RE-IMAGINING THE WORLD: RETELLING FAIRY TALES IN MOVING IMAGE

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**By
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I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

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ABSTRACT

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MOVING IMAGE

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August 2011

This study aims to depict the fact that adaptations are all kind of intertextual texts in the postmodern world where every text undergoes a process of adaptation. With the aims of pointing at this dialogic process, the term "retelling" is used both for the adaptation processes and products throughout the thesis, instead of the term adaptation. Keeping this in mind, the thesis examines the fairy tales "Snow White" and "Little Red Riding Hood" with their retellings both in literature and film. These analyses include structural, narrative and feminist criticisms as well as the consideration of the affects of postmodernism. Through these evaluations it becomes clear that while some retellings pose a very contradictory point of view for the tales abovementioned, some still adjust to the traditional ideological teachings of the earlier versions of the tales.

Key Words: Adaptation, Retelling, Fairy Tales, Snow White, Red Riding Hood, Film.

ÖZET

DÜNYAYI YENİDEN HAYAL ETMEK: MASALLARI HAREKETLİ GÖRÜNTÜYLE YENİDEN ANLATMAK

Hatice AYDENİZ

Bu çalışmanın amacı, her bir metnin bir uyarlama sürecinden geçtiği postmodern dünyada uyarlamaların hepsinin aslında bir biçimde metinler arası olduğunu göstermektir. Bu karşılıklı etkileşim sürecini vurgulamak amacıyla, tez boyunca, uyarlama terimi yerine "yeniden anlatım" terimi hem uyarlama süreçleri hem de bu süreçlerin ürünleri için kullanılmıştır. Buradan hareketle, bu tez "Pamuk Prenses" ve "Kırmızı Başlıklı Kız" hikâyelerini bunların edebiyat ve film alanındaki yeniden anlatımlarıyla beraber inceler. Bu incelemeler postmodernizmin etkilerinin ele alınmasının yanı sıra yapısal, anlatımsal ve feminist eleştirileri içerir. Bu değerlendirmeler yoluyla, bazı yeniden anlatımların bahsedilen hikâyeler için oldukça zıt bakış açıları sunarken bazılarının ise hâlâ hikâyelerin ilk uyarlamalarının getirdiği geleneksel öğretilere bağlı kaldığı açığa çıkar.

Anahtar Sözcükler: Uyarlama, Yeniden Anlatım, Masallar, Pamuk Prenses, Kırmızı Başlıklı Kız, Film.

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In these hard times, I had a huge source of love, affection, tolerance and patience, which is my loving

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CHAPTER 1

INTRODUCTION

> "We tell stories because, in order
> to cope with the present and to
> face the future, we have to create
> the past, both as time and space,
> through narrating it".
>
> – W. F. H. Nicolaisen

"It is not so easy to fool little girls nowadays as it used to be" says the moral under James Thurber's short story entitled "The Girl and the Wolf" (1939: 229). When Red Riding Hood realizes it is not her grandmother but the wolf, "for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Calvin Coolidge" (Thurber, 1939: 229), she takes a gun from her basket and shoots the wolf. This short retelling has much to tell us about the stance of retellings, retellers and the audience in modern ages.

Written in 1939, Thurber's retelling approaches the classical fairy tale "Little Red Riding Hood" in an ironic way by shocking the audience with the ending. The moral at the end of the tale is like words to calm the reader after such an ending. It can also be referred to as "an apparent disdain of Perrault's moralité" (Zipes, 1993: 56). Thurber points at the differences between the ages the tale was written and the one in which he retold the tale.

The starting point behind this thesis was to do analyses of contemporary adaptations of fairy tales. As my studies proceeded, it became clear that conventional adaptation studies and critiques were inapplicable for studying fairy tale adaptations "whose origins are lost in the collective imagination of the oral tradition" (Beckett, 2002: xvi). This signaled to the need for a new term to name these versions, which are 'adapted' from the written tale to the moving image. In this respect, the term 'retelling' suited to the general discussion of this thesis that all adaptations are kind of intertextual texts (Hutcheon, 2006) and that adaptations exist in a process of 'intertextual dialogism' (Stam, 2005). As the word 'adaptation' itself carries some prejudices against

the adaptation work in terms of fidelity because of the criticisms made so far, the word 'retelling' will be used in the thesis to re-name the products of this dialogical process. In this way, the product as a text or a moving image will be defended against severe criticisms of fidelity debates. Besides, the term will point at the re-telling process, which produces originality in each product. If we think of the oral background of fairy tales, this retelling process becomes a three-layered one; oral, written and the visual. In each layer there emerges a continuous re-imagining, creativity and an 'automatic originality' (Stam, 2005).

The thesis focuses on two fairy tales "Snow White" and "Little Red Riding Hood", which are products from Western societies, and their structural and contextual analyses as well as the influences of modern times, postmodernity and feminist thinking. The retellings are also generally chosen from among the products of Western culture because there are not many visual retellings of these fairy tales suitable for analysis between the time periods identified. For each tale, there is one retelling selected from the 20th century and one from the 21st century. The retellings for "Snow White" are entitled

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Snow White: A Tale of Terror (1997), *Happily N'Ever After: 2: Snow White: Another Bite at the Apple* (2009) while the ones for "Little Red Riding Hood" are entitled *Red Hot Riding Hood* (1945) and *Hoodwinked* (2005). I tried to choose retellings which can represent or subvert the characteristics of their time during the structural and contextual analyses. Among other examples from these time periods, the chosen ones are unique in their approach to fairy tales.

On the other hand, why I chose these two fairy tales "Snow White" and "Little Red Riding Hood" has several answers. First of all, they are the tales that have been the most popular ones among other fairy tales. They have taken much attention since the day they were retold from one to another. They exist in every corner of our lives. They have been retold in various media as short stories, poems, novels, advertisements, animation cartoons, short films and feature films. Secondly, they have become commodities in everyday life that in each retelling the fairy tales carry an ideology, a myth related with their background. For example, a magazine advertisement with a setting of the fairy tale "Little Red Riding Hood" presents a woman with a red headscarf, red nail polish

and red lipstick. It advises women to use this 'riding hood red' lipstick 'to bring the wolves out'. "Appearing in Vogue magazine in 1953 … [this advertisement] radically transformed the tale's traditional warning against speaking to strangers" (Orenstein, 2002: 126). The ad shows three men hiding behind the trees looking at the model and warns women that "you're going to be followed! It's a rich succulent red that turns the most innocent look into a tantalizing invitation" (Orenstein, 2002: 126). On the first glimpse, this may seem as a simple advertisement but gender representations underneath do not seem so innocent. Through a lipstick advertisement gender ideologies are imposed upon; women are represented as seductive ones and as objects of male gaze.

In the first chapter, entitled "How to Approach Fairy Tales?", the central focus will be on the way of approach towards adaptations and fairy tale revisions. First, the term adaptation will be defined within traditional criticisms through presentation of some words termed for adaptation. Then, the impracticality of the fidelity debate both for contemporary adaptation theories and for the fairy tale retellings will be discussed. Besides, the

reasons why the word retelling is suitable for fairy tale revisions are explained. In the last part of chapter one, another part of theoretical bases for structural analyses in this thesis will be presented. This will include theoretical analyses of Vladimir Propp, Tzvetan Todorov, Claude Levi-Strauss and Roland Barthes in terms of their propositions for and criticisms of narrative structures.

In Chapter Two, entitled "Transformation of Fairy Tales in Modern World", the change fairy tales have undergone through the last century in terms of retelling and of the retellers' ideologies, culture and worldviews will be examined. In this respect, certain characteristics of the time period will be evaluated. Therefore, the thesis will reveal the changes and contributions among retellings in the transition from the modern to the postmodern era. In this analysis, narrative techniques common to both modernist and postmodernist understanding will be presented. The discussion will focus more on postmodern techniques, which are fragmentation, parody and metafiction. In describing each technique, there will be example retellings analyzed in terms of that technique in order to set a basis for the following analyses in chapters three and four. The following discussion will

deal with postmodernist representation and history with an emphasis on the changeability of grand narratives such as history. Then will be the discussion of feminist evaluation of history and history writing which will lead to the last part about feminist theories and gender. Through chronological data about feminist developments in American society in particular and in the West in general, this part will present and evaluate gender representations since 1940 via examples from certain critics.

In the third and fourth chapters, which are entitled "Snow White and the Seven Dwarfs" and "Little Red Riding Hood", the thesis will analyze four retellings of the fairy tales mentioned. These analyses will include first the presentation and analyses of the tales' retellings by Charles Perrault, Grimm Brothers and Walt Disney. Then, there will be analyses of the movies I chose, which are entitled *Snow White: A Tale of Terror* (1997), *Happily N'Ever After: 2: Snow White: Another Bite at the Apple* (2009), *Red Hot Riding Hood* (1945) and *Hoodwinked* (2005). All of the analyses will include structural, contextual, narrative, and feminist interpretations in terms of the theoretical background given in previous chapters. The

aim of these analyses will be to investigate whether the retellings both as written text and moving image are bound to one typical culture or they are global; whether they have transformed or stayed the same since they have been retold centuries ago. Besides, the analyses will try to find the postmodern affects on these retellings in terms of postmodern narrative techniques and postmodernist representation. Furthermore, the analyses will investigate how these retellings depict gender images with the help of the analyses of postmodernist representation and changes in the understandings of history and feminist theories.

CHAPTER 2

HOW TO APPROACH FAIRY TALES?

> "Stories improve with retelling, are endlessly retold, and are told in order to be retold".
>
> - Karl Kroeber, *Retelling/ Rereading*

2.1 Adaptation

A recent advertisement for the new Renault Megane (2006) opens with an angry queen who asks her mirror: "Mirror, mirror, who's the fairest on this land?" The mirror answers by showing a green land with seven boys and a short-haired girl in red top and red lipstick. A hip-hop music plays in the background, one boy dances on his head and others join him with head shaking. We see the girl, who is supposed to be Walt Disney's fragile Snow White, watching the dancing boy in red T-shirt and black jeans

among the hip-hop teenagers with colorful outfits. The evil queen comes, offers an apple to the girl and forces her to eat it. Helpless, she eats the first bite and falls to ground while the others watch her faint. In the mean time, a car comes and a young man with a picture of crown on her T-shirt, who is supposed to be the prince, bends to help the girl. The girl wakes up, and glances to the man, then glances to his brand new car. If you think she will kiss the man, as it is in every fairy tale, you'll be wrong. She gives the apple to the man, takes the car and drives away laughing. The man faints and the boys remain puzzled. The screen closes with Snow White driving away: It is the new Renault Megane who gains Snow White's love, not the prince.

This advertisement of a car brand is just another one retelling of fairy tales, the tale of "Snow White and the Seven Dwarfs" in this case. This forty seconds short piece shows that fairy tales in our age still exist and are still appealing. What makes them popular remains another question when we think of how they become popular, or how they are made popular. For years people have told stories, and have retold them again and again. Whether it be a group of villagers, a group of

aristocrats or today's mothers and children, the audience have inevitably changed. Besides, the contents of the stories have also altered while they are transferred in the act of retelling. In the case of adaptation and retold fairy tales in literature and media, the word adaptation remains lacking and inappropriate. Since every tale is a retelling, and since we find no certain sources for fairy tales we know today as Perrault's or Grimm Brothers' or Andersen's, because they are also retellings, calling a version of a fairy tale a 'retelling' would be appropriate and meaningful. Although the word 'retelling' might seem appropriate for literary revisions, it can also be used to call the cinematic revisions as they are all narratives and tales to be told and retold.

As John Desmond and Peter Hawkes state in *Adaptation: Studying Film and Literature*, the question why cinema returned to storytelling by 1908 can be answered by the condition that "film companies needed material to meet the growing demand for narrative movies … [and] here were ready-made scenes, plots, and characters" (2006: 14). Since the first years of cinema, the literary canon supplied Hollywood industry with abundant narrative where

it was safe and profitable to use those narratives for the films. Hollywood was and still is "principally interested in the tried and tested, narratives that … have already been polished and presented to an audience before conversion into a film" (Ellis, 1982: 3). The classical novels, short stories, tales, and plays, which gained the trust of the audience before and which were checked out, were the open sources for filmmakers. Film companies "know that literary texts … are good candidates for filmmaking because their stories have already proven to be enjoyable to many people" (Desmond and Hawkes, 2006: 16). Popular or classical, if a literary text is favored by the majority it is likely to be adapted into film or other media because of the understanding that they will still be favored after they are adapted.

Adaptation is, in brief definition, "the transformation of printed works to another medium" (Kranz and Mellerski, 2008: 1). This definition shows one of the approaches to adaptation, which preconditions that the adapted text is a printed work and the adaptation of literary works is into any kind of medium such as film or drama. However, there is another definition of adaptation that it is a process which includes the "transition from one genre to

another" (Sanders, 2009: 19). A novel can be adapted into a film, a film into a novel; a novel into a drama or a musical. This approach to adaptation suggests a two-sided process in allowing that a film can also be adapted into a novel while the reverse is not uncommon. Linda Hutcheon describes adaptation by presenting three categories, each depicting another side of adaptation. Hutcheon (2006: 8) defines adaptation as "an acknowledged transposition of a recognizable other work or works; a creative and an interpretive act of appropriation/salvaging; an extended intertextual engagement with the adapted work".

The classification which Hutcheon proposes reminds what Desmond and Hawkes offers in their study that an adaptation can be 'close', 'intermediate' or 'loose' in the process of adapting. 'Close' adaptation adapts the text just like a copy or a translated version of it; 'intermediate' adaptation "retains the core of the structure of the narrative while significantly reinterpreting … the source text" (Desmond and Hawkes, 2006: 2-3), and 'loose' type of adaptation takes the text and creates a completely different work from that.

As each critic makes his/her own evaluation about adaptation and the adaptation process, in *Adaptations: From Text to Screen, Screen to Text* Deborah Cartmell presents three categories for adaptation: 'transposition', 'commentary' and 'analogy'. 'Transposition' is a close adaptation type in which the literary text is "transferred as accurately as possible to film" (Cartmell and Whelehan, 1999: 24) while in 'commentary' the source text is changed and used as a source for inspiration in 'analogy'. In a similar manner, Dudley Andrew in "Adaptation" (2000: 30-31) defines adaptation process through three classifications such as 'borrowing', 'intersecting', and 'transforming' the source texts.

Lists and definitions continue and seem endless while the critics continue to make evaluations about adaptation and the adaptation process. While each critic attempt to "coin new words to replace the confusing simplicity of the word 'adaptation' … it is actually very difficult to define" (Hutcheon, 2006: 15) because the word adaptation is used both for the 'product', which is the final outcome, and for the 'process' of adaptation. Adaptation as a process is a time of 'creation and reception' a well

as interpretation by the adapter and the audience who receives the adaptation.

