

Investigating Deleuze and Guattari's *Becoming Emotions* and its Affects in a Fairy Tale

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ABSTRACT: *The expressions of emotions and their experiential valuation depend on human explanations. Besides, locating emotions in the tales, the source of emotional flow and the transformation of the one under observation are equally important. For this purpose, the present study used the theoretical framework of becoming by Deleuze and Guattari to analyze becoming emotions among the selected characters from Colfer's fairy tale, The Land of Stories: The Enchantress Returns (2013). The thematic analysis propounded that emotion is not an abstract and intangible entity. Thus, at a non-substantial thought or molecular level, the process of becoming connects emotions as a substantial entity with the individual. The affect of becoming is reflected in one's speech and actions. However, the affect of prolong deterritorialization can lead into a disaster. Therefore, after experiencing becoming emotions, one is always allowed to reterritorialize from molecularity into molar substantial form.*

Key Words: fairy tales, *becoming*, emotional, affects, *becoming emotional*, Deleuze and Guattari

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The fairy tales are not a new phenomenon in literature. The tales invaded the humanity and civilizations for time immemorial with their charm, suspense, and captivating power, wonder and astonishment at the uncommon and strange. Likewise, the fairy tales display a probable emotional circulation, e.g. an impersonal expressive beginning and a happy ending. Therefore, in the fairy tales, concealed wishes, grievances, and many prevailing philosophies and emotions depict the human psyche and emotional state.

Thus, emotions are the basic components of expressive living organisms. Emotions reflect the mental activity and the state of sensibility, sensitivities and feelings, that are going on in the living being, capable and blessed with an expressive capacity. Likewise, the emotions, like anger, are impossible to describe only by utilizing terms that mark the individuality of the receptive, for instance angry or being angry. The two states easily ignore and are unobserved by each other or could resolve the emotional existence on entering the tension and friction. Though, such dual terms are required for emotion's manifestation, they lack to explain the experience, as chronological, descriptive and narrative uproar. Thence, the emotional state seems static, and uncertain to be conceived and narrated. Actually, it is not passive, as it is occupied with motion, vibration and resonation.

Besides, emotion has been a practiced and experienced intensity into semantic and semiotic developments, to be narrated into purpose and meaning. In addition, Deleuze and Guattari (*What is Philosophy?*) elucidated that the sensations of tremor, reverberation, resonance and movement, all are supplied with the capacity to affect bodies at a substantial, pre-subjective, and a signifying level of interaction and deterritorialization of bodies (two or multiple). Thus, the deterritorialization of each body from its specific strata form or molar to a molecular level of thought could be led to *becoming emotional*. Therefore, the emotional state is an actuality, not an abstract. It is an entity, a body that extends from the substantial identity into a new one, with no subject or object. It is made with an emotion, not made by an emotion.

Consequently, in the process of *becoming*, affects produce a capacity in a body to feel and produce an emotional response like affection, grief or jealousy, asserted Deleuze. All the capacities are affects, demonstrating the capability of a body action, producing body capacity to emotions' like love and hate. Hence, *becoming* leads from internal to external capacity of a body to display the effects of emotions.

It is also important to mention here that the word becoming is an adjective and a noun, which signifies a happening or occurrence or a procedure towards some destination, at the physical, corporeal, or material level. The paper, however, deals with the *becoming* which is a verb that transforms and occurs at the transcendent molecular level. Thus, to distinguish, the theory based *becoming* is italicized throughout the study. *Becoming* is a link amid two or more bodies reaching the level of proximity. The bodies' particles leave the physical strata to create link, the bond, a fibre, through deterritorialization. It occurs beyond physical level at molecular level, where the bodies are without organs, without identity or material existence, beyond all boundaries and binaries. The bodies' form a new identity through *becoming*, till they reterritorialize and get back to the state before *becoming*, but changed (*A Thousand Plateaus*).

