

## Between Form and Molecule: Investigating the Beyond in Chris Colfer's *The Wishing Spell*

Zainab Akram<sup>1</sup>

---

### ABSTRACT

---

#### Article History:

#### Received:

February 10, 2021

#### Accepted:

May 20, 2021

---

#### Funding:

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Fairy tales have mesmerized the world with their magical charm for ages. However, time has brought variations in the fairy tales' narration, mode, context and interpretations. The poststructuralist concept of *becoming molecular* proposed by Gilles Deleuze and Felix Guattari (1987) helps investigate the molecular changes that occur in the selected characters beyond the molar physical forms in the fairy tale, *The Wishing Spell* (2013). The study does not examine the physical anatomic structure; it rather explores the body's capability and potential of developing phenomenological molecular proximity or connection with another entity or an aspect of the situation. The concept suggests that instead of focusing on the issue as a whole, a single aspect can help understand the intricacies of the matter. This study investigates multiple *becoming* instances in the characters of Snow White and the Evil Queen by following the model of thematic textual analysis by Miles and Huberman (2014). The findings reveal that every molecular link between a body under observation and another entity illuminates the characters with profound insights about the problematizing matter or issue. The *becoming* instances are molecular and, thus, cannot be perceived through senses. However, at the completion of each action, the consequences appear in physical gestures and later culminate into a final action or decision with ultimate effects on a character's life.

**Keywords:** *fairy tale, beyond, becoming molecular, change, form*

---

<sup>1</sup>ZainabAkram Assistant Professor(English),Sardar Bahadur Khan Women's University,Quetta



This work is licensed under a [Creative Commons Attribution-Non Commercial 4.0 International License \(CC BY-NC 4.0\)](https://creativecommons.org/licenses/by-nc/4.0/)

The fairy tales have traveled across generations by word of mouth and in written form since time immemorial. However, the genre of fairy tales has undergone huge transformation with passing time. Zipes (2002) comments on the immense changes in fairy tales in themes, context and dimensions. The fairy tale works by various renowned authors like Angela Carter, Margaret Atwood, Lewis Carroll, and J.R.R. Tolkien contributed to the expansion of fairy tales through diversity of themes, contexts and character description. The impossible adventures by improbable fairy tale characters turn into a euphemism for the “unbelievable and the fantastic” (Burton, 2010, p. 3).

Diverse themes of fairy tales have an overpowering influence on readers. This development in fairy tales hailed a plethora of textual interpretations (Tatar, 2010, p. 57). The fairy tales transform with age by leading into psychological interpretation of characters and their actions. The works by authors like Benediktsdóttir (2014) and Orenstein (2002) depict the transformation and exploration of new dimensions in fairy tales. Among multiple approaches to analyze the transformative power of fairy tales, one way of analysis is through poststructuralism that blurs the distinction between the real and the imaginary. The poststructural era is defined as a copy with no original, “a real without origin or reality” (Aydeniz, 2011, p. 47). The poststructuralist approach to the analysis of literary texts could be used to explore the varied emerging characteristics of fairy tales.

The fairy tales like Colfer’s (2013) *The land of stories*, turn out to be the appropriate material with a poststructural spirit as these present reasons *beyond* the actions of characters. The intricate character portrayal in *The land of stories* retain a peculiar human structure and nature. Likewise, the fairy tale by Colfer suggests an elementary structure that is universal to human conception and suggesting that modern fairy tales transgress social, cultural, geographical, and temporal boundaries.

However, certain boundaries are laid by criteria of common sense that could not be transgressed, like the concept of body which is judged according to general acceptability or the political and non- argumentative standards of physicality (Thorntorn, 2018, p. 37, 38). The physical form of a body is molar, structured, centralized and the only action that is identified as movement is when the physical body shifts from one point to another. Apparently, the movement and actions by the corporeal body only change the body position, but constantly cause internal changes and transformation at molecular level. These changes turn the body into more-than one, suggest Manning and Brian (2014, p. 24), as each action is responsible to alter the body condition from what it was before that internal activity.

Therefore, besides external, there is an internal activity of a body which is molecular, microscopic and beyond the range of the naked eye, senses, or standards of common sense. *Becoming molecular* is one such philosophical stance proposed by the poststructuralist critics, Deleuze and Guattari (1987), who shifted attention from corporal and physical body, its organs and their assigned functions to the

activity on internal molecular level. At the molecular level, body is capable of escaping the imposed limitations of form, structure and fixed molarity. Besides, *becoming molecular* is a new form with new anatomy at the level of matter where there are no differences between human and non-human, organic or inorganic, and which exist only as molecules. These configurations are *beyond* physical perceptible form. So, a body is a verb, not a stagnant phenomenon and no one could prognosticate what the body is capable of, “what a body or mind can do, in a given encounter” (Deleuze, 2004, p. 125). Moreover, the body involved in *becoming* process could be a political body and animal body, a work or linguistic body, besides being an auditory body, music body, an emotion, a notion, or a mineral body, vegetal, organic, inorganic, or a virtual body.

