

The effect of fairy tales in the character creation of *RWBY*

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Bachelor's Thesis

English

Language and Literature

Faculty of Humanities

University of Oulu

Spring 2022

Abstract

This thesis focuses on analysing the differences and similarities between the four main characters of the Rooster Teeth animated series *RWBY* (2013) and the fairy tale characters that inspired their creation. This comparative study begins by analysing these fairy tale characters and their portrayal, and then comparing them to the main characters of *RWBY* (2013). When it comes to portrayal, this thesis focuses on the analysis of personality traits as well as the visual appearances of all the characters. The key point is to see whether there are any clear similarities or differences between the series' main characters and their fairy tale counterparts.

The theoretical basis of this thesis is constructed from Hutcheon and O'Flynn's (2013) adaptation theory, which discusses the development of adaptation and its different media. Hutcheon and O'Flynn (2013) argue that an adaptation can become more popular than the original source material due to the repetition of similar features in a new medium through re-interpretation (2013, p. 4-5). This thesis focuses on analysing these re-interpretations of fairy tales in *RWBY* (2013).

Based on the analysis, each character from both the fairy tales and from the series have unique traits both personality and appearance wise, however, it is clear that there are a lot more similarities with their counterparts than differences. There are a few drastic differences, but it is clear where the inspiration comes from for these characters as well. This thesis concludes that the main characters of *RWBY* (2013) represent older and more grown versions of their inspired fairy tale characters while remaining original to the series as well.

Tiivistelmä

Tässä kandidaatintutkielmassa tarkastellaan Rooster Teeth -tuotantoyhtiön animaatio­sarjan *RWBY* (2013) neljää päähenkilöä ja niitä inspiroineita satuhahmoja sekä niiden välillä ilmeneviä eroja. Tässä vertailevassa tutkielmassa analysoidaan kyseisiä satuhahmoja sekä niiden sanallisia kuvauksia, jonka jälkeen niitä verrataan animaatio­sarjan päähenkilöihin. Sanallista kuvausta tässä opinnäytetyössä käytetään analysoimaan hahmojen persoonallisuuspiirteitä sekä ulkonäköä. Opinnäytetyön tarkoituksena on selvittää, ilmeneekö hahmojen välillä selkeitä samanlaisuuksia tai eroja.

Teoreettinen tausta tälle opinnäytetyölle perustuu Hutcheon ja O'Flynnin (2013) adaptaatioteoriaan, joka tutkii adaptaation kehitystä sekä sen eri muotoja. Hutcheon ja O'Flynn väittävät, että itse adaptaatiosta voi kehittyä alkuperäistä suositumpi, sillä adaptaatiossa toistuu samanlaisia

ominaisuuksia ja piirteitä uudessa muodossa uudelleen tulkittuna (2013, p. 4-5). Tässä opinnäytetyössä keskitytään analysoimaan näiden satujen uudelleentulkintoja *RWBY*-sarjassa (2013).

Analyysin pohjalta voidaan huomata, että jokaisella hahmolla on yksityiskohtaisia ominaisuuksia sekä persoonallisuuspiirteissä että ulkonäössä. On kuitenkin selvää, että samanlaisuuksia löytyy niiden välillä enemmän kuin eroja. Vaikka hahmojen väliltä löytyy myös suuria eroja, niiden inspiraation lähde on selvä. Tämä opinnäytetyö toteaa, että animaatiosarjan päähenkilöt kuvastavat vanhempia ja aikuismaisempia versioita niitä inspiroineista satuhahmoista samalla pysytellen sarjalle omaperäisinä.

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1. Introduction

This thesis focuses on the examination of different fairy tales and their effects on the character creation of the Rooster Teeth animated series *RWBY* (2013). When the concept of the series was first announced, the creators revealed that the four main characters would be inspired by popular fairy tale characters. Both Rooster Teeth and the original creator of *RWBY* (2013), Monty Oum, explore this concept in various podcasts and interviews prior to the show's release, such as Rooster Teeth's *RWBY Crew Chat* (2013) or Joshua Silverman's interview with Oum (BearPunch, 2013). The fairy tales that inspired the main characters are *Little Red Riding-Hood*, *Snow White*, *Beauty and The Beast*, and *Goldilocks and the three bears*. In this comparative study, I will be analysing these fairy tales and comparing their portrayal of the characters to how the characters are portrayed in *RWBY* (2013) to see if there are any clear similarities or differences. When it comes to portrayal, this thesis will specifically be focusing on the analysis of personality traits and the visual appearances of the characters. Because Rooster Teeth decided to base their new characters off older characters in literature, I believe this topic is both interesting and important to figure out how differently these character traits are represented in the more current media compared to their original media texts.

In an interview with Joshua Silverman of BearPunch (2013), Oum discusses how they have taken inspiration for their characters from fairy tales and mythologies in order for the show to remind the viewers of the original characters, but the story of *RWBY* (2013) itself does not intend on re-telling any of the original stories:

“If you look back, many of those characters, whether it be a fairy tale, mythology, or anything, they're the ones that have stayed around and been under constant reiteration and retelling and have many different versions in different languages and different countries so, like we're [Rooster Teeth] just doing our version and that it coincidentally has things engraved in them that remind you of this character. But aside from that, we are in no way governed to telling that exact story again, cause we're not interested in that, we're interested in telling our own story”. (BearPunch, 2013)

It is becoming more common for authors to re-write older fairy tales with their own twist, giving the story something new yet still keeping its original idea alive. Despite the fairy tales being decades old, they are still able to live on through their different representations in media, for example through *RWBY* (2013), where most characters in the show are based off older fairy tales or legends. I believe that these adaptations are not only a form of preserving the original source text but also bringing something new to the table that excites new audiences, which is why adaptations are so important,

especially for older literature. Through adaptation, these older sources are yet again brought to light in a new way during a new time, when they might have otherwise been forgotten. This is why I believe it is so important to study *RWBY* (2013), which is an example of modern adaptation using a different medium, and how Rooster Teeth have pursued their adaptations of the different characters. There could be clear similarities between the two, however, there could also be some traits that completely differ from the original fairy tale inspirations, leading us to ponder why the creators have decided upon this change.

2. Research materials

This section will introduce the research materials chosen for analysis. The materials used for this thesis have been divided into two sections, the first section consisting of four different fairy tales: *Little Red Riding-Hood*; *Snow White*; *Beauty and the Beast*, as well as *Goldilocks and the three bears*. Their contents will later be compared to the second section, consisting of the first volume of the Rooster Teeth animated series *RWBY* (2013) as well as the character introduction trailers released prior to the show itself.

2.1. Fairy tales

There is no one, true version of a story, which is why this thesis includes various versions of the same fairy tales in order to provide a broader description of their characters. Though the fairy tales might fall under the same or similar names, their contents can either differ greatly or include small details of certain characters that are important to include in their analysis.

The books used for the analysis of Little Red Riding-Hood were *Fairy Tales of the Brothers Grimm* (Taylor, Grimm & Grimm, 2009); *The Original Folk and Fairy Tales of the Brothers Grimm* (Grimm, Grimm & Zipes, 2015); *Mother's Nursery Tales* (Pyle, 2015) and *Dramatic Reader for Lower Grades* (Holbrook, 2009).

The analysis of Snow White also uses *The Original Folk and Fairy Tales of the Brothers Grimm* (Grimm, Grimm & Zipes, 2015), but also *My Book of Favourite Fairy Tales* (Vredenburg, 2005). These versions differ from each other when it comes to detail, but the plot itself keeps the same general idea.

The characters of both Beauty and the Beast were analysed based off *The Sleeping Beauty and other fairy tales from the Old French* (Perrault & Quiller-Couch, 2016), *Mother's Nursery Tales* (Pyle, 2015) as well as *My Book of Favourite Fairy Tales* (Vredenburg, 2005). Though their plots differ greatly from one another, they both provide important insights to the different portrayals of the characters.

The main source for the analysis of Goldilocks is Katherine Pyle's *Mother's Nursery Tales* (2015), but a few details from the book *Dramatic Reader for Lower Grades* (Holbrook, 2009) are also included. Because Holbrook's (2009) version of Goldilocks is a stage show, its analysis focuses more on dialogue and personality rather than appearances.

