jane feel that she is his mistress and Mr Rochester a sultan (Brontë 236). As Carlton-Ford mentions, Jane is threatened by Mr Rochester’s dominance here (382). These last events are applicable to function XXV, which stipulates a difficult assignment for the heroine and its solution that is function XXVI. Neither of these two last functions appear in “Cinderella”.

Jane’s ultimate independence is achieved when Jane inherits money (Brontë 341), which is function XIX:11. Brontë’s aim for the characterization of an independent heroine is obvious when Jane thinks:

Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do (…) and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. (Bronte 95)

Carlton-Ford highlights the fusing of a classic love story, which she thinks is kind of fairy tale, with a feminist assertion in Jane Eyre (377). Yet, she wrongly declares that Mr Rochester is also a hero apart from Jane. According to Propp’s thesis this is wrong, as Mr Rochester is the sought-for person that is the “prince”. In the end, it is in fact Mr Rochester who has become dependent on Jane as he has lost his sight on both eyes and amputated one hand due to the fire at Thornfield Manor. As Jane says to Mr Rochester: “I love you better now (…) than I did in your state of proud independence” (Brontë 395). Undoubtedly, there is only one hero or heroine, and that is Jane. Eventually, just like Cinderella, Jane receives her “prince” in the end but on her terms.
Conclusion

By using Propp’s thesis the Morphology of the folktale in the study of Jane Eyre, it becomes obvious that the structure and plot have many resemblances to fairy tales in general and to the Grimm brothers’ “Cinderella” in particular. Furthermore, my analysis of Jane Eyre shows evidence of ten moves interweaved within one tale. Also, from this study it is apparent that it is possible to define various actions and events with Propp’s fairy tale register. Yet as mentioned, some conversations as well as various people’s feelings have not been possible to include, as these have no corresponding function since they do not have any effect on the course of action.

In both narratives there is a similar beginning, which also has been noted by many other scholars. Yet, these scholars do not pinpoint all the functions according to Propp’s thesis in neither the beginning nor the later part of the narratives. In contrast to these earlier studies, my analysis of Jane Eyre and “Cinderella” makes use of a full description of all occurring functions, which can be found in appendix 2 and 3. Some of these functions are for instance the evidence of interdictions, early on in both narratives, with the demand of good conduct as well as of villains that deceive the heroines so that they can harm them.

Arguably, the strongest resemblance between the two narratives is that both Jane and Cinderella are seeker-heroines. According to Propp’s definition, a seeker-heroine counteracts lack or misfortune by actively searching for whatever is missing. Similarly, Patrick Murphy highlights that the Perrault’s “Cinderella” lacks something. Obviously, both the German version “Ash Girl” lacks something as well as Jane in Jane Eyre as Cinderella has no dress and cannot go to the ball and Jane lacks family and love. Furthermore, both protagonists are as Clarke mentions strong heroines who evade their possessive prince, that is, in Jane’s case Mr Rochester. These are what Propp define as the sought-for persons.

Furthermore, there is, as many scholars have noted, an obvious “Cinderella” family structure in Jane Eyre. Similarly to “Cinderella”, Jane has a lost mother as well as a dead father. Also, she has a wicked stepmother and stepsisters; yet, the family members are slightly altered to “Cinderella” with an evil aunt as her stepmother and an evil stepbrother as well. Both Jane Eyre and “Cinderella” also have similar endings as they both arrive home without being detected. In Jane Eyre this is possible as Mr Rochester is blind and in “Cinderella” this comes about when Cinderella arrives home without being recognized by her family. Both protagonists are thereafter detected by their princes that is in Jane’s case Mr Rochester. Furthermore, both of them acquire new appearances, however, this appears earlier in “Cinderella” with her receipt of nice dresses. Jane achieves a new personal appearance, as
she becomes independent since she has inherited money. Obviously various analyses have reported on the last similar action that both protagonists marry the prince that is in Jane’s case Mr Rochester.

Yet, Jane is a rather different Cinderella as she is less obedient. Jane disobeys aunt Reed’s order to be nice and quiet. Furthermore, Jane’s ultimate happiness does not lie in the aspect of marrying the “prince” but Brontë has characterized her as a woman in search of a life where she can reach happiness without giving up any aspect of her own independence and self-assertion. Throughout the novel Jane continuously strives for a better life by searching for a home, family, friends, love, self-sufficiency as well as self-assertion. Carlton-Ford also emphasizes that *Jane Eyre* is a mixture of a classic love story, or a fairy tale and a feminist assertion. Yet, Carlton-Ford wrongly regards Mr Rochester as an equal hero to Jane. Mr Rochester is as mentioned the sought-for “prince”. In the end it is he who is dependent on Jane. It is obvious that Brontë thought that her protagonist’s claims for independence and self-assertion were only possible to realise in this romantic and 19th century realist novel with fairy tale traces.
Bibliography


Appendix 1

Functions according to Vladimir Propp’s *Morphology of the Folktale*.

The functions in the preparatory part of the tale are described in the following way:

I. One of the members of a family absent himself from home.
   1. The person absenting himself can be a member of the older generation.
   2. An intensified form of absence is represented by the death of parents.
   3. Sometimes members of the younger generation absent themselves.

II. An interdiction is addressed to the hero.
   1. An interdiction is for example “You dare not look into this closet”.
   Sometimes an interdiction is evidenced in a weakened form, as a request or a bit of advice.
   2. An inverted form of interdiction is represented by an order or a suggestion.

III. The interdiction is violated.

IV. The villain makes an attempt at reconnaissance.
   1. The reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc.
   2. An inverted form of reconnaissance is evidenced when the intended victim questions the villain.
   3. In separate instances one encounters forms of reconnaissance by means of other personages.

V. The villain receives information about his victim.
   1. The villain directly receives an answer to his question.
   2-3. An inverted or other form of information-gathering evokes a corresponding answer.

VI. The villain attempts to deceive his victim in order to take possession of him or of his belongings.
   1. The villain uses persuasion.
   2. The villain proceeds to act by the direct application of magical means.
   3. The villain employs other means of deception or coercion.

VII. The victim submits to deception and thereby unwittingly helps his enemy.
   1. The hero agrees to all of the villain’s persuasions.
   2-3. The hero mechanically reacts to the employment of magical or other means.
   Sometimes the villain deliberately causes the difficult situation. This element may be defined as preliminary misfortune.
Then follows the “real” functions.