Moreover, adaptation can be "an act of re-vision in itself" as Julie Sanders suggests in *Adaptation and Appropriation* (2009:18). It is a process of 'revisioning' the source text and "offering commentary … [with] a revised point of view from the original" (Sanders, 2009: 19). There are critics like John Ellis who consider the 'pleasure principle' (Sanders, 2009: 24) in the classifications and definitions about adaptation. In "The Literary Adaptation: An Introduction", Ellis argues that "adaptation into another medium becomes a means of prolonging the pleasure of the original representation, and repeating the production of a memory" (Ellis, 1982: 4). Therefore, the process of adaptation is a prolongation of the desires and pleasures brought by the source text before.

2.2. Fidelity/Infidelity Debate: A Vicious Circle

In different periods and in different societies, critics and people interested in adaptations defined adaptation in various ways by attributing new words, especially in terms of literature and its supposed degradation through the adaptation. These terms belonging to the critics of Victorian Era are listed by Julie Sanders (2009: 3) as such:

> borrowing, stealing … influenced, dependent, indebted … mimicry, travesty, echo … intertextuality, variation, version, interpretation … imitation, proximation, supplement, re-vision … hypertext, palimpsest, rewriting, reworking

As seen in terms such as 'stealing', 'imitation' and 'mimicry' adaptation is valued as mere plagiarism where the adapter just 'imitates' and copies the highly 'original' literary text. Similarly, an adaptation can be a 'rewriting', 'reworking', 'refashioning', 're-vision', and 're-evaluation', which all state the fact that there is an act of re-doing the previously written text. Besides the above mentioned terms, Julie Sanders (2009: 18) offers other terms for adaptation studies: "version, variation, parody … imitation, pastiche, forgery, [and] travesty". Most of the terms attributed to adaptation

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recall the literary works' predominance and priority over the adaptation, which comes later and can only be an 'echo' or an 'imitation'. In some criticisms, adaptations are called 'modification', 'retelling', 'reimagining' or 'other versions' (Sanders, 2009).

Since cinema uses the literary text as a source, the debate about the faithfulness of the latter, the adaptation, has been an unavoidable subject of discussion. From literature students who make use of adapted versions of literary texts as secondary sources in their studies to film critics, literary critics and to the common people, the issue of fidelity is debated. Each has their own view about adaptation, with a theoretical background about adaptation theories or not. The literary meaning of the word fidelity, which is loyalty to one's mate, implies the seriousness of the debate. This debate takes the adapted work and the adaptation to a stage where literature is on a higher status and the adaptation is in an inferior position. That is why, people criticizing the adaptation as disloyal or unfaithful to the 'original' work, which is the work of literature, form this hierarchy between the genres, consciously or unconsciously.

> There is … an enduring suspicion among writers
> as well as critics that the idiosyncrasies of
> film and the filmmaker's manipulation of text
> to accommodate it to the screen will result in
> a misreading of it, that the text … will be
> 'corrupted by the imperfect act of reading
> it'(Mana, 1988: 142).

The debate of fidelity or infidelity reflects the critics' attempt to sublimate the writer and the literary work in a romantic manner while degrading the adaptation as a 'second-order creation' (Venuti, 2007: 26), which is inferior to the literary work.

In *Literature and Film*, Robert Stam (2005) touches upon the issue of fidelity by stating that the traditional adaptation criticism has favored literary works over the adaptation with a presupposition about the filmic adaptation that "cinema has somehow done a disservice to literature" (Stam and Raengo, 2005: 3). The fidelity/infidelity debate is encouraged by such terminology as 'betrayal', 'deformation', 'violation', 'bastardization', and 'vulgarization', each word carrying an attack over the adaptation. "Betrayal evokes ethical perfidy; bastardization connotes illegitimacy; deformation implies aesthetic disgust and monstrosity

[and] violation calls to mind sexual violence" (Stam and Raengo, 2005: 3).

Stam questions such prejudices against adaptation and proposes some explanations. These eight reasons include: 'anteriority and seniority', 'dichotomous thinking' 'iconophobia', 'logophilia', 'anti-corporeality', 'myth of facility', 'class prejudice' and 'parasitism' (Stam and Raengo, 2005: 4-7). According to this view, the first idea behind these prejudices is that literature is good because it is 'older and the better'. Cinema, coming after literature, is in a lower status. Similarly, novels have a higher status because they existed before their adaptations. Secondly, there appears a 'dichotomous thinking' from this opposition where one is the superior and the other is the inferior. 'Iconophobia', which means the prejudice against visual arts, is another reason that Stam connects to both religious and philosophical backgrounds of cultures. That is, some religions' prohibiting the pictorial representation and the prejudice against visual arts in general are the reasons for iconophobia. 'Logophilia' is another side of iconophobia where the written is nostalgically favored over the visual text (Stam and Raengo, 2005). The 'myth

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of facility' supposes that it is easy to make films and it undermines the place of cinema among other arts. The eighth and final 'source of hostility' to adaptation is what Stam calls 'parasitism'. According to this definition, adaptations are like parasites which gnaw into the core of the source texts and take out their 'vitality'. Each term discussing the adaptation text's loyalty to the source text becomes a kind of attack, consciously or unconsciously, over the adaptation as both the text and the process of adaptation.

In this respect, Robert Stam proposes that an adaptation is "automatically different and original due to the change of medium [therefore] it is questionable whether strict fidelity is even possible" (Stam, 2005: 3-4). Because the film is a 'multitrack medium' with script, soundtrack, effects, images and such components, fidelity is 'unlikely' and 'undesirable' (Stam, 2005) in this sense. Filmic adaptation can be regarded as a 'reading' of the source text and just as we can get a lot of readings for one literary text like a novel, we can also get many adaptations of a novel (Stam, 2005). Adaptation is more like a "turn in an ongoing dialogical process" (Stam, 2005: 4). Therefore, the idea by which the paradox

of fidelity can be overcome is 'intertextual dialogism' as Stam proposes. Similarly, Linda Hutcheon touches upon this issue by suggesting that "adaptation as *adaptation* is unavoidably a kind of intertextuality" (Hutcheon, 2006: 21). Also, adaptations into moving image can be called 'hypertexts' of the pre-texts called 'hypotexts', which Gerard Genette (1982) suggests in *Palimpsestes* for the adaptation and the adapted text. 'Intertextual dialogism' and 'hypertextuality' are the ways of thinking which show us a solution against the dilemma of fidelity and originality issues.

2.3 Retelling the Fairy Tale[1]

In a general understanding about adaptation studies there exists a source text and the adaptation. Having roots in the oral tradition and then the written literature, fairy tales remain outside of this understanding of adaptation. It can be argued that there is no such a 'source' text or

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[1] In the thesis, the word 'retelling' is used instead of the term adaptation with a more general look at the whole adaptations and without emphasizing on or implying the retelling versus reworking distinction and debates. I use the term in substitution for the practice of telling, writing, and filming. I am aware of the fact that I use the term as the one to link them all under a term with a different meaning than these.

the 'original' text when it comes to fairy tales. Then, one asks whether it is possible to state that fairy tales are adapted since they do not have a certain original text, or source text like the other literary written texts. This question also brings the question whether one can call the product after the adaptation an 'adaptation'. As Catherine Orenstein (2002) suggests in *Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of a Fairy Tale*, the roots of the term fairy tale date back to late seventeenth century, while the contents of narratives have a longer history. Peasants told each other stories while working or in their free time gatherings. Writers of that time such as Perrault 'borrowed' the stories from them. "The story patterns that we find in fairy tales go so far back that it is hard to tell where they begin, or indeed if they have a beginning at all" (Orenstein, 2002: 8-9). In this respect, it is unclear whether fairy tales do have a beginning and a certain writer at all.

In the case of fairy tales, I propose that using the word 'retelling' is more appropriate than 'adaptation' because a fairy tale is different from a classical adapted text, which has an 'author', because it is anonymous in a

general sense. Besides, the word retelling does not just connote the literal meaning of telling but it can also be an appropriate word for the media because media is a world of stories and myth-making. Furthermore, retelling means that fairy tales have been retold since the French writer Charles Perrault listened to them from people and wrote them, then retold them; and since German Grimm Brothers re-wrote those retellings according to their own cultural, historical and personal backgrounds. Since it is known that people have been retelling stories to each other for years, stories both within the oral literature and the written literature, the act of retelling have existed for years and still continues.

On the other hand, the issue of fidelity or keeping the faith to the source text remains impractical in the analysis of retellings of the fairy tales because fairy tales are free from 'originality' from the very beginning. In this sense, using the term 'retelling' has some technical advantages. Along with providing an escape from the debates of fidelity against infidelity, the term suggests from the beginning that the cycle of telling and oral culture continues for years via various media. Therefore, the term also provides a justification of

using it for fairy tales that seem problematic for adaptation studies because of the lack of origin, which then refers to the issue of fidelity. In this respect, Angela Carter (1991: x) summarizes the situation of fairy tales before adaptation studies:

> The chances are, the story was put together in the form we have it, more or less, out of all sorts of bits of other stories long ago and far away, and has been tinkered with, had bits added to it, lost other bits, got mixed up with other stories, until our informant herself has tailored the story personally to suit an audience … or, simply, to suit herself.

Since Perrault, fairy tales have been retold again and again for years; something added something excluded, "got mixed up with other stories" (Sanders, 2009: 89) until the story is formed to supply the demands of the audience or just 'suit' the writer's own ideas. That is why, fairy tales are retellings, which have been retold in different places and different cultures by various people and continue to be retold like a spiral: A spiral that has been growing with narratives and the retellings of these narratives.

2.3.1   Analyzing the Fairy Tales: Propp, Todorov, Levi-Strauss and Barthes

For the analysis of some texts in the following parts of this study, there occurs a need to touch upon structural analysis in terms of major Structuralists such as Vladimir Propp and Tzvetan Todorov. Propp suggests by compiling and analyzing a number stories that narratives are composed of certain characters with roles through thirty-one functions. Todorov, on the other hand, indicates that narratives are divided into five parts with a cause-effect relationship between the parts. Besides, Claude Levi-Strauss' and Roland Barthes' analyses of narratives through the context is also important to understand these structures and to decide whether they are applicable to the narratives today and to which degree they can be disputed.

In terms of narratology in general and of fairy tales in particular, the works of Vladimir Propp, Tzvetan Todorov, Claude Levi-Strauss and Roland Barthes are significant to deal with in this part, in order to get an understanding of the fairy tales and make suggestions about the fairy tale examples. Besides, giving a general idea about the

approaches to fairy tales and their structures will set a basis for further arguments about fairy tales in social and historical contexts, and will aid setting possible comparisons.

Propp's structuralist analysis of fairy tales in *Morphology of the Folktale* (1968) takes the function at the core and presents a textual analysis rather than a contextual analysis for the tales. Function is the "action defined by its place in the story and in terms of its result in the narrative" (Gilet, 1998: 29). A tale can be studied "according to the functions of its dramatis personae" (Propp, 1968: 20) because although the names of the characters change, their actions and functions remain the same. Therefore, one can suggest that various characters in a tale are given 'identical actions' and analyzing the actions of the 'dramatis personae' is important. By stating that "all fairy tales are of one type in regard to their structure" (Propp, 1968: 23), Propp suggests that the new tales will present no new functions than the ones proposed. There are thirty-one functions in Propp's work, which are in the order of the tale. Through these functions, there are seven spheres of action proposed: "the villain, the donor

or provider, the helper, the princess or sought-for person, the dispatcher, the hero … [and] the false hero" (Gilet, 1998: 30). All of these characters are defined in terms of their functions in a tale. The 'victimized heroes' are the ones who are important in the tale than other characters. The hero's task is to restore the equilibrium while the villain always tries to destroy the equilibrium.

Similarly, Todorov suggests a structuralist reading of the narratives by proposing a 'grammar of narrative' in chapter entitled "The Grammar of Narrative" in *The Poetics of Prose* (1987). Todorov states that narrative is a 'symbolic activity'. In order to study the structure of the plot of a narrative, the plot must be presented "in the form of a summary, in which each distinct action of the story has a corresponding proposition" (Todorov, 1987: 110). Parallel to Propp's seven spheres of actions and the functions related, Todorov suggests five stages of action in a conventional narrative: An 'ideal' narrative starts with a state of equilibrium, which is "disturbed by some power or force [and] results [in] a state of disequilibrium" (Todorov, 1987: 111). In the third stage, characters recognize the disruption and try

to restore the equilibrium in the fourth. Finally, equilibrium is re-established with the characters' resolving the situation.

Along with Propp and Todorov's structuralist approaches to narrative, Claude Levi-Strauss' definition of myths and binary oppositions is significant to consider for an understanding of the structures of narratives and of myths and binary oppositions in narratives as the myths seem to have universality in every culture. Binary oppositions form myths and ultimately, narratives. To get a sense of a tale will require an understanding of these binaries and myths, and how they add to the general cultural context of the narrative. In a culture, binary oppositions form the basis of ideas. In his essay entitled "The Structural Study of Myth", Claude Levi-Strauss (1965) analyzes the structure of myths rather than their contents. Although the content may change in different cultures, the structures stay similar, which is a similar idea to Propp and Todorov's statements that structures of narratives remain similar while the narrative can change in content. "Whatever our ignorance of the language and the culture of the people where it originated, a myth is still felt as a myth by any reader

anywhere in the world" (Levi-Strauss, 1989: 811). Therefore, the 'substance' of the myth is included in the 'story which it tells' (Levi-Strauss, 1965). As Levi-Strauss underlines, although we may not know anything about the cultural or social background of narratives or myths inside, they are still effective on us.

As one of Levi-Strauss' book is entitled *The Raw and the Cooked* (1969), culture is formed of binaries: if there is 'the raw' then there is 'the cooked'. One can associate the raw with nature and the cooked with culture, thus proposing another binary opposition. "Myths do have a logic based on binary oppositions, and this logic is the myth's structure" (Adams and Searle, 1989: 808). In narratives and in cultures in general, other binary oppositions can be defined. The examples to these binaries can be male versus female, beautiful versus ugly and rational versus emotional. These binaries and the meanings attributed to them through the cultures form the basis of understanding the fairy tales because they present both implicit and explicit binary oppositions. Myths have power through the retellings of these binaries in narratives such as fairy tales.

In the study of myths, Roland Barthes's work entitled *Mythologies* (1972) also deals with myths and the meaning-making process. Barthes defines myth as a "system of communication … a message" (Barthes, 1972: 109). According to Barthes, myths are signs related to a certain system of signification. In this signification process, myths are also signs to be decoded or read. Myth is like language, which operates on signifiers and signifieds. There are two levels of signification that the signified can function: primary and secondary level of signification, which are also called denotation and connotation. Myth is a message that is a decoded sign and operates on the level of connotation. Myths have (Moriarty, 1991: 21)

> a two-stage' logic … A message is read into some … custom … that seemed to carry its own justification … and the message thus revealed turns out to be concealing the operation of socio-economic structures … concealing their identity and … that identity is inherently exploitative.

Myths are ideological and have a double side. Like language, a myth is inseparable from ideology and power structures.

