



Prvky krutosti a sexuality v Disneyho adaptacích pohádek bratří Grimmů

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Cruelty and Sexuality in Disney's Adaptations of Grimms' Fairy Tales

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Z á s a d y p r o v y p r a c o v á n í :

Diplomová práce se zaměří na motivy krutosti a sexuality v pohádkách bratří Grimmů. Tyto motivy budou následně identifikovány v odpovídajících filmech Walta Disneyho a budou porovnány s motivy nalezenými v původních psaných verzích. Na základě získaných poznatků budou zjištěny shody či odlišnosti.

Cílem práce je zjistit, jak se filmové verze liší od psaných a jaké jsou důvody těchto změn.

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Anotace

Diplomová práce se zabývá motivy krutosti a sexuality v pohádkách bratří Grimmů a v Disneyho animovaných filmech vytvořených na základě těchto pohádek. Nejprve je popsán vývoj pohádky od ústní slovesnosti k filmovému zpracování a jsou uvedeni Walt Disney a bratři Grimmové a jejich tvorba. Samotný výzkum je rozdělen na dvě hlavní části. První část práce se zaměřuje na krutost obsaženou v pohádkách, jednotlivé pohádky jako je Sněhurka, Žabí princ a Rapunzel jsou analyzovány a jsou v nich objeveny motivy krutosti. Tyto motivy jsou následně porovnány s odpovídajícími scénami v Disneyho adaptacích: Sněhurce a sedmi trpaslících, Princezně a žabákovi a Na vlásku. Jsou zjištěny odlišnosti. Druhá část výzkumu se zabývá projevy sexuality v pohádkách. Tytéž pohádky a filmy jsou stejným způsobem zkoumány z hlediska sexuality. Poté jsou v souvislosti s krutostí a sexualitou vypsány obecné znaky Disneyho adaptací s cílem zjistit, jakým způsobem a za jakým účelem Disney předlohy mění.

Klíčová slova

Bratři Grimmové, Disney, pohádka, animovaný film, adaptace, krutost, sexualita.

Annotation

This master's thesis focuses on the motifs of cruelty and sexuality in the classical fairy tales of the Brothers Grimm and in the Disney's feature length animated films which are based on those Grimms' stories. Initially, the development of fairy tales from oral narrative to the film is described, and Walt Disney and the Brothers Grimm with their work are introduced. The research is divided into two main parts. The first one deals with cruelty in fairy tales, the stories like "Snow White", "The Frog Prince", and "Rapunzel" are analysed, and the cruel motifs are revealed. Those motifs are compared with the corresponding episodes from the Disney's adaptations: *Snow White and the Seven Dwarfs*, *The Princess and the Frog*, and *Tangled*. The differences are discovered. The second part of the research is focused on sexuality in fairy tales. The same stories and films are examined in the same way as in the previous part. Finally, in relation to cruelty and sexuality, the common features of Disney's animations are presented. The aim is to discover how Disney transforms the original stories and what the purpose of his actions is.

Key words

The Brothers Grimm, Disney, fairy tale, animated film, adaptation, cruelty, sexuality.

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1 Introduction

I started feeling interest in fairy tales during the time when I was studying to reach my bachelor's degree. Or to be exact, I was interested in them since my childhood, but it was no specific interest, it was just a hobby. Later, at the university, I came into contact with such publications as Bettelheim's *The Uses of Enchantment* or Propp's *Morphology of the Folktale*, and that time I realized that there is something more in those children's stories: that they are probably not that simple and not that innocent as I had assumed before. On that account I decided to write my bachelor's thesis about *Shrek*, and I really enjoyed working on it.

For me it was natural to write my master's thesis again about fairy tales, but it was quite difficult to select a topic. Since I am fascinated by the Brothers Grimm, I decided to deal with their fairy tales. Many people consider the content of those stories too dark, for there are many hints of cruelty and sexuality which are not children-friendly. This fact persuaded me to focus on sexuality and cruelty present in the Grimms' fairy tales and find out how Disney deals with these features in his adaptations which are, by contrast, often called sanitized.

The thesis begins with a brief summary of development of fairy tales: the way it came from oral narrative to the film. Disney as the best-known contemporary animated-fairy-tale-film producer and the Brothers Grimm as the famous collectors of folklore are introduced and their work is discussed.

Then my research of particular stories and films, which is divided into two main parts, comes. The first part focuses on cruelty which is initially introduced as a part of an archetypal struggle between good and evil. Then cruelty is described from a scientific point of view, including several theories dealing with evil. Von

Franz's and Propp's concepts are described in order to show how cruelty manifests itself in fairy tales.