2.2. RWBY

RWBY (2013) is a 3D animated series created by Monty Oum for Rooster Teeth. Its premiere episode aired on YouTube on July 18th of 2013, and it is still ongoing as of the writing of this thesis with eight volumes. Oum passed away in 2015 during the production of the third volume, which led to the writers at Rooster Teeth taking a larger part in its production.

The series is based in the world of Remnant where the land is covered with the creatures of ‘Grimm’. The Grimm are monsters, varying in types and sizes, that prey on humans. They are specifically attracted to fear, and large amounts of it will attract more of them. Because of this constant threat, the world needs people to protect those who cannot protect themselves. These people are called huntsmen or huntresses, who train to fight at academies for this very purpose. The world of Remnant is divided into four Kingdoms: Vale, Mistral, Vacuo and Atlas, all of which have their own Huntsman academies. At these academies, they are teamed up with other huntsmen and huntresses who will be their lifelong teammates, one of which will be their team leader.

In order to help with their fights, each huntsman or huntress has their own unique weapon, accompanied by a special ability called a “semblance” that they are born with and can hone to their advantage. Semblances vary throughout the series from additional speed to more unusual ones, such as good luck. Huntsmen also use “Dust”, the source of energy in Remnant, to help aid in their battles. Dust can be found in various forms and used for various purposes, for example, the red “Fire” Dust can be used to create fireballs but also to warm houses. Due to its powerful capabilities, Dust has become a sought-out resource for both ordinary humans as well as terrorist organizations and villains.

Humans are not the only intelligent race in the world of Remnant. The “Faunus” resemble humans almost completely, but they have animalistic features that separate the two, such as bunny ears. They can also possess some traits of the animal that they resemble, for example, a chameleon Faunus can adapt to its surroundings, which can also be used to their advantage in a fight.

RWBY (2013) follows a group of four girls: Ruby Rose, Weiss Schnee, Blake Belladonna, and Yang Xiao Long, that attend the Beacon Academy of Vale in order to become licensed huntresses. The series focuses on their training as well as their own personal struggles with their pasts and problems. Along the way, they make new friends that help them fight against terrorist organizations, evil villains, and the creatures of Grimm.

2.2.1. Character Introduction Trailers

The character introduction trailers were released before the first volume of *RWBY* (2013) in order to tease the premier of the series. The first trailer “*Red*” was released November 7th in 2012, and the last trailer “*Yellow*” was released on June 2nd of 2013, only a month prior to the premier of the first episode, “*Ruby Rose*”.

The purpose of the character introduction trailers was to introduce the characters to the audience in a way that does not give a way too much about the series itself. The trailers focus more on the fairy tale aspects of the characters than the series itself. According to the interview with Monty Oum held by Joshua Silverman of BearPunch in 2013, fans of the show would work together to try and figure out the characters’ names based off the trailers as well as what fairy tale characters they were based off of. This was because the only known information about the characters was from different Rooster Teeth podcasts, such as “*RWBY Crew Chat*”, as well as the short character introduction trailers.

2.2.2 Volume One

The first volume of *RWBY* (2013) focuses on introducing all of the prominent characters to the viewer. The character first introduced is Ruby Rose, whose perspective the show focuses on for the first five episodes, but then expands into the perspectives of others as they are introduced to the viewer.

On a late night out, Ruby witnesses a Dust shop robbery and decides to take action. Her fight against the villains is noticed by the headmaster of Beacon Academy, Professor Ozpin, who offers her a place at his academy two years early. Ruby has long dreamed of attending Beacon and accepts, becoming the youngest person to have ever been accepted into Beacon at the age of fifteen.

Ruby’s older half-sister, Yang Xiao Long, has also been accepted into Beacon Academy, meaning they will be studying together despite their two-year age difference. Yang, contrary to Ruby, is an extrovert who is more interested in hanging out with her other friends at Beacon than clinging to her sister. Ruby is then forced to navigate through Beacon alone, trying to make her own friends. She bumps into Weiss Schnee, knocking down all her luggage and creating a heated argument in front of the school grounds. Ruby profusely apologises, but Weiss is not interested in hearing her out and proceeds to yell at her. The argument is ceased by a mysterious spectator, Blake Belladonna, who stands up to Weiss by bringing up her family’s questionable business ventures. Weiss leaves in anger, and Blake disappears before Ruby is able to thank her, leaving her alone yet again.

Ruby meets back up with Yang at the main assembly hall, telling her all about the new people she has met, and how her first day has been disastrous without her. Yang does not take her too seriously and proceeds to believe leaving her alone is the best way for Ruby to grow as an individual.

One of the key moments of the first volume is when the characters are partnered up, and later formed into teams consisting of two pairs. All the new students take part in a mission, where they are thrown into the sky and are to land in a forest in order to search for relics placed there by Professor Ozpin. Ozpin decrees, “The first person you make eye contact with after landing will be your partner for the next four years” (Rooster Teeth, 2013). Ruby is then paired with Weiss, and though they still do not get along, they begin to understand each other in time. Yang is paired up with Blake, who work well together, despite their vastly different personalities. During the mission, all pairs come across their own struggles, but end up working together in order to obtain the relics and succeed. Once back at the academy, Ruby and Weiss get teamed up with Blake and Yang, and together they form team RWBY, led by Ruby.

The team go through various personal issues along the way but learn how to manage them better as a team. Ruby’s leadership and lack of motivation to study make Weiss both jealous and annoyed because she saw herself as the obvious leader of her team due to her outstanding capabilities as a huntress. These feelings build up inside her, causing her to lash out at Ruby multiple times. Weiss’ feelings towards her make Ruby doubt her capabilities as both a leader and a huntress, but with some guidance from their professors, they are able to overcome their issues and work towards being better teammates.

At the end of the volume, another argument ensues between Blake and Weiss about the minority race in Remnant, the Faunus. The White Fang, a terrorist organization led by the Faunus, have been stealing Dust all across Vale, which Weiss degrades them for, since her family owns the largest Dust manufacturing company in all of Remnant. Blake, however, cannot stand listening to Weiss speak ill of the Faunus, and believes the Faunus in the White Fang are just misguided. Both of their opinions regarding the situation are shaped by their pasts and neither is willing to admit they are wrong. Blake then reveals to the team that she used to be a member of the White Fang, but she runs away before anyone can say anything. It is then revealed that Blake has been a Faunus in disguise the entire time. Team RWBY split up for the rest of the volume, looking for Blake all across Vale. They make new friends along the way, but also get caught up in the schemes of the main villains, who have taken the entirety of the White Fang as their henchmen. They are forced to fight against the White Fang and their new leaders, and though they were able to save more Dust from being stolen, they are unable to

apprehend them. At the end, Weiss and Blake are able to talk through their differences and all is well for team RWBY, though they realize they might have messed with the wrong crowd.

3. Adaptation theory and methodology

The theoretical basis for this study is constructed from Hutcheon and O’Flynn’s adaptation theory from their book *A theory of adaptation* (2013). The book itself focuses on the evolution and development of adaptation theory throughout the years, discussing what adaptation is and analysing different adaptation methods, or ‘media’. Because adaptation studies are often comparative (p. 6), comparing the original source text to the new adapted media, adaptation theory is the perfect basis for this thesis, where the focus is on comparison.

The difference between an adaptation and an original piece of work is that an adaptation openly announces its relation to another work or works and does not claim complete originality (p. 6). This, however, does not mean an adaptation cannot become as popular as the original. Hutcheon and O’Flynn (2013) argue that adaptation is popular due to the repetition of the same or similar features combined with the adapter’s own additional surprises with the change of medium (p. 4). Adaptations are pleasurable for the audience because they are able to recognize and remember its original medium, but they will also be attracted to the new re-interpretation (p. 4-5). When it comes to adaptations, audiences are attracted to both its repetition as well as its changes (p. 9). Hutcheon and O’Flynn (2013) even argue that the comfort of an adaptation lies in the simple act of repetition and revisiting the same theme with different variations (p. 115).