CHAPTER 3

TRANSFORMATION OF FAIRY TALES IN MODERN WORLD

> In the context of the general cannibalism of intertextuality, the postmodernist text is 'carnivore incarnate' and one of its favorite preys is the fairy tale.
>
> - Simone Vauthier, "Little Red Riding Hood Rides Again"

In order to give an understandable account of readings of fairy tale retellings from various time periods, it is important to depict the backgrounds of retellings. It is necessary to show how the selected fairy tales and their retellings have transformed through the last century in the hands of tellers who have different ideologies, culture, and worldviews. Hence, modernism and postmodernism will form another basis for the analyses of the selected tales, "Snow White" and "Little Red Riding

Hood", and their retellings along with their structural analyses in the following parts of this study. Besides, the third consideration will be to identify certain feminist theories and perceptions of gender in order to identify their effects on the making of the retellings. As gender is another important element in distinctions among retellings, changes in gender perceptions will also be considered.

In this respect, the characteristics of the time period will be investigated in this chapter in order to show the passage from the modernist understandings of 'texts' to the postmodernist ones. For example, while there is an apparent change in the approach to the texts in modernist era that they become fragmented and terms like 'stream of consciousness' are introduced; the link between text, history and author is broken in postmodernism. There are also some techniques and forms in postmodernist works which are fragmentation, intertextuality, irony, self-reflexivity, parody and metafiction to name a few. Also, feminist movements and thoughts brought new understandings in terms of gender to the retellings in both of these periods and movements. For instance, second

wave feminism resisted to patriarchal domestication of women as passive child bearers.

3.1 Modernism and Postmodernism

In a general sense, modernism defines not just a movement but a collection of movements and attitudes that appeared together with various changes in the West between the late nineteenth century and early twentieth century. Modernism as a whole is a reaction to the way of life and ideologies of the previous age and it adopts positivism, reason and the universality of knowledge. "The perspective of modernism is based on the individual, criticism, and reason that cannot be separated from each other" (Yıldırım, 2009: 393). Furthermore, modernism questions and rejects traditional structures such as religious faith, literature, art and architecture and includes movements which are shaped through political, economic, and social changes in the industrial age. According to Fredric Jameson (1991: 307), modernism can be seen as

> uniquely corresponding to an uneven moment of
> social development, or … the 'synchronicity of
> the non-synchronous': the coexistence of
> relations from radically different moments of
> history.

Evaluating modernism as the 'coexistence of relations from radically different moments of history', Jameson underlines the fact that modernism is not just one movement but coexistence of movements, which belong to different parts of social life. However, despite the fact that modernism itself has the characteristic of setting movements (Boyne and Rattansi, 1990), there are certain aspects of modernism, which distinguish it from the previous or succeeding movements. Modernism uses rational, logical and scientific knowledge to give meaning to the world. Through reason and science progress is possible and nothing can explain the world except human perceptions based on reason. In this respect, Charles Darwin's theory of evolution questioned religion and faith against scientific knowledge. This followed Sigmund Freud's ideas on instincts and basic drives and Carl Jung's 'collective unconscious', which suggested that there is also hidden part of the human that can resist the established rules.

In arts and letters, American poet Ezra Pound established imagism in poetry, with the slogan 'Make it new!', by experimenting with new techniques and forms in literary writing. Actually, they also refer to the two main characteristics of modernism, which are 'self-reflexiveness' and 'self-consciousness' (Lunn, 1985). Self-reflexiveness pointed both at the process and at the material used in the work. That is why, two art movements, impressionism and symbolism, were founded. Both presented different, radical depictions of art than classical understandings. A similarly radical art movement was cubism, which was adopted mainly by Henri Matisse and Pablo Picasso. In terms of literature, Bertolt Brecht, T. S. Eliot, William Faulkner, Franz Kafka, Ezra Pound, William Carlos Williams, Virginia Woolf, Gertrude Stein and H. D were some of the leading names with their innovative forms, techniques and styles for literature. Approaching to the second decade of twentieth century, the effects of the First World War is seen through fragmentation and stream of consciousness in Woolf and Faulkner; alienation technique in Brecht; and closed and melancholic expressions in Kafka.

> In contrast to the coherent personalities of
> the realist novel … the modernist novel
> presents individuals as driven by psychic
> conflicts, while in expressionist and cubist
> art the human form is either distorted or
> geometrically recomposed" (Boyne and Rattansi,
> 1990: 7).

The destruction of war, industrializing environment, loss in beliefs and religion, disbelief in time and history all led to such changes.

As suggested earlier, two major narrative techniques fragmentation and stream of consciousness are seen in the works of especially William Faulkner and Virginia Woolf. Faulkner presents fifteen narrators in *As I Lay Dying* (1930), each of them narrating the events within a stream of consciousness through their own points of views. Characters' subjectivity and their interior monologues are given in fragmented narration, which can also be seen as examples to cubism. Besides, in Woolf's *To the Lighthouse* (1927), there are changes in narration through stream of consciousness, which also help the reader to get a grasp of the melancholic, depressive and chaotic atmosphere of the time –post World War I era- and the psychological states of the characters.

In the word postmodernism, the prefix post- signifies many meanings: as a result of modernism, the denial of modernism, the development of modernism, or the rejection of modernism. Critics use the word postmodernism through some of these approaches. As Brian McHale (1987: 4) suggests in *Postmodernist Fiction*:

> There is John Barth's postmodernism, the literature of replenishment … Jean-Francois Lyotard's postmodernism, a general condition of knowledge in the contemporary informational regime; Ihab Hassan's postmodernism, a stage on the road to the spiritual unification of humankind; and so on.

Therefore, it is hard to give an exact meaning and definition of the word postmodernism. Still, one can suggest that the postmodern period began roughly after the Second World War and is still in effect -in some way- today. The term postmodernist was used to describe the changes in art and architecture after the Second World War, towards the second half of twentieth century. There was a growing disappointment for the modernist styles in architecture as it was for the other forms and styles. Then, postmodernism was used as a term to cover all the movements in art, literature, music, and design, which rejected the previous forms. In this respect, Linda Hutcheon, in *The Politics of Postmodernism* (1991: 1),

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notes that postmodernism "manifests itself in many fields of cultural endeavor- architecture, literature, photography, film, painting, video, dance, music, and elsewhere". According to Hutcheon, postmodernism's primary interest is to 'de-naturalize' and 'de-doxify' what we think as the main things in life because what we know as natural by birth are actually cultural imposed by culture, not 'truism'. "Even nature, postmodernism might point out, doesn't grow on trees" (Hutcheon, 1991: 2-4). Besides, de-naturalizing process of postmodernism is inseparable from the deconstruction process.

Pointing to the difficulty of differentiating between postmodernism and modernism, Peter Barry (2002) proposes presenting the differences between the two by redefining their characteristics, one of which is fragmentation. Accordingly, fragmentation is seen both in modernism and postmodernism but with different purposes. In modernism there is fragmentation to "register a deep nostalgia for an earlier age when faith was full and authority intact" (Barry, 2002: 83). On the other hand, postmodernism 'celebrates' fragmentation because it is an "exhilarating liberating phenomenon, symptomatic of our escape from the catastrophic embrace of fixed systems of belief" (Barry,

2002: 84). The second main difference between modernism and postmodernism is the 'attitude', as Peter Barry puts it. Modernism remains 'ascetic' towards art in its fierce criticism of nineteenth-century art forms (Barry, 2002). However, postmodernism is against the distinctions between art forms because it "believes in excess, in gaudiness, and in … mixtures of qualities" (Barry, 2002: 84) and rejects any distinction.

3.1.1 Techniques of Postmodern Literature for Visual Media

Though there are disputes on the definitions and boundaries, there are certain techniques which can be referred to as common in postmodern texts. These techniques can also be used for postmodern media, which we can refer to as 'texts' because postmodernism embraces all under the term 'text'. Also, as there are a number of techniques and forms used in postmodern texts, this chapter will focus on the ones that are applicable to the example retellings analyzed thoroughly in the third chapter. These techniques can be listed as followed: fragmentation, parody and metafiction.

To start with, fragmentation is a technique which is used to destroy linearity in plot. Actually, fragmentation is not unique to postmodernism; we also see it in the works of modernist age. However, fragmentation in postmodernist sense is different from its former usage in modernism. It is done for the aims of nostalgia, for it aims to break with the past forms. This technique also includes the following idea: as perception of reality is distorted and grand narratives have lost their respect in postmodern era, traditional understandings of a narrative are also destroyed with such tools as fragmentation.

As an example to fragmentation in fairy tale retellings, Donald Barthelme's novel *Snow White* (1965), a retelling of the "Snow White" tale, presents examples to fragmentation. First of all, there are twelve characters in the book, which is separated into three parts, and all the characters narrate some events but we do not know exactly who the narrator is. Also, there is a fragmentation in language. In some pages there are summaries or general ideas about the thing narrated or just unrelated things in the narrator's mind, which are written in bold capital letters. On the other hand, there

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are parts in which no punctuation is used, implying a language play through fragmentation in language. Besides, there is a two-page questionnaire, which asks self-reflexive questions such as "Do you like the story so far?" (Barthelme, 1996: 88) and creates fragments in the plot.

Another example would be the film *The Company of Wolves* directed by Neil Jordan (Palace Pictures, 1984), which is based mostly on Angela Carter's retelling entitled "The Company of Wolves" (1979). Re-visioning the tale of "Little Red Riding Hood", Carter's short story introduces different werewolf stories at the beginning. Then, the retelling of the tale comes. The girl is about to be devoured by the werewolf in her grandmother's house but she takes off her clothes and joins the naked werewolf in her grandmother's bed. The wolf is not killed by the hunter but "Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf" (Carter cited in Zipes, 1993: 291).

In Jordan's retelling, fragmentation is applied through framing. That is, there is an outer frame of the modern world and the frame story that is the girl's dream. The

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outer frame introduces a young girl in modern day sleeping and dreaming. In the frame story a girl named Rosaleen visits her grandmother. She listens to her grandmother's stories about werewolves. The dream part goes parallel to the short story until the part where Rosaleen's father search for her and find a wolf in the grandmother's house. Wolves run in the dream and in the outer frame the girl is awakened by the wolves which jump inside from her window.

Parody is another postmodern technique which is central to many postmodern works. The term is defined by some as "any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" (Dentith, 2000: 9). There are various criticisms and definitions of parody. This chapter will only deal with Linda Hutcheon and Patricia Waugh's approaches to parody, which neither deny nor sublimate the term but see it as a 'double-edged' concept. According to Linda Hutcheon, parody is not used with the aims of nostalgia to past but "it is always critical … through a double process of installing and ironizing, parody signals how present representations

come from past ones" (Hutcheon, 1991: 93). That is, the method of parody includes both the 'creation' and 'critique' at the same time. This brings the idea that Patricia Waugh suggests on parody.

According to Waugh, parody is 'doubled-edged' in the sense that it is done with the aims of "either as destructive or as critically evaluative and breaking out into new creative possibilities" (Waugh, 1984: 64). At this point, the postmodern writer, by laying bare the literary devices of a past form, makes us see all ideological positions. "The critical function of parody thus discovers which forms can express which contents, and its creative function releases them for the expression of contemporary concerns" (Waugh, 1984: 69).

In this respect, Murathan Mungan's short story entitled "Yedi Cücesi Olmayan Bir Pamuk Prenses" [A Snow White without Seven Dwarves] (1982), which is a retelling of the "Snow White" tale, parodies the fairy tale genre. That is, this retelling unsettles dominant features and ideologies of the "Snow White" tale. Mostly the characterization of a traditional fairy tale is parodied in Mungan's text. There is a Snow White who does not have

seven dwarves and who rejects any prince because of this lack. First thing she wants is to have dwarves and to live with them by doing their housework. As she rejects each and every prince, Snow White is left with no prince in the end. No one wants to marry her while she gets older and uglier with 'broken teeth', a 'longer nose' and a 'hunchback' (2007:9). Snow White dies in the end without living her fairy tale. Therefore, one can suggest that the idea of waiting for a prince and the unnatural happy ending of a fairy tale are parodied through a Snow White who does not want the prince without the dwarves and dies alone without living that happy ending. The stepmother is, on the other hand, is not an 'ill-hearted' woman and she feels sad for Snow White's fate. As the narrator underlines, Snow White's stepmother is 'just a mother' as all the other stepmothers are (2007:7), which deconstructs the stereotype that all stepmothers are considered as evil, ugly witches.

The last technique is metafiction. Like parody, metafiction is also an element of postmodernism that is frequently used. Metafiction is "fiction about fiction … [which] includes within itself a commentary on its own

narrative and/or linguistic identity" (Hutcheon, 1980:1).
Because it is a technique that comments on what is
produced, metafictional text is a self-reflexive one.
Linda Hutcheon (1980) terms this self-reflexive process
as 'narcissistic' to point at 'self-awareness' of the
metafictional text. Metafiction is employed with the aims
of commenting on, criticizing and changing the story in a
different way, or commenting on the act of storytelling.

> In providing a critique of their own methods
> of construction, such … [texts] not only
> examine the fundamental structures of
> narrative fiction, they also explore the
> possible fictionality of the world outside the
> … fictional text (Waugh, 1984: 2).

Examples to metafictional texts include texts in which
characters are aware that they are fictional and texts,
which refer to the specific elements they include.

In terms of metafiction, Gwen Strauss' poem entitled "The
Waiting Wolf" (1990) can be given as an example. This
text is a retelling of "Little Red Riding Hood", which is
told from the wolf's point of view this time. Wolf
narrates his first encounter with the girl in red and how
he felt her scent and how he followed her and talked
about her grandmother. He is now in grandmother's bed

waiting for the girl to come. In this retelling, wolf is the only active character and first person narrator. In terms of devices of metafictional writing, character conventions of the tale are changed now. Wolf is the one and only character in this retelling. He is also aware of the fact that he is a character of "Red Riding Hood" tale and is aware of his bitter end when he says "These are small lies for a wolf, / but strangely heavy in my belly like stones" (Strauss, 1990: 329). It is as if this ending is wolf's fate as he does this in every retelling.

In the remaining part of the poem, the wolf makes assumptions about what will happen when the girl comes and sees him in grandmother's bed. While wolf is narrating in past tense, he changes into future tense in his assumptions about the girl. The changes in tenses after the wolf gets into the bed are also metafictional characteristics of this text. The last part of the poem is also an example to this metafictional retelling that wolf is worried about the girl. He thinks perhaps "she has known who I am since the first/since we took the other path/ through the woods" (Strauss, 1990: 330) and he is worried that she may not come this time.

3.1.2   Postmodernist Representation and History

In the postmodernist representation, the distinction between the real and the imaginary disappears. In *Simulacra and Simulation*, Baudrillard (1994) defines postmodern era as the 'age of simulation' where he states that we live in a world of simulations, copies of the real. Simulacrum is the copy for which there is no original. The real no longer exists in the postmodern world: the proliferation of simulacra has created a hyperreality, "a real without origin or reality" (Baudrillard, 1994: 1), which is the third order simulation. On the other hand, as a result of the predominant visual media, postmodern society is called as 'the society of spectacle' (Debord, 1983) where everything has become mere representation: "In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles" (Debord, 1983: 7). That is, the postmodern man experiences a kind of 'televisual experience of reality'.

Since reality is provisional and the ties with the past are lost with the third order simulation (Steinmetz, 1995: 94),

> reality as a disjointed experience [is] no
> longer tangible, closed and coherent … [and]
> has an impact on traditional notions and
> conceptions of history. This new experience of
> reality arouses suspicion of the continuum and
> coherence of history and as a presence …
> history is now open to question.