Emotions

The expressive living things are blessed with emotions depicted at physical, spiritual and mental level. The whole emotional package, verbally aided or nonverbal, is intuitional and not learnt, rather, tuition to be regularized. Thereby, James elucidated that emotions were considered to be an integral element of a body state, revealed in psychological conditions, manifested cognitively through the body in trembling, tearing, gasping, rapid inhalation, throbbing heart, and a blushed face, which later attain the condition of being felt, indicating a physical modification.

Contrarily, Stanley proposed a fundamental arrangement of stimulus and response to the emotional experience. He recorded that an emotional reaction occurred due to the unforeseen incoherence only. Moreover, the process of sensation is followed by the idea then movement or reaction, as circuit, which was an emotion that was undivided, but, loaded with tensions.

Moreover, the usage of affect by Tomkins meant body response that he tried to quantify. He changed the affect focus from heartbeats, anxieties, perspiration, and weeping to the human face. He analyzed that the body reactions were constantly subordinate to facial responses. Tomkins pleaded that feeling described the body response, whereas, emotion described the intellectual understanding of the affect and feeling. Thus, the short coming of affect was the focus on the physiology of the face, than the internal organic systems. However, he discriminated nine affects of facial expressions: curiosity to enthusiasm, pleasure to happiness, shock to amazement, pain to sorrow, dishonor to embarrassment, disdain to loathing, rage to wrath and terror to horror. Thus, Tomkins description of

affect focused the multiple, rather than peculiar.

Additionally, the source of emotions for body might be the exemplification of the body as if, than as is. However, this theory of basic emotions is concerned with being in a state, commented Wetherell (31). Emotions were triggered by external stimuli received by senses of sight, listening, taste, and smell. Damasio and Carvalho assert that these experiences could be perceived and remembered, but the action initiated did not require pondering, but, were instinctual and biologically exist. Thus, emotions comprised innate programs of action and modifications, whereas, feelings perceive the body and it's doing. So, if emotions are triggered and executed unconsciously, feelings work on conscious level.

Consequently, three categories of emotions are delineated. The background emotions were the degree of nerviness or serenity, interest or opposition (43). The primary or basic emotions are conditions of horror, rage, loathing, amazement, sorrow, and joy, as easily identifiable in human beings and nonhumans. Lastly, secondary or social emotions, like kindness, humiliation, culpability, dishonor, disdain, jealousy, spite, arrogance, and appreciation. Thus, primary emotions were pre-organized and universal, the secondary emotions contained feelings and shaped by personal experience.

Contrarily, Massumi elucidated that the emotional intensity was qualified into an action-reaction trail that could be narrated. Moreover, he elaborated that theorizing amid affect and emotion was critical, and therefore, ruined the deconstructive work of the post structuralism, as it probed into the zones of indetermination, by exceeding dichotomies and binaries amid subject and object, internal and external, action and response.

An addition is made into emotions elucidation by the post structural theorists Deleuze and Guattari who asserted that in emotions, some-thing happened beyond knowledge, and one found the self in the midst. They regarded it as point where philosophical thinking begun, instantly in the mid.

Broad Emotional Spectrum of Life

Emotions constituted a significant place in the individual, collective and social life. Many previous researches revealed the contributions of emotions to, "politics and protest" (Jasper 286), "to social movements" (Ahmed 42) and social modification as well as other aspects of daily life. Moreover, emotions are established as a social phenomenon that added to

shape human social action (Fox 301). Prior to that, Fish elaborated the emotional state to social order and disorder was quite ignored. Besides rational choices and resolutions, Thrift pleads, the way humans felt, played a great role in creating the world, ranging from the evolution of a discussion to the modeling of universal policies and finances. However, Jasper argued that emotions were not only part of reactions to events, but they shaped the aims of ones actions too. Emotions interacted amid social environment, mind and body, said Turner. Thus, emotions suggested that one did not look at what emotions were, but on what emotions could do. Emotions linked human bodies to the physical and communal milieu, stated Tamboukou (211). So, emotions exemplified reactions to social and environmental signs, and provided meaning to the signals. As emotions differed culturally and socially, therefore the focus needed to be on the discourses that dealt with emotions and emotion vocabularies.