Moreover, it is important to explain that the word ‘beyond’ in the title of this essay is not identical to Bhabha’s (1994) concept of *the beyond*, which refers to the *Third Space*, amid the culture of host and home. Certainly, Bhabha (1994) elucidates it as neither a new prospect, nor leaving behind the past, rather, a moment of transit in time and space, which produces complicated structures, amalgamating difference and identity, creating confusion, disturbing direction, restlessness back and forth. The *beyond*, suggest Deleuze and Guattari (1987), is an activity of minute perception that leads to microscopic process of change that “goes *beyond* organs and functions to abstract elements” (p. 255), and occurs constantly in a molar body without changing its physical form. The opinion of Nichterlein and Morss (2018) strongly second that *becoming* unsettles identity politics by focusing on psychological notions of the self (p. 16, 17). This challenges the established societal firmness of existence and identity by disrupting the notion of fixed beings in a physically stable world (Lorraine, 1999, p. 2).

Thus, the exploration of the microscopic and the tiniest fragment of perplexing situations and problems lead to a better understanding, rather than observing superficially the issue as a whole. However, these virtual activities are not part of this world, nor could be quantified or measured through commonly shared senses. However, this virtual activity is to be felt as an innate immeasurable force or an “unrealized potential” (Manning, 2009, p. 68) that leads to “a transformational moment” for the person involved in the activity of *becoming* (Portanova, 2002, p. 29). The changes of *molecular becoming* have to be presented for validity and tangibility, because reality is always more than and less than appearance. So, the unrealized and unactualized potential of the body turns into a reality through multiple forms of *becoming* that changes body at the molecular level. These changes can later be perceived and sensed with change in body temperature, rhythm of breath, unusual body movements like eye blink, cough, unease, body pain, etc.

Additionally, *becoming* is a verb, a continuous and unceasing process of molecular connection with various entities. It is unlike ‘become’, or turn into something as a final result. The philosophical concept of *becoming molecular* by Deleuze and Guattari (1987) is italicized for distinction. Therefore, the undertaken research endeavors to depict that the molar forms of the body are not limited to their physical structures only but, beyond molar formation, there lies a nonstop

*molecular* activity of a body attaching itself to another body at molecular level without changing the physical form.

The process begins when a particular event effects the character to recall or crack up into a certain moment. *Becoming* enables the body to temporarily move away from fixed structure and fixed physical laws of matter into molecular form where the, “segments dissolve” *beyond* concrete structure (Deleuze & Guattari, 1986, p. 86). The “the event of *becoming*” could not occur within concrete, molar structures, but within infinite *molecules*, with unlimited possibilities of *becoming beyond* physicality or visibility and perceptibly (Colebrook, 2002, p. 129). In this regard, Deleuze & Guattari add:

Not everybody becomes everybody, makes a *becoming* of everybody/everything. This requires much asceticism, much sobriety, much creative involution. . . . For everybody/everything is the molar aggregate, but *becoming* everybody/everything is another affair, one that brings into play the cosmos with its molecular components. (1987, pp. 279-280)

The *molecular* relations unleash the capabilities of a body/entity *beyond* materialism by proposing new multiple ways of existence with other bodies (Fox, 2014, p. 7,8). Deleuze and Guattari (2000) state that “*becoming* and multiplicity are the same thing” with “variations and dimensions” (p. 249). The multiplicity in *becoming* means “difference in itself” on the molecular level (Thiele, 2016, p. 3). In keeping with this, Potrovic (2017) rightly expounds that “multiple modes of *becoming* ” turn the body into a “body without organs (BwO)” (p. 6-7). It is not losing organs physically but the BwO links intensities of various bodies *beyond* physicality (Dawson, 2008, pp. 86, 105).

In the past, researches explored various dimensions of *becoming*, such as works done by Jones (2013), Dexter (2015) and Dawson (2008). The present study ventures to explore the undiscovered realms in fairy tale by Colfer (2013) through the lens of *becoming molecular* by Deleuze and Guattari (1987). The thematic analyses of *The Wishing Spell* (2013) magnify the notion that the fairy tales are much more than mere stories of magic and fairies and the intricacy of characterization seem to highlight an internal activity that needs to be explored. The undertaken research adapts Miles and Huberman’s (2014) qualitative method for thematic analysis of the text. This approach consists of four linked stages: the text collection, reduction, display, and conclusion. This approach consists of four linked stages: the text collection, reduction, display, and conclusion. Importantly, these stages focus on the text by using quotations and narrative text, with particular attention on theme development. The essential rule is the “thematic certification of data [text]” (Miles & Huberman, 2014, p. 149). This suggests a profound and thorough reading of the selected text through quotations and narration, with particular attention on theme development or the, “thematic certification of data [text]” (Miles & Huberman, 2014, p. 149). In order to build the theoretical coherence, the theme in focus could be traced and selected for analysis from the text by counting its occurrences or comparing its influence on the characters involved with other

apparent themes. In this essay, only those instances are picked for analysis that show an effect on the characters and bring a change in their thought and actions.