History as a fiction can be rewritten and questioned. Lyotard wrote in his *The Postmodern Condition* (1979) that the grand narratives of the postmodern age have become defunct. Being one of the grand narratives, history has also become defunct, or in other words, lost its status as unchangeable and untouchable. In his schema of differences between modernism and postmodernism, Ihab Hassan (1993) proposes that 'narrative/Grande Histoire' in modernism has changed towards an 'anti-narrative/Petite Histoire' in postmodernism. This means that grand 'History' is now 'history' or histories and that it can be rewritten and is open to change and criticism. According to Jameson (1991: 18), the past is composed of 'images'; "a multitudinous photographic simulacrum … The past as 'referent' finds itself gradually bracketed, and then effaced together, leaving us with nothing but texts".

Similarly, Linda Hutcheon (1991) proposes that because we know the past through the 'texts'; through what the historians, archives and history books tell, postmodern fiction explicitly presents the 'processes of narrative representation'. Also, the past is now a 'vast collection of images' (Jameson, 1991), through which we search for past. As Jameson suggests, this is a kind of 'nostalgia' to past: "For whatever peculiar reasons, we seem condemned to seek the historical past through our own pop images and stereotypes about the past" (1998: 10). That is, since historical past is 'forever out of reach' now in the age of hyperreality, we live with the copies of the real, of images and texts. "When the real is no longer what it was, nostalgia assumes its full meaning" (Baudrillard, 1994: 6) since the links between the real, the imaginary and the past is blurred.

Another perspective towards history in postmodernism is that of feminist critics. Especially feminist critics in the last century questioned the grandness of history and the fact that it was written by 'men' and is about 'men'. That is, it is argued that history writing is employed by male writers and it mostly includes male heroes. By departing from the word 'history' itself, critics punned

on the word with its literal meaning from 'his' and 'story'. In order to take attention to the fact that history writing and historians ignored female developments in general, they suggested that instead of history, 'herstory' should be used (Scott, 1988: 18). This approach, by gathering together anything about and from women in the past, was 'risky' in some respects. "The response of non-feminist historians … [was] acknowledgement and then separation or dismissal" (Scott, 1988: 30). All in all, trying to analyze the history of women as a separate subject ran the risk of being labeled as separatist. Despite, books about women's daily experiences and past experiences regardless of race and class were published and re-writing the history was encouraged.

In a general sense, these all changed the way people considered narratives. The fact that such a huge narrative as history can be retold led to new narratives where the minority and the 'other' part could speak for itself. When considered in terms of fairy tales, changes in the perspectives about representation, history and history writing paved the way for new retellings of the stories of the past, one of which is the fairy tale.

3.2 Feminist Theories and Gender

Being culturally constructed structures, fairy tales are also well-known examples that create myths on gender. As the works mentioned in the thesis are mainly from 1940s and on, feminist theories and perceptions of gender since that time period will be examined in this part. In this analysis, following questions will also be considered: 'What is the development of gender perception in the West since 1940s?', 'What are the effects of feminist movements on fairy tale retellings?' and 'How has the perception of gender changed in fairy tale retellings?' As four main films analyzed in the third and fourth chapters are products from America, societal background of feminist movements in America will be the main concern of this analysis.

In America, after the break out of the Second World War, men went to war and women were employed in their vacancies. Through this, women gained their independence in the workplace for which they were fighting for. However, when the war was over and men returned from the war, they searched for work. Gradually the places were arranged for men again and women returned to their homes.

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In the following few years, motherhood and marriage were depicted as the best for women. "Although some women continued to work, the cosy image of the stay-at-home wife and mother as the lynchpin of a stable household was encouraged as the ideal" (Osborne, 2001: 25). Betty Friedan in *The Feminine Mystique* (1963) discusses the place of woman after the war years and underlines how the manner towards women changed in the workplace. The institutions changed their personnel and especially the administrating staff became to be men. In the meantime, magazine pages "focused on childcare [and] problems facing women at work" (Osborne, 2001: 25) so that women would return to their homes and enjoy housewifery. Besides, the "'woman problem' in America no longer existed" (Friedan, 1963: 19) as one critic suggested referring to *The Second* Sex (1949) written by Simon de Beauvoir, which is about the place of women in society. He also argued that *The Second Sex* was written for the French people, so it did not have any relationship with American women. Despite, American housewives felt 'empty' and 'incomplete', and visited psychologists because of this problem 'that has no name' (Friedan, 1963).

In 1966, NOW -the National organization of Women- was established and Betty Friedan was among them. The organization aimed to discuss the discrimination between the sexes on a political basis. In 1968, the term 'second wave' was used to refer to the ongoing feminist movements by *The New York Times* reporter called Martha Weinman Lear in an article entitled "The Second Feminist Wave" (1968, SM24). In order to take attention to the feminist movements and the social changes women fought for, Lear asked in her subtitle: "What do these women want?" (Lear cited in Napikoski, n.d.). Lear criticized people who suggested that American women were very 'lucky' in their housewife role. According to her, "American women have traded their rights for their comfort, and now are too comfortable to care" (Lear cited in Napikoski, n.d.).

Thus, second wave feminism fights for women's role in the production and 'reproduction' phases in life. It agrees to the "first wave feminism's politics of legal, educational and economic equal rights for women … First and second wave feminisms share the recognition that woman's oppression is tied to her sexuality" (Humm, 1992:53). Second wave feminists disagreed with the common understanding that a woman's place is her home with the

things which can make her happy: her children, her husband and all kinds of domestic device. However, nobody, including the women themselves, was aware of the fact that this was a kind of oppressing system coming out of patriarchy. Kate Millett in her influential work *Sexual Politics* (1970) underlines this fact: "What goes largely unexamined, often even unacknowledged … in our social order, is the birthright priority whereby males rule females" (1970: 63). These gender roles attributed by the society caused women consider them as their given identities. As housewives, women were not outside in the production with men and if they did it was for the good of the family. Besides, these were part-time jobs or such jobs as secretarial, which were considered as womanly. According to the second wave feminists, it was "the institutionalization of reproduction among other effects by patriarchy which bears down hard on women's opportunity to enter into the sphere of production" (Humm, 1992: 53). Furthermore, abortion and contraception were also the reproductive rights that second wave feminists fought for. The legal right to have abortion was passed in Britain in 1968 and in 1973 abortion was legalized in America by the 'Roe v. Wade Supreme Court' (Osborne, 2001: 30).

In the early 1990s it was the time of third-wave feminism. Third wave feminists set up a 'Third Wave Foundation' in 1996 "to promote such issues as social security reform, particularly important to women who are in and out of the work force, voter registration and women's health" (Osborne, 2001: 32-33). Besides, with its focus on gender images on media, *The Beauty Myth* (1991) written by American writer Naomi Wolf was one of the pioneers. *The Beauty Myth* suggests that beauty is a socially constructed phenomenon which is used for the purposes of limiting women who have now become more powerful in society.

> The more legal and material hindrances women have broken through, the more strictly and heavily and cruelly images of female beauty have come to weigh upon us ... [D]uring the past decade, women breached the power structure; meanwhile, eating disorders rose exponentially and cosmetic surgery became the fastest-growing specialty (Wolf, 1991: 10).

Critics such as Naomi Wolf emphasized that the importance given to beauty and body image creates false beliefs in society. Similar to the myths of the 60s, 'beauty myth' shapes ideal bodies through mass media and causes women to suffer from sicknesses such as anorexia and bulimia for the sake of fashion and beauty. The point Naomi Wolf also underlines is the fact that beauty and fashion are

actually culturally constructed myths and can be deconstructed and reshaped.

Film critics of the time also considered this concept of beauty as a myth and criticized the gender stereotypes that are created and represented in media. One of these critics, Laura Mulvey suggested that "women are controlled in films by having to act *for* men as sexual spectacles and through the assumed 'gaze' of [the camera], a male hero and male director" (Humm, 1992: 58). The camera, operated by a man, also looks at the actress with a possessing gaze. In "Visual Pleasure and Narrative Cinema" (1975), Mulvey argued that the conventions of cinema, especially Hollywood cinema are based on the 'gaze', which is male and is directed at a female. This male gaze takes pleasure through 'scopophilia', the act of looking at women by "taking … [them] as [erotic] objects, subjecting them to a controlling and curious gaze" (Mulvey, 1985: 307). This gaze objectifies women and turns them into erotic 'passive' images while men are the 'active' ones with a 'voyeuristic' gaze.

Another film critic Teresa de Lauretis suggests that the process and the products of cinema are established by the

ideologies of gender. Similar to Mulvey, De Lauretis also highlights that gender identities and the 'gaze' in cinema can be deconstructed. De Lauretis proposes that "gender, too, both as representation and self-representation, is the product of various social technologies … as well as practices of daily life" (De Lauretis, 1987: 2). Supporting these ideas, De Lauretis underlines in *Alice Doesn't: Feminism, Semiotics, Cinema* (1984) that the image of women is established through language and representation. Cinema is the place where gender representations are constructed through cinematic language. "The dominant cinema specifies woman in a particular social and natural order, sets her up in certain positions of meaning, fixes her in a certain identification" (De Lauretis, 1984: 15).

CHAPTER 4

"SNOW WHITE AND THE SEVEN DWARVES"

> "The psychology of Snow White: What does she hope for? 'Some day my prince will come.' By this Snow White means that she lives her own being as incomplete, pending the arrival of one who will 'complete' her. That is, she lives her own being as 'not-with'."
>
> - Donald Barthelme, *Snow White*

In Charles Perrault's *Mother Goose's Tales* (1697) written in the seventeenth century, the tale of Snow White was not included. Actually, Charles Perrault did not include "Snow White" in his collection of stories, so the first written text of the tale "Snow White" belongs to Grimm Brothers who compiled the stories under the name of *Children's and Household Tales* published in 1812. Grimm Brothers published the story with the name "Schneeweißchen", which is translated into English as

"Little Snow White". There is also the Disney version of the tale. What most people know today as "Snow White" tale is the Disney one because of Disney's theatrical success of using fairy tales in animation films. However, there are quite significant details that make the differences between the two retellings of Grimm Brothers and Disney: Then, it would be better to summarize the Grimms' version for further analysis of other fairy tale retellings in the form of movies.

Grimms' tale begins with the phrase 'Once upon a time' as many other tales do: "Once upon a time in the middle of winter, when snowflakes were falling from the sky like feathers, a queen was sewing by a window with a black ebony frame" (Grimm, 1999: 83). The queen pricks her hand with the needle and blood drops on snowy ground. Upon this, the queen wishes for a child who is "as white as snow, as red as blood, and as black as the wood of the frame" (Grimm, 1999: 83). The queen has a daughter as she wishes and dies some years after giving birth. The king marries to another woman one year after his wife's death. She is a very beautiful but a very proud and arrogant woman with some magical qualities. She cannot bear any other beauty than hers and to her talking-mirror she

always asks: "Mirror, mirror, on the wall, who's the fairest one of all?" (Grimm, 1999: 83) The queen always gets the same answer that nobody on earth can match her beauty. However, one day when Snow White reaches the age of seven, the looking glass gives a different answer. There is Snow White more beautiful than the queen. The queen gets angry and envious upon hearing this and orders a hunter to kill the little girl. The hunter pities the child and lets her wander into the woods. Snow White meets the seven dwarfs in the woods and they allow her to stay in their house. In the meantime, the queen is informed by the magic mirror that Snow White still lives.

The stepmother makes three attempts to kill Snow White so that she will be the most beautiful woman ever. In the first one, the queen appears as a peddler selling a poisonous comb; in the second, as a peddler selling laces through which Snow White will be killed. And lastly, the queen appears with a poisonous apple. In the first two attempts, the dwarfs understand that there is a danger for Snow White and they advise her not to allow foreigners into the house. Knowing this, the queen appears as an old woman who has apples to offer her and who also eats the apple so that Snow White will not think

that there is something wrong with the apple. However, this time the dwarfs cannot wake Snow White up. They put her into a glass coffin and mourn over her. One day a prince passing by sees the princess and falls in love with her. He orders his men to remove the coffin and while they carry the coffin, the apple piece in the princess' throat comes out. Snow White wakes up and she also falls in love with the prince. They get married in an elegant wedding where the wicked stepmother is forced to wear red hot iron shoes.

In 1937 Disney's film version of the tale, introduction of the story is different. We are not shown the biological mother of Snow White or her wishes for a daughter with certain characteristics. The Disney version starts the tale with the stepmother as queen. The dwarfs have distinct identities and names, which make up a considerable part of the plot. They are called Doc, Grumpy, Happy, Sleepy, Bashful, Sneezy, and Dopey. However, in Grimms' version, they are anonymous people who work in the mines. Besides, there are not any scenes for the comb or the laces as narrated in the tale but there is an apple scene in Disney retelling. Snow White accepts the apple to wish that her dreams come true. The

evil stepmother does not appear in the wedding of the prince and Snow White because she is chased after by the dwarfs for her wicked deeds upon Snow White. In the part when Snow White is in glass coffin, the prince comes and kisses Snow White and wakes her up with his kiss. Disney film romanticizes the affair between the prince and the princess. It is clear that Disney films' interest in the happy endings bring out such an ending.

In terms of action spheres, there are additions and eliminations in the retellings of Grimm Brothers and Disney. First of all, the hero is the prince and his functions vary in these retellings. In the Grimms', Snow White revives with the removal of the apple piece on her throat when her prince comes to save her. The Disney version attributes a romantic function to the hero that Snow White awakens with his kiss. The villain is, on the other hand, the witch-queen, Snow White's stepmother. In Grimms' retelling, she makes whatever she can do to destroy Snow White with the comb, lace and the apple. The Disney version only takes the case of apple where stepmother takes the apple to Snow White. Also, the last scene with the villain present changes in the two. Grimms' version makes the stepmother wear red hot iron

shoes for her evil deeds while in Disney she is chased by the dwarfs for punishment. There is no donor or helper in both versions in the way that Propp suggests but the dwarfs can be presented as helpers because of their help to and protection of the young girl. Snow White is the sought-for-person, the princess, whom her prince saves. We do not see any dispatcher or false hero in both retellings, which is another interesting point.

When we come to five action stages that Todorov suggests to appear in a conventional narrative, they evolve differently in the two retellings by the Grimm Brothers and by Walt Disney. Grimms' version begins with a stage of equilibrium where a queen wishes for a daughter with some features. The queen's death and the introduction of a stepmother are events that disrupt the balance. Then, a crisis begins and lasts until the appearance of the prince in the forest. The dwarfs make attempts to save Snow White from the queen's witchery but they cannot save her from the poisonous apple. The prince comes and by chance Snow White wakes up. She and the prince get married and the equilibrium is attained. The difference of Disney version is that the film starts the tale from

the disequilibrium stage where stepmother has the control.

As Claude Levi-Strauss suggests, myths operate in the form of pairs of oppositions and they shape the culture. As products of culture and forms of narrative, fairy tales also re-shape and re-present binary oppositions and myths with each process of retelling. Certainly, there are certain binary oppositions inherent in the making of the "Snow White" tale, in the retellings by the Grimm Brothers and Disney. Disney's version is in parallel with the Grimms' retelling, so the analyses will continue on the Grimms' version.