According to Hutcheon and O’Flynn (2013), telling the same or similar story from a different perspective creates different interpretations of the work (p. 8). This is much like what the creator of *RWBY* (2013), Monty Oum, mentioned in his interview (BearPunch, 2013) about wanting to create their own story with characters that are similar to ones from other stories. By changing the medium as well as the perspective, Rooster Teeth has been able to hone the series into its own independent product while staying true to the fact that the characters are still implicit adaptations. This is similar to when Hutcheon and O’Flynn (2013) discuss author Priscilla Galloway, who has spoken out about being motivated by the desire to preserve stories that are worth knowing but require creative reanimation to appeal to new audiences (p. 8).

When it comes to adapting itself, Hutcheon and O’Flynn (2013) mention that both academic critics and journalistic reviews often consider contemporary popular adaptations to be secondary in comparison to the original (p. 2). This being said, they believe adaptations should be able to develop into their own individual works in order to avoid such critique (p. 3). Adaptation, much like the process of creation, involves both interpretation and creation with the intent of ‘salvaging’ features from the original work into a new medium (p. 8). This is why Hutcheon and O’Flynn (2013) argue

that through adaptation we can acquire works that are second without being secondary, like the academic critics and journalistic reviews would argue (p. 9). Despite this backlash, large amounts of artists in media appear to want to attempt constructing their own autonomous creations by adapting from someone else's original source material (p. 85). It is bold to claim that the original source text will always remain superior to an adaptation when after an adaptation has been made of the original source, it is hard to ignore the imagery brought by the adaptation. For example, when re-reading literature that has been adapted into film, our imaginations will always remember the visuals from the film, and it is much harder to try to create a new image to replace it (p. 122). This almost brings adaptations onto the same level as their original source material. Though they are not completely autonomous, adaptations have the power to be remembered by, and beside, the original.

4. Analysis – presentation of the analysis and findings

This section focuses on introducing the findings of the analysis process. The first section focuses on the analysis of the fairy tale characters, whereas the second section focuses on the analysis of the *RWBY* (2013) characters and comparing them to the fairy tale characters that inspired them.

4.1. Fairy tales

During the 1800s, the brothers' Grimm collected their stories from the common, making use of young, female informants who brought their stories for the authors to immortalize (Bottigheimer, 2009, p. 28). The three Hassenpflug girls, the informants that provided, for example, the stories of *Little Red Riding-Hood* and *Snow White*, were daughters of a high-class, conservative banking family, and Jacob Grimm's most valuable source (p. 29). Generally, these informants varied from humble German milkmaids to shepherds or soldiers but were nonetheless invisible and uncredited in the traditional history of fairy tales (p. 31). Despite this, both Jacob and Wilhelm Grimm made a habit of including personal notations of how or where they had received the tales. For example, Jacob wrote in the margins of his personal copy the 1812 *First Edition* that he had received the story of *The Singing Bones* from a girl called Dortchen while they sat together "by the wood-burning stove in the garden house in Nentershausen" (p. 28-29). In 1812, Jacob and Wilhelm Grimm only had enough stories to fit one book after five years of collecting, but nowadays their entire collection fits into two thick volumes of fairy tales (p. 27). Though this thesis largely focuses on this version of *Little Red Riding-Hood*, it is important to note that the fairy tale has literary history beyond the brothers' Grimm.

The version of Beauty and the Beast that is most popular nowadays was created in 1757 by Jeanne-Marie Leprince de Beaumont, a French governess who took inspiration from the original version created by Gabrielle-Suzanne de Villeneuve in 1740 called *La Belle et la Bête*. These earlier versions were not aimed at children, but rather at young women in order to teach them how to behave in order to get married and lead a happy family life (Polyudova, 2016, p. 25). Nowadays the more popularised version focuses more on the importance of family and loving someone for their personality rather than their exterior.

The original version of Goldilocks and the three bears, "*The Story of the Three Bears*", was published in 1837 in the third volume of *The Doctor* anonymously by Robert Southey. The aim of *The Doctor*, according to Southey, was brightening the countenance of many a dear child and gladdening the hearts of their elders, meaning the stories were never aimed at a particular age or gender. In this

version, the bears spoke with different printed fonts varying in size depending on which one spoke, which was Southey's way of distinguishing the characters from one another and making the story more dramatic for the older readers as well (Zall, 2014, p. 124).

4.1.1. Little Red Riding Hood

At the beginning of the story, Little Red Riding-Hood is immediately described as a sweet little maiden loved by everyone who looked at her (Grimm, Grimm & Zipes, 2015, p. 85; Taylor, Grimm & Grimm, 2009, p. 155). In each analysed version, she is described as a 'little girl' or a 'child', implying she is still very young, though her exact age is never mentioned.

Once she received her iconic red velvet cloak from her mother, she loved it so much she never wanted to wear anything else (Taylor, Grimm & Grimm, 2009 p. 155), which is how she got the name of Little Red Riding-Hood. Along with her cloak, she would wear the pretty dresses her mother made as well as stockings of fine yarn matched with bright, buckled shoes (Pyle, 2015, p. 284). In *Mother's Nursery tales* (2015, p. 284), the illustration of Little Red Riding-Hood would suggest she has short brown hair and blue eyes, but her appearance is never described in the story itself and is up for the reader's own interpretation.

Throughout the story, it can be noticed that Little Red Riding-Hood thinks very highly of her mother by promising to listen to her guidance (Grimm, Grimm & Zipes, 2015, p. 85) and when speaking to her, referring to her as "dear mother" (Pyle, 2015, p. 285). Her mother also tells her to be polite to her grandmother when she sees her, indicating that Little Red Riding-Hood's good manners come from her mother (Taylor, Grimm & Grimm, 2009, p.155). However, when it comes to obeying her mother, Little Red Riding-Hood appears to be rebellious. Not only does she not stay on the forest path, but she also speaks to the wolf, and only realizes her wrongdoings at the end of the fairy tale when things have gone wrong for her. When it comes to her grandmother, however, Little Red Riding-Hood mentions to her mother that she loves to visit her (Holbrook, 2009, p. 7), and is even considerate enough to bring her food knowing of the poor state she is in. She also decides to bring her grandmother some flowers she had decided to pick near the forest path simply because she thinks her grandmother would like them (Pyle, 2015, p. 285). This shows that she is not only considerate, but also cares about her family a lot.

Little Red Riding-Hood is very polite whenever speaking to someone or when someone is speaking to her, for example, when the wolf approaches her, she does not ignore him even though she was told

not to talk to strangers. With the wolf, she uses sentences such as, “Thank you kindly”, speaking to him as she would to anyone else (Grimm, Grimm & Zipes, 2015, p. 85). Her polite nature, however, becomes her undoing because when the wolf asks where her grandmother lives, Little Red Riding-Hood gives him the exact location of the cottage and describes it in detail; “She lives over beyond the wood in a little white house with a thatched roof and green blinds, and the path runs straight there” (Pyle, 2015, p. 285). This shows that Little Red Riding-Hood is naïve to the possible dangers of telling a stranger your loved one’s exact location. Her trust towards the wolf likely comes from her trust towards animals in general, “Nothing will harm me. All birds and animals love me and I love them” (Holbrook, 2009, p. 11), and therefore does not consider the wolf a threat. When the wolf eventually tricks her into staying behind to pick flowers for her grandmother, Little Red Riding-Hood loses track of time, going deeper into the forest with every flower she picks, until she remembers who the flowers were for (Grimm, Grimm & Zipes, 2015, p. 86; Taylor, Grimm & Grimm, 2009, p.158). This adds to her naivety and childlike behaviour but also shows that Little Red Riding-Hood is easily distracted and does not pay much attention to time.

When the wolf has disguised himself as the grandmother, Little Red Riding-Hood has a tough time seeing through the disguise despite seeing the wolf earlier and knowing what he sounds like (Holbrook, 2009, p. 15). The wolf pretends to be her grandmother and Little Red Riding-Hood does not doubt for a moment that it might not be her grandmother after all, despite being incredibly close (Grimm, Grimm & Zipes, 2015, p. 87). When the wolf tells her to come closer, Little Red Riding-Hood does as she is told and proceeds to trust the wolf as if he were her grandmother (Pyle, 2015, p. 288). She notices how her grandmother looks strange and mentions the different features that have changed but is not able to tell the two apart until it is too late (Taylor, Grimm & Grimm, 2009, p. 159).