Three Disney feature length animated films with humans in leading roles are found – *Snow White and the Seven Dwarfs*, *The Princess and the Frog*, and *Tangled* – which are based on the Grimm's classical fairy tales "Snow White", "The Frog Prince", and "Rapunzel". Each original story is analysed employing the previously discussed theories and concepts, and motifs of cruelty are discovered and compared with the corresponding episodes from the Disney's adaptations. As a result, some differences are discovered and discussed.

The second part of the research deals with sexuality. At first, sexuality is defined and put into a socio-cultural and historical context. Several related issues are described, such as gender inequality or marriage. The examples of how sexuality usually manifests itself in fairy tales are given.

Then the same three stories and films are discussed from the perspective of sexuality. The same methods and procedures are used as in the previous part. Again, the found differences are presented and discussed.

The last chapter is dedicated to the common features of Disney's animations. The aim is to discover how Disney transforms the original stories and what the purpose of his actions is.

From the findings of the research, it should be clear how the Disney's adaptations differ from the Grimms' stories on which they are based, what impact these changes have on the originals, and why Disney transformed them.

2 Mass-mediated Fairy Tale

Thousands of years ago, stories were spread orally amongst people of a particular community. These stories were called folk tales, and according to Zipes' definition of this genre, they were "told with original and fantastic insights by gifted storytellers who gave vent to the frustration of the common people and embodied their needs and wishes in the folk narratives" (2002, 6). As they were told from mouth to mouth, their content was changed according to the needs of particular society (8).

Folk tales contained a number of unusual events such as the transformation of people into animals or plants, cannibalism, human sacrifices, the banishment of a young princess or prince, fantastic characters and strange figures like beasts, dwarfs, giants, fairies, ghosts, and other curiosities. Nowadays it would not be a real fairy tale without these motifs which we mark as supernatural, but once it was all based on the social reality and beliefs of different primitive societies (8).

In the seventeenth century these folk tales became literary fairy tales. The fairy tale was a new literary genre (10) which adopted figures and plots of the folk tale. These stories, unlike folk tales, were spread in written form via printed books. During the process of the transition of folk tales to fairy tales, those stories were variously transformed, therefore today it is impossible to tell whether a particular story is still a folk tale, or whether it is already a fairy tale (5-6).

The printed book was the first step in the mediation of fairy tales. Today, thanks to the technological development, fairy tales can be spread by different types of media including recordings, cinema, television, or internet. Because of these media technologies which are accessible almost to everybody, it is possible to reach a really large audience (Zipes 2012, xii). Very important part in spreading fairy tales

is played undoubtedly by a film industry. Apart from live-action films, there are also very popular animated films which address a great amount of spectators (Tiffin 2014, 179-180).

To sum up this chapter, there are two spheres of fairy tales, on the one hand those rooted in oral tradition, called folk tales, and on the other hand, animated fairy tale films, which differ a lot, even if they, at the same time still have a lot in common, since the second one is often based on the first one. On that account, I chose two very famous representatives of each sphere, the Brothers Grimm as the well-known collectors of folklore in Western Europe, and Walt Disney renowned as an American film-maker of animations. The following two chapters are dedicated to these two personalities and their work.

2.1 The Phenomenon Called Disney

When we hear the notion fairy tale today, Disney crosses our minds or at least minds of most of us. We immediately imagine Disney's animated films which have been accompanying us almost for a century. The first full-length cel animated feature film was *Snow White and the Seven Dwarfs*, and it had its premiere in 1937, which was about 80 years ago (Gregor 2011, 6). From that time lots of other animated films and TV series were distributed by Disney. In addition to that, there are many books and also magazines which are full of Disney's stories and images.

Of course there were other filmmakers or animators, but it was Disney who was so successful that he "managed to gain a cultural stranglehold on the fairy tale" (Zipes 1994, 72). Despite the fact that he died in 1966, the label "Disney" is still equally powerful if not even more (72). According to Harrington (2015), "the Walt Disney Company is perhaps the most iconic media empire in the world" (6).

Disney became a label, which does not include only media, such as books and films, but also merchandise and theme-parks. This concept is called hybrid consumption, and it “became so effective for Disney that the company has become a figurehead for this kind of marketing” (200). As soon as Disney’s film characters became favoured, toys, clothes, and many other things with pictures of those characters started being sold in large quantities (Telotte 2014, x–xi).