VIII. A. The villain causes harm or injury to a member of a family.
1. The villain abducts a person.
2. The villain seizes or takes away a magical agent or a magical helper.
3. The villain pillages or spoils the crops.
4. The villain seizes the daylight.
5. The villain plunders in other forms.
6. The villain causes bodily injury.
7. The villain causes a sudden disappearance.
8. The villain demands or entices his victim.
9. The villain expels someone.
10. The villain orders someone to be thrown into the sea.
11. The villain casts a spell upon someone or something.
12. The villain effects a substitution.
13. The villain orders a murder to be committed.
14. The villain commits murder.
15. The villain imprisons or detains someone.
16. The villain threatens forced matrimony.
17. The villain makes a threat of cannibalism.
18. The villain torments at night.
19. The villain declares war.

VIIIa. One member of a family either lacks something or desires to have something.
1. Lack of bride (or friend, or a human being generally).
2. A magical agent is needed.
3. Wondrous objects are lacking.
4. A specific form: the magic egg containing Koscej’s death (or containing the love of a princess) is lacking.
5. Rationalized forms: money, the means of existence, etc. are lacking.
6. Various other forms.

IX. Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.
1. A call for help is given, with the resultant dispatch of the hero.
2. The hero is dispatched directly.
3. The hero is allowed to depart from home.
4. Misfortune is announced.
5. The banished hero is transported away from home.
6. The hero condemned to death is secretly freed.
7. A lament is sung.

X. The seeker agrees to or decides upon counteraction.

XI. The hero leaves home.

XII. The hero is tested, interrogated, attacked etc, which prepares the way for his receiving either a magical agent or helper.
1. The donor tests the hero.
2. The donor greets and interrogates the hero.
3. A dying or deceased person requests the rendering of a service.
4. A prisoner begs for his freedom.
5. The hero is approached with a request for mercy.
6. Disputants request a division of property.
7. Other requests.
8. A hostile creature attempts to destroy the hero.
9. A hostile creature engages the hero in combat.
10. The hero is shown a magical agent, which is offered for exchange.

XIII. The hero reacts to the actions of the future donor.
1. The hero withstands (or does not withstand) a test.
2. The hero answers (or does not answer) a greeting.
3. He renders (or does not render) a service to a dead person.
4. He frees a captive.
5. He shows mercy to a suppliant.
6. He completes an apportionment and reconciles the disputants.
7. The hero performs some other service.
8. The hero saves himself from an attempt on his life by employing the same tactics used by his adversary.
9. The hero vanquishes (or does not vanquish) his adversary.
10. The hero agrees to an exchange, but immediately employs the magic power of the object exchanged against the barterer.

XIV. The hero acquires the use of a magical agent.
1. The agent is directly transferred.
2. The agent is pointed out.
3. The agent is prepared.
4. The agent is sold and purchased.
5. The agent falls into the hands of the hero by chance (is found by him).
6. The agent suddenly appears of its own accord.
7. The agent is eaten or drunk.
8. The agent is seized.
9. Various characters place themselves at the disposal of the hero.

XV. The hero is transferred, delivered, or led to the whereabouts of an object of search.
1. The hero flies through the air.
2. He travels on the ground or on water.
3. He is led.
4. The route is shown to him.
5. He makes use of stationary means of communication.
6. He follows bloody tracks.

XVI. The hero and the villain join in direct combat.
1. They fight in an open field.
2. They engage in a competition.
3. They play cards.

XVII. The hero is branded.
1. A brand is applied to the body.
2. The hero receives a ring or a towel.

XVIII. The villain is defeated.
1. The villain is beaten in open combat.
2. He is defeated in a contest.
3. He loses at cards.
4. He loses on being weighed.
5. He is killed without a preliminary fight.
6. He is banished directly.

XIX. The initial misfortune or lack is liquidated.
1. The object of a search is seized by the use of force or cleverness.
2. The object of search is obtained by several personages at once, through a rapid interchange of their actions.
3. The object of search is obtained with the help of enticements.
4. The object of quest is obtained as the direct result of preceding actions.
5. The object of search is obtained instantly through the use of a magical agent.
6. The use of a magical agent overcomes poverty.
7. The object of search is caught.
8. The spell on a person is broken.
9. A slain person is revived.
10. A captive is freed.
11. The receipt of an object of search is sometimes accomplished by means of the same forms as the receipt of a magical agent.

XX. The hero returns.

XXI. The hero is pursued.
1. The pursuer flies after the hero.
2. He demands the guilty person.
3. He pursues the hero, rapidly transforming himself into various animals, etc.
4. Pursuers (dragons’ wives, etc) turn into alluring objects and place themselves in the path of the hero.
5. The pursuer tries to devour the hero.
6. The pursuer attempts to kill the hero.
7. He tries to gnaw through a tree in which the hero is taking refuge.

XXII. Rescue of the hero from pursuit.
1. He is carried away through the air (sometimes he is saved by lightning-fast fleeing).
2. The hero flees, placing obstacles in the path of his pursuer.
3. The hero, while in flight, changes into objects which make him unrecognizable.
4. The hero hides himself during his flight.
5. The hero is hidden by blacksmiths.
6. The hero saves himself while in flight by means of rapid transformations into animals, stones etc.
7. He avoids the temptations of transformed she-dragons.
8. He does not allow himself to be devoured.
9. He is saved from an attempt on his life.
10. He jumps to another tree.

XXIII. The hero, unrecognized, arrives home or in another country.
XXIV. A false hero presents unfounded claims.
XXV. A difficult task is proposed to the hero.
XXVI. The task is resolved.
XXVII. The hero is recognized.
XXVIII. The false hero or villain is exposed.
XXIX. The hero is given a new appearance.
   1. A new appearance is directly effected by means of the magical action of a helper.
   2. The hero builds a marvellous palace.
   3. The hero puts on new garments.
   4. Rationalized and humorous forms
XXX. The villain is punished.
XXXI. The hero is married and ascends the throne.
   1. A bride and a kingdom are awarded at once, or the hero receives half the kingdom at first, and the whole kingdom upon the death of the parents.
   2. Sometimes the hero simply marries without obtaining a throne, since his bride is not a princess.
   3. Sometimes, on the contrary, only accession to the throne is mentioned.
   4. If a new act of villainy interrupts a tale shortly before a wedding, then the first move ends with a betrothal, or a promise of marriage.
   5. In contrast to the preceding case, a married hero loses his wife; the marriage is resumed as the result of a quest (designation for a resumed marriage).
   6. The hero sometimes receives a monetary reward or some other form of compensation in place of the princess’ hand.
Appendix 2

Analysis of *Jane Eyre* with its ten moves and all corresponding functions explained. Any deviation from the chronological order of functions is noted. For explanation and definition of functions please see Appendix 1.