At the end of the story, when Little Red Riding-Hood has been saved from the wolf, she is clearly distraught by the events. For example, in the *Fairy Tales of the Brothers Grimm* (2009, p.160) version, she comes out of the wolf’s stomach crying and frightened for her life. This emphasizes the fact that she is still a child at the end of the day, and these events are too much for a child to handle. The event forces her to realize the importance and severity of her mother’s words and she promises never to disobey her again (Taylor, Grimm & Grimm, 2009, p. 160; Grimm, Grimm & Zipes, 2015, p. 87). She also becomes more wary of her surroundings, and when met in similar situations in the future, she knows not to speak to strangers and to be on guard when someone is acting suspicious (Taylor, Grimm & Grimm, 2009, p. 161).

4.1.2. Snow White

The key features of Snow White's appearance are made clear at the very beginning of the story; "Her skin was white as snow, her cheeks as rosy as blood, and her hair as black as ebony" (Vredenburg, 2005, p. 17). Her eyes are later on in the story described to be black as ebony, much like her hair (Grimm, Grimm & Zipes, 2015, p. 177). By the age of seven she grew up to be a thousand times fairer than her mother, the queen, who was named the most beautiful woman in the entire land (p. 171), causing her to become jealous enough to want the young Snow White executed. Others, however, are delighted upon seeing her (p. 173), to the point where her appearance becomes the foundation of the story. Even as she dies, she gets placed inside a glass coffin so people could still witness her beauty (p. 176). Because of her beauty, the huntsman pities her and agrees not to kill her, letting her go, and the dwarves let her stay with them, knowing she has nowhere else to go. Even as she runs away from the huntsman, completely helpless, the wild beasts of the forest roar around her, but none harm her (Vredenburg, 2005, p. 18). When the prince sees her, he believes he cannot live without gazing upon her, and thus must make her his wife (Grimm, Grimm & Zipes, 2015, p. 177), making her seem more like an object rather than a human being. These examples show that throughout the story her beauty can be considered both a blessing and a curse.

Snow White may have been born into royalty and raised as such, but she does not value her title as a normal princess would. When the huntsman is about to kill her, Snow White weeps and begs for her life, promising to never return if she is let go (Grimm, Grimm & Zipes, 2015, p. 171), showing that she cares more for her own life than any title provided by her family. Not only this, but she also stays true to her promise to the huntsman and runs the entire day until her body begins to ache (p. 172). When she arrives at the dwarves' cottage, rather than politely waiting for someone to return, she helps herself to whatever food and drink the house has to offer, and even sleeps in their beds (p. 172). This would also imply that how she is perceived by other people matters less to her than her own survival. She takes advantage of these refreshments, knowing there might be repercussions, because she has no other choice but to survive. Even when the dwarves offer her sanctuary in return for household labour, she accepts, because she has nowhere else to go, desperate to survive.

It is mentioned that at the age of seven, Snow White was bright as day and fairer than the queen herself, (Vredenburg, 2005, p. 17-18) indicating that she is both incredibly beautiful and smart. However, her actions go against her supposed intelligence later on in the story when she repeatedly allows the queen to poison her. "The queen will soon find out where you are, so take care and let no one in" (p. 19), the dwarves said, but despite knowing this, Snow White still allowed the queen to

bribe her with gifts in her multiple disguises due to either misplaced trust or naïve behaviour. “I can certainly let this good old woman inside. She’s honest enough” (Grimm, Grimm & Zipes, p. 174), she says about the first disguise, thinking the best of people instead of taking the dwarves’ words into consideration even though she mentions their advice to the stranger. This example shows that Snow White is naïve enough not to think people would harm her, despite her own mother wanting her dead and commanding the huntsman to kill her. She misplaced her trust in a supposed stranger who then strangles her. Later on, with the second disguise, the queen offers Snow White a comb laced in poison. After almost dying once, Snow White still accepts the comb because of how beautiful it is and puts it into her hair to try it (Vredenburg, 2005, p. 22). This example shows that Snow White is easily distracted by beautiful or vain things, even when prior examples would indicate that she cares for her life more. This thought is backed up later on with the poisoned apple, where Snow White gives into the temptation of the apple because of its exceedingly nice exterior. She could not stand watching the disguised queen eating the apple and not getting a bite herself and gives into temptation (p. 23). After being strangled as well as poisoned twice, one would assume Snow White would be less trusting of strangers and more cautious, but she proceeds to let the queen poison her and not once doubts the strangers appearing at the cottage. This clear trust also continues after she is brought back to life by the prince and he says, “I love you better than all the world; come with me to my father’s palace, and you shall be my wife”, within seconds of meeting each other (p. 24). Snow White agrees very quickly to the prince’s proposal, showing no signs of doubting the prince, who is still a stranger to her, after several attempts on her life. This could, however, be because of her young age, as it is never mentioned that she grows past seven years old, and perhaps wants someone to love her and take care of her, which is something she never received from her own mother.

4.1.3. Beauty and the Beast

Beauty is the third daughter of a once rich merchant whose fortune was lost in a natural disaster. Unlike her two elder sisters, Beauty was unmistakably beautiful, with eyes blue as the sky, black ebony hair and cheeks the colour of roses (Pyle, 2015, p. 31), and she is the clear golden child of the family. Beauty makes her father smile, and every day she receives three kisses from him when her other sisters only receive one (p. 33). “Her nature was happy and good, her presence was sunshine, and she was the joy of her father’s heart” (Vredenburg, 2005, p. 110). She is always smiling and doing various different housework obediently without complaint, trying to make herself as useful as possible to her family during a tough time (p. 110). Beauty believes she does not have time to think

about finding a husband, getting married or enjoying a life of her own when she could be of use and help her family (Perrault & Quiller-Couch, 2016, p. 76).

Beauty's selflessness can be seen almost immediately at the beginning of the story, when her father leaves for a trip to a faraway land and asks his daughters what they would like him to bring back to them as gifts. Unlike her two elder sisters, Beauty does not care for dresses or jewels and prioritizes her father's well-being above material objects. This can be seen in each version of the fairy tale, for example, in Perrault and Quiller-Couch's (2016) version, Beauty says, "I wish for the most precious thing in the world; and that is to see you home again safe and sound" (p. 77). Later, when Beauty asks for a simple rose instead, Beauty's elder sisters believe it is to shame their vanity, but Beauty had no such thoughts (Pyle, 2015, p. 32). Though she is not one for jewels and gowns, Beauty is an accomplished musician as well as an avid reader, though she had to abandon her hobbies due to her father's debts (Perrault & Quiller-Couch, 2016, p. 101).

When their father returns from his trip, Beauty is the only one in the family to notice how frightened he was (Pyle, 2015, p. 37), which shows how attentive and caring Beauty is towards her family, especially her father. When they hear about the Beast's demands, the two eldest daughters begin blaming Beauty for asking for the rose: "Beauty and her stupid rose. Beauty had better get you out of the trouble", but even when her sisters berate and upset her, Beauty puts on a smile and tries to keep a positive attitude no matter what (Vredenburg, 2005, p. 114). Knowing the Beast's terms and not wanting her father to lose his life, Beauty bravely volunteers herself, "Dear father, you shall not die. I will be the Beast's bride" (Pyle, 2015, p. 37). She even admits to the Beast that she does not want to marry him, but only agreed out of fear that he might harm her father (p. 39). This shows that she stands up for her loved ones and looks out for her family, caring more for their lives than she does for her own. Beauty puts herself above others despite how badly or unjust they treat her because she still cares for them deeply at the end of the day. She would rather look on the bright side and try to be happy with her family and the little time they have left together before she is sent to the Beast's castle (Perrault & Quiller-Couch, 2016, p. 89-90). This similar kindness continues when met with the Beast.