Furthermore, for analysis requirements, the process of *becoming molecular* consists of no logical procedure as Deleuze and Guattari (1987) hold: “[T]here was no preformed logical order to *becoming molecular* and multiplicities, there are criteria . . . to guide us through the dangers” (p. 251). Dawson elaborates that the criteria of *becoming molecular* involves “the presence of (at least) two bodies. It is particles belonging to these bodies whose intermingling produces a block” (2008, p.87). Moreover, he explains that each body undergoes a different experience of *becoming* that could not be measured or classified as “[f]inally, the effects or implications of a becoming also vary according to each body engaging therein” (p. 87). Deleuze and Guattari (1987) explain that these changes are not perceptible to the common senses as the “universally shared good sense based on information and communication . . . is a way to cover up or hide, and to justify in advance, a much more disturbing faculty, that of order-words” (p. 525). Thus, there is no universal, “formula for *becoming* to be followed” (Thiele, 2016, p. 10), and this movement is always coming-to-be and yet-to-come.

The fairy tale, *Wishing Spell* is the debut novel by Chris Colfer in the series of children fiction, *The Land of Stories*. The story connects the present modern world to the conventional fairy tale world through time travel in a magical portal. The author stretches the traditional known stories of famous characters beyond and after the conventional narrations in a true poststructuralist spirit. This entitles the book a suitable choice for investigation in the study. The gist of *The Wishing Spell* is that Alex Bailey lived with her mother and twin brother, Conner. After their father’s demise, their paternal grandmother (the famous Fairy Godmother), appears on their 12th birthday and gifts them an old storybook that turns out to be a dimensional gateway to fairy land. Stumbling through this book wormhole, the kids meet Cinderella, Sleeping Beauty, dwarfs, trolls, goblins, a talking frog, Jack of the beanstalk fame, Red Riding hood, Snow White, Evil Queen and many other characters. The story describes reasons behind Evil Queen’s enmity and her attempts to kill Snow, and also depicts Snow White’s childhood glimpses and reasons behind her scheme to rescue Evil Queen from the State dungeon. This paper draws upon Deleuze and Guattari’s concept of *becoming molecular* and examines the fall of the twins in the fantasy world in order to develop a profound understanding of the actions of Snow White and Evil Queen.

### ***Becoming Molecular* occurrences in the character of Snow White**

Snow White loses her mother at her birth and her father, the King, remarries when she is very young. She always looks and yearns for the love of a mother in her stepmother. But, contrarily, Snow White’s stepmother, Queen Ezmia treats her brutally and performs deadly magical spells in her secret room. Ezmia, hungry for power, kills the king and attempts murderous attacks on Snow White. However, her cruelty is revealed and the Queen is locked in a dungeon and is entitled as the

Evil Queen by people for her crimes. Snow White goes to meet her stepmother locked in the dungeon for her crime of murder attempts on her (Snow White). She desires to ask her step mother the reasons behind her hatred.

The *becoming* of Snow White occurs in the dungeon where Ezmia, the Evil Queen is locked as a state prisoner on account of treason, and Snow White wants to meet her stepmother. *Becoming molecular* is triggered by the event, or, “what happened?” (Splindler, 2011, p. 261). The description of the occurrence of events spurs a change by reshaping the notion, conceptual and physical connectivity among entities. Snow White is depicted walking down the dungeon, “a miserable place” (Colfer, 2013, p. 1), and “her pace became slower and slower, and her heart beat faster and faster” (p. 2), as she approached the cell. The text depicts that Snow White desires to ask a simple question that, “consumed her thoughts every day, kept her lying awake most nights, and was the only thing she dreamed about with the little sleep she managed” (p. 2). This disturbance in thought puts Snow White’s physical state (or being) on a discount and constructs a new assemblage at the molecular level. The *becoming* experience shows *molecules* a way to the unconventional movement and organization, as there is no finished or determined organ. In the protocol of this, an assemblage occurs amid horror and dread of the dungeon and BwO (body without organs) of Snow White and leads to *becoming dungeon* while “paint[ing] the world on one self” (Deleuze & Guattari, 1987, p. 199-200), or dissolving one’s self in another entity. Snow White is no more intimidated with shivering steps; she rather incorporates the strength and solidity of the structure of the dungeon and feels confidence that appears in her upright gesture.

Snow White’s unstoppable journey through the long, dark hallway, and finally stepping into the cell, liberates the woman within her and boosts her courage towards *becoming* something other than an intimidated physical self. Deleuze and Guattari (1987) elucidate that the *becoming* rejects physical domination by “celebrating autonomy” of the body (pp. 230-231).