First move includes the following functions:

**Function I:2** is evident in the initial scene with the implicit absence of Jane’s parents. Jane is cast out from the present family group consisting of her aunt and her children where Jane’s parents are missing. However, this absence is not explained until later yet the appropriate function is number I:2 as Jane’s parents are dead (Brontë 11).

**Function II:1** appears when aunt Reed says: “Jane, I don’t like cavillers or questioners (...) Be seated somewhere; and until you can speak pleasantly, remain silent” (Brontë 3).

**Function number IV:1** happens when John tries to find out where Jane is and he shouts out: “‘Where the dickens is she!’” (Brontë 5).

**Function number V:1** is evident in the scene when Eliza says: ‘‘She is in the window-seat, to be sure, Jack’’ (Brontë 5).

**Function number VI:1** appears when John makes Jane come forward and stand before him. John says: ‘‘I want you to come here’’ (Brontë 5).

**Function VII** is noticeable when Jane submissively comes forward to John’s chair despite expecting him to hit her anytime (Brontë 6).

**Function VIII:6** happens when Jane is hit by John (Brontë 6).

**Function VIII:6** (which is a doubling of function VIII:6) appears when John takes Jane’s book and throws it at her. This makes Jane fall on the floor and she hits her head against the door and suffers a bleeding cut on her head (Brontë 6).

**Function III** (that violates against the chronological sequence of functions) happens when Jane violates against aunt Reed’s interdiction that she should be nice and quiet. Jane here rages against a second villain (and not against aunt Reed) as Jane accuses John for being a naughty and evil boy: “‘You are like a murderer–you are like a slave-driver–you are like the Roman emperors!’” (Bronte 6).

**Function VIII:15** happens when aunt Reed imprisons Jane. Aunt Reed says: “‘Take her away to the red-room, and lock her in there’. Four hands were immediately laid upon me, and I was borne upstairs” (Bronte 7).

**Function VIIIa:1,** is a repetition of the previous function VIII, albeit of another variant. Both versions of function VIII are according to Propp of the same kind as they both create a sense
of lack which results in a quest (34-35). Function VIIIa:1 appears when Mr Lloyd asks Jane why she has been crying and Jane replies: “‘I cry because I am miserable’” (Bronte 17). Jane also explains to Mr Lloyd: ‘‘For one thing, I have no father or mother, brothers or sisters’’ (Bronte 18). These utterances show that Jane lacks both parents as well as siblings and that her new relatives cannot substitute for her lack of family.

**Function XII:2** happens when Mr Lloyd asks Jane several questions like: “‘Would you like to go to school?’” (Bronte 19).

**Function XIII:2** is applicable for Jane’s replies like for example: “‘I should indeed like to go to school’” (Bronte 19).

**Function XIX:11** is noticeable when Jane overhears the nurse, Bessie, talking to the maid Abbot. From this Jane learns that Mr Lloyd has recommended Jane’s schooling to aunt Reed (Bronte 19).

**Function XVI:1** (in violation of the chronological order of functions) is evident when Jane remarks that: “John thrust[s] his tongue in his cheek whenever he [sees] me, and [when he] once attempted chastisement (…) I instantly turned against him (…) [but] he (…) ran from me (…) vowing I had burst his nose. I had indeed levelled at that prominent feature as hard a blow as my knuckles could inflict” (Bronte 21).

**Function XVI:1** (which is a doubling of function XVI:1) happens when Jane and aunt Reed quarrels. Aunt Reed exclaims: “‘What would Uncle Reed say to you, if he were alive?’” (Brontë 21). Thereafter Mrs Reed shakes Jane and boxes her ears (Brontë 21).

**Function II:1** (in violation of the chronological sequence of functions) is evident when an interdiction is raised towards Jane. This is when Jane is not allowed to take part in any kind of pleasure (Bronte 21).

**Function VII:1** (that violates against the chronological order of functions unless it is to be seen as a continuation from the previous function) is evident when Jane declares: “Bessie now frequently employed me as a sort of under-nurserymaid, to tidy the room, dust the chairs, etc” (Bronte 23). In this case Bessie is now seen as a villain, although it is unclear whether she actually demands this or if it actually originates from aunt Reed.

**Function XVI:1** appears in a verbal combat between Jane and aunt Reed. Jane says to aunt Reed: “‘I am not deceitful: if I were, I should say I loved you; but I declare I do not love you (…) People think you a good woman, but you are bad, hardhearted. You are deceitful!’” (Bronte 29).
Function XVIII:1 is obvious when Jane wins her first combat against aunt Reed, which is a verbal combat. She is now “winner of the field” (Bronte 30). Now the first move pauses.

A second move starts and has the following functions:

Function VIIIa:1 is evident when Jane senses a lack of love from aunt Reed as well as a lack of reconciliation with her, which makes Jane wonder what she should do as she knows that aunt Reed would never forgive her. Jane then exclaims: “What shall I do? – what shall I do?” (Bronte 30-31). Bessie confirms Jane’s feelings of loneliness: “You are a strange child (…) a little roving, solitary thing: and you are going to school, I suppose?” (Bronte31).

Function IX:2 is applicable to Jane when she acknowledges that: “I was to leave Gateshead that day by a coach which passed the lodge gates at six A.M” (Bronte 33).

Function X is evident of Jane’s approval to leave Gateshead, even though it is not clearly expressed in words. However, that is according to Propp common for this function (38). Yet, it is implicitly understood as when Bessie asks Jane what she said at her farewell meeting to her aunt, Jane’s reply is: “Nothing (…) Bessie. Your Missis has not been my friend: she has been my foe”” (Bronte 33).