Firstly, there is beauty/ugliness conflict in the tale, which seems to be the central opposition. The whole tale is situated around a beauty myth that the queen, who is very beautiful, dies while her daughter grows up to be more beautiful than her mother. On the other hand, the stepmother, the witch queen, is the ugly one and is jealous of Snow White whose beauty is a treat to hers. Each time the mirror says that there is Snow White who is "as beautiful as the bright day" (Grimm, 1999: 83) and

more beautiful than her, the queen bursts with anger, tries to kill Snow White. From that moment, the beauty/ugliness opposition becomes to be an opposition of angel woman/monster woman. The craze for the beauty myth turns the stepmother into a monster while Snow White is the innocent angel as always.

Other binary oppositions found in the tale are linked to beauty/ugliness opposition between two women in the tale: Snow White and her stepmother. That is, oppositions such as youth/old age, good/evil, nature/culture and family/outside world evolve from beauty/ugliness opposition. Snow White is young while the stepmother is old. Snow White's beauty is also because of her youth that the stepmother does anything she can to destroy her. The stepmother is evil because she wants to be the most beautiful woman in the country and Snow White is a hindrance with her youth, beauty and innocence. On the other hand, other characters such as the hunter and dwarves behave well to Snow White. Lastly, nature/culture and family/outside oppositions are concluded from the events that Snow White has to leave the house when she escapes from evil deeds of the stepmother and begins to live in the forest. The dwarves and the kindhearted

hunter symbolize the nature part. The stepmother, on the other hand, symbolizes the culture and society because she is the one who believes in beauty myth and practices sorcery to be appreciated for her beauty.

As Will Wright suggests, in narratives "through the structure of oppositions, the characters represent social types" (1975:128). In the "Snow White" tale, beauty is attributed to the good and virtuous characters while ugliness is to the evil characters such as the stepmother. This opposition depicts the importance which the Western society gives to beauty that in both retellings by the Grimm Brothers and Disney the good and the beautiful are victorious. Also, through this opposition, female characters are shown as eager to continue the traditional values while fighting for the male approval, which is hold by the king and the prince.

How the film handles gender issues is another point of question. Traditional stereotypes about gender are re-established in the retellings by the Grimm Brothers and Walt Disney. Victorian values of family, marriage and motherhood are underlined in a very clear way. Snow White's family suggests the importance of family,

especially when the king decides to marry after his wife's death; he searches for a wife to look after his daughter. Snow White is accepted by the dwarves as long as she does their housework and she marries to the prince in the end, which all work for the domestication of a female in the patriarchal order. In the Disney version, these ideals are stronger than Grimms' as "the prince plays even more of a framing role since he is introduced at the beginning while Snow White is singing, 'I'm Wishing for the One I Love to Find Me Today'" (Zipes, 1994: 89).

4.1. *Snow White: A Tale of Terror*

As Cristina Bacchilega states (1997:5), the fairy tale "magically grants … access to the collective … past of social communing, an access that allows for … re-creation of that 'once there was'". The "re-creation of that 'once there was'" is clear in the Grimms' and Disney's retellings that each one takes the story from a point of view and presents the audience a 'limitless', magical world. As another retelling, Michael Cohn's film *Snow White: A Tale of Terror* (Polygram Productions, 1997),

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transforms the magical world of fairy tale into a gothic one. The film breaks the spells of Disney and presents a horror film to the audience.

Mostly set in a dark forest and a terrifying environment, this retelling draws a terrifying picture of Snow White tale. The film starts with a view of a snowy mountains and a forest. Through the eyes of a raven we are taken into the woods and then through eyes of a wolf we catch the glimpse of the cart that carries the king Friedrich Hoffman (Sam Neill) and the queen Lady Lilliana Hoffman (Joanna Roth). All of a sudden they are surrounded by wolves. In the meantime, the queen is pregnant with pains. The driver and the horses are killed by the wolves and the cart falls down the cliff. The king uses his knife to get the baby, drops of blood come out. The snowy ground gets stained with blood and the title "Snow White" appears with cries of a baby. When the whole screen is filled with blood red, the subheading appears: "A Tale of Terror". The cries leave the place for a thrilling music, and then we see the gravestone of the dead queen. With such an introduction, the film ensures that the audience gets the message in subheading: "The fairy tale is over" (Cohn, 1997).

After the introduction part, the little princess appears around her mother's gravestone with her nanny called Nanau (Frances Cuka). Seven year old Lilly (Taryn Davis) asks her nanny to tell 'the story'. Nanau starts to tell the beginning part of the Grimms' version of the tale, which is about the queen's wishes about a child. That day, the king introduces Lily his new wife Claudia. On the wedding day of the king and the new queen, Lilly splashes the holy water on Claudia and runs towards Claudia's room. Nanau follows her and hears a voice coming from the mirror; she opens the wardrobe and dies. That night she looks at her mother's picture and the camera shifts to the sixteen year-old Lilly who thinks she is very much alike her mother.

Claudia is pregnant and the kingdom gives a party for the honor of her. Claudia requests Lilly to try on the dress she herself wore when she was younger but Lilly rejects her. In the party, all the attention is on the new queen Claudia. However, soon Lilly comes with the white gown her mother wore in the past and takes back the attention. Shocked and happy, Friedrich wants to dance with Lilly as she is so much like her mother. Claudia envies her so much that she faints, leading to a stillborn child. After

that day, Claudia begins to see Lilly as an enemy who caused the death of her unborn child. The mirror blows Claudia's hate: "They have always envied you … Your enemies" (Cohn, 1997), referring to Lilly.

One morning, Peter asks Lilly to marry him, and Lilly accepts. Claudia sends for Peter to her room and orders Gustav to kill Lilly. Gustav fails and hides this from Claudia, takes the livers of a pig to her instead of Lilly's. When Claudia learns about this, she kills her brother. Escaping from Gustav, Lilly goes deep into the forest and finds a place to hide, a ruined church. Seven miner men find Lilly in their place and question her. Some of them attempt to rape her, some to eat her. When they learn that she is the princess, one of them wants to ransom her. One miner called Will (Gil Bellows) protects her from others.

After Friedrich's breaking a leg, Claudia becomes free to do everything to Lilly. She uses every kind of sorcery to kill Lilly, poisons the people living in the castle and resurrects her dead baby with the mirror's advices. She becomes the raven and follows Lilly in the forest. In her first sorcery to kill Lilly, Claudia puts a sparrow in an

hourglass and turns the glass upside down so that the sand will drop down and kill the bird, which will be Lilly. Being with the miners down under the earth in the mine, Lilly is saved by the miners.

One day when Lilly is in the forest with miners, Claudia breaths the smoke and gives back the air by saying 'Lilly'. Each time she does this, it is as if Friedrich calls Lilly. Following the voices, Lilly thinks her father calls her and goes deep into the forest. Then, with her long black cloak Claudia turns around and takes down the statues in the castle, which in turn become the trees in the forest. Strong winds blow in the forest and the trees fall down one by one.

Learning that Lilly still lives, Claudia asks the mirror why this happens. This time the mirror offers Claudia that she "steal the father's seed, bathe the child in the father's blood" (Cohn, 1997) so that Friedrich's blood will serve for the child's resurrection. Through sorcery, Claudia becomes an old, ugly peddler woman. She finds Lilly near a river and offers her the apple. After the first bite, Lilly falls down. Lilly will live a dead life: she will see, hear and breathe but she will not be

able to do anything. Upon this, the miners put Lily into a glass coffin. Peter finds Lilly and when he is about to throw soil on the coffin, Will sees Lilly's eyes open and takes her outside. Will shakes Lilly believing that she has not died and the apple piece in her throat falls to the ground. Peter and Lilly go to the castle to save Friedrich.

Will and Lilly find Friedrich and they save him. Peter is killed in the castle, which is full of living dead, who has been servants once. In this gothic setting, Lilly reaches to Claudia's room and breaks all of the mirrors. She starts a fire and Claudia's resurrected baby begins to cry. Panicked, Claudia turns to save the child and Lilly takes a dagger to stab Claudia. The mirror warns Claudia and Lilly stabs the mirror. As the mirror gets broken, Claudia becomes older and older. In the end, the doors on Claudia's mirror close with the fire in the background.

In analyzing the film according to seven spheres of action, the dramatis personae can be identified as followed: Claudia as the villain; Lilly as the princess or sought-for person, and Friedrich sought-for person in

the last part; Claudia as the dispatcher when she sends out Peter to find Lilly; and Peter, Lilly and Will as heroes. To identify the dramatis personae, the action done by each of the characters is important because more than one character may refer to a single action. Besides, there may be shifts in the characters' actions. That is, an actant as helper at the beginning may become a villain in the end. Therefore, it is no surprise to come to a conclusion with different characters with different actions or with three characters referring to one action. Similar to the tale by Grimm Brothers, the stepmother is the villain character in the film. When she first comes to the castle, she is very kind towards Lilly and Friedrich. She gives Lilly a baby dog to show her friendliness. However, Lilly grows and becomes a very beautiful woman as time passes by and Claudia gets older. Knowing this, Claudia forces Lilly to wear childish clothes to cover this fact. When Lilly is appreciated by her father, Claudia gets very envious. She takes every opportunity to erase Lilly from the world. Second, Lilly is the princess/sought-for person in the film. As in the tale, Lilly is the princess who is sought for by the hero. However, sometimes, Lilly also becomes the hero. She goes out to find her father and save him from the

evil deeds of her stepmother. The shift in the narration, especially in the last part of the movie when Claudia harms Friedrich and Lilly goes to save him, suggests that Lilly is the hero and Friedrich the sought-for person. Lilly fights with Claudia, saves his father, and kills Claudia, which save their lives as a whole.

In terms of Todorov's five stages of action, this retelling can be analyzed through a brief division of the narration into five parts, all having a cause and effect based relationship (Branigan, 1992: 4-5). *Snow White: A Tale of Terror* starts in medias res and it has a different introduction than the usual one. The starting point is the murdering of the queen. The equilibrium is set up after the birth of Snow White character Lilly until her sixteenth age when the king decides to marry. The equilibrium is disrupted when Lily starts to act according to her decisions and disobeys the new queen, Claudia.

The recognition of disruption is the point where Lilly recognizes her stepmother's evil deeds when Gustav, Claudia's brother, chases her with a knife in the forest. The king cannot understand Claudia's evil deeds until she

tries to crucify him in the church. Peter, the dysfunctional prince character, is also unaware of the fact that there is something wrong with Claudia, the castle, and the whole workers. The mine workers are always suspicious of the king, religion, or anything because each is an outcast with an unpleasant life story.

There are trials to restore the order through several characters. Friedrich goes out to find Lilly. Peter goes out to find Lilly and finds her in the forest with the miners. He takes Lilly to the castle but does nothing after that. Will saves Lilly and her father from the evil stepmother. The equilibrium is restored with the death of stepmother, her son and the mirror.

As stated earlier, binary oppositions in fairy tales have the function of promoting ideologies. With a different setting, dramatis personae and a narrative structure, this retelling by Cohn is another field of evaluation of such oppositions as good versus evil and beautiful versus ugly. In the film version, the oppositions are more complex and connected. The coding of the oppositions such as beauty versus ugliness, youth versus old age and good versus evil does not change in the film. Moreover, the

stepmother is more evil and becomes a real monster with her deathly sorcery.

There are other oppositions in the film such as wealthy/poor and high class/low class oppositions. The film is set in the sixteenth century and there is a huge gap between royal class and the society as it becomes clear from the miners' life stories. Religion/society conflict is another coding of the high class/low class opposition because as one of the miners called Will narrates, his family was killed for not accepting Christianity and his eye was burnt with an iron stick. Also, there is another miner who was a monk in the past and is now working with the miners. These all suggest that this opposition leads to another conflict which is purification versus dirt. Purification symbolizes more than one thing. If we compare the miners and Snow White, miners symbolize dirt or, in other words, sin. They are outcasts because they have not accepted the common religion and are seen as sinful. On the other hand, Snow White symbolizes the purified, religious individual of the royal class although it is not mentioned much in the film.

As the film's release date is concerned, Cohn's retelling is a recent and a postmodern one. In terms of postmodern techniques discussed in the third chapter, *A Tale of Terror* parodies the fairy tale genre through retelling it with gothic elements. The film creates a new possibility out of the conventions of two traditional genres, fairy tale and gothic. In the end, by challenging the conventions of a fairy tale, through changes in narration, characterization, setting and plot, the film presents a new retelling blended with gothic elements. The aim is to show other possibilities out of a traditional genre with conventions and myths.

From the very beginning, supernatural and inexplicable events occur in the film. The eyes of a raven, the gloomy forest where the king and the queen pass through, the wolves and the green light in their eyes lead to the following attacks of wolves and death of queen during procreation. The king cuts her belly and blood covers the snow-white ground. The cries of a baby and a thrilling music make the audience ready for the title: *Snow White: A Tale of Terror*. Also, the setting is generally the kingdom castle, which adds to mysterious and gloomy atmosphere of the film. Peter is killed in a secret room

in the castle; servants become living dead after Claudia's sorcery and attack Lilly. Claudia revives her dead son with sorcery and keeps him in a hidden room full of magic mirrors. On the other hand, Lilly lives in a ruined, dark and wet church with dirty, dark miners and she is scared. Furthermore, suspense is created with the coming of stepmother Claudia. She has a wardrobe that has doors like arms and a cage covered with a cloth. Mysterious events start on the day of King's and Claudia's marriage when Lilly runs to Claudia's room after spilling the chrism on Claudia's face and hides under a bed. Her nurse Nanau comes and hears a voice from inside the wardrobe and is killed. In the cage appears a raven which becomes Claudia's eye following Lilly in the forest.

Cohn's retelling of "Snow White" differs significantly from Grimms' version and Disney's version in terms of its narrative style, form and characterization. First of all, the film starts with a gothic setting, which suggests the audience the dark side of the narration. Besides, tagline of the film hints about what the audience will see later in the film in a very clever way: "The fairy tale is over" (Cohn, 1997). It does not go far to talk about the

queen's wishes about her child as Grimms' does, neither it starts from the stepmother part as Disney's version does. As the tale and the film are two distinct media, one a literary data and the other a visual data, the film does not directly start with the phrase 'Once upon a time' but show us that time. However, this beginning is not like the ones in the above mentioned retellings of "Snow White" tale. As opposed to the happily sewing queen, Snow White's mother, there is a dying queen in the middle of the forest surrounded by wolves.

When Disney's retelling shows us seven dwarfs with certain characteristics and the Grimms' version show some anonymous dwarfs, the film *Snow White: A Tale of Terror* has still seven men working in the mines but not all of them are dwarfs. Instead, they are seven men with different heights and characteristics, who are outcasts living in filthy, dark, and gothic places. The stepmother has now more power than in the other two; she can control people even with a word. If someone hurts Claudia, she takes her revenge in a very disastrous way.