When first encountering the Beast, though trembling at the sight of him, Beauty firmly walks towards him and gives him a respectful salute, showing that she is not only brave but also polite and well-mannered to those who might seemingly not deserve it (Perrault & Quiller-Couch, 2016, p. 93). She comes to realize that though she is afraid of the thought of seeing him around the castle, the Beast does not appear as ferocious in reality (p. 102), and she later admits that she would be very upset if

she were to never see him again (p. 117). Unlike most others, Beauty is able to look past the Beast's fearsome exterior and view him as a person rather than a monster. At the end of the story when the curse breaks and the Beast gets transformed back into a beautiful prince, Beauty admits she would have married him if he had remained a beast, showing that she cares more for what's inside than how he appears (Vredenburg, 2005, p. 116)

The Beast's exterior isn't described in detail in any of the different versions of the story, but they all maintain the idea that he is an ugly and hideous monster whose appearance is against him (Vredenburg, 2005, p. 116; Perrault & Quiller-Couch, 2016, p. 122). Because of this the Beast never leaves his estate and no one dares enter it. He is feared by everyone in the country and has a great and terrifying roar that can be heard from miles away, making people tremble in fear (Vredenburg, 2005, p. 109).

In terms of personality, the Beast initially appears very rough, rude, and short-tempered to Beauty's father, seizing him by the neck and dragging him into the estate for plucking a rose from his bush. For a simple rose, the Beast threatens Beauty's father with death and suffering unless the merchant brings him one of his daughters as a bride, making him seem almost bloodthirsty (Vredenburg, 2005, p. 112; Pyle, 2015, p. 35). This trade paints the Beast as a sort of ruthless and unempathetic ruler, who does not care about what kinds of situations he puts others in as long as he gets his way. Despite having the title of a lord, the Beast does not use it or appreciate those who do, seeing it only as pointless flattery and use of false titles. He says, "I am not "my lord". I am the Beast", which leads to believe that he prefers to be viewed as a monster, as if he has no right to use human titles or make himself appear anything but a monster (Perrault & Quiller-Couch, 2016, p. 83).

However, once met with Beauty, his personality quickly changes. With Beauty he is polite and courteous, making sure she was not forced as his bride and came out of her own free will, and offering her anything she wants in order to make her life at the estate more enjoyable (Perrault & Quiller-Couch, 2016, p. 93; Vredenburg, 2005, p. 115). The Beast is gentle with Beauty, but persistent about making her his future wife (Perrault & Quiller-Couch, 2016, p. 110). "The Beast was most kind and attentive to her, and told her that he loved her, and three times a day he asked her to marry him" (Vredenburg, 2005, p. 115). By today's standards, the Beast would seem rather creepy and clingy, relentlessly professing his love to someone he has just met and asking them to marry him despite that. Even when Beauty asks to go visit her family for a few days, the Beast says, "If you do not come back early I am sure I shall die for I love you so dearly", which could be seen as a form of emotional manipulation in today's society (Vredenburg, 2005, p. 115). However, it is clear that the Beast has a

good heart as he lets Beauty leave when she hears her father has become ill in her absence (Perrault & Quiller-Couch, 2016, p. 122; Pyle, 2015, p. 41). Even Beauty quickly warms up to him and defends his character; “This monster – as you call him – is only a monster in his face, and through no fault of his. He has the kindest heart in the world, and how could I be so ungrateful after all that he has done for me?” (Perrault & Quiller-Couch, 2016, p. 119). With this, it is clear to see that the Beast might appear and behave fearsome, but there is a gentle and loving soul deeper within.

4.1.4. Goldilocks

In *Mother’s Nursery Tales* (2015), Goldilocks is described as a “little girl whose hair was so bright and yellow that it glittered in the sun like spun-gold” (Pyle, 2015, p. 207). When it comes to her appearance, not much else is said, and the story tends to focus more on her actions instead. For example, in the beginning of the story Goldilocks goes out into the meadows to gather flowers, which is very common for children, and gives off the impression that she is a young girl (Pyle, 2015, p. 207). Another factor that plays into her childlike demeanour is the way she speaks about her mother: “O dear! I do wish mother would come home. I am going to meet her” (Holbrook, 2009, p. 16). This shows that Goldilocks is incapable of being away from her mother and is clearly quite attached to her, as young children tend to be with their mothers. She misses her mother so much that she goes against her wishes and wanders into the forest to go find her (p. 16). Eventually she gets lost and begins calling out to her mother, “O mamma, mamma! I’m afraid” (p. 17), as any young child might. However, this innocent side of Goldilocks disappears once she comes across the home of the three bears.

Though the encounter with the building begins politely by knocking on the door, Goldilocks eventually lets herself in after not getting a response (Pyle, 2015, p. 208). This is only the first example of how Goldilocks has no respect for other people’s privacy or belongings. She also convinces herself that it is alright to eat the food of others because if they were truly hungry themselves, they would have already eaten it (p. 209). In the *Dramatic Reader* (2009) version of Goldilocks, she is accompanied by her doll, ‘Dollie’, who acts as the voice of reason, however, Goldilocks often ignores her advice completely. For example, when Goldilocks is tasting the different bowls, she decides they should eat it all, and when Dollie asks, “Do you think it is very polite for us to eat it all?”, Goldilocks responds with, “You should have spoken of that before. It is too late now when it is all gone”, which also seems as though she is trying to justify her own actions (Holbrook, 2009, p. 19-20). After supper, Goldilocks wishes to sit on the bears’ rocking chairs, and Dollie tells her not to put the chairs out of

order, to which Goldilocks responds, “Oh, it won’t hurt them” (p. 20). This makes Goldilocks seem not only rude but also somewhat devilish for a child, as if she wants to wreak havoc inside the house. These examples show that Goldilocks is selfish and inconsiderate, putting her own needs above others and acting without thinking of the consequences of her actions. However, once she breaks the rocking chair, she begins to regret them, “I wish I hadn’t rocked you so hard. I wish I hadn’t run away”; “I’m a naughty girl not to mind my mother. If I’d only stayed at home in the garden!” (p. 21).

The pacing of the story makes it appear as though Goldilocks is a very indecisive and extempore person who switches her focus from one thing to another very quickly; going from food to chairs to beds in what seems like a matter of moments. Throughout all of these actions, it seems as if she is never pleased and has very high standards for what she deems good enough. Not only this, but it also seems as if she does not want to take any responsibility for her actions despite knowing they were out of line. A prime example of this is when the three bears return to their home and find Goldilocks sleeping in the bed of their youngest, and Goldilocks goes to the extent of jumping out the window in order to avoid them (Holbrook, 2009, p. 25). This clashes with her previous statements of feeling regret towards her actions, because her leaving without explaining the situation surely makes it worse.

4.2. RWBY

As one would expect, this new medium gives more room for the analysis of the characters because of its audio-visual format built on enhancing the source materials. The original source text provides the reader a basic idea of what the fairy tale characters act and look like, whereas the new medium, *RWBY* (2013), is able to expand on it more by visualising the characters and giving them personalities on screen, rather than taking time describing everything in detail to set up the scene. This idea is backed up by Hutcheon and O’Flynn (2013), who mention that there is more time available in a television series to pursue the original source text when the creation of relationships or places doesn’t require multiple pages to establish (p. 47).

Hutcheon and O’Flynn (2013) also mention how animation as a medium of adaptation is often used as a method of teaching literature to younger audiences because they find this format more appealing (p. 117). However, despite the used format and literature appealing to younger audiences, it is clear that *RWBY* (2013) is meant for older audiences due to its darker theme and twists on the fairy tale characters. It is also important to note that these characters have been purposefully aged up rather than being kept as young girls, as their inspired fairy tale counterparts, which makes it easier for the series to appeal to older audiences.

This section focuses on the analysis of the four main characters of *RWBY* (2013) and comparing the possible similarities and differences between them and the fairy tale characters that inspired them. As well as analysing the distinct similarities and differences, this section also looks into what has been added to these characters in order to make them unique to *RWBY* (2013).