Function XI is the event when Jane leaves Gateshead and goes by coach to Lowood institution (Bronte 34).

Function XII:2 is the scene when Jane at her arrival to Lowood meets her future donor Miss Temple, who asks her several questions regarding her name, family status and knowledge before expressing her hopes that Jane “should be a good child” (Bronte 35).

Function XIII:2 corresponds to Jane’s answers to the donor, Miss Temple, like for example when Jane tells her that her parents are dead (Brontë 35). Now the second move pauses.

A third move starts and has the following functions:

Function VIII:15 occurs when Jane accidentally breaks a slate. The owner of Lowood institution, Mr Rochester, then demands Jane to stand on a chair in front of the teachers and pupils as well as Rochester’s visiting wife and two daughters. Rochester declares: “Let her stand half an hour longer on that stool, and let no one speak to her during the remainder of the day” (Brontë 57).

Function VIIIa:1 is a repetition of the previous function VIII, albeit of another variant. As mentioned both versions of function VIII are according to Propp of the same kind as they both create a sense of lack that results in a quest (34-35). Function VIIIa:1 happens when Jane senses that she lacks friends and support due to Mr Rochester’s accusation that she is a
deceitful girl and a liar. Jane cries and thinks: “I had meant to be so good, and to do so much at Lowood: to make so many friend, to earn respect and win affection” (Brontë 58).

**Function XII:2** occurs when the donor Miss Temple now again questions Jane. Miss Temples says to Jane: “You have been charged with falsehood; defend yourself to me as well as you can” (Brontë 60).

**Function XIII:2** is evident when Jane tells Miss Temple “all the story of [her] sad childhood” (Brontë 60).

**Function XIV:2** appears when Miss Temple helps and supports Jane after she has been accused of being a liar. Miss Temple tells Jane: “‘I know something of Mr Lloyd; I shall write to him; if his reply agrees with your statement, you shall be publicly cleared from every imputation; to me, Jane, you are clear now’” (Brontë 61).

**Function XIX:1** (in violation of the rule of appearance in the first move exclusively) results from Miss Temple’s help as she writes a letter to Mr Lloyd and from his reply Jane is “completely cleared from every imputation” (Brontë 63).

**Function XXV** is evident when Jane is put on a test to prove her strength and competence in order to be a good student. Jane remarks: “I from that hour set to work afresh, resolved to pioneer my way through every difficulty (…) my memory, not naturally tenacious, improved with practice; exercise sharpened my wits” (Brontë 63).

**Function XXVIII** is palpable when an outbreak of typhus makes Lowood institution receive public attention and “The unhealthy nature of the site; the quantity and quality of the children’s food; the brackish, fetid water (…) [,] the pupils’ wretched clothing and accommodations – all these things were discovered, and the discovery produced a result mortifying to Mr Brocklehurst” (Brontë 71).

**Function XXVI** (in violation of the chronological order of functions) occurs when the difficult problem, that is function XXV, is solved as Jane becomes one of the best girls in her class and ultimately becomes a teacher herself (Brontë 72). This last function ends move III as well as move II, which has been on hold until now.

A fourth move starts and has the following functions:

**Function VIIIa:1** appears as Jane now lacks Miss Temple and the sense of a home. Jane thinks that Lowood does not feel like a home any longer (Brontë 72).

**Function X** occurs when Jane decides to search for a new home, a new position where she can teach as a tutor, by advertising for this place (Brontë 74).
**Function IX:3** (that violates against the chronological sequence of functions) is evident when the committee and the superintendent give Jane permission to leave for a new position (Brontë 76-77).

**Function XI** occurs when Jane leaves Lowood for Thornfield Manor. Jane acknowledges that she is going “to new duties and a new life in the unknown environs of Millcote” (Brontë 80).

**Function XXV** with a test of courage for the heroine, is apparent in that scene when Jane first hears a mysterious and ghostly laugh at Thornfield that Mr Rochester’s wife makes, yet, the true owner of this deed is not detected until later (Brontë 93).

**Function XXVI** is evident in Jane’s responding feeling after the housekeeper Mrs Fairfax’s explanation, albeit false, that the laughter comes from the servant Grace Pole. Jane now feels that “I was a fool for entertaining a sense even of surprise” (Brontë 93). This scene can be seen as equivalent to the function XXVI even if the difficult task that in this case is the test of courage of the heroine is not solved by Jane but explained, however, misleadingly by Mrs Fairfax.

**Function XXV** (that is a repetition of a pair of functions together with the following function XXVI) happens when Jane is tried by her pupil Adèle who “is a lively child, who has been spoilt and indulged” (Brontë 94).

**Function XXVI** is the solution of the previous function when Adèle becomes a nice and obedient pupil (Brontë 94). Now the fourth move pauses.

**A fifth move starts and has the following moves:**

**Function VIIIa:1** occurs when Jane longs for another kind of life with more and other kinds of friends than the housekeeper Mrs Fairfax and her pupil Adèle. Jane longs for “more of intercourse with [her] kind, of acquaintance with variety of character, than [are] here within [her] reach” (Brontë 94-95).

**Function X** comes about when Jane is “tired of sitting still in the library through a whole long morning” (Brontë 96), and as Mrs Fairfax needs a letter to be posted, Jane “volunteer[s] to carry it to Hay” (Brontë 96).

**Function XI** happens when Jane leaves the dreariness at Thornfield and she “walke[s] slowly to enjoy and analyse the species of pleasure brooding for [her] in the hour and situation” (Brontë 96).
Function XXV happens when Mr Rochester asks for Jane’s help as his horse has slipped on the ice and thereby causing him an injured ankle. Mr Rochester asks Jane: “You may help me a little yourself, if you will be so kind” (Brontë 100).

Function XXVI is evident in the event when Jane helps Mr Rochester back to his horse. Jane mentions that: “He laid a heavy hand on my shoulder, and leaning in me with some stress, limped to his horse” (Brontë 100).

Function XIX:1 (in violation of the chronological order of functions and the rule of appearance in the first move exclusively) comes about from Mr Rochester and Jane’s multiple conversations where it becomes clear that Jane’s previous sense of lack of friends has disappeared. Jane now thinks that Mr Rochester’s relaxed manners makes her at ease with him and that he is the person she wants to see most in the world as he makes her feel “gratitude, and many associations, all pleasurable and genial” (Brontë 128). This last function (albeit out of sequence according to Propp’s rule of invariant structure) ends both the fourth and fifth move. Thus, they have the same ending. Jane’s sense of lack of close friends, a loving home as well as an interesting life has now disappeared by Mr Rochester’s shown interest.