In terms of gender representations, the film adjusts to gender stereotypes. It presents females in fierce

competition with each other for the attention and approval of male characters. Similar to the previous texts by Grimm Brothers and Disney, this retelling depicts a very beautiful princess and her mother in opposition with a stepmother who has sold her soul out to her magic mirror in return for beauty. The stepmother is in love with her appearance on the mirror and cannot stand getting old, ugly and disregarded by people. She envies Snow White's beauty and tries to attract both the king and Snow White's fiancé Peter. The concept of beauty myth is seen through these two female characters as they become enemies in the fight of beauty and approval. Interestingly, the film does not end with a marriage, though the pre-text offers such an ending.

The film, on the whole, especially through the binary oppositions seems to maintain the dominant ideologies seen in the pre-text. The society favors the beautiful, the young, and the noble instead of the stepmother who is older, less beautiful and not noble. As usual, the good side is the favored ones while the evil is the punished and unwanted side. Besides, there is a class distinction and a praise of the noble class through Snow White's family in the castle and the miners in the forest

respectively, which can be classified under the opposition of nature versus culture.

4.2. *Happily N'Ever After 2: Snow White: Another Bite at the Apple*

This retelling by Steven E. Gordon and Boyd Kirkland (Kickstart Productions, 2009) is a recent animation film based on "Snow White" tale by Grimm Brothers. The film starts with an introduction that is familiar to the fairy tale world: "Once upon a time, long, long ago, in a magical kingdom far, far away, known as Fairy Tale Land, there lived a princess and a prince" (Gordon and Kirkland, 2009), narrated by one of the wizards called Munk. While he is narrating the tale, a picture book opens and the camera zooms into the tale's world. Then, the narration is interrupted by Mambo, the other wizard, who comes and says this "once upon a time bidness … [is] old school. We got to make the story fresh … mix things up a bit" (Gordon and Kirkland, 2009). This second wizard wants to play with the balance of good and evil but he is stopped by the other, who is very obsessed with keeping that balance in fairy tale world. Munk continues

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narrating the "Snow White" tale. He introduces King Cole, Queen Grace and Snow White. The queen is 'big-time beautiful' woman but what makes her graceful is her virtue of helping people. However, Queen Grace dies so early that she cannot teach Snow White these virtues, which causes her growing up as a misguided teenager. Snow White likes keeping track of fashion and make-up, shopping, clubbing, and hanging out with friends. They have the latest mobile phones to communicate and to gossip.

Having popularity in the town as "ever glamorous, always fabulous, Fairy Tale Land's favorite gal" (Gordon and Kirkland, 2009), Snow White one day goes out with her friends to a new opening instead of visiting the orphanage. The king is sad because he wants her daughter to be like her mother; helping people and making them happy. At the party, Snow White meets a gentleman named Sir Peter who is actually an orphan raised up in one of the orphanages which Queen Grace visited. They get on well but Snow White's vain manners distract Peter. That night Snow White arrives late, which becomes the last straw for the king. The king decides to find a wife like Queen Grace who will show Snow White how to behave like a

proper lady. The king's assistant, 'The Royal Assistant' called Grimm, goes to 'Fairy God Mother's Dating Agency' to find a woman resembling Queen Grace. Meanwhile, there is a woman who hates and envies Queen Grace from her childhood because the queen is beautiful and loved by everybody. This woman goes to a sorcerer called Rumplestiltskin who arranges a magic mirror for her to transform into Queen Grace's appearance under the name Lady Vain. Lady Vain applies to King's announcement and is accepted.

The time Lady Vain comes to the castle, she notices that the King values Snow White more than she has expected. Also, the mirror says that Snow White is the fairest of them all. Then, Lady Vain feels the urge to take Snow White out of her sight so she can rule the kingdom easily as the fairest person. Lady Vain enquires her magic mirror, and the mirror finds a solution with an apple. This apple is not to kill Snow White but to make her gossip about all the people in the kingdom. As a result she will have a bad reputation and will be excluded from the society. To deceive Snow White, Lady Vain introduces her servant Rumplestiltskin as a make-up expert. Snow White accepts to get them in when Lady Vain says her

'friend' is "the top hair, nail, and face man in the kingdom" (Gordon and Kirkland, 2009) and will 'give her a makeover as a gift'. Rumplestiltskin 'poufs' Snow White's hair, compliments about her beauty and gives an apple. After eating the apple, Snow White begins gossiping about all the people in the kingdom. The following morning, she is unaware of the things she said when the townspeople chase her. Escaping from them, Snow White runs to forest. She sees a small house, which belongs to the miner seven dwarfs. She eats the meal boiling on fire and sleeps on seven small beds. When dwarfs come, she tells the dwarfs that she is the daughter of Queen Grace. They decide to educate Snow White into a caring woman like her mother.

One day when baby-sitting to help a woman, Snow White sees that helping other people makes her happy. Sir Peter learns about Lady Vain's plans and goes to forest to inform Snow White. Together they go to the castle to save the king. The wedding preparations are done and its time for the king and Lady Vain to get married. In the mean time, Snow White and Sir Peter reach to the castle. Lady Vain tries to speed up the wedding process when Snow White enters the hall. Lady Vain gets furious and tries to harm Snow White with her magic mirror. The mirror gets

broken and takes out all the magic. Lady Vain loses her illusionary beauty. Snow White advises Lady Vain that she does not need a magic mirror to be beautiful, remembering Queen Grace: "Snow White, the mirror only tells half the story; true beauty comes from helping others" (Gordon and Kirkland, 2009). In the end, Snow White becomes the queen; the dwarfs take Lady Vain to the forest to train her into being a virtuous person.

When we look through Propp's lens, the seven spheres of action seem to have changed in this retelling. Similar to the previous retelling of Snow White, in *Happily N'Ever After 2* there are shifts in the characters' actions, which affect the way that spheres of action are set up. Besides, the characters are not stable and fixed but round and flexible in terms of action. That is, the villain character is the evil stepmother Lady Vain at the beginning but she turns out to be a good woman who seeks beauty to be loved by people. Snow White becomes both the sought-for person and the heroine as the story develops. Sir Peter becomes both the helper and the hero. Being at first a reckless teenager, Snow White becomes a caring, kind and gracious young woman. Instead of a princess, the sought-for person towards the end becomes the king

because he is the one whom the stepmother would victimize. The heroine and the hero save him from the wicked stepmother before the marriage. The donor characters are Mambo and Munk, the two wizards who control fairy tale world with their magical powers. Apparently, dispatcher, false hero and the helper characters do not exist when we look at the functions and actions of the characters in the movie.

In this retelling, the plot line goes parallel to what Todorov outlines about the structure of the stages of action. In equilibrium stage, Snow is happy with her life. She goes to parties with her friends. She has grown up without a mother and behaves like a 'brat' but seems to be happy with this situation. The order in the plot is broken when the King decides to marry with Lady Vain. Snow White does not accept the new queen in the castle.

The recognition of disruption is the point where Sir Peter hears Lady Vain's evil plans and informs Snow White. To restore the equilibrium, Sir Peter and Snow act together. They go to the castle to stop Lady Vain. Lady Vain orders the magic mirror to kill Snow. However, the king and Snow stop Lady Vain and the magic mirror is

broken. The restoration of the equilibrium is the time when everything is revealed and the king knows the truth about Lady vain. Snow White proves her kindness, becomes the new queen.

The whole plot of the film *Happily N'Ever After 2* is based on the binary opposition of good versus evil. In the introduction part of the film, we see two wizards called Mambo and Munk whose duty is to keep the balance of good and evil in the fairy tale world. All the events are bound to this balance and the film shows what will happen when this balance is broken. One of these wizards destroys the balance and we see another retelling of "Snow White" tale. The stepmother and her assistant Rumplestiltskin are the evil while Snow White, her mother, father, the seven dwarfs and other characters in the village are the good. However, as stated before, the characters change and when the balance is restored the stepmother is not an evil one again. Being good is associated with being kind towards people, helping them and working for the benefit of the society. Also, kindness is a precondition for beauty and popularity in this case. Through this opposition arises another conflict, which is beauty versus ugliness. With this

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opposition, the myth that the stepmother becomes beautiful with her mirror is broken; beauty is associated with being a good person. In the film, Snow White articulates this idea that one does not "need a magic mirror to be beautiful" (Gordon and Kirkland, 2009) when Lady Vain's beauty plans break up with the cracking of her magic mirror.

As in other retellings, beauty versus ugliness opposition is tied to the young versus old conflict in this retelling. The myth that 'when one is young, she is also beautiful' is created. When Snow White behaves badly, she ruins her fame, respect and popularity among people. Therefore, the film creates the myth that one's beauty and popularity does not mean anything outside her society. When Lady Vain prepares this evil plan, she is aware of this fact. Instead of planning to kill Snow White, she makes Snow White gossip in order to clear away her image.

In *Happily N'Ever After 2*, the fragmented structure is created through framing. There is first the outer frame where wizards are managing the world of fairy tales. Then there is the inner frame where fairy tale world exists.

The two frames are intertwined and interrelated. The order in Snow White's tale is broken with one of the wizards unbalancing the good/evil scales; that is, an element of the outer frame interferes with the inner frame. Also, the wizards go to the fairy tale world with their flying carpet and try to restore the order. While they are in the fairy land, the wizards cannot use their magical powers but do weird things. The stepmother's dark side is revealed, the wizards return to their control place and they finish the story by closing with a 'happily ever after' photo at the end of a fairy tale book, which becomes the third frame.

Happily N'Ever After 2 depicts another point of view towards the tale "Snow White" as the remaining part of the title also suggests: "Another Bite at the Apple". We can also refer to this title to support the general idea behind a retelling that each retelling bites the apple differently. In each retelling process, there is something added to or extracted from the prior text until the time the retelling becomes another piece of work. This retelling, in this sense, tries to present possible answers to such a question: 'How would a fairy tale world

and a fairy tale hero/heroine be in twenty-first century?'

The fairy tale world this animation presents is the one which encompasses some other well-known fairy tales and fairy tale characters. In this kingdom, characters such as Three Pigs, Ten Little Indians, Mother Goose, The Three Blind Mice, Bo Peep, Goldilocks, Little Red Riding Hood, Wolf, Cinderella, Sleeping Beauty, Old MacDonald, The Three Little Pigs, Pinocchio, Humpty Dumpty and Rumplestiltskin exist. There is also Sir Peter who is the princely character. Snow White is the prettiest and most popular of this land. Other popular girls like Red Riding Hood and Bo Peep admire Snow's everlasting beauty. Also, they gain their popularity and fame by going to parties and events with Snow White. Wolf is not the terrifying beast but a bodyguard at one of the places where Snow White and her friends such as Red Riding Hood attend to parties. Sir Peter is a boy whom Snow meets at a party given for the opening of an orphanage. As opposed to the magnificent prince of Disney, this prince character Sir Peter was raised up in an orphanage and thus he is uncomfortable with Snow's spoiled behavior at first.

As the retelling *Snow White: A Tale of* Terror, this
retelling also re-establishes gender stereotypes in a
retelling of "Snow White" tale, whose textual retellings
have already paved the way for others. Through the binary
oppositions such as beautiful versus ugly or young versus
old, the film follows and recreates the conflict of Snow
White against the stepmother. Snow White is the prettiest
girl of the town with a slender body and she cares about
fashion very much. Other female characters are also like
her. Especially Lady Vain, the stepmother, is like the
stepmother in *Tale of Terror* as she also makes an
agreement with the magic mirror for the sake of beauty.
This reminds us the 'beauty myth' that Naomi Wolf
suggests: female characters become rivals for the sake of
beauty, fashion, popularity and, in the end, for the
approval of society which is patriarchal. In this
retelling, the importance of societal approval is also
depicted through Snow White's alienation from the society
when she is made to gossip about them. Sir Peter is the
powerful, princely character who helps Snow White to
prevent the royal marriage, and Snow White remains the
one who is in need.

These two retellings of "Snow White" depict two different points of view towards the fairy tale, which is all-time popular around the world. Also, the retellings conform to the traditional structure of the 'original' tale in general. *Snow White: A Tale of Terror* retells the story as a horror story while *Happily N'Ever After* is a retelling taking place in the contemporary fairy tale world. However, both retellings conform to the traditional gender understandings in general.

CHAPTER 5

"LITTLE RED RIDING HOOD"

> "Little Red Riding Hood was my
> first love. I felt that if I could
> have married Little Red Riding
> Hood, I should have known perfect
> bliss."
>
> - Charles Dickens, "The Christmas
> Tree"

Needless to say, "Little Red Riding Hood" is one of the most known fairy tales among the others. There are retellings of the tale from Charles Perrault, Grimm Brothers and Walt Disney. Charles Perrault presented the tale with the title "Le petit chaperon rouge" ("Little Red Cap") in his book *Mother Goose's Tales* (1697). Accepted as the first known written version of the tale,

Perrault's "Little Red Riding Hood" was written for the "luxurious, indulgent French Court of the Sun King … Louis XIV" (Orenstein, 2002: 23). Adapted for the seventeenth century French aristocracy and high culture, Perrault's "Little Red Riding Hood" had a warning for young woman at the end that they should 'remain chaste' against men's advances. However, the "Little Red Riding Hood" tale we know today is based on the Grimms' version. Grimm Brothers published the story under the name "Rotkäppchen" in their story book *Children's and Household Tales* (1812). In the following years Grimms' "Little Red Cap" was modified and published with a different ending from the first one. Disney on the other hand, was not much interested in retelling the tale. Unlike successful "Snow White" animation films by Disney, we do not have the same success for "Little Red Riding Hood". There is a silent short animation cartoon entitled *Little Red Riding Hood* (1922) and another short animation film called *Redux Riding Hood* (Steve Moore, 1997) produced by Disney.

Today, most known "Little Red Riding Hood" tale is based on the Grimms' version but being the first written, Perrault's retelling deserves the right to be summarized

first. Charles Perrault's "Le petit chaperon rouge" starts with a description of a very pretty girl who is loved by her mother and grandmother so much. Her grandmother makes a red hood for the girl. The girl likes the hood so much, wears it wherever she goes and people start to call her 'Little Red Riding Hood'.

One day the grandmother becomes ill and the girl's mother prepares some food for the grandmother. Red Riding Hood takes the basket filled with cakes and butter. When she is walking through the forest, the girl meets a wolf who asks her where she is going. "The poor child, who did not know that it was very dangerous to stop and listen to wolves" (Perrault, 1999: 12), tells the wolf about everything. The wolf rushes to grandmother's house and reaches there before Red Riding Hood. He eats the grandmother and lies down on the bed in disguise of her. The little girl thinks that her grandmother's voice is 'gruff' because she is sick, so she goes to her bed and lies near after taking off her clothes. Then the girl asks those questions with which almost everyone is familiar: 'What big arms you have!', 'What big ears you have!', 'What big eyes you have!' and 'What big teeth you have!' Afterwards, the wolf jumps over and eats the

little girl. At the end of the tale there is a moral, warning the children that 'especially young girls, pretty, well-bred and genteel' should be careful against some wolves who are "tame, pleasant and gentle, following young ladies into their homes, into their chambers … [and who are] the most dangerous of all" (Perrault, 1999: 13).