One of the factors that make Disney so popular is the audience at which his films are aimed. The target audience is actually the family as a whole, and not only children. The films are created to address all the spectators as if they were children: they “appeal to both the real child and the ‘child’ within the adult psyche” (Harrington 2015, 10).

The main thing that makes Disney famous is the animated films themselves. Although they are often rooted in classical fairy tales written by various authors, Disney’s adaptations seem to be unrivalled. As Zipes (2002) states, it often happens that people consider Disney to be the author of such fairy tales as “Cinderella” or “Sleeping Beauty” (27). His name substituted the names of the Brothers Grimm, Andersen, or Collodi (Zipes 1994, 72). This is probably caused by the fact that Disney’s book or film adaptations of these fairy tales became widespread and well known.

Because in contrast to Disney people rarely recall names like Charles Perrault or other classical European writers of fairy tales (Zipes 2002, 27), it is worth mentioning the Brothers Grimm on whose fairy tales several Disney’s films such as *Tangled* were based (Verniere 2010, 40). To bring them to mind, the whole next chapter is dedicated to their most famous book titled *Children’s and Household Tales*.

2.2 Stories for Adults

To start this chapter with, I found it important to mention that neither folk tales nor fairy tales were initially intended for children audience. Long ago adults told them to adult audiences at the different occasions such as gathering round the fireplace. These stories became a part of children's literature in the last three hundred years. Today it is difficult to imagine a childhood without them (Tatar 1987, xiv).

Not even the Brothers Grimm intended their stories for children at first. When they published their collection *Children's and Household Tales* in 1812 for the first time, the stories were maintained in their original form, which meant that they were not adjusted for children's audience. Numerous sexual and violent motifs were present. And when this book became more popular amongst the public, parents considered its content too dark. Even the critics did not recommend it for children (18). So the Grimms rewrote it. They edited it many times. But in the later editions some traces of violence or sexuality were left anyway.

Some parents deny their children access to the classic fairy tales because these stories contain passages of brutality, and there are a lot of sexist or sexually stereotyped characters, which is unacceptable for them in spite of the fact that these fairy tales are so charming and poignant. But they do not take into consideration that they "overlook the power of fairy tales in helping to develop a child's ability to resolve many of the emotional and psychological problems of growing up" (Mietkiewicz 1985). Those parents would be probably shocked and disgusted by the Grimms' original edition which was uncensored. The scenes of brutal murders, cannibalism, mutilation, or incest are portrayed there. In comparison with that, the scene when Rumpelstiltskin becomes so furious that he tears himself into two seems to be nothing (Tatar 1987, 3).

In majority of the stories, some features of violence and cruelty are still present despite the fact that the last edition from 1857, which is most broadened this time, has been expurgated. The stories “dwell on pain and suffering rather than on blissful happiness” (xxi). Frequently there is a sort of psychological abuse or hatred which culminates into physical acts of violence such as a murder. It very often comes from the side of stepparents or stepsiblings. For example in “Cinderella” a stepmother with her daughters make a servant out of Cinderella, and they humiliate her (Daniel 2011, 102).

But sometimes a main character experiences bad treatment even from their biological parents. The fairy tale “Hans My Hedgehog” clearly illustrates such father’s behaviour. A couple have a baby, but their son is half boy and half a hedgehog. His father is tired of him and wishes he died. He cannot wait getting rid of him and becomes happy when his son leaves home and rides away (Ashliman 2015).

The biggest amount of the cruelty can be seen at the end of the stories when a villain is usually punished. A punishment is predominantly physical and in most cases very cruel. As an example, I chose a story named “The Goose Girl” where a false bride unknowingly suggests her own judgement which sounds like this:

She deserves nothing more than to be stripped naked and put into a barrel lined with sharp nails. And two white horses should be harnessed to it to drag her up and down the streets until she’s dead (Daniel 2011, 237).

Maria Tatar’s research surprisingly proves that the Grimms very often added some violent episodes or intensified them. They only occasionally reduced number of descriptions of brutal acts, suffering, and pain. They did it only when they were advised to do it, not by their own choice (1987, 5). Sometimes it happens so, that

a punishment of a villain in a story from the first edition is much milder than that in the story from the second. In a different case, a villain is not punished at first, but then he is (6).

During my own research of the seventh edition from 1857, I was wondering why more acts of violence were preserved than those of sexuality. The Grimms probably did not find violence or cruelty unsuitable for children, but with a sexual content it was different. They rather eliminated it.