4.2.1. Ruby Rose

Ruby Rose has short black hair with dark red tips and silver eyes, which are considered unusual in the world of Remnant, according to Professor Ozpin in the first episode. She is fifteen years old, unlike the rest of her seventeen-year-old teammates, and slightly shorter in comparison to the other characters of the series. Because Little Red Riding-Hood's age and appearance were never mentioned in the fairy tale, the creators of Rooster Teeth could easily play around with them in their show by giving Ruby some of her characteristics, but also giving her unique features as well. Unlike Little Red Riding-Hood's pretty, bright dresses, Ruby Rose mostly wears outfits of black and red, for example, with her original outfit where she wears a long-sleeved, black shirt matched with a black and red corset skirt. On top of her skirt, she wears a belt with a symbol of a rose on it, her personal emblem. This belt also contains some extra ammunition for a sniper rifle. As well as these, she is always seen wearing a long, red cloak, which she even wears with her academy uniform. This matches well with the story of Little Red Riding-Hood, and how she never wanted to wear anything but her cloak because she loved it so much (Taylor, Grimm & Grimm 2009, p. 155). One of the series' main villains, Roman Torchwick, also refers to Ruby as 'Red' due to her always wearing her red cloak. Her personal weapon of choice is a scythe with the ability to be quickly turned into a customisable, high impact sniper rifle (Rooster Teeth, 2013). This dark-haired, scythe wielding girl already shows off an entirely different adaptation of Little Red Riding-Hood, though their core personality traits are not that far from each other. Ruby is often silly and carefree around her friends, and she is also naïve about the responsibilities that come with both being a huntress and a team leader.

Throughout the first volume, it becomes very apparent that Ruby strongly believes in fighting for what is right, good conquering evil, and protecting those who cannot protect themselves. Even during the first episode when discussing why she wants to become a huntress with Professor Ozpin, she says, "I'm trying to become a huntress, cause I wanna help people. My parents always taught us to help others so I thought; might as well make a career out of it" (Rooster Teeth, 2013). Much like Little Red Riding-Hood, Ruby Rose is positive and believes in the best of people even when others might

not. During the third episode, she also mentions to Blake how she wishes everyone would live happily ever after, showing that she is still optimistic despite the fearsome Grimm roaming the land.

Unlike Little Red Riding-Hood, Ruby Rose is very introverted and shy, wanting to be seen as a normal girl despite being so talented for her age and being moved ahead two years. Ruby would never be okay with getting so much attention and being loved by all (Taylor, Grimm & Grimm, 2009, p. 155) as Little Red Riding-Hood is. An example of this is how Ruby believes weapons are better than people, and how she loves fighting Grimm, because fighting does not require awkward small talk. This shows that though she might be socially anxious, she is confident in her skills as a huntress. She does not quite understand how to deal with people yet, but she knows how to deal with Grimm. This is the very opposite to Little Red Riding-Hood, who is very social even with those she does not know, for example, the wolf and the huntsman. Ruby heavily relies on her sister, Yang, during social situations, for example, when trying to get to know Blake better. Her attachment to Yang is very clear during the first few episodes of the volume, because Ruby is not used to talking to new people and would much rather stay in her own comfort zone. This changes throughout the volume when Ruby gets better acquainted with her peers. Despite not being good at talking to new people, Ruby worries about her friends and their well-being, and comforts them during difficult times, for example, with her friend Jaune in episode thirteen or later on in the volume when Weiss discusses her past with the Faunus. She also worried about Blake when she disappeared after the argument over the Faunus, spending many hours searching for her on the streets along with the rest of the team. During the search, they meet a girl called Penny, who Yang and Weiss consider to be a little strange. Ruby, however, is too shy and uncomfortable by the situation itself to be rude to Penny by leaving, and politely agrees to be her friend. This shows that even though she is uncomfortable, or the situation seems a little off, Ruby is polite to strangers, much like Little Red Riding-Hood.

Because of the difference in both age and experience, it is clear that Ruby is not as mature as the other students at Beacon Academy. Though Ruby is a very talented huntress-in-training, she is inexperienced in the battlefield and is not used to working with others. An example of this is during the sixth episode, when Weiss and Ruby are paired up, and Ruby does not communicate her actions and acts impulsively, causing Weiss to set the forest on fire. After Weiss scolds her for this incident, Ruby is so annoyed at her that she cuts a tree in half and walks away in frustration as if a child experiencing a temper tantrum. A few episodes later, Ruby proceeds to make thoughtless and risky decisions without thinking of their consequences on both her and her team. This is much like Little Red Riding-Hood, when she tells the wolf exactly where her grandmother lives (Pyle, 2015, p. 285) or when she agrees to race the wolf to the cottage (Holbrook, 2009, p. 12). Ruby, however, is capable

of making real-time decisions to save her team when faced by a tough challenge, such as in episode eight, where they fight against a giant bird Grimm called a “Nevermore”.

In Ruby’s character introduction trailer, “*Red*” (2012), there is a clear reference to Little Red Riding-Hood with Ruby walking through the forest alone, and suddenly getting surrounded by a pack of wolf-like Grimm. But unlike Little Red Riding-Hood, Ruby is able to save herself from the pack and does not need a huntsman to come save her, since she herself is the huntsman. Ruby is able to fight back herself and manages to kill all the wolves in quick succession without crying or being frightened, like Little Red Riding-Hood. This the most obvious difference between Little Red Riding-Hood and Ruby Rose, which Rooster Teeth might have implemented in *RWBY* (2013) to showcase that despite their young age women are capable of being strong and saving themselves. It is also interesting to note that in the fairy tale, the huntsman is often described as a type of saviour (Pyle, 2015, p. 290; Holbrook, 2009, p. 15), and though Ruby’s character was inspired by Little Red Riding-Hood, the huntsmen of Remnant could have been inspired by the huntsman from the same fairy tale as well. For example, “We will tell her how the brave men saved you and me from the hungry wolf” (Holbrook, 2009, p. 15) more describes huntsmen and huntresses than Ruby herself, but it is still attached to her character, as any huntsman must be brave to fight against Grimm.

Instead of keeping the scared and innocent personality of Little Red Riding-Hood, Rooster Teeth has created Ruby Rose; a sassy yet childish young woman who is capable of defending herself as well as others. She contains similar physical features to Little Red Riding-Hood, but they have been modified in a way to make her appear mature and strong. For example, the addition of giving these girls deadly weapons such as Ruby’s giant scythe, Crescent Rose, makes them seem more powerful and fearless. Due to the comparative nature of adaptation theory, it was easy to distinguish the personality traits and appearance of Ruby Rose and see where they matched or differed with Little Red Riding-Hood. It is possible that because Ruby is the main focus of the first volume, Rooster Teeth wanted to put a lot of effort into perfecting her character. This shows from the amount of data there is to gather from Ruby Rose compared to some of her other teammates. After distinguishing both the similar and differing features, the process of finding features that were added in the new medium was much easier as well. In conclusion, adaptation theory helps clear the lines between the original source text and the product of a new medium.

4.2.2. Weiss Schnee

Weiss Schnee's name is an immediate reference to the Snow White fairy tale, as her name literally translates from German into "White Snow". However, when searching for other similarities between the two, it is clear that there are only a few. When it comes to physical appearance, both Weiss Schnee and Snow White have incredibly pale complexions, but unlike Snow White with her iconic ebony hair and eyes, Weiss' character design seems to take more inspiration from snow rather than the fairy tale itself. Weiss has long, white hair and light blue eyes, which makes her look entirely "white as snow" (Vredenburg, 2005, p. 17). Her forehead is covered by short bangs whilst the rest of her long hair is tied up into a high ponytail. Weiss also has a scar under her eye which she acquired during the "*White*" (2013) trailer whilst fighting against a giant knight. The colours of the trailer itself are very monotone and it is clear that Weiss' cut bleeding is to emphasize how beautiful the red blood is on white snow, just like in the fairy tale.

Though she might not physically resemble "white as snow, black as ebony and red as blood", Weiss' original outfit includes parts of each. She wears a strapless dress that fades from white into a light blue with a black lace underneath it that can be seen at her chest. Along with the dress, she wears a similar bolero jacket with a red underlining to emphasize the "red as blood" part of the fairy tale. Her dress has small snowflake details at its hem much like the jacket does at the end of its sleeves, which further emphasizes the inspiration taken from snow. Weiss also wears a black necklace with an apple shaped pendant as a reference the poison apple from the fairy tale. At the top of her ponytail Weiss also wears a silver headdress that resembles a crown, making her look like a princess. Her signature weapon is a rapier, which suits her elegant exterior. Based off all of this, it is clear that Weiss' appearance is beautiful, however, the same could not be said about her personality.