Grimm Brothers' retelling entitled "Little Red Cap" starts with a similar introduction to Perrault's retelling. There is a little girl whom everyone likes in the village. Her grandmother loves this little girl so much that she makes her a "little cap of red velvet" (Grimm, 1999: 13). The girl wears the cap all the time and she becomes to be called 'Little Red Cap'. Grimms' version continues so closely with Perrault's retelling but the ending differs. In this retelling, the little girl and her grandmother are saved by a huntsman who is passing by and hears the snoring wolf. The huntsman cuts the wolf's belly and saves the grandmother first and then the little girl. Little Red Cap gathers some stones and fills the wolf's belly with them. The wolf falls down because of the heavy stones and dies. Little Red Cap has her lesson from these events and concludes: "Never again will you stray from the path and go into the woods, when

your mother has forbidden it" (Grimm, 1999: 16). This sounds similar to what Perrault advises in his retelling that young women should be aware of womanizer men who will harm them on the right occasion.

Grimm Brothers modified the ending of "Little Red Cap" and put a second alternative ending to the story. 1857 publication of the tale is a revision which is the known version today. In this second ending Little Red Cap and her grandmother prepare a trap for another wolf and kill him. The girl does not leave the path as the wolf suggests and she reaches the grandmother's house before the wolf. The grandmother locks the door to prevent the wolf from getting in. Little Red Cap puts a trough under the chimney and puts water with which grandmother cooked sausages before. The wolf waits outside to get in and smells the sausages. He follows the smell and gets drowned in the trough. Little Red Cap, as the ending notes, is harmed by nobody from then (Grimm, 1999).

The first attempt from Disney is a silent black-and-white animated cartoon made in 1922. In this retelling, Red Riding Hood goes to her grandmother with a basket full of doughnuts. On the way she sees a man driving, he asks

where she is going. The man rushes to the house before the girl and sees a note on the door that granny has gone to movies. He enters the house and tries to make benefit from the girl when she comes. In the meantime, the girl's dog runs for help and a man with an airplane saves the girl. He punishes the other man by dropping him in the lake. What is interesting is that, the animation ends with Red Riding Hood and the pilot kissing each other. As expected from Walt Disney retellings, such a tale as "Little Red Riding Hood" ends with a romantic kiss.

Apart from this animation there is another short animation film called *Redux Riding Hood* (1997). It is five years after the wolf's days in the forest. He is now married and works at a company but he continuously remembers his failure in catching the red-hooded girl in the forest. His wife, a common housewife, tries to comfort him. His obsession with the past leads him to make a time machine. Through this time machine, the wolf wants to go back to the forest and catch Red Riding Hood. All in all, there is not any full-length animated version of "Little Red Riding Hood", as a result of which we remember the tale from other retellings, especially from the Grimms'. Therefore, it can be concluded that "neither

of these Disney Riding Hoods has had much impact on the cultural imagination" (Beckett, 2002: xvii) as the other retellings.

In terms of dramatis personae in all three versions of the tale, our hero is Red Riding Hood. She goes to her adventure in the forest by herself and faces the wolf. Only her end changes in the three retellings. Perrault's retelling has the girl eaten by the wolf while Grimms' Red Cap is saved along with her grandmother by the hunter. In Disney's retelling, Red Riding Hood is saved by an airplane pilot with whom she falls in love. The villain is the big bad wolf in Perrault's and Grimms' retelling while a magician man in Disney's. There is no donor or helper character in the three retellings. Similarly, we do not see any dispatcher or false hero characters in the retellings. In the final scenes of all these retellings, Red Riding Hood becomes the sought-for-person as the hunter in Perrault's and Grimms' and the pilot in Disney's version come and save the girl.

As for the five action stages, all three retellings start from the equilibrium stage where the girl departs from home to granny. The disruption is the time when wolf goes

and eats the grandmother. In Perrault's retelling, the tale ends in the disruption stage while the other two depict remaining stages. In Grimms', a hunter passing by recognizes the sounds of snore, visits grandmother's house and saves the girl and her grandmother. In Disney's however, Red Riding Hood's dog goes to search for help and a pilot saves the girl from a man having wolfish desires over the girl.

As myths shape the ideologies of a culture, it is important to understand this meaning-making process. When myths are analyzed, it becomes clear that there are binary oppositions in their forming. Therefore, to understand how the meanings of "Little Red Riding Hood" tale are established, we need to look for binary oppositions. There is one central binary opposition in "Little Red Riding Hood" tale, which is good versus evil. Red Riding Hood and her grandmother symbolize the good while the wolf is the evil one. However, it is also important to note that from time to time the meanings change in each retelling. In Perrault's retelling, the wolf eats Red Riding Hood and the tale ends. However, in the Grimms' retelling, the wolf eats the girl and the grandmother but later a hunter comes and rescues them. He

cuts wolf's belly and fills it with stones. These two retellings have two different connotations of evil. Perrault's retelling presents a direct warning to young girls about wolves while Grimms' version has an indirect warning through the hunter's rescue.

Second coding of the good versus evil conflict is nature versus culture. While Perrault explicitly warns about the wolves in the forest, with a moral at the end he implicitly directs at men who may seduce girls and make benefit of them. Interesting to note, this moral is also an irony of the facts of 17th century French society where Perrault lived.

> Because virginity was a requirement of the marriage de raison, in the French Court a strange contradiction prevailed. The age of seduction was also an institutionalized chastity. Alongside the Court's notorious lechery, girls were raised in convents (Orenstein, 2002: 36).

With his retelling, Perrault criticized the hypocrisy in society where wives cheated their husbands on with royal people to gain money; families exchanged their children for money on the gaming table and King's mistresses included 'courtesans' while on the other hand virginity was very important in arranged marriages and girls spent

their life in convents until they got married (Orenstein,
2002).

Grimms' retelling, on the other hand, depicts nature
versus culture opposition through the wolf and the
huntsman. The hunter symbolizes culture, which is
Victorian society in Grimms' times, who comes and saves
Red Riding Hood with his gun. As a product of patriarchal
culture, the huntsman is a strict warning to the young
girl that she should not get into contact with strangers,
especially men.

The tale and its retellings can also be analyzed in terms
of gender representations. Being a tool of patriarchal
ideology, the tale presents gender roles with an implied
discrimination between the sexes. Perrault's version,
"reflects general male attitudes about women, portrayed
as eager to-be seduced or raped" (Zipes, 1993: 348).
Perrault presents a female character, Little Red Riding
Hood, who is the object of male desire. She is literally
swallowed by the wolf, but the implied meaning underneath
is that she is seduced. Besides, she is not saved by a
hunter; she is not given a chance. As the moral also
implies, since she strayed the path, which her mother

prohibited, she deserves whatever happens. In the Grimms'
version, there is the hunter, a male figure, who saves
the girl and her grandmother. Red Riding Hood
"represent[s] the Victorian child and the story … the new
nuclear family: a more prominent mother who orders the
heroine not to stray from the path … and an authoritative
father figure-a hunter"(Orenstein, 2002: 55). In the 1922
Disney version, the representation of gender is again
discriminatory. Red Riding Hood is saved not by a hunter
but a handsome man this time. As a female, she is saved
by a male whom she kisses romantically at the end. In the
1997 Disney version, the hunter is a muscular man with a
huge gun with which he shoots the wolf. The wolf is now a
tame, married man. However, the same gender ideologies
operate in this retelling.

5.1. *Red Hot Riding Hood*

This short animation by Tax Avery (MGM Productions, 1945)
is another retelling of "Little Red Riding Hood" tale.
Although visual medium is used to tell the story, there
is a third-person narrator in the introduction part,
which does not exist in the tales analyzed so far. That

is, the passage from the literary medium to a visual one is made through a narrator who starts to tell the story: "Good evening kiddies. Once upon a time, Little Red Riding Hood was skipping through the woods" (Avery, 1945). The voice of the narrator reminds a grandfather who tells stories when it is bedtime for children. The moment he begins to narrate, we see a little girl in red cap 'skipping' through forest. Then we see her grandmother lying on the bed, and lastly the wolf waiting. However, after the narrator finishes the introduction with a calming voice, the characters object to the plot. The first objection is raised by the wolf. The wolf ridicules the way the narrator talks and breaks up his narration: "Oh! Stop it! … It is the old story over and over. If you can't do this on a new plot, I quit" (Avery, 1945). Red Riding Hood agrees with the wolf and she throws her basket to the ground. Grandmother also supports them. They all want a change in narration and plot.

The narrator tries to calm the characters down and says that he will retell the story 'in a new way'. With the sound of the drum, there appears a new title: "Red Hot Riding Hood: Something New Has Been Added" (Avery, 1945).

Then, the narrator starts a new story with new characterization and introduces each character from the beginning. In this one, the story is set in modern world and the characters are modified into the modern life. The wolf is a womanizer wearing black suit. He whistles at women passing by from his car window. The grandmother is a woman in red with red make-up, red shoes and an attractive, red dress. She is at her apartment lying on her bed and smoking cigar. Red Riding Hood is a charming singer, the "little red-headed bowl of fire" (Avery, 1945) working at a night club with a red dress. Red Riding Hood comes with her cloak and her basket before she sings. She starts to sing flirtatiously and throws her cloak and basket. The wolf, in the mean time, gets crazy whistling and clapping. After the show, the wolf invites Red Riding Hood to a dinner but she refuses: "You see I'm going to my grandmother's. She's living in the little apartment there" (Avery, 1945). Red Riding leaves the club and the wolf follows her to the grandmother's house. Grandmother feels delighted to see wolf in her house and chases him wherever he goes: "That's a wolf! Whoo hoo" (Avery, 1945). Escaping from the grandmother, the wolf jumps from the window and gets injured. He swears that he will never look at any woman otherwise he

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will kill himself. However, when Red Riding Hood comes to the stage again, the wolf shoots himself. Still, his spirit is there for Red Riding Hood, whistling lustfully.

When Propp was arranging the seven spheres of action, probably he did not think of a possibility that one day there will be such a retelling as *Red Hot Riding Hood*, which totally turns the dramatis personae upside down. First of all, the villain character wolf in Grimms' and Perrault's is still the villain in this retelling but has many differences. To suit to the context of *Red Hot Riding Hood*, the villain is a gentleman pursuing the love and attention of Red Riding Hood. The heroine is Red Riding Hood who has no option except for an escape from the wolf's advances. She eludes the wolf by hiding in her grandmother's house. On the other hand, there is no woodsman to save Red Riding Hood from the wolf. In this respect, Red Riding Hood is both a victim and a hero. The other and last character of the film, the grandmother does not fit into any function of dramatis personae. She is neither a hero nor a sought-for person. If we evaluate from the wolf's perspective, the grandmother becomes the villain because of whom the wolf commits suicide. The other roles such as dispatcher, helper, sought-for

person, or false-hero do not match with the characters of this retelling.

Since the characters want a change in the plot, we have a second introduction in *Red Hot Riding Hood*. In the renewed plot, the equilibrium is ensured by Red Riding Hood working in a night club, the wolf trying to seduce her. Disruption in the order occurs with the wolf's death. However, none of the characters recognize his suicide nor try to resolve the situation. Actually, the wolf is not disturbed by this situation; he is still happy to watch Red Hot when she sings and dances. There is no resolution in the end and the action stage remains on the disequilibrium when the film finishes.

In this retelling, there is one binary opposition, which is central to the plot: beautiful versus ugly. Although this conflict does not apply to the fairy tale versions both retold by Perrault and Grimm Brothers, the film applies such a contrast to the two main characters. The film retells the tale so different that the whole plot turns into a one-sided love story. The film shows how beautiful Red Riding Hood is and how Wolf is attracted by her. Red Riding Hood, who becomes the 'hot' one,

symbolizes the beautiful while her grandmother symbolizes the ugly. Red is a beautiful woman and works at a night club but she is at the same time the innocent and decent one because she always rejects Wolf's advances. On the other hand, grandmother is not beautiful but tries to attract Wolf with fancy clothing and red make-up. Besides, there is another conflict, which is young versus old opposition, arising from beautiful versus ugly opposition. It operates on the same level with the former opposition and these two binary oppositions create the myth that a beautiful woman is followed by men therefore she should always be attractive. Besides, an ugly woman has no chance in this situation especially if she is both old and ugly. Through these oppositions, which are quite different compared to the ones in pretext by Perrault or the Grimm Brothers, the film goes against the tradition and brings sexuality to the formation of both female characters. The film, in a way, finds a way between the Grimm Brothers and Perrault that the potentially sexual girl turns into a 'real' sexually attractive young woman while the implied potential of a man to seduce her is embodied by a 'real' wolf who is so gentle in a man's suit.

Though released in 1945, *Red Hot Riding Hood* has metafictional elements. Being a retelling of "Little Red Riding Hood", the film is a self-reflexive one. That is, in the introduction part while the voice-over is narrating the traditional version of Red Riding Hood, the characters revolt and want a change in the plot. The narrator accepts and starts a new retelling. The characters' revolt also suggests that not only modern audience but also the modern characters want a change in traditional types.

Grimms' version suited the story into the moral strictness of Victorian society. On the other hand, in Perrault's retelling of Red Riding Hood had some sexual connotations and a warning to young women against the wolves - womanizer men. With Grimm Brothers' retelling, Red Riding Hood 'gained chastity' (Orenstein, 2002) and is protected from the wolf by a man- the hunter. However, Tax Avery's retelling handled the story from a different perspective. Avery "brought the heroine and her wolf from the European forest to the Hollywood nightclub and transformed the fairy tale into a caricature of American courtship" (Orenstein, 2002: 112). Therefore, none of the characters resemble the previous ones. Red Riding Hood is

now 'Red Hot Riding Hood, a passionate singer in a club, while the wolf is a wealthy womanizer. Grandmother is a pompous woman in red and lives in an apartment that seems like a bordello.

In terms of gender roles and representations, this retelling presents a 'single woman' image through Red Riding Hood who is sexually independent as opposed to the Victorian ideals of a married woman with chastity. "'*Miss Riding Hood*,' … Avery's wolf calls her. Of the best-known fairy-tale heroines, only Red Riding Hood remains unattached at tale's end – there's no wedding, no prince" (Orenstein, 2002: 120). She seems similar to the 'pin-up' girls of the war era who were the examples of single and unmarried woman. They engaged in extramarital affairs with the soldiers and acted against the social institution of marriage. However, Red Hot Riding Hood cannot escape 'male gaze' although she is independent and can protect herself from wolf's advances. The gazes that Mulvey highlights in her text all operate in this retelling. Red is a 'hot' woman whom the camera gazes through zooms and the wolf gazes without blinking an eye. The wolf's eyes pop out when Red Hot Riding Hood is on stage singing and dancing.

In conclusion, the film deconstructs social institutions such as marriage and motherhood which shape gender roles and restrain females through gender roles. This retelling subverts the conventional cinematic language through the changes in characterization and narration. Avery's Red Hot Riding Hood is "the new leading lady – she is a sexpot, sure, but no pushover … [Avery through a] pin-up girl heroine, captured a slice of American history and gave new meaning to the fairy tale as a courtship story" (Orenstein, 2002: 119).