Maria Tatar (1987) claims that “any hints of premarital sexual activity” had to disappear (7). There were several stories in which a woman or a princess becomes pregnant although she is not wedded. In later editions some were omitted and the others were changed so that they were proper enough for children audience. The same happened to stories where incest or incestuous desires were depicted (8). For example a story in which a king wants to marry his daughter was excluded.

So, why were sexual motifs eliminated while cruelty and violence were preserved? Some findings of professional storytellers proved that children are not horrified when hearing about suffering of a hero or a cruel punishment of a villain. More likely, they find these scenes entertaining. The more the hero suffers, the more the children sympathize with him. This is probably the reason why young audience found the Grimms’ book appealing rather than repellent (21).

3 Good versus Evil

Before analysing concrete cruel acts which appear in fairy tales, it is important to mention that cruelty is a manifestation of evil which challenges good in every story of this kind.

A duel between good and evil is seen as an archetypal struggle. It is considered to be a recurrent contrast. Evil in contrast to good can be portrayed by “destructive forces in direct opposition to a counterpart who is creative and life-giving” (Garry 2005, 458). The issue of evil and its coming to the world is described by the creation myths of many cultures. The contrast between good and evil can be found in mythology and literature (459). Among other things, folk tales as well as their later literary versions are built on this type of opposition.

In classic fairy tales, “the simplistic polarity of good and evil on the level of both plot and character” is essential (461). Evil is usually embodied as a villain who must be defeated by a hero for the purpose of accomplishing a happy ending. Evil character is almost always punished at the end.

Because the cruelty contained in fairy tales is a part of the subject of this thesis, it is necessary to mention how cruelty is linked to evil, how evil usually manifests itself, and how it does so in fairy tales. Initially, it is important to introduce some theories dealing with evil and its manifestations in order to clarify its nature. These theories will then be applied on the fairy-tale genre and finally on some specific examples. On that account, the next chapter focuses on evil and cruelty in general.

3.1 Evil from a Scientific Point of View

In religions evil exists without asking questions about causes, acts of evil are neither analysed nor explained. Evil is simply understood as a fact, as a component

of an eternal combat between good represented by God and evil represented by the Devil (Baron-Cohen 2011, 147). For science this is insufficient, so Baron-Cohen reflects this issue from the perspective of psychology.

In his publication *The Science of Evil* (2011), he tries to clarify the term of human cruelty. He builds his theory on empathy – he assumes that whether anyone is capable of committing a cruel act on someone else is related to their degree of empathy. The term “evil” is not scientific, and therefore he uses the term “lack of empathy” instead of it (xii). In simple terms, whether a person is evil or not depends on their ability to empathize with others.

This theory indicates a connection between evil and human cruelty. Evil can be understood through the term “human cruelty”, since various cruel acts are perceived as manifestations of evil. For a better understanding of what cruelty means, here is a definition, based on ethics:

Cruelty is the deliberate infliction of pain or suffering on sentient creatures, not for their benefit, but either heedlessly or for its own sake or for the amusement or benefit either of the agent or someone else (Singer 2004, 197).

This definition is fundamental for this thesis because it explains why the term “cruelty” was chosen and not for example the term “violence”. Cruelty covers different types of cruel acts which may include violence but does not necessarily have to. The rest of this chapter focuses on cruelty in detail.

According to Hyatt Williams (1998) to understand cruelty, it is necessary to mention the mental mechanism of splitting (110). The self is split into two or more parts, into idealized or demonized figures. Simply said, when a person hates something about themselves, it becomes a demonized figure inside himself, and it can be projected onto another person, who may take on these qualities and be

attacked as a consequence. When it is not projected but kept inside, a person can do some demonic activity or attack themselves, which can lead to suicide (111).

A cruel person often tries to manipulate other people. They are intolerant, the compassionate elements of their psyche are out of action (111). This is visibly similar to Baron-Cohen's theory of lack of empathy: when one is incapable of compassion, then it means that they are not empathetic, how Baron-Cohen calls it. He says that cruel people has a lack of empathy or no empathy at all (Baron-Cohen 2011, 23-25).

There are several possibilities to classify cruelty, for example according to the degree. There are two types, the first one is when a person wants to control and dominate another person, including coercion and extortion, the second one is when the aim is the destruction of somebody else. There is a spectrum of cruelty which goes from milder to major forms including verbal attack, psychological abuse, murder, etc. (Hyatt Williams 1998, 118).