During the first volume of *RWBY* (2013), Weiss' personality could not be further from her inspired fairy tale character, Snow White. Unlike the kind and considerate Snow White, Weiss Schnee is cold, rude, and only thinks of herself. Weiss behaves like a stuck-up rich girl who believes she is better than everyone else, which could derive from her expensive education and upper-class upbringing. When things do not go her way, she acts out in frustration to anyone in close proximity. She believes her intelligence is beyond anyone else's and refuses to admit she is ever wrong. Weiss is also very bossy towards others and hates being told what to do, which is interesting to note seeing as Snow White is the exact opposite. Snow White lives with dwarves who have told her what chores to do daily, which she gladly does, and at no point does she demand the dwarves do something for her

instead. When called out on her bossy behaviour, Weiss is quick to agree that she is not perfect but thinks that she is still leagues better than Ruby.

Though she is harsh on others, it is important to note that Weiss is most critical of herself. She is very serious, precise, and does not take kindly to others slacking off or joking around. Weiss calculates each move in battle by referring back to her previous training and recalling what she has learnt. This is much unlike Snow White, as Weiss clearly learns from her mistakes and makes sure they do not reoccur, whereas Snow White repeats hers throughout the story. Weiss knows when to back out of a fight, which is something Snow White never learnt. With Weiss, her fear of mistakes and failure most likely derive from her strict family and upbringing that has caused her much unhappiness throughout her life. An example of Weiss' unhappiness is the song she sings during the *White* trailer, where she sings, "Mirror, tell me something, tell me who's the loneliest of all?" (Rooster Teeth, 2013), despite being surrounded by a large crowd of people. In the trailer, Weiss is also being put on display, having to sing in front of the crowd, much like Snow White at the end of the fairy tale when many people came to see her inside the glass coffin, though instead of being asleep, Weiss is clearly unhappy. At the end of the song, Weiss answers the mirror herself, "I'm the loneliest of all" (Rooster Teeth, 2013), further backing this up. Throughout the first volume, Weiss also mentions how difficult it was to cope with her father's high expectations for her. This is something Snow White only experienced later on in life with her mother hating her once she started to develop from a girl to a woman, but it is clear that neither of them have great connections to their families.

In the story of Snow White, her beauty is both a blessing and a curse, and the same could be said for Weiss Schnee. Because of her beauty and unusual appearance, people are instantly aware of who she is and the power her heritage provides. Though not outright royalty like Snow White, Weiss Schnee is the heiress to the largest Dust manufacturing company, the Schnee Dust Company. This title, alongside her family name, either attracts people who are against the Schnee family and their actions, or those who seek to gain from it. Unlike Snow White, Weiss does not easily trust people as they could be trying to take advantage of her social standing and she is thus very cautious of other people. Her beauty, however, also attracts various male suitors and she has acquired the nickname of "snow angel", though her sour attitude tends to scare them off. If she were to wake up to a prince kissing her and proposing marriage like Snow White did, Weiss would consider herself too good for the man and reject him. She is, however, capable of being polite and charismatic, but only when she personally gains from it. For example, when she compliments others in order to persuade them to join her team. This trait is further backed up by the fact that Weiss is not interested in socializing with people that do not live up to her standards, and outright ignores them instead.

Once better acquainted with the team later on in the volume, Weiss warms up and begins to understand how harmful her attitude can be towards others. For example, instead of being jealous of Ruby's leadership, Weiss realizes to try and become a better partner and teammate instead of holding a grudge over something out of their control. This begins Weiss' character development as she is able to admit she was in the wrong and even offers to help Ruby become a more qualified leader. At the end of the volume Weiss begins to realize the importance of friendship and maintaining relationships, rather than focusing on the negative sides of the situation. An example of this is when Blake and Weiss argue for several episodes about Blake's past, which Weiss does not approve of, and Blake runs away to avoid confrontation. When they see each other again, instead of yelling at Blake for leaving, Weiss asks her to be honest with the team so that they can be there for her. This shows that she has grown as a character because her personal qualms are no longer more important than her friends. Instead of being like the kind, considerate Snow White to begin with, it appears as though Weiss grows into that role later on.

Instead of re-creating Weiss Schnee in the image of Snow White, the epitome of kindness and trust, Rooster Teeth clearly decided to create an adaptation that opposes the original source material. This vast difference in personality makes the two characters very interesting to compare. It leaves the viewers questioning why such a drastic change was made with Weiss especially. It is possible that because the world of Remnant is so dark and dreary, Rooster Teeth did not want to stick to the concept of an overly positive and trusting character because it simply would not fit into the depressing theme of the world and its inhabitants.

Though both share tragic family backstories and princess lifestyles, Weiss' life has been modified to appear more realistic but nonetheless depressing. As with the analysis of Ruby Rose, both Weiss Schnee and Snow White have clear distinguishable features that make it easy to see the differences between the characters and where exactly Rooster Teeth wanted to steer away from the original source material. As mentioned earlier, Rooster Teeth has taken clear inspiration from the life and appearance of Snow White, but when it comes to her personality, Weiss has been created to appear rude, selfish, and often suspicious of others. It is as if they created a version of Snow White after her story ends, where she has grown bitter after trusting the wrong people and being hurt so often.

4.2.3. Blake Belladonna

Blake Belladonna is a quiet, calm, and mysterious girl who is not interested in making friends or socializing with her peers, unlike her other classmates. She has black hair, yellow eyes and wears a bow in her hair. Though they are both beautiful and possess black hair, Blake does not share many physical similarities with Beauty. Even when it comes to personality, Beauty is more of a happy and positive character whereas Blake is a pessimist who doesn't often express her emotions. It seems that Blake shares more similarities in personality with the Beast. Blake has a tough exterior and appears rude or disinterested to those who approach her, and even the Beast seemed more emotional than Blake in the different versions of the story.

What Blake, Beauty, and the Beast all have in common is their shared love for literature and reading. However, where Beauty and the Beast are able to bond over this, Blake is more hesitant about sharing her literary interests. This can be seen during one of her first appearances in the series when Ruby queries her about her book and Blake is shocked by her interest. It is also clear from this same interaction that Blake prefers reading her favourite books rather than socializing with her peers because she quickly returns to her book and barely responds to anyone. This is another example of how Beauty and Blake differ; Beauty is kind and social whereas Blake is more antisocial and rude, like the Beast. Blake's interest in literature is also referenced again later on in the volume when team RWBY moves into their dorm and Blake organizes their shared bookshelf in excitement.

Unlike the rest of her human teammates, Blake is a Faunus, meaning she possesses the traits of a certain animal, which in her case is a cat. This is something she has in common with the Beast; they both have animalistic features that cause others to judge and shame them. Due to the fluctuating public opinion on the Faunus, Blake hides her cat ears with a black bow in her hair, making her seem completely human. Though she resembles a human, the Faunus are viewed as monsters or freaks, causing her to isolate herself and distrust humans, much like how the Beast hides himself away in his estate. Blake, however, is very vocal about defending the Faunus rights and standing up for those getting bullied due to their Faunus heritage. She is bold and unafraid to point out controversial facts even while knowing she is in the vast minority. In all simplicity, she stands up for those who cannot or will not stand up for themselves, similarly to how Ruby wants to lead her life as a huntress.

In the fairy tales, Beauty does not appear as though she needs to be taken care of, and more so seems to be the one taking care of others. This is much like Blake, who is capable of taking care of herself and her partner, Yang, during combat, as well as speaking her mind during social situations. Much like Beauty did with her dad when she took up the Beast's offer of being his bride, Blake is not afraid

to put herself in risky situations in order to protect those she cares about. This shows, for example, in her past commitments in fighting for the social justice of the Faunus, and how she puts herself on the front lines in order to get their cause heard even though it may get her in trouble with the law. Even Beauty breaks this common misconception of female protagonists being quiet and submissive when despite her fear of the Beast, she is brave enough to speak her honest mind around him. An example of this is when she says, "I do not wish to marry you, Beast, and you must know that – But I fear that if I do not you may harm my father", despite shaking and trembling at the sight of him just moments earlier.