Thus, the emotions are tied to bodily states to resist the social judgment. Thence, emotionality benefit individuals or the humans, like creating social solidarity, signal danger, or protect persons or groups in contradiction to threats. It is important not to look at what emotions were, but what emotions were capable to do. Emotions affected bodies, social procedures and institutes and further into physical, communal, abstract and intellectual bodies in their typical milieu, elucidated Tamboukou.

Fairy Tales and Emotions

The fairy tales have long been passages to transport emotions, both explicitly and implicitly, by declaring an emotional lesson and retaining an exceptionally significant role in turbulences in human desire, emotions, feeling, related to response and reaction to a certain situation, occurring with certain emotion that would enhance the affects and effects, pleaded Warner.

Besides, Frank argued that fairy tales vigorous magic, instructed. According to Zipes it is the story's emotional and expressive influence that continues inside the reader's cognizance for a lifespan. Additionally, fairy tales taught and modified human emotions. Mohammad suggested that the usage of the word emotion expresses density and sentiment. In addition, Alm and Sproat examined affect as a temporary occurrence of emotional combination and statistically provided 7 groups of basic emotion (669).

In contrast, some people considered fairy tales dangerous. For example, Darker-Smith depicted girls who stayed in negative emotional relations as adults by identifying and making fairy tale characters the role models (35).

It is further argued that *Cinderella* provides young people a negative implication about stepfamilies. Contrarily, Johnson stated that the general effect of fairy tales does more good. Fleer and Marie expounded that since the commencement of the 21st century, the modern fairy-tales permeated current culture drastically by subverting, shattering, and altering the audience's comprehension of the classic fairy tale.

Emotions and Affects

A body and it's the power of activity could be affected in multiple ways, making a difference as each state of a single body is a difference in the body itself (Seigworth 184). Thus, this notion inspired Deleuze's idea of affect that corresponded from one empirical state of the body to other and indicated an expansion or reduction in that body's action capacity (Massumi xvi). Consequently, affects was the intensity produced when a body reacted to other body which had affected it producing, "desire, pleasure, and pain" (Spinoza 141).

So, affect represented the feelings and emotions stimulated in a human subject through an external and artistic object. Jameson nevertheless, believed that affect was vanishing due to incapability to communicate the external presentation of inner feeling (12). Affect depended on body movement and the vigorous process of *becoming*. Moreover, affect was an intensive force that all bodies (human or nonhuman) apply on each other when they strike and depart.

In addition to that, Deleuze and Guattari (*A Thousand Plateaus*) considered affect to be involved with the change, or disparity, which happened when bodies strike or get back into connection . Thus, affect was the passage of the body from one state of affection to another (Seigworth 184). Affects were neither feelings nor affections or the basic emotions, because they pass yonder the power of those who experienced them (*What is Philosophy* 164). The Deleuzian-Guattarian description of affect consequently needed not an organic enclosed structure, but a body that was profoundly exposed to the world. Thereafter, a body was not the form, but an individual thing that distinguished from others in respect to motion and rest, a body without organs. Thus, on the virtual basis, anything that was human or nonhuman, could function as a body, so long as it possessed the capability to affect and be affected. The bodies, could be technical, substantial, organic, social, sociological and molecular or abstract (98).

Deleuze, Guattari: Emotions and Affects

Deleuze and Guattari's in the 10th chapter of *A Thousand Plateaus*, explained that *becoming* are always in the process of becoming and changing. The body is explored by bringing corporeality into hypothesizing, breaking with the traditional philosophy which identifies mind with reason and the body with unreason and proposed a new and different way of existence. Therefore, *becoming* opened up the body to life by breaking into molecules to establish link with any entity, real or fictional or abstract, like emotions on the immanent plane (*A Thousand Plateaus* 21-23, 293).