The sixth move then starts and has the following functions:

Function VIII:18 happens when Jane is woken up during the night by a strange sound. Then, Jane thinks that her door is touched from the outside and she hears a scaring “demonic laugh” (Brontë 129). Jane wonders who it can be: “Was that Grace Poole? and is she possessed with the devil?” (Brontë 130).

Function XXV is then evident when Jane notices that Mr Rochester’s bed curtains are set on fire. Jane calls out to Mr Rochester: “‘Wake! Wake!’” (Brontë 130), and she shakes him in order to wake him up from his sleap.

Function XXVI comes about from Jane’s help and she “by God’s aid, succeed[s] in extinguishing the flames” (Brontë 130).

Function XXV (that is a repetition of a pair of functions together with the following function XXVI) occurs when Rochester asks Jane: “‘Remain where you are till I return; be as still as a mouse. I must pay a visit to the second storey. Don’t move, remember, or call any one’” (Brontë 131).

Function XXVI is clear from Jane’s courage to stay on her own in the dark while Mr Rochester goes to find out who set the fire. Jane is “on the point of risking Mr Rochester’s
displeasure by disobeying his orders, when the light once more gleam[s] dimly on the gallery wall, and (…) [she] hear[s] his unshod feet tread the matting” (Brontë 131). Now the sixth move pauses.

Then the seventh move starts and has the following functions:

**Function VIIIa:** occurs when Jane “[is] beginning to feel a strange chill and failing at the heart” (Brontë 141), as she does not hear anything from Mr Rochester who has left Thornfield to visit friends. Jane now senses a lack of love from Mr Rochester. Jane states to herself: “so don’t make him the object of your fine feelings (…) He is not of your order” (Brontë 142).

**Function XXIV** appears when Miss Blanche Ingram, who Mrs Fairfax has told Jane is to become Mr Rochester’s wife, has a claim on Mr Rochester that is evident from Ingram’s remark: “‘Whenever I marry (…) I am resolved my husband shall not be a rival, but a foil to me. (…) his devotions shall not be shared between me and the shape he sees in his mirror. (…) Mr Rochester, now sing, and I will play for you” (Brontë 157). Miss Blanche Ingram here alludes to Mr Rochester’s bad looks and her own beauty as well as indicating that she is to be his bride.

**Function II:** (in violation of the chronological order of functions) is palpable when Rochester tells Jane: “I expect you to appear in the drawing-room every evening; it is my wish; don’t neglect it” (Brontë 158).

**Function XXV** happens when a gypsy arrives to Thornfield. At this state nobody knows that it is Mr Rochester in disguise. Jane is now faced with something similar to what Propp defines as “Riddle guessing” (Propp 60), but in an inverted order, as the task here is not to give any information. The gypsy questions Jane in order to find out her feelings while Jane has difficulty to understand the gypsy’s questions. Jane asserts: “I never could guess a riddle in my life” (Brontë 173).

**Function XXVI** comes about when Jane passes the test and does not give away her feelings. As Jane admits after the ordeal: “I had been on my guard almost from the beginning of the interview. Something of masquerade I suspected” (Brontë 178).

**Function XXV** appears a second time as well as forming a pair with the following function XXVI when Jane is asked to look after Mr Mason, a guest of Mr Rochester, who has been badly hurt. At this time Jane believes that it is the servant Grace Pool who has done it. Rochester tells Jane: “I shall have to leave you in this room with this gentleman, for an hour,
or perhaps two hours: you will sponge the blood as I do when it returns (…) You will not speak to him on any pretext” (Brontë 183-184).

**Function XXVI** is evident when Jane passes the test as: “Mr Rochester enter[s], and with him the surgeon he ha[s] been to fetch” (Brontë 186).

**Function XXV** shows up a third time as well as forming a pair with the following function XXVI with Mr Rochester’s request: “Jane (…) take this key: go down into my bedroom (…) and take out a clean shirt and neck-handkerchief: bring them here’” (Brontë 187). Jane must do this act without being noticed, as Mr Rochester does not want anyone to know about this incident where Mr Mason has been cut with a knife.

**Function XXVI** appears when Jane goes and searches for the “the repository he ha[s] mentioned, [finds] the articles named, and return[s] with them” (Brontë 187).

**Function XXV** shows up in the story again, now a fourth time, as well as forming a pair with function XXVI. Rochester now asks Jane to “run down to Mr Mason’s room (…) and fetch a cloak you will see there” (Brontë 187). Obviously, again Jane is not supposed to be detected.

**Function XXVI** is the following event when Jane again goes to fetch something by order of Mr Rochester “and again returned, bearing an immense mantle lined and edged with fur” (Brontë 187).

**Function XXV** shows up a fifth time in companion with its belonging function XXVI when Rochester asks Jane to “open the middle drawer of my toilet-table and take out a little phial and a little glass you will find there” (Brontë 187). Jane is as before not be recognized by anyone.

**Function XXVI** occurs when Jane “flew thither and back, bringing the desired vessels” (Brontë 188).

**Function XXV** now appears for the last and sixth time together with function XXVI. Rochester asks: “Jane, trip on before us away to the backstairs; unbolt the side-passage door, and tell the driver of the post-chaise (…) to be ready (…) and, Jane, if any one is about, come to the foot of the stairs and hem” (Brontë 188).

**Function XXVI** is then finally appearing when Jane opens the side-passage door and notifies the driver of the post-chaise (Brontë 188). Then this seventh move pauses.

**Now the first move continues:**

**Function XX** is evident when Jane returns to Gatesfield, as her aunt has asked for her. Aunt Reed has just had a stroke at the news of her son’s suicide (Brontë 194-195).
Function XXI:5 comes about from aunt Reed’s trial to ruin any kind of family happiness and prosperity for Jane as she has told Jane’s uncle, who wanted to adopt Jane, that Jane was dead. Aunt Reed confesses to Jane that: “I disliked you too fixedly and thoroughly ever to lend a hand in lifting you to prosperity” (Brontë 210).