When it comes to their partnership, both Blake and Yang are quite independent but thrive together as partners. Blake is only ever dependent on others for her own emotional and social growth, which can be seen in action during the final episode of the first volume, when Blake understands that her lack of proper communication skills during her argument with Weiss took a toll on her relationship with the entire team. Hypothetically, Blake could proceed to live her life in isolation, staying rude to all those who approach her, but it would put a halt to her growth as a character. This can be compared to the Beast's personality before Beauty. He was rude to those he did not know and had no interest in getting to know, such as Beauty's father, but he became warm and kind to Beauty, and eventually the rest of her family as well. Blake's teammates thus have had the same effect on Blake as Beauty had on the Beast.

Physically Blake is nothing like Beauty or the Beast, which means Rooster Teeth likely wanted to create a character that contained their concepts rather than their physical features. Because of this, it was very difficult for viewers to figure out which fairy tale character she was inspired by when the "*Black*" (2013) trailer came out. Unlike other characters, who are introduced to the audience early on, Blake's character and backstory are mainly explored towards the end of the first volume, which also makes it difficult to get an idea of her character from the beginning of the series despite her being one of the four main characters.

When analysing through adaptation theory, one is often forced to think about what kind of changes have been made in the new medium and why. This was an important part of the analysis of Blake Belladonna because she is so unlike the fairy tale characters that inspired her, and yet their features are still visible to the viewers in her character development. Unlike any other character in the series, Blake was inspired by two fairy tale characters instead of one, which raises the question of why this kind of change was made on her part.

Blake raises a lot of awareness on the topic of race in the series, and it is possible the producers wanted to do the same with her character outside the series as well. Because Blake is able to hide her Faunus features, she appears to be a normal, beautiful girl to the rest of the world, but deep down she knows the prejudice she would face if she were to reveal her Faunus side to others. This represents the juxtaposition between Beauty, a human who lives a normal life, and the Beast, a creature isolated by their appearance. As Blake mentions in the show, she is able to avoid any racist remarks towards her because of how easily she is able to cover her Faunus features. With her animalistic features covered, she is treated just like any other human would be. It is possible Rooster Teeth wanted to purposefully create Blake as a Faunus to raise awareness on the topic of racism.

4.2.4. Yang Xiao Long

Yang Xiao Long is an extroverted and easily aggravated jokester who doesn't tend to take things too seriously. She clearly views her studies at Beacon as an opportunity to meet new people and socialize with other teams rather than as a place to study and learn new things. Though Yang is an all-round positive and out-going person, she is also impatient and gets easily frustrated by stressful situations. This aggravation matches her fighting style, where she simply punches things in anger. Once the fight is finished, she quickly calms down. When it comes to personality, Yang clearly has nothing in common with Goldilocks, but they do share similarities when it comes to appearance.

Just like Goldilocks, Yang has long, luscious, golden hair that she values greatly. An example of this is during her first encounter against two 'Ursai', which are Grimm in the form of large bears. This fight between Yang and the Ursai in itself is a reference towards the fairy tale, where the angry bears find Goldilocks in their territory. During the fight, one of the bears slices up a small strand of Yang's hair, which aggravates her and activates her semblance. Naturally Yang has light purple eyes but once she becomes angry and her semblance is activated, they turn bright red. Along with her eyes changing colour, her hair begins to glow like live fire, emphasizing her golden hair. This process of someone somehow damaging Yang's hair becomes a comedic 'call-back' in the series that emphasizes its importance.

Yang is the older half-sister of Ruby Rose, whom she shares a father with, but she knows near to nothing about her own mother. During the first volume, this is only ever explored in the "Yellow" (2013) trailer where Yang goes into a nightclub looking for information on her mother, similarly to how Goldilocks went to the forest looking for her mother. The trailer contains the most connections and similarities between Yang and Goldilocks. It begins with Yang confidently walking into a

nightclub as if she owned the place, much like how Goldilocks intruded into the house of the three bears, thinking nothing of it and acting as if it were her own home. The nightclub's DJ is also wearing a bear head, which references Goldilocks stepping into the house of the bears, and the club's owner is called "Junior", in reference to the youngest of the bears. Junior also refers to Yang as "Blondie", which is a synonym for Goldilocks. Eventually Yang begins threatening Junior for the information which results in his minions attacking her. During this fight, Yang wreaks havoc and destroys the club from the inside, much like how Goldilocks did with the bears' supper and rocking chair. The fight ends with her jumping out the window, which is exactly what Goldilocks did when she fled the bears' house. However, Yang was not afraid of confrontation like Goldilocks was.

Yang is a perfect example of how the producers of the series have wanted to take inspiration from the Goldilocks fairy tale to create a character that reminds the viewers of her, but who is otherwise their own character completely. Though not much of Goldilocks' appearance is mentioned in the fairy tale, it is clear that Yang is meant to represent a more grown and feminine version of her. However, out of all the main characters of *RWBY* (2013), Yang's appearance is also the most sexualized. While the other three teammates wear clothes that cover their bodies almost completely, Yang's outfit clearly focuses on showing off her feminine features. Her cropped shirt and shorts leave her cleavage, stomach, and thighs visible, which is the most skin shown out of the entire team. As mentioned earlier, Yang also shares practically no similarities with Goldilocks when it comes to personality. It is possible the producers wanted to steer clear from the idea that Goldilocks is a scared little girl clinging to her mother and focus more on making a confident character who is not afraid of confrontation.

5. Conclusion

Based on the analysis it is clear that all the *RWBY* (2013) characters are more mature versions of the younger fairy tale characters, and they are portrayed as strong women capable of fighting for themselves rather than scared and naïve little girls. It seems as if the producers of the series wanted to steer away from the idea that women are always saved by huntsmen or princes, and thus made the main characters huntresses who are capable of saving themselves. With their age, the *RWBY* (2013) characters are also more feminine and sexualized than their fairy tale counterparts, for example, with how Yang is clearly a more grown and sexualized version of Goldilocks, whose appearance is never really mentioned much in the fairy tale itself.

Another noticeable factor from the analysis is that Ruby and Weiss play a larger part in the first volume than Blake and Yang do, and especially Yang is left more as a side character during the volume despite being one of the four main characters. Blake as a character is only explored during the last few episodes of the volume, whereas Ruby and Weiss are constantly in the spotlight. Alongside this, Ruby and Weiss as characters have taken more inspiration from their fairy tale counterparts than the rest of the team. Blake and Yang are clearly more indirect interpretations of their fairy tale characters whereas Ruby and Weiss immediately remind the viewer of their fairy tale counterparts.

When it comes to personality, Weiss is the one that differs the most from their fairy tale counterpart, Snow White. The producers switched from the kind and compassionate idea of a princess to a snobbier and more narcissistic version, which, in the end, made for a more interesting story and character development. This striking difference in personality was not shocking, knowing Snow White is described as the epitome of kindness whereas Weiss is the selfish, overachiever daughter of a rich company owner. There was bound to be differences in personality. However, if the series were analysed as a whole rather than just one volume, there could be more similarities in personality between the two in the wake of Weiss' character development during the finale of the first volume.

Each character from both the fairy tales and from *RWBY* (2013) have their unique personality traits and appearances, but they have a lot more similarities with their counterparts than differences, which makes it clear where the inspiration comes from in the *RWBY* (2013) characters. Despite being inspired by fairy tales, the *RWBY* (2013) characters are different, as if they were indirect adaptations from the fairy tales. The aforementioned art of repetition in Hutcheon and O'Flynn's (2013) adaptation theory lives on in *RWBY* (2013), where the series keeps the original traits of the fairy tale characters alive but also brings their own twist to it. In their studies, Hutcheon and O'Flynn (2013)

also mention that repetition accompanied by change is the reason viewers are so attracted to these kinds of media, for example series like *RWBY* (2013) (p. 4-5). And it is likely the reason why the series has become so popular; many began watching the series based off the trailers that heavily showcase the different fairy tale aspects of the series. Though the series does not focus on fairy tales itself, it is clear that this sort of adaptive media based off older literature attracts viewers, thus keeping their meaning and idea alive to the newer generation.

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