Moreover, Deleuze and Guattari's (*What is Philosophy*) concept of affect was related to art, bodies at the matter and energy level. Thus, emotion also qualified as narrative element forwarding the action as socially accepted action and response. The emotions occurred with intensity, corresponded with two sensations to leave energies, until the two sensations detached. Henceforth, the affects were sensible involvements that could be felt.

In the realm of emotions and their affects, Deleuze and Guattari (*A Thousand Plateaus*) used the concepts of assemblage, affect and de-territorialization that enabled *becoming emotion*. An assemblage is the link and connection amid entities. Deleuze materialized entities, things, notions, institutions and emotions as existing entities, which maintained their link to other reliant and transient, bodies, things, notions, emotions, abstractions, and social institutions. This shifted attention to a body or a thing and its abilities for action, desire, capabilities, and the affects produced and how they were judged. The assemblage was not comprised of any subject and object, just the presence of elements that change their situations and capability.

Affects are suggested to be autonomous bodies and entities, the abilities and desires, and, "the *becoming*" (*A Thousand Plateaus* 256). The changes brought in bodies through affects might be physical, like a kiss; or psychological, like loss in confidence or social like entering the bond of matrimony; or emotional, like fear or arrogance; economic, like attainment of financial means etc. Affects possessed multiple capabilities and associations, that were constantly built and broken (7). Essentially, affects could be physical, psychological or social. Also, if emotions were the consequences of affects, they were also affects themselves producing passion in bodies that trigger capacities for daring acts.

In territorialization, everything, like an object, notion, prejudice or any other link, was a territory, molarity, strata (88-9). The dynamic forces of territorialization pervaded the social life. The body was an unexplored territory of emotions and feelings, but its ownership ought be fought, because it was boundlessly territorialized, de-territorialized and re-territorialized. The boundless variations of life, health, disease, age, gender, race, culture and demise opened more potential.

Thus, the three elements explained above, the assemblage, affect and territorialization discovered emotions and their action. The emphasis was upon human and non-human assemblages, than the singular and personal emotional bodies. Therefore, the interest focused the flow of affect in assemblages and on territorializations and deterritorializations (leading towards *becoming*) with capabilities for act and to feel. *Becoming emotions* was the state of a body or collective bodies with affects that could change territorializing bodies. Multiple flows of affect exist in an assemblage, but only a body's feeling and how it affected other bodies or objects as a consequence of feelings or emotions was significant, as even a weakest emotion could lead to drastic decisions.

The selected fairy tale is the story of twins who discovered that their deceased father was the son of the famous, Fairy god mother. They accidentally reach the fairy land and were trapped until they could get the articles needed to activate the magic spell that would deliver them home to their mother in the contemporary world. The paper investigated events that provoked emotions among the selected characters and lead to *becoming emotional* along with reterritorialization or deterritorialization from *becoming*.

Textual Analysis and Discussion

The point of departure of the present research is the fairy tale by Colfer *The Wishing Spell*, with the focus on some selected characters. The characters undergoing *becoming emotional* range from individual to two and a large group like a kingdom as below:

Snow White

The character of Snow White appeared to be undergoing the process of *becoming emotions* under various circumstances and events. The happening was powerful or sensitive, and provoking enough to initiate the *becoming* in the realm of emotional assemblage, as below:

Becoming passionate

The event was Snow's visit to the dungeon to see the Evil Queen, her step mother and to receive answers to some queries that were bothering her for a pretty long time. Snow made a query from the Queen to explain her reason behind her cruelty towards her. She reminiscence and uttered that the Queen was the only mother she had known, and that she refused to believe the Queen as a soulless monster, like the rest of the world claims. Snow deterritorializes and uttered that she believed, "there is a heart deep down inside of you" (Colfer