Function XXII:8 is clear from Jane’s conviction of not being devastated by aunt Reed’s mean act. Jane even forgives aunt Reed as she says: “‘Love me, then, or hate me, as you will’” (Brontë 211). Jane, however, is ultimately rescued by aunt Reed’s death as “at twelve o’clock that night she died” (Brontë 211). This is the last function of move I.

Then the seventh move continues with the following functions:

Function XX (in violation of the chronological order of functions and the rule of appearance in the first move exclusively) occurs when Jane now returns to Thornfield. The last distance Jane goes by foot and she observes: “I have but a field or two to traverse, and then I shall cross the road and reach the gates” (Brontë 215).

Function XXV with its sub-function riddle guessing, now appears again in this seventh move together with its pair function XXVI. Mr Rochester makes Jane explain herself by his ordeal of questions in order to find out her true feelings. In this event the solution comes if Jane gives the right answer. Mr Rochester asks Jane: “a girl of your sense will not object to the voyage or the distance” (Brontë 221). Jane then replies that she minds the distance from Thornfield and from Mr Rochester, which is the reply that Mr Rochester wants.

Function XXVI is the following event when Jane is declared as the love of Mr Rochester who says: “‘My bride is here, (…) because my equal is here, and my likeness. Jane, will you marry me?’” (Brontë 224).

Function XIX:1 (in violation of the chronological order of functions and the rule of appearance in the first move exclusively) is evident in Jane’s reply: “‘Then, sir, I will marry you’” (Brontë 225).

Function XXV comes about with Mr Rochester’s attempt to buy Jane several dresses and make her dependent on him in a way, which makes Jane feel that Mr Rochester resembles a sultan and she his mistress. Jane is told by Mr Rochester “to choose half a dozen dresses” (Brontë 236).

Function XXVI is evident in the later event when Jane tells Mr Rochester: “Do you remember what you said of Céline Varens? – of the diamonds, the cashmeres you gave her? I will not be your English Céline Varens. I shall continue to act as Adèle’s governess”’ (Brontë 237). Now again the seventh move pauses.
The eighth move starts and has the following functions:

Function X here appears together with function XI before function VIII, which normally should come first. However, this is an example of an inverted order of functions that Propp asserts can happen occasionally (107). Function X is apparent in Jane’s determination to go looking for Mr Rochester who has absented himself from home. Jane acknowledges that: “‘I will go forward and meet him’” (Brontë 244).

Function XI is when Jane illustrates that: “I set out; I walked fast” (Brontë 244).

Function VIII:18 is evident in that event that Jane tells Mr Rochester about, which has already happened. So the sequence of events, naturally, runs in the reverse with first this function VIII:18 and then the just mentioned functions X and XI. This action is again an example of when Jane is plagued during night by a ghostly creature. At this time Jane wakes up during the night and realizes that a candlelight has been put on her dressing-table. Thereafter a ghostly woman comes out from her closet and takes Jane’s veil and places it on her head. After this Jane asserts that: “‘it removed my veil from its gaunt head, rent it in two parts, and flinging both on the floor, trampled on them’” (Brontë 250).

Function XXIV occurs when Jane dresses herself and enters the church as a bride for her coming marriage to Mr Rochester. Even though she does not know that Mr Rochester is already married she nonetheless has an unjust claim on him. Here Jane takes the role as the false heroine (Brontë 253-254).

Function XXVIII comes about when Mr Rochester tells Mr Mason, who is told to be the brother of Mr Rochester’s wife, and the present solicitor Mr Briggs: “‘Gentlemen, my plan is broken up: – what this lawyer and his client say is true: I have been married, and the woman to whom I was married lives!’” (Brontë 257). Undoubtedly, now Mr Rochester assumes the role of a villain instead of the searched for prince. Furthermore, the true nature of the lunatic woman is revealed when Mr Rochester confirms: “she is my wife (…) [and] Bertha Mason is mad” (Brontë 257). Consequently, two villains are now exposed.

Function XXXI:4, which according to Propp appears before a villainous act suspends a wedding, is evident just before Mr Rochester and Jane’s wedding. This function now ends this move “with a betrothal, or a promise of marriage” (Propp 64). If perhaps not explicit it is, however, implicit. Then both eighth and sixth move end together as the initially villainous acts, which in both cases are that the villain plagues during the night, now are explained and resolved. The eighth move shares the two last functions with the sixth move.
The ninth move starts and has the following functions:

**Function VIII:8** is evident when Mr Rochester admits to his plan of marrying Jane: “This girl (...) knew no more than you (...) she thought all was fair and legal, and never dreamt she was going to be entrapped into a feigned union with a defrauded wretch’’ (Brontë 258).

**Function XXI** (that violates against the rule of only appearing in the first move) occurs when Mr Rochester demands and attempts to persuade Jane into reconciliation like for example when Mr Rochester says: “‘Jane! will you hear reason? (...) because, if you won’t, I’ll try violence’’” (Brontë 267).

**Function XXI** (that violates against the rule of only appearing in the first move) is now doubled by this second function. In this scene the function refers to Mr Rochester’s attempt to embrace Jane. Mr Rochester’s “blood rushed to his face; forth flashed the fire from his eyes; erect he sprang; he held his arms out” (Brontë 282).

**Function XXII** (that forms a pair with the previous function, albeit is out of order as it normally only appears in the first move) occurs when Jane evades Mr Rochester’s attempts and then leaves him by saying “‘Farewell for ever’’” (Brontë 282).

**Function XIV:6** (that violates against the order of functions) appears as Jane receives magical help from the moon in a dream as it shines on her and speaks to her spirit: “‘My daughter, flee temptation’’” (Brontë 282). Even though the shape of the agent is a moon it is evident that Jane believes it to be her mother as she says: “‘Mother, I will’’” (Brontë 282).

**Function XXIII:2** is the next action when Jane, who has left Thornfield and runs away to the north of England, unrecognized arrives to the Rivers family at Moor House and asks for permission to stay the night. St. John Rivers, who is a clergyman, lets her in and asks for Jane’s name who replies: “‘My name is Jane Elliot’’” (Brontë 298).

**Function XII:2** (that violates against the order of functions) appears when Mr St John questions Jane. Thus, it is evident from this function and the previous that Mr St John is the future donor.