For the next *becoming*, the venue is still the dungeon where Snow White despite her fear, sums up her courage to meet the person she had dreaded all her life. Deleuze and Guattari (1987) describe that *becoming molecular* creates a difference within a person. One kind of *becoming* never repeats itself and this marks the difference in intensity and duration of each *becoming*. The authorial description appears aligned with the theorists, as the text shows Snow White facing her step mother in the dungeon and struggling to know why the Queen hated her. It seems impossible for her to speak and Snow White replies to the hello of her Stepmother with a nervous quiver. Snow White, somehow, breaks her molar being into BwO (body without organs) that makes her do unbelievable acts in a true sense of “broken through the wall” self (Deleuze & Guattari, 1987, p. 197). The act of confronting her fear and enemy transforms Snow White. She does not change her physical *form*, but attains *becoming* by gathering up her courage. The text seems to depict the character’s multiplicity as the consequences lead to the interconnected next *becoming* in line.

The subsequent event also takes place in a dungeon and describes the keen spirit of Snow White that motivates her to confront her long-lived fear. The crack up appears when Snow White utters that the Queen is the mother she knew, who had turned into a, “soulless monster” (Colfer, 2013, p. 6). This explains that crack up is invisible, spiritual and psychological, but the situations bring them to the surface and make sense in the form of sentences. Thus, Snow White’s inner transformation appears when she finally utters what she believes: “there is a heart deep down inside of you (Evil Queen)” (p. 6). Snow White turns into someone else than the one whom others knew for ages. The *becoming* inculcates the courage to which Snow White is not acquainted herself. She realizes, “the neglect and sadness her stepmother had caused her as a child rushed through her” (p. 7). This difference is brought by an event that breaks the corporeal self into molecules and dimensions. Deleuze and Guattari (1987) describe that the occurrences of *becoming* lead to a desire to escape from the “apparatuses of capture”—the family, the state, identity, the signifier, the party—that stifle autonomy and homogenize difference” (1987, pp. 424-473). These escapes are always in between the fixed points, as firm acts of escape. These are not the end states or stability, but creative movements that produce change in a former assemblage.

Colfer (2013) depicts the change in Snow White through her keenness for Evil Queen. She seems frustrated to see the carefree response of the Queen but she still needs her to care and show some humanity. Thus, Snow White promises to stay strong but loses control of her emotions in her stepmother’s presence. This is elucidated by Deleuze and Guattari (1987) as the redefinition of the subject with regard to multiplicity of *becoming* that breaks away from fixed social structures and identity. The consequences of *becoming* are finally revealed when Snow White starts to cry, as she is unable to control her passions and resumes her corporeal self.

Subsequently, a moment comes in the dungeon when Snow White steps into the shoes of her stepmother and is enlightened about some truths. The writer’s mode of description reveals the trauma inside Snow White. On picking up the stone heart of the Queen, which “brought back so many memories” (Colfer, 2013, p. 7), she remembers how as a girl she had yearned the Queen’s love by spending hours hiding in the palace, hoping to be missed, which never happened. Snow White cracks up and recalls how the Queen tries to kill her four times. However, after hearing that the Queen had her own life, love and struggles before becoming a Queen, “Snow White [grows] quiet and slightly ashamed” as she never considers that before (p. 8). *Becoming* grants Snow the freedom and clarity of understanding the mind of Ezmia. Deleuze and Guattari (1987) expound that freedom is something one does, not something one has. Snow White liberates herself from her identity and enters the zone of *becoming*. Finally, after understanding that Ezmia behaved thus because she loved someone before marrying the king and she wanted revenge for all the mishappenings, “Snow White felt her own heart grow heavy” (p. 9). This moment of realization completes *becoming* in Snow White. She is in sync with her stepmother on the point of love that is lost. The effect of *becoming* is so strong that she forgets “to hold back the desperation in her voice” (p. 9). Elsewhere, she expresses the same in a different fashion: “[T]o honor her memory is to live every

day with the compassion and understanding no one ever gave her” (p. 405). *Becoming*, therefore is an act of continuity and being in a molar stationary condition means death.

The subsequent event is Snow White’s presence in the private room of the Queen. Snow White used to hide there as a child several times to secretly observe the Queen while she prepared the magic potions. Here, Snow experiences a new *becoming* and cracks up to clear some things, “that had been on my mind” (p. 310). Deleuze and Guattari (1987) explain crack up to suddenly arise as a result of drama, war, plague, death, blows and the hazards. Colfer (2013), in the same vein, depicts how Snow White experiences the pain of recalling how she, “would sneak into” this room as a girl (p. 379). The experience continues as Snow White drops the magic book which contains the recipe for poison apple and, “burying her face into her hands,” she cries (p. 311). The cry depicts the completeness of *becoming* experience, though being in the physical world, but transports into a world beyond physical actuality. The presence of Snow White simultaneously into two worlds describes the social field that consists of several organizing lines. So, the molar is the passive, majority, dominant, stable line mode, but the molecular is marginal, manifold and mobile towards revolutionary aptitudes. Therefore *becoming* is molecular that result in the departure from the actual body to the virtual plane of potentials:

*[B]ecoming* is not to imitate or identify with something or someone. Nor is it to proportion formal relations. . . . Starting from the forms one has, the subject one is, the organs one has, or the functions one fulfills, *becoming* is to extract particles between which one establishes the relations of movement and rest, speed and slowness that are closest to what one is *becoming*, and through which one becomes. This is the sense in which *becoming* is the process of desire. This is principle of proximity. (Deleuze & Guattari, 2003b, p. 272)

After analyzing *becoming* instances of Snow White and various other bodies or entities, it could be asserted that the dissimilar bodies could enter into *becoming molecular*, like a mineral could be *becoming* vegetable, vegetable into animal, animal into human, a human *becoming* animal and an animal *becoming* vegetable, thus, a vegetable *becoming* mineral, or a human *becoming* an institute, feeling, emotion, at molecular level. *Becoming*, as a chain, thus, goes on as “*becoming* mineral of vegetal, *becoming* animal of vegetal - *becoming* human of vegetal; *becoming* vegetal of mineral - *becoming* animal of mineral - *becoming* human of mineral” (Potrovic, 2017, p. 34).

### ***Becoming Molecular* occurrences in the character of Evil Queen (Ezmia)**

Ezmia is a simple village girl who is later entitled as the Evil Queen by the people due to her several attempts to kill Snow white and also her murder of the king for power. She is locked in a dungeon for the safety of the real queen, Snow White and the nation. Though, an analysis of her character reveals multiple factors that result

in turning her wicked and cruel towards the world, the *becoming molecular* experience is manifested in her physical gesture after completion of the experience.

The next event is the meeting of Snow White and Ezmia in the dungeon, where the Queen appears cold and unemotional. It seems as if her heart had turned into a stone. Politically, the *becoming* process pursues a relentless and an unending series of escapes, prison breaks of physical and material composition by doubting the notion of stability and condition of rest. In line with this view, Colfer (2013) seems to depict the mental turmoil of Queen. The Evil Queen declares that her soul died a long time ago, and she possesses only, “a heart of stone” (p. 6). This depicts her *becoming* and “Snow White was astonished by how little her stepmother cared” (p. 5). The journey to *becoming stone* is a long and tiring series of unpleasant events and occurrences that steadily turned her into insensitive and indifferent to the sufferings of others. So, when Snow White complains that, as a child, she received only neglect and harshness from her step mother, “The Evil Queen [does] not answer” (p. 7). The *becoming* is confirmed when the Evil Queen’s stone heart in Snow White’s hand turns much heavier on hearing that her mirror has to be destroyed. The *becoming* of the Queen with the cold, deserted stone-made castle, equally matched, “a blank, cold expression on her face” (p. 304). Thus, there is no difference between a cold stone and the coldness of face, as if coldness escapes the limits and diffuses into everything without distinction.

The next event is the conversation that takes place in the dungeon between the Queen and Snow White and takes the Queen back into her memories. Each previous *becoming* is linked to the next one. The *becoming* activity is a multiplicity with a difference in each occurrence and is beyond external identity, analogy, resemblance and opposition. This description appears to be incorporated by Colfer (2013) as he depicts multiple experiences of inner conflicts the characters undergo. Colfer’s depiction of the Queen lowering her head and staring at the ground silently delineates her *becoming* process. The Queen cracks up as she “closed her eyes and let her memories surface. Images of places and people from her past flew out from the back of her mind like fireflies in a cave. There was so much she had seen in her younger years, so many things she wished she remembered, and so many things she wished to forget” (p. 9). The Queen with a heavy heart comments on the cruelty of the world where “no one will ever think twice about mine” (p. 9). The Queen completely finds herself drowned into the past memories.

The next event is when the Queen finds herself all alone in the deserted castle which is her hiding place and is tormented to recall the painful experiences of being deceived by people. The Evil Queen seeks refuge in a “dry and deserted place [which is] a small castle surrounded by a deep and empty moat”, and “very few people even knew of its existence”. This description of the venue creates the ambiance for *becoming-deserted* (Colfer, 2013, p. 150). The castle windows are large but can “distort [. . .] the outside world”, turning the castle for a fugitive and deserted woman into a “perfect place to hide” (p. 151). Thus, the intersection of the Queen with the castle provides her a becoming and she is “never be found”. With her Magic Mirror, the castle acts as the perfect sanctuary to finish the undone work, as “The

Evil Queen was not a stranger to this place” (p. 151). The molecular *becoming* produces multiple effects in each entity which apparently retains the molar form. These changes are not socially visible.

The conversation between the Queen and the twins is significant in that it describes yet another *becoming* of the Queen, when her suppressed emotions are surfaced and she cracks up that “The pain was so deep I could barely breathe” (Colfer, 2013, p. 377). The body externally might appear static, but is internally moving without reaching any end or definite point. Thus, *becoming*, “no longer goes from one point to another”, but instead is, “between points, in their midst” (Deleuze & Guattari, 1987, p. 298).