6) and, "she had lost control of her emotions" (6). This happening was elucidated by Deleuze and Guattari (*A Thousand Plateaus*) that an event ruptured the self through a deterritorialization into a *becoming-other*. Deterritorialization or coming undone is considered an essential thought in framework and a crucial component in *becoming*. It was a creative movement that produced amendment in an assemblage. Snow, was emotionally raised up and frustrated to see the carefree response of the Queen, but she still needed her to care, and show some humanity left in her. She had promised to stay strong, but lost control of her emotions in her stepmother's presence. Thus, Snow's *becoming passionate* reached its climax, but instead, humbled her, when she declared that the people desired to execute the Queen, "after they discovered your crimes against me!... wanted you dead!" (Colfer 5). Snow's voice worn out into a faint whisper by fighting off the emotions built inside her. "But I wouldn't allow it. I couldn't..." (6). The affects of *becoming* were finally revealed when Snow started to cry, as she was unable to control her passions. Snow re-territorializes, thus, gets back to her stratified self.

Conner Bailey

The character of Conner Bailey underwent the process of *becoming emotion* under the effect of a different circumstance. The happening was influential or subtle enough to provoke the *becoming emotion*, investigated as below:

Becoming furious

The event was the captivity of the twins by the wolves marching towards the castle of Evil Queen. The twins didn't know if they were, "angry or scared...Being so afraid gave them an odd sense of courage" (Colfer 365). Conner suddenly glared up in anger as the Evil Queen laid claim on the wishing spell items, "ignited a fury inside Conner", (368) and the

emotional intensity made him kick and drop vial from the Queen's hand. The affects of *becoming* were obvious in Conner's sensing the Queen's enraged expressions, and, "slowly lifting his head straight to look at the Evil Queen. The whole side of his face began to swell" (369). The affects of *becoming* emerged in his *becoming enraged* and the expressions from inside his mind travelled to expose through facial impressions, thus, reterritorialized. Emotions, thus, followed the blows and words in a flow of affects, that could be intimidating, discipline, familiar, or subjective, by providing implications and territorialize bodies with the social sphere. Thus, emotions like love, anger or fear could result in influential stimuli of action (*A Thousand Plateaus* 240).

Charlotte Bailey

The mother of twins was found to experience *becoming emotion* under the following event:

Becoming disappointed

The event was the scattered rented, "cluttered" house the Baileys were living in (Colfer 35). No one wanted to unpack as if they did not accept the changes the life was bringing, after the death of their father. Their mother, "was forced to work" double shifts to meet the end (36). The guilty feeling that the children, "had lost both their parents after their dad's death" (p. 36) made her sad. Her help in creating a dream for a better future, a deterritorialization of the twins to peep through the window of hope, however, did not help as, "Mrs. Bailey wasn't a good liar" (37) and the situation made her, "feel like the worst mother in the world" (39). In this relevancy, Deleuze and Guattari (*What is Philosophy?*) argued that occasionally the deterritorialization of capabilities turned so high that it produced an intensity which broke the shackles of the aggregative territorialization by allowing entering the abilities for forthcoming activities, wishes, desires or feelings (277). The concept was further elaborated that the strong affective capability of emotions might involve multiple directions of action (Massumi 228).

So, the result was *becoming disappointed* as Charlotte thought, "were too young to be used to disappointment" (Colfer 39). She went to her room and burst into tears, which was abrupt, quick and distinct action with intense affects. Thence, the process of *becoming* was not an imitation or identification and correspondence, but a verb with a its own consistency, asserted Deleuze and Guattari (*A Thousand Plateaus*). Thus, affects were contextual rather individual and abstract, with a consideration of bodies,

their interaction in everyday life, as products of molecular movement and rest, speed and slowness.