**Function XIII:2** (which forms a pair with the previous function, apart from that it is not following the sequence of functions) follows with Jane’s reply where she asserts: “‘I will trust you (...) Do with me and for me as you like; but excuse me from much discourse – my breath is short’’” (Brontë 298).

**Function XIX:11** (in violation of the rule of appearance in the first move exclusively and the order of functions unless it follows the two previous functions) happens when Jane is given a home and work by Mr St John. Jane is now to be a teacher for the girls in Morton and she is to live in the same cottage that is the school building (Brontë 317). This function is now out
of tune with its pair function VIII (which in this move is VIII:8) that as mentioned earlier can happen occasionally.

**Function XXVII** appears when Mr St John recognizes Jane as he has noted her signature Jane Eyre once and received information from the solicitor Mr Briggs regarding someone by name Jane Eyre. Mr St John tells Jane: “I confess I had my suspicions, but it was only yesterday afternoon they were at once resolved into certainty. You own the name and renounce the alias?” [and then Jane says] ‘Yes – yes’” (Brontë 337).

**Function XIX:11** (in violation of the order of functions and the rule of appearance in the first move exclusively) happens when Jane is told that she has inherited money and that John, Diana and Mary Rivers are Jane’s cousins. Jane then outbursts: “Oh, I am glad! – I am glad!” (Brontë 341). This function is now out of tune with its pair function VIII, which in this move is VIII:8, that as mentioned earlier can happen occasionally.

**Function XXV** (that violates against the order of functions) comes about when Mr St John tries to persuade Jane to: “come with me to India: come as my helpmeet and fellow-labourer (...) you are formed for labour, not for love. A missionary’s wife you must – shall be. You shall be mine: I claim you – not for my pleasure, but for my Sovereign’s service”’ (Brontë 356).

**Function XXVI** happens when Jane is to respond to Mr St John’s marriage offer and then Jane prays to heaven for advice: “Show me, show me the path!” (Brontë 371). Jane then hears Mr Rochester call for her: “Jane! Jane! Jane!” (Brontë 371). This makes Jane call out: “I am coming! (...) Wait for me! Oh, I will come!” (Brontë 372). Now this ninth move ends.

**The tenth move starts and has the following functions:**

**Function VIIIa:1** occurs when Jane now feels a lack for Mr Rochester after she has heard him call for her. Jane exclaims: “Where are you?” (Brontë 372). Rochester now assumes the role of the searched for prince again.

**Function IX:3** comes about when Jane tells Diana and Mary that she is going on a journey to see a friend (that is obviously Mr Rochester) and Jane is allowed to leave as Jane states: “I was troubled with no enquiries” (Brontë 373). This function is specific to seeker-heroines (or seeker-heroines) according to Propp (37).

**Function X** is evident in the previous action and when Jane tells her cousins that she is going away to visit a friend. Jane is now determined to go in search for Mr Rochester. Jane, who does not want to explain the reason, asserts to Diana and Mary that she “could not now be
explicit about (...) /her/ plans” (Brontë 373). This function is as mentioned “characteristic only of those tales in which the hero is a seeker” (Propp 38).

**Function XI** appears when Jane leaves “Moor House at three o’clock P.M.” (Brontë 374).

**Function XXVIII** occurs when Mr Rochester’s wife is publicly exposed as a villain. The first time she was exposed it was only for Jane, Mr Mason (who obviously already knew her true nature) and the solicitor Mr Briggs. This time Mrs Rochester is detected when she sets the entire house on fire. Now everyone knows what kind of: “lunatic, [who was] kept in the house (...) [and who] turned out to be Mr Rochester’s wife” (Brontë 377).

**Function XXX** happens when Mrs Rochester is punished by her villainous acts by her own suicide. Mrs Rochester commits suicide by jumping from the roof of Thornfield Manor at the time of the fire. Mr Rochester tries to save her but he fails and the next minute she lies as “dead as the stones on which her brains and blood were scattered” (Brontë 379).

**Function XXX** is repeated as Mr Rochester also is punished for his evil act. In the fire Mr Rochester loses an eye, which is knocked out, and he loses the sight on the other one as well. Furthermore, he has to amputate one of his hands. Due to this Mr Rochester “is now helpless, indeed – blind and a cripple” (Brontë 380).

**Function XV:3** (that violates against the order of functions) appears when Jane is led to Mr Rochester’s new place at Ferndean, as Thornfield Manor has burned down. Jane asks the host at The Rochester Arms inn to show her the way and she is driven there by his post-boy (Brontë 380). Whenever this function appears in a second or subsequent move, this function means that the hero or heroine arrives home (Propp 59).

**Function XXIII** (that violates against the order of functions, unless it follows the previous one) is evident as Jane arrives to Mr Rochester’s new home Ferndean unrecognized, as he is obviously blind. Jane examines him “unseen, and alas! [is] to him invisible” (Brontë 381).

**Function XXVII** (that violates against the order of functions, unless it follows the two previous functions) appears when Jane is detected by Mr Rochester who says: “‘Is it Jane? What is it? This is her shape – this her size (...) Jane Eyre!’” (Brontë 384).

**Function XXIX** (that violates against the order of functions, unless it follows the three previous functions) is evident in Jane Eyre’s new appearance as Jane emphasizes to Mr Rochester: “‘I am an independent woman now (...) My uncle in Madeira is dead, and he left me five thousand pounds’” (Brontë 385).