The pain of the Queen penetrates from the external body and molar segments into the supple molecular line, thus changing the perspective. This alters the known individuality by moving into an unknown realm through new conception and sense. Only when the Queen is heartbroken, she feels the pain that changed her reflection into “the young and beautiful maiden”, and once she retrieves into the evil molar being, the “reflection changed back into the cold and hooded woman”, thus *becoming-heartless*. Snow White, therefore, thinks that he queen could not love anyone as “a heart as broken as hers was punishment enough for her crimes against me [Snow White]” (p. 405), and she “was sure my heart would stop breathing [. . .]” (p. 377).

The process of *becoming* exists in multiple forms and keeps on happening. The event for next *becoming* is the moment when Ezmia’s lover, Mira, emerges after being entrapped in a magic mirror for years. This event brings out the sympathetic person in Ezmia. Deleuze and Guattari (1987) explain that a molar or physical body defines forms and is “endowed with functions assigned to a subject” (p. 275). *Becoming*, however, does not imitate this entity or even transform. It is necessary to allow the free elements to enter into the new relations. The definition of the body in dualisms, as a subject, or identity, is strongly discouraged, since it disparages identity and restricts subjects to a compact set of positions.

In the light of Deleuze and Guattari’s view in the preceding paragraph, the innumerable, continuous occurrences of *becoming* could be elucidated by examining Colfer’s (2013) method of delineation. The subtle changes in the behavior and actions of the Queen are described with reference to multiple *molecular becoming* of the Queen during the course of the tale. When Mira (Queen’s lover who was trapped in a mirror) comes out of the mirror, the Queen takes her heart of stone and thus, her body is “reunited with its soul. She was a different person.... She was a person” (p. 382). The Queen turned young and even her voice was different. . . . She spoke softly, with love and affection. Tears poured down her face”, the *becoming-person* of, “two young people: One was the beautiful girl the Evil Queen had once been, and the other a very handsome young man that Mira must have been before being imprisoned in the mirror”, but soon he turns lifeless with his “reflection disappear[ing] entirely from the golden mirror” (p. 383). The change occurs for a very short span of time, and she returns to her present state of being. The Queen’s established identity as a wicked one is broken into an image of a young

innocent beloved, who would do anything beyond imagination to meet her true love.

The discussion in the foregoing pages infers that the *becoming molecular* of the Queen describes her consistency and determination to face the world for injustice caused by hurdles created for her and her lover. The Queen does not give up and tries every reachable solution to confront the hardships. Before dying, Evly regains her real form by reuniting her heart and body: “the change in her face as her body was reunited with its soul. She was a different person [. . .]” (p. 382). The justification is also given that behind all *becoming*, like cruel, or villain, “are mostly just people villainized by circumstances” (p. 405).

### **Molecules, movement, and *becoming***

The textual evidence from the novel is selected, investigated, condensed and finally displayed to reach the valid conclusions by using the thematic analysis model by Miles and Huberman (2014). So, finally, the analysis conducted through the theoretical position of Deleuze and Guattari (1987) suggests that a body is made of molecules and movement, other than the familiar physical movement. At the molecular level, the body is constantly *becoming*, as molecules reorganize into multiple physiological processes, experience and movement. *Becoming molecular* is a connection between two bodies of diverse composition or material value through molecular proximity. *Becoming* never lets the body as one but many as every interaction between two bodies results in emergence of a third body. Thus, *becoming molecular* slips *beyond* the geometrical, terrestrial, political, economic, social, familial, and biological maps and structures into molecules that form and blend together, as noted by Brady (2018, n. p). In each *becoming* connection, the molecules leave the threshold of the physical plane and the determinate organs into BwO which consist of unsteady matter, subatomic particles, pure intensities that flow in every dimension only when both the bodies are ready to disseminate. This concept shifts the attention on a body which is vigorous and kinetic, without formal differences, only intensity, flows and thresholds.

The occurrences of *becoming* mark the emotional and psychological journey of the characters. Snow White’s journey of *becoming* suggests a pattern toward understanding the suppressed fears and opening thresholds to comprehend hidden truths. Thus, her attachment with various aspects enables her to understand profoundly the intricacies of each issue. Finally, the acquired vision and comprehension make her understand the emotional and psychological position of her step mother. Snow White came to ask her stepmother reasons behind her cruel behavior for her. Consequently, she leaves the dungeon enlightened about the emotional turmoil and cruelties imposed by the world on her stepmother which turned her poisonous. Thus, she decides to help her stepmother reunite with her lover and find her peace of mind by helping her escape the prison where she herself had ordered her to be jailed.