Jack and Goldilocks

The *becoming emotion* could be experienced by two persons simultaneously. The instant is as below:

Becoming in love

The event was the twins witnessed the secret meeting of Jack and Goldilocks. Jack's utterance, that, "You know I'd pack my things and leave right now if you would let me" (Colfer 233) and, "if I ever find the person who wrote you that letter, I'll kill them," (234), signal to a crack up, of an occurrence about which Goldilocks say that, "What is done is done, and it can never be undone," (234). But, Jack affirmed that, "And then we can be together" (p. 234). This link between the new upcoming relation between two bodies was explained that as affect flows amid relations in an assemblage by altering or territorializing their capacities into moderately steady methods, like physical or societal action resistance, or adapt to a social custom, while others de-territorialize and provide original or amazing abilities to the elements by repelling these territorializations and dis-assembling assemblages (*A Thousand Plateaus* 288).

Thus, the *becoming in love* deterritorialized the two on plane of immanence, away from the territories of the material world, into the space of proximity and amalgamation, a consistency of feelings and emotions alike, "He reached through the gate and pulled Goldilocks close to him. It was passionate, pure, and long overdue" (Colfer 234). Though, Goldilocks, reterritorialized back into her being, by pulled down into restrictions and confinements of the norms of the world, declaring that, "I'm a fugitive, Jack! I steal! I run! I even kill when I have to! No one can clear me of that; it's who I am. It's what I've become" (234). After Goldie left, Jack's moment of reterritorialization occurred and, "Suddenly, all the life in his body faded away, and he once again became the sad man", (235).

The Snow White Kingdom

The following passage dealt with the *becoming emotional* at collective level. It was the emotional *becoming* that was experienced by the whole kingdom alike and underwent the same intensity and affects of *becoming*.

Becoming terror

The event was the escape of the Queen from the highly guarded dungeons of Snow's palace. The Queen's escape and *becoming terror* was perceived by the whole kingdom alike, and the entire population dreaded the consequences of her escape, "Who knows what she's planning to do next?" (Colfer 100). The escape from the prison made the Queen capable, and, at that time more precarious than before, as, "She's a very dangerous woman. She's the only queen in history to lose her throne" (100). Sharing the *becoming*, the affects were exposed by the people altogether when they perceived and could, "imagine the revenge she must be seeking" (49). Making all feel, "uneasy and very unsafe" (100). The collective *becoming* situation was elaborated by Clough as transformation where body capabilities switch from one mode to another in devotion, attention, act, response, and indecision. Therefore, these affects connect the assemblages of bodies, subjectivities and understandings with social acts, groups and political policies. Likewise, the affects of societal institutes and stratifications link the aptitudes of human bodies to the territorializations of capitalism and patriarchy etc. (*A Thousand Plateaus*).

Hence, it is important to keep in mind that Deleuze did not mark a vivid difference amid affect and emotion, and usually a line is crossed from affect to emotion, with using the set categorizations of emotion (162). Thus, accordingly, the analyzed text depicts, keeping an accord to Deleuze and Guattari (*A Thousand Plateaus*) that the emotional affect is active not passive, with a flow movement from one state to another, a continuous *becoming*, with no fixed identity. The findings for Snow White revealed that behind every *becoming emotion* lied the principal that human experience did not relate to know the world, rather, the manner one was affected by the world. The analysis also depicted that behind every *becoming* was some incident from external world which motivated the characters towards a transformation.

According to analysis of character of Conner Bailey, *becoming emotion* held the power to move away from fixed classifications that were defined in accordance to precise sets of intrinsic qualities of the subject. Thus, making the affect an action, verb than, a thing or noun. The experience of feeling and intensity did not limit to linguistic defined meanings of emotions, but creative, relational, and processed practices. Certainly, Deleuze emphasized the changing reality with being as *becoming*, through links, disconnections and flows in life. The findings duly revealed that undergoing some emotional state was different from *becoming*