**Function XXXI:2** is evident in Jane’s comment: “READER, I MARRIED HIM” (Brontë 397). Now the tenth move ends as well as the seventh move, thus they have a common
ending. Both the seventh and tenth move share the three last functions. Now, in both moves Jane no longer lacks Mr Rochester nor his love for her.
Appendix 3

The Grimm brother’s “Cinderella” is a one-move fairy tale. The initial family situation is the introduction in the tale of a wealthy man’s wife who has fallen ill. Function II:2 is then clear as she makes an interdiction towards her daughter and says: “Dear child, remain devout and good; then dear God will ever be with you, and I’ll look down on you from Heaven and be near you” (Grimm 23). After this the woman dies, which is function I:2. As Propp declares, this function often occurs after the interdiction, therefore this is not a break in the structure of functions (26). Next the man remarries and his new wife brings two daughters with her into her new place. They are “pretty and fair of face but ugly and black in their hearts” (Grimm 24). This last event is function VI:3. Then function II:1 appears again (obviously now against the order of functions) when Cinderella is told: “Is the stupid goose to sit with us in the living room?” (…) Whoever wants to eat bread must earn it—out with the scullery maid” (Grimm 24). After this, function VII is evident as Cinderella’s stepmother and her daughters takes away Cinderella’s clothes and now Cinderella has to work “from morning till night, get up before dawn, carry water, light the fire, cook, and wash” (Grimm 24). Three times a day Cinderella goes to her mother’s grave where she has planted a twig. Here Cinderella sits and ”weep[s] and pray[s], (…) and every time she utter[s] a wish, the bird (…) throw[s] down to her what she ha[s] wished” (Grimm 24). This white bird is the donor in “Cinderella” and the donor appears before Cinderella decides on counteraction, which is not according to the order of functions.

Then the king holds a three-day feast, which all beautiful girls are invited to. Cinderella also wants to go to the ball but her stepmother and stepsisters laugh at her idea that she wishes to go and says: “You’ve got no clothes and no shoes and you want to dance” (Grimm 25). This last action is function VIIIa:6, which consists of a lack in two aspects as Cinderella lacks permission to go the ball as well as she lacks nice clothes and shoes. However, Cinderella pleads so intensively that the stepmother makes a condition that she should remove lentils from the ashes of the hearth and she tells Cinderella: “if you pick out the lentils within two hours, you may come along” (Grimm 25). This is function IX: 2, when Cinderella is told to pick up the lentils and this function now happens twice after each other, but even though Cinderella manages to solve the tasks by the help of birds she is still not allowed to go.

However, after the family has left Cinderella goes like a seeker-heroine to her mothers’ grave, where Cinderella asks the white bird, the donor, for a dress (Grimm 26). This
event is function X and this function occurs three times in the fairy tale. The white bird brings Cinderella a beautiful dress and gold and silver slippers. This action is function XIX:11. At the same time function XXIX:3 (that does not occur in order as it normally only appears in a second or subsequent move) is evident as Cinderella is given a new appearance by this new dress. Now Cinderella leaves from home to go to the ball, which is function XI (that does not occur in order according to the last but one function, the previous one can be ignored as it should not occur in a one-move fairy tale), and this also happens three times in the tale. Cinderella’s stepsisters and stepmother does not recognize her at the ball. She is so beautiful that they believe that she is a foreign princess and the king’s son dances with nobody than her, which is evident of function XIX:3. Then Cinderella leaves, as she wants to go home, which is function XX. This also happens three times in the story. Function XXI then occurs as her father helps the prince search for Cinderella when she returns home from the ball. This happens three times as well. Cinderella, however, manages to escape the prince and her father, which is function XXII. This function also occurs three times in the story. Function XXIII, which normally only appears in a second or subsequent move according to Propp (58), is evident in that Cinderella returns without being recognized as the beautiful girl at the ball. This function also happens three times in the story (Grimm 26).

The next day, Cinderella again goes to her mother’s grave and asks the bird for help, which is function X. This time the bird brings her an even more beautiful dress than the one before (Grimm 27). This event is function XIX:11. Again function XXIX:3 (that does not occur in order as it normally only appears in a second or subsequent move) is evident as Cinderella is given a new appearance by another new dress. Again Cinderella leaves home to go to the ball, which is function XI (as before this function does not occur in order according to the last but one function, the previous one can be ignored as it should not occur in a one-move fairy tale). At the ball, function XIX:3 is evident once more in that the prince dances with nobody than her. In the evening Cinderella leaves as before when she wants to go home, which is function XX. Obviously, function XXI then occurs as her father helps the prince search for Cinderella when she returns home from the ball. Cinderella manages to escape the prince and her father a second time, which is function XXII. Function XXIII (that as mentioned normally only appears in a second or subsequent move) happens again as Cinderella returns home without being recognized (Grimm 27).

On the third day, Cinderella goes to the bird for help one more time, which is function X. Now the bird gives Cinderella the most beautiful dress ever and “slippers of (...) solid gold” (Grimm 27). This is evidently function XIX:11. As before the same time function
XXIX:3 (that does not occur in order as it normally only appears in a second or subsequent move) is obvious as Cinderella now is given a new appearance by this dress and her new shoes. Again, Cinderella leaves to go to the ball, which is function XI (as before this function does not occur in order according to the last but one function, the previous one can be ignored as it should not occur in a one-move fairy tale). At the ball, the prince now again dances with nobody than her, which is evident of function XIX:3. Now the prince tries to find out who Cinderella is by covering the palace stairs with pitch. When Cinderella leaves one of her slippers gets stuck, which is function XVII. Her return home is as before function XX. The prince then claims: “Nobody else shall be my wife but the girl whose foot this shoe fits” (Grimm 27-28).

Again Cinderella manages to escape the prince, which is function XXII but this time Cinderella is not pursued until later as the prince now has her slipper. As before she arrives home without being recognized which is function XXIII (that as mentioned usually only appears in a second or subsequent move).

At the end of the story the prince reaches Cinderella’s home with the slipper, which is function XXI (that appears out of order), and the stepmother tells her daughters to slice of parts of their feet so that they will fit into the slipper (Grimm 28). This is then function XXIV (that normally only occurs in a second or subsequent move). This function appears twice, once for each stepsister. However, both of them are detected as birds call to the prince and make him aware of the dripping blood from the stepsisters’ slippers, which make him return the false brides. (Grimm 28). This last event is function XXVIII (that normally appears in a second or subsequent move), which also happens twice. Now the prince asks Cinderella’s father whether he has not any more daughters and he says no, only Cinderella, and she can impossibly be your bride. The prince insists, however, and Cinderella washes her hands and face before she tries on the slipper, which fits excellently on her left foot. The prince now also recognizes her by scrutinizing her closely, which is function XXVII (this function is not in order with the sequence of functions as well as it normally only occurs in a second or subsequent move). Function XXX then occurs when the birds peck out the stepsisters’ eyes at the wedding ceremony, so that “for their malice and treachery they are punished with blindness for the rest of their lives” (Grimm 29). Their wedding is obviously an example of function XXXI:1 (that normally only appears in a second or subsequent move).