Similarly, the Stepmother’s *becoming* instances describe her past disappointments and rejections. These sordid experiences turned her bitter,

revengeful and poisonous to the world. Though, at one point in *becoming*, she revived her innocence, but that was momentary. *Becoming molecular* enhances the capacities of the body to discover its diversity in making connections. Thus, Potrovic (2017) rightly states that “The more I worked on exploring my own or the body of the other, the more it seemed how body itself was a verb, *bodying*, and never a noun” (p. 1, stress added). Somehow, the final realizations and acceptance of realities through molecular connections break her heart and Evil Queen dies in the end. Though the *becoming* experience cannot be captured and transmitted, the changes it brings in thoughts and emotions are later reflected through actions, gestures and decisions.

This discussion leads to ask if becoming *molecular* is a reality or a fantasy, as the concept by Deleuze and Guattari (1987) is philosophical and phenomenological. The *becoming* occurrences are denied by common sensibility or perception, comprehension, observation and experience. Deleuze and Guattari (1987) inform that just thinking on the basis of what is considered as normal could not be established in real terms. Thus, they declare, “[Our] becoming . . . is real, even and especially if you have no way of judging it” (p. 244). Moreover, based on the opinion of the tangible world, the virtual might or might not occur. The analysis describes that every *molecule* possessed a consciousness of its own, making the body a multi-consciousness energetic structure, beyond human perception. The analysis further depicts that *becoming molecular* actualizes and then realizes itself through physical reactions as humans are restrictive to selective sensational perception only, like a sound timbre or frequency, or the speed and rhythm of a bodily movement, or physical gestures and facial expressions, as Portanova avers that “the thought of movement is not separated from the movement itself and situated in a different point, or temporarily delayed, but coincides with it in the very moment of a motor sensation. This simultaneity of body/mind only appears in the distribution of thought-motion in the body” (2013, p. 215).

Accordingly, the study suggests that a body in *becoming* crosses right through the other body and joins the nervous system into a transformative being. Thus, during and after *becoming*, the characters feel and correspond or observe something as never before. Like, Snow White transforms from timid to compassionate self, and the Queen does from an intimidated to a fierce one. The effect could range from slight to intense, again depending on the intensity of *becoming*. A range of *becoming* in analysis depicts the utilization of the uncharted body potential. For instance, Snow White’s process of collecting up her courage during multiple *becoming* affects the guards at the prison gates with her appearance at the ill-reputed place. It also affects the Evil step Mother who shares her secrets with Snow White. The consequences affect the entire Kingdom later in the story when the Evil Queen is set free. Snow White converts her anger into compassion and the Evil Queen retrieves her lost innocence in the end.

It may be concluded that certain perpetual changes of a body are not only physical, but occur at a molecular level beyond general perception. The concept of *becoming molecular* vindicates that the investigated characters in *The Wishing Spell*

break loose from stable forms to transform or transfigure into something new not in form, but in being. Similarly, a protracted stay in the physical state means a stoppage and affirmation to the stagnant material state of the body. So, the corporeal bodies need to rediscover potentials other than the ones which the body is assigned in physical existence. It may also be added that a person with physically blown-up brain or body makes no sense, it is already dead, and has no coming back. Contrarily, *becoming molecular* is a continuous process that frequently occurs throughout life. Thus, the body in a state of matter and flux always undergoes transformation. The *molecular* movements, on the level *beyond* physical state, transgress the borders and resist hierarchy with no fixed idea of up or down, left or right, big or small, or more or less. This molecular movement unleashes the capabilities of a body beyond form and materialism by proposing new ways of existence with other bodies.

## References

- Aydeniz, H. (2011). Re-imagining the world: Retelling fairy tales in moving image (Master's thesis). Department of Communication and Design and the Graduate school of economics and social sciences, İhsan Doğramacı Bilkent University.
- Beaulieu, A. (2011). The status of animality in Deleuze's thought. *Journal for Critical Animal Studies*, IX (1/2), 69-88.
- Benediktsdottir, H. (2014). The impact of fairy tales: An exploration of the relationships of parents and children in selected fairy tales (Master's thesis). Háskóli Íslands Hugvísindasvið Enskuskor.
- Bhabha, H. K. (1994). *The location of culture*. Routledge, London and New York.
- Bhattacharje, A. (2012). *Social Science research: Principles, methods, and practices* (3<sup>rd</sup> ed.). USF: Tampa Bay Open Access Textbooks Collection.
- Brady, J. (2018). What did Deleuze mean by "becoming-molecular"? University of New England, Australia. Retrieved from <https://www.quora.com/What-did-Deleuze-mean-by-becoming-molecular>
- Braidotti, R. (2002). *Metamorphoses: Towards a materialist theory of becoming*. Malden: Blackwell Publishers.
- Burton, J. (2010). Fairytale characteristics in medieval romances (Unpublished doctoral thesis), completed but not submitted, owing to the death of the author.
- Colebrook, C. (2002 ). *Gilles Deleuze*. New York: Routledge.
- Colfer, C. (2013). *The wishing spell*. New York: Boston: Little Brown and Company. Common Sense Media. (n.d.). Retrieved from <https://www.common sense media.org/book-reviews/the-enchantress-returns-the-land-of-stories-book-2>.
- Dawson, N. (2008). (Re)Thinking bodies: Deleuze and Guattari's becoming-woman (Master's thesis). Faculty of Humanities, Brock University St. Catharines, Ontario.