5.2. *Hoodwinked!*

Directed by Cory Edwards, *Hoodwinked!* (Kanbar Entertainment, 2005) is another retelling of "Little Red Riding Hood". This animation film also makes the audience reconsider his/her general knowledge on the fairy tale world. The meaning of 'hoodwinked' is to be deceived by someone. Both the characters and the audience feel deceived with the revelations of the film in the end. For instance, Red Riding Hood feels deceived when she learns about her grandmother's dual life. Besides, other

characters also feel hoodwinked when the real guilty is found at the end of the film.

Hoodwinked starts in-medias-res, from the point where everything is messed up. In the introduction part, Red Riding Hood comes closer to her grandmother's house, knocks the door and enters. The woman in granny's bed seems weird to Red Riding Hood, which leads her to ask those all-known questions: "What big hands you have? … And what big ears you have!" (Edwards, 2005) Trying to answer these questions the wolf, in disguise of grandmother, shouts: "Are we just gonna sit around here and talk about how big I'm getting?" (Edwards, 2005). Red Riding Hood discovers it is not her grandmother but the wolf and she starts to karate. Grandmother pops out from the closet her hands and feet tied up. Meanwhile, a man with an axe breaks the window and falls into the room. All scream and the film starts. The next scene begins with police chief called Grizzly (a bear) and other police officers (a stork and three little pigs) arriving at the 'crime scene' and investigating the case. News reporters are also reporting the event. During the investigations, a detective called Nicky Flippers (a frog) come and tell them that he will solve the case. By

questioning the four suspects, the grandmother, Red, wolf and the woodsman, the detective thinks he will get four stories and will reach a conclusion. Through flashbacks the events are exposed and we are shown how differently each character narrates events and how things are misunderstood.

There is a Goody Bandit in the forest stealing the recipes of goody shops and Red Riding Hood is trying to protect her grandmother's recipes from the Goody Bandit. The wolf follows Red Riding to learn about these thefts and to write in his column. However, he is accused of breaking into Granny's house and harming her. During a skiing contest, Granny is followed by some men whom Goody Bandit hires to kill her. Escaping from them, Granny causes an avalanche and reaches her home with her parachute. The parachute breaks down and Granny finds herself tied up by the strings of the parachute. She gets thrown in the closet all tied-up. In the mean time Wolf comes with his assistant and photographer squirrel Twitchy following Red Riding Hood. After him comes Red Riding Hood asking her grandmother about her weird appearance. In the mean time, the Woodsman is cutting trees in the forest to practice his role. When he is

practicing in forest by cutting down trees, one tree trunk almost runs him over and Woodsman finds the solution by jumping into Granny's house through the window.

Detective Flippers discovers that only common person in these events, told by four different narrators, is the bunny called Boingo. Goody Bandit, in the end, turns out to be the small rabbit called Boingo who follows Red Riding each morning. It is revealed in the end that he envies Granny's success and wants to open the only goody shop with the best recipes. In the final scene, Red Riding Hood gets disappointed by her grandmother's dual life and feels betrayed. In the mean time, Boingo is about to finish his job with the recipes. Red Riding Hood follows him to the top of the mountain. Granny, Twitchy, Wolf and the Woodsman go and save Red from Boingo. The police come and capture Boingo. The following day, Flippers asks the characters to join him in his private agency called 'Happily Ever After Agency'.

In *Hoodwinked*, the spheres of action are again turned upside down as it is in the other retellings analyzed. That is, a character that other characters and the

audience think as villain becomes to be the helper, even a hero, as the plot proceeds. Firstly, wolf is suspected as the guilty when the police find him in Granny's house in a weird situation. Detective Flippers investigates the event and it is revealed that the villain is a little rabbit called Boingo, not Wolf as expected. Wolf is actually the hero character. He goes to Boingo's place to save Red Riding Hood from death. Wolf's assistant Twitchy is the helper character, he helps the investigation with his photographs. Granny is the sought-for person at the beginning but then Red Riding Hood becomes the sought-for person when Boingo tries to kill her. Boingo seems to be the helper but in the end he turns out to be the villain with his evil plans about Granny and her recipes. The characteristics of donor and the false hero do not match directly with any character in the film. All in all, none of the spheres of action directly match with one character because there are shifts, changes and ambiguities both in characters and their roles and functions in the film.

The film starts from the middle. Red Riding Hood knocks happily her grandmother's door and gets in. Soon she realizes that the person lying in the bed is not her

grandmother. Things get complex and this short period of equilibrium leaves the place for a disruption. Most of the film lasts in a chaos from the time the police begin to investigate the events to the point where they all recognize the actual suspect. The equilibrium is set up with the arrest of Boingo.

In *Hoodwinked*, again the opposition of good versus evil is central to the plot, but this time the application is different. The structuring of this opposition is more complex than the former one in the tale because of the twists in the plot. As informed about the tale, the audience imagines the film accordingly. However, the wolf is not evil and Red Riding Hood is not that innocent in *Hoodwinked*. The twist towards the middle leads the audience to consider the characters one more time because they turn out to be what they are not. Another opposition in the film is family versus outside world. The film depicts that family is not always a secure place and it can be deceiving. The grandmother lies to Red Riding Hood about her life and this causes Red Riding's losing her confidence about her grandmother.

The changes and twists in these binary oppositions point to the fact that clichés can be broken. What we know as the good may turn out to be bad while the reverse is also possible. Different than the previous retelling, this film presents a more 'innocent' young girl for the character of Red Riding Hood that her sexuality is taken backwards; she has some 'manly' characteristics that the traditional society expects from a man. She is working with her grandmother in their company selling cookies and she knows karate to defend herself; even her walking is different than the previous Red Riding Hood. Besides, the presentation of the grandmother is different in the film that she has many abilities to do when compared to an old woman. The film breaks up the binary oppositions of beautiful versus ugly or the young versus old set between the girl and her grandmother in the previous retelling and presents a women's solidarity between the two. This reminds us the women's liberation movements and women's taking their place back in the production sphere; they are not thought as sexual objects or beings with their domestic abilities. Here, the presentation of wolf is as important as that of the female characters because he is neither a dominant nor a sexually abusive male figure but

is such an educated gentleman working as a journalist and does not see Red Riding Hood as one of his preys.

Hoodwinked is a very good example of fragmented text. Temporal distortion is seen from the beginning. The film starts from the middle, goes back to past through flashbacks and evaluates the present events. The so-called detective Flippers investigates the incidents and each suspect narrates events in their points of view. These multiple narrations and travels in time suggest distortions in linearity.

Hoodwinked makes us reconsider our knowledge about fairy tales and the extent we believe in them. As the title suggests, we may be deceived and should not believe into everything we read or hear. In other words, classical narratives such as fairy tales are open to deconstruction and critique, which is possible through retelling. The film hoodwinks us and then we get the truth. In contrast to the small red-hooded girl in Perrault and Grimm Brothers, besides having a black belt in karate, Red Riding Hood is the distributor of goodies that her grandmother makes. The big bad wolf is now an educated adult. He is a journalist writing for the "Facts and

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Fairy Tales" column in a newspaper entitled "Once Upon A Times" under the false name W. Wolf W. Moreover, besides being an old, sweet woman making the best cookies, Granny is a champion in skiing, bungee jumping and such adventurous activities. The woodsman is actually not a woodsman but he is acting. Selling schnitzel to the children in the forest, he decides to become an actor and is given the role of a woodsman.

In terms of gender, this retelling neither serves to gendered stereotypes nor does it produce any gender roles. Besides, it presents a Red Riding Hood and a grandmother who are independent and who do not need help from others. They both work and can stand on their own feet. They have a family business with her grandmother and they make money so they participate in the production sphere. As opposed to *Red Hot Riding Hood*, neither of the female characters are objects of gaze. In parallel with De Lauretis' ideas, gender representations are deconstructed in this retelling. Red Riding Hood is not helpless; she knows karate and she can protect herself. The grandmother is not an old woman in need of others but is a businesswoman. There is no wolf to eat them or a hunter to save them, which is done to destroy the

structure of patriarchal power in the oral tale. The wolf is a gentleman and the hunter is actually an actor. Also, the film is freed of 'beauty myth' because the female characters do not care about the concept of beauty. There is not any representation implying beauty or the relevant issues.

In a general comparison, the retellings for the tale "Little Red Riding Hood" offer two different points of view for the contemporary audience. The two retellings *Red Hot Riding Hood and Hoodwinked* reevaluate what the story depicts in the oral tale and there appears to be no order in narration and characterization. Also, *Red Hot Riding Hood* introduces female characters that refuse the traditional obedient female role and are independent from the male rescue. In this respect, the film is a breaking off from the traditional gender roles although the female characters become the objects of gaze from time to time. *Hoodwinked* is, on the other hand, a different retelling in the form of a detective story, which does not contribute to the discriminating picture the oral tale presents, and offers two strong female characters. Besides, *Hoodwinked* shows a more contemporary fairy tale world than *Red Hot Riding Hood* does.

CHAPTER 6

CONCLUSION

Stories derive from other stories in every medium whether it is a short story, a fairy tale or a film. This retelling process has been growing with the narratives and the retellings of these narratives. In Kroeber's words, "stories are always retold and are meant to be retold, reheard, reread; that narrative is a repeating form of discourse in which every repetition is unique" (Kroeber 3). It became clear in the thesis that retelling is a suitable word for the fairy tale revisions instead of adaptation because of the inherent lack of originality in fairy tales. Fairy tales have "become a 'textual jungle in which one interpretation has grown itself upon another, until by now the interpretations have become the story'" (Tatar, 1992: xvii) and this supports the rationale behind using the word retelling.

Structural, contextual, narrative and gender analyses are made use of in the interpretations of the four retellings in order to understand whether these retellings have been affected from the societal changes. Ideologies of a culture are established with the forming of myths and these two become inseparable in this meaning-making process. It became clear in the thesis that "within each period the structure of the myth corresponds to the conceptual needs of social and self understanding required by the dominant social institutions of that period" (Wright, 1975: 14). These myths affect the individual although she/he is unaware of the underlying cultural content and that makes binary oppositions universal. These analyses of different retellings from various time periods depicted that the structure, which is defined as unchanging by such theorists as Vladimir Propp, is not a closed one and that it can be deconstructed and reshaped.

In discussing the passage from the modernist to postmodernist era and the ideological developments throughout, the thesis aimed to find how narratives such as fairy tales, which are accepted as classical

structures, have undergone a change in the modern world. Besides, the thesis tried to find answers to the questions whether these texts, both in forms of written text and moving image, depict gender roles in a patriarchal way or whether they present various points of view.

As analyzed in Chapter Three and Chapter Four, retellings show different results in terms of structural, contextual, narrative and gender analyses. First of all, one of the retellings for "Snow White" tale, *Snow White: A Tale of Terror* (1997) retells the story in the form of a horror story blended with gothic elements and through this it parodies the fairy tale genre. There are not significant changes in the forming of the spheres of action when compared to Propp's schema. Only different part is that the king becomes to be the sought-for person together with the princess character. The film presents an introduction which is very different to the tale's retellings retold by the aforementioned writers and this adds to the gothic character of the film. All of the binary oppositions identified in the written version of the tale can be found in the film but they are complex and interrelated. On the other hand, the film reproduces

myths associated with the binary oppositions that the tale implies. Through these myths, traditional gender roles are presented for both male and female characters. The film also plays with the forming of the characters that all, instead of the king, become to be more powerful ones.

The second retelling for "Snow White", entitled *Happily N'Ever After: 2: Snow White: Another Bite at the Apple* (2009), constructs the form of the retelling through a fragmented structure and this is done by framing. The characters are round and the actions assigned by the written tale differ significantly in this retelling. In relation to this, binary oppositions also diverge. The narrative is in parallel with the one Todorov suggests but there is no marriage at the end, which is a very important part of the two retellings by Grimm Brothers and Walt Disney, and the film puts most of the emphasis on being a virtuous person. Now that the film emphasizes the myth of beauty with two female characters competing for the fame beauty brings, it can be inferred that the film promotes gender stereotypes. For instance, Snow White character is fragile and need male protection while

the princely character is the powerful one who will aid her.

When we consider the retellings for "Red Riding Hood" tale, *Red Hot Riding Hood* is the one which is a totally unique one in its approach to the fairy tale, construction of the characters and narrative structure. The film makes use of metafiction; it is a self-reflexive retelling that the narrator re-starts the film when the characters protest against the classical version. Thus, the dramatis personae, action stages, binary oppositions and myths become to be different from the previous retellings. The relationship between the wolf and the girl becomes a sexual one but Red Riding Hood does not answer wolf's advances. The only binary opposition beautiful versus ugly leads to the myth of beauty and creates a competition between Red Riding Hood and her grandmother. Besides, Red Riding Hood becomes the camera's and the wolf's object of gaze. However, traditional structures such as marriage and motherhood are deconstructed through two independent women, Red Riding and the grandmother.

Another retelling for the "Red Riding Hood" tale, *Hoodwinked* is an example to the fragmented text blended with the elements of postmodern chaotic life. There are distortions in the linearity of narration, which also supports the distortion in the order of stages of action. The main idea in the former retellings that the wolf is the evil in good versus evil opposition does not operate in this retelling. It is possible to argue that the film in general is a reaction to binaries, myths and generalizations as it breaks up common conflicts and binary oppositions available in classical texts such as fairy tales. Similarly, the film does not contribute to gender stereotypes or to gender roles.

As products of culture, fairy tales present the ideals, especially in terms of gender, that society and culture expect from the individuals. From these analyses, it becomes obvious that while making use of every kind of technological developments and despite various ideological changes, some retellings depict patriarchal and stereotypical ideological structures, especially in the presentation of female characters. However, fairy tales can be reversed and they can be used to subvert the stereotypical gender images, which the thesis also tried

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to point at. This can be done through a deconstruction in language of both the written texts and the moving image. There have been numerous re-imaginings of the tales "Snow White" and "Little Red Riding Hood" for years, and each time a retelling re-wrote the story from the start and presented a new point of view as well as contributing to the creative development of retelling.

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APPENDIX I: OTHER FAIRY TALE RETELLINGS IN

MOVING IMAGE

FOR "SNOW WHITE"

1. *Schneewittchen und die Sieben Zwerge*, 1955, West Germany
2. *Cinderfella*, 1960, USA
3. *A Snow White Christmas*, 1980, USA
4. *Snow White*, 1987, USA
5. *Happily Ever After*, 1990, USA
6. *Willa: An American Snow White* (TV), 1998, USA
7. *Komser Şekspir*, 2001, Turkey
8. *Snow White: The Fairest of Them All*, 2001. Canada
9. *Snow White*, 2005, South Korea

FOR "LITTLE RED RIDING HOOD"

1. *Red Riding Hood*, 1931, USA
2. *Red Riding Hood Rides Again*, 1941, USA
3. *La Caperucita Roja*, 1960, Mexico
4. *The Dangerous Christmas of Red Riding Hood* (TV), 1965, USA
5. *The Trial of Red Riding Hood*, 1992 (TV), Canada
6. *Red Riding Hood*, 2003, Italy
7. *Red Riding Hood*, 2007, Brazil