emotion. In addition, the *becoming* took place at immanent level incorporated with the existence of emotions as a being not just a superficial feeling. Thus, the affects of *becoming emotional* illuminated that after the process when the characters were capable to do, achieve or interpret in a different mental and physical condition than before, like Snow White achieved her desire to cross question Evil Queen about her hatred for Snow, or Conner's fear to confront and face the evil nature of the queen appeared in his fierce gesture. Moreover, the processes of experiencing some emotion, as an abstract could not be determined, but Deleuze and Guattari opened up space of analyzing the *becoming emotion* intricately and as a being than as a superficial, non-material existence. This explained the collective *becoming* when the couple or the group shared the similar emotions under same situation and event, though necessarily the degree would not be the same. But, that was not even the paradigm of the undertaken study.

The vast range of emotions from individual *emotional becoming* to collective in the analysis of Jack and Goldie and the grief over the death of a somebody, like the grief caused by death of Mr. Bailey amid the family of three; or collective fear aroused by escape of a shared enemy, like the Snow White Kingdom; or two persons on one end and *becoming emotion* on other side of link, like Jack and Goldilocks and the Snow White Kingdoms, was described by the theorists as a continuous flow, also seconded by Thrift. This paper observed emotions in human and non-human relationships, and revealed that emotions were the part of affect that socializes between bodies, the physical and the social world. The occurrence of emotions was important as their strength as produces and producers affect within the assemblages that construct the social world, as Goldilocks was infuriated by Evil Queen to an extent that, "she didn't even feel human anymore; she felt like an entity made of pure anger" (Colfer 336). The above discussed characters entered the *becoming* with particular emotions in an event and create a bond, a link, a block, which takes them into the transcendence and prepare them for further action. The consequences could result in a beneficial or disastrous reaction, (though for the indulged one, an empowering activity, for others in either direction of positivity or negativity).

Hence, Deleuze and Guattari (*A Thousand Plateaus*) rightly asserted that the assemblages and affects of *becoming emotion* integrate bodies, things, social forms and abstracts by moving across physical and social realms. Therefore, the textual analysis depicted re-frame of emotion as an affect stretched the attention to broader procedures of creation of bodies and

social life. Thus, affect of *becoming emotion* is the transformation of an entity from one state to another by unfolding various surreptitious dimensions of life's secret potentials that resulted in deterritorialization and reterritorialization.

Thus, the textual analysis depicted that how emotions and affects through *becoming emotional* were capable to convert the bodies and later the world. Secondly, the focus on assemblages, affect, territorialization and deterritorialization in *becoming* suggested an approach which suited to examine developing qualities and situations of probability, but weakens conventional societal explanations of structures like binary and patriarchy. In accord to Deleuze and Guattari (*A Thousand Plateaus*), the emotional affects could not be represented, as they were beyond discursive limitations of images or representations. However, the body involved in *becoming* cuts through social elucidations, hopes and reasoning. Therefore, the textual analysis clearly depicted that a body denoted various orders and elements, depicting and elaborating an aspect that had been negated and ignored, like never before sung in an honored and proud manner.

Thus, the emotions simultaneously constrain and enormously improve comprehension of their role in life. Primarily, contrary to fairy tale's famous phrase, 'happily ever after', the emotions are found to be in constant flow in any one, a never ceasing process, which leaves behind its affects. The stop and halt of an emotion to stay frozen as ever after, is impossible. Thus, the fairy tale analysis itself proves that the conventional story telling tradition has been interrupted with a new retelling where the characters undergo a variety of emotions, which keep on changing with events and circumstances and are never stagnant.

So, under *becoming emotion*, the assemblage amid an emotion and individual mingles through the body and life of the person. Emotion is not a missing link, but is universal and ordinary in assemblages where the bodies are affected or affect physically, emotionally, publicly or reflexively. *Becoming emotion* shows that feeling an emotion does not single it out from other affecting bodies, things, abstracts and ideas. Rather, emotions are central in unfolding life, acts, feelings, longings and connections. The emotion is not a bodily response to an event, but a capacity to affect.

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