- Deleuze, G. & Guattari, F. (1983). *Anti-Oedipus: Capitalism and schizophrenia* (R. Hurley, M. Seem & R. L. Helen, Trans.). Minneapolis: University of Minnesota Press.
- Deleuze, G. & Guattari, F. (1986). *Kafka: Toward a minor literature* (P. Dana, Trans.). Minneapolis: University of Minnesota Press.
- Deleuze, G., & F. Guattari. (1987). *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.). Minneapolis, MN: University of Minnesota Press.
- Deleuze, G. (1988). *Spinoza: Practical philosophy*. San Francisco: City Lights Books. (Original work, Spinoza: Philosophies pratique. Presses Universitaires de France. published 1970)
- Deleuze, G. (2004). *Difference and repetition* (P. Patton, Trans.). London: Continuum.
- Dexter, J. (2015). Becoming and destiny in Deleuze and Guattari (Master's thesis). Graduate Studies, Trent University Peterborough, Ontario, Canada.
- Fox, N. J. (2014). Post-structuralism and postmodernism. In W.C. Cockerham, R. Dingwall & S. R. Quah, (Eds.), *The Wiley-Blackwell encyclopedia of health, illness, behavior and society* (pp. 144-198). Chichester: Wiley.
- Jones, L. (2013). Becoming child/becoming dress. *Global Studies of Childhood*, 3 (3), 289-296.
- Lester, A. J. (2015). The impact of traditional and modern fairy tales on society and its individuals. The University Of Arizona.
- Lorraine, T. (1999). *Irigaray and Deleuze: Experiments in visceral philosophy*. Ithaca: New York: Cornell University Press.
- Maguire, M., & Delahunt, B. (2017). Doing a thematic analysis: A practical, step-by-step guide for learning and teaching scholars. *AISHE-J*, 8 (3), 3351-3364.
- Mai, H. B. (2014). The impact of fairy tales. An exploration of the relationships of parents and children in selected fairy tales (Doctoral thesis). Haskoli Islands Hugvisindasvio Enskuskor.
- Manning, E. & Massumi, B. (2014). *Thought in the act: Passages in the ecology of experience*. Minneapolis, London: University of Minnesota Press.
- Miles, M. B. & Huberman, A. M. (2014). *Qualitative data analysis: A methods sourcebook* (3<sup>rd</sup> ed.). Sage Publications.
- Nichterlein, M. & Morss, J. R. (2018). Book Review: Deleuze and Psychology: Philosophical provocations to psychological practices. *Australian and New Zealand Journal of Family Therapy*, 39, 124-126. doi: 10.1002/anzf.1287. London and New York: Routledge.
- Orenstein, C. (2002). *Little Red Riding Hood uncloaked: Sex, morality, and the evolution of a fairy tale*. New York: Basic Books.
- Ostry, E. M. (1998). Social dreaming: Dickens and the fairy tale (Master's thesis). Graduate Department of English University of Toronto.
- Portanova, S. (2013). *Moving without a body: Digital philosophy and choreographic thoughts*. Edinburgh University Press.
- Petrović, L. (2017). What a body can become: Cartography between dance and philosophy (Doctoral thesis). Faculty of Humanities and Social Sciences. University of Zagreb, Paris.

- Semetsky, I. (2011). Becoming-Other: Developing the ethics of integration. *Policy Futures in Education*, 9 (1), 138-144
- Spindler, F. (2011). Event, crack-up and line of flight – Deleuze reading Fitzgerald, rethinking time. Essays on history, memory, and representation. *Södertörn Philosophical Studies*, 9, 257-265.
- Stirling, J. A. (2001). Thematic networks: An analytic tool for qualitative research. *Qualitative Research* 1 (3), 385-405. SAGE Publications, London, Thousand Oaks, CA and New Delhi.
- Tatar, M. (2010). Why fairy tales matter: The performative and the transformative. *Western Folklore* 69, 55-64.
- Thiele, K. (2016). Of immanence and becoming: Deleuze and Guattari's Philosophy and/as Relational Ontology. In L. Lawlor & A. Wiame (Eds.), *Deleuze, Ethics and Dramatization*. *Deleuze Studies* 10(1), 117-134.
- Thornton, E. (2018). On lines of flight: A study of Deleuze and Guattari's concept. Royal Holloway, University of London.
- Williams, J. (2005). *Poststructuralism*. Acumen Publishing limited.
- Zipes, J. (2002). *Breaking the magic spell*. Lexington, Kentucky: The University Press of Kentucky.