Cruelty can be unleashed when a person is in a state of emotional distress (rejection, affront, etc.). It is aimed directly at the person who is responsible for pain or at a "scapegoat" (an innocent person who serves as a substitute). The motive is revenge, and a cruel act can be verbal or physical (115). There are many factors (often combined together) which affect the oncoming outburst of cruelty, such as the need to spoil, the callousness, the indifference to the suffering of the victim, envy (of the happiness, good looks, etc.), or feelings of inferiority that give rise to malice and spite (117).

As I clarified above, I use the term cruelty as a substitution for the term evil. I decided to use it because cruelty is a broad term which can cover behaviour from verbal aggression over various acts of violence up to a murder. On the basis of the

definition given and the theories discussed in this chapter, I will later classify various cruel acts depicted in fairy tales.

3.2 Interpretation of Fairy Tales and Evil in them

While thinking of a method to interpret fairy tales and evil in them, I decided to base my research on depth psychology including both Freudian and Jungian concepts, and on structuralism, namely Propp's theory. Freudian approach is in my thesis represented mainly by Williams and Bettelheim, while von Franz's theory which will be introduced below is based on the Jungian concept of archetypes.

Von Franz (1996) states that "fairy tales are the purest and simplest expression of collective unconscious psychic processes" (1). Main characters are abstractions, archetypes, and a reader naturally identifies with them. In fact, they function as "expressions of the difficulties and dangers given to us by nature" (viii).

According to this theory, what seems to be an evil character may be the shadow of the hero – this figure is more instinctive and represents something from hero's own self what was rejected by collective consciousness (114). Sometimes the hero has both positive and negative aspects in themselves therefore no shadow companion is present, but in many cases they split into a light figure and shadow companion. This finding corresponds to Williams' theory despite the fact that he uses the Freudian concept. He speaks about "splitting into idealized and demonized figures" as well (Hyatt Williams 1998, 111).

An evil character is often a source of the hero's growth – they lose their power while the hero continues fighting and overcoming difficulties. As a consequence, the hero's consciousness increases. When one can see their own destructive emotions (hatred, jealousy, etc.), which happens through the shadow here, they can turn them

into positive ends (von Franz 1996, 126). If the hero becomes conscious of their shadow qualities, they will benefit from this cognition, only this way the shadow will be defeated. Sometimes an evil character, however, may also represent a bit of unassimilable evil in the psyche – this can even destroy a human being – which is never beneficial and must be rejected (132). Not everything what comes up from the unconscious may be accepted.

To summarize this chapter, von Franz's psychological approach works on the presumption that an evil character comes from the hero's unconscious. Evil, in this case, helps the hero to develop their qualities, to raise their self-confidence, and to achieve their goals.

Structural Analysis

To identify and analyse cruel persons and their acts in fairy tales, I will employ Propp's concept. On the basis of this theory, the fairy tale is being studied "according to the functions of its dramatis personae" (Propp 2011, 20), so evil, or specifically cruel, acts can be attributed to particular functions.

For my research, the point when the villain enters the scene is important. The villain may appear in different forms, usually as "a dragon, a devil, a witch, or a stepmother, etc." (27). This new character may be marked as an agent of evil because their function is "to cause some form of misfortune, damage, or harm" (27). The related function is termed "villainy" (30) and is introduced when the villain commits a cruel act. Forms of villainy may be varied: plunder, banishment, enchantment, abduction, imprisonment, torture, bodily injury, murder, cannibalism, etc. (31).

Another important function comes after the villain is defeated by the hero, and it is a "punishment" (63). This function is usually connected with another cruel act

and can be found at the end of a story when the villain is punished for the damage they had caused. Sometimes, the villain is pardoned, but it is not that common as the punishment.

In my research, these functions (villainy and punishment) will help me to identify cruel acts in fairy tales.

Motifs and Archetypes

Since Propp's functions are often compared to motifs (Thompson's *Motif-index of folk-literature*), I will base my work also on the publication *Archetypes and Motifs in Folklore and Literature* (2005). It elaborates some motifs from Thompson's classification and employs principles of Jungian theory just as von Franz does: it works with the concept of the archetype as well (Garry and El-Shamy 2005, xiii).

An appropriate motif will be matched with an identified function, and an archetype with a character, which will help the analysis of cruel acts because in this book, everything is discussed in bigger detail.

4 Cruelty in Grimms' Stories and Disney's Adaptations

In this part of the thesis, I will focus on particular scenes of cruelty in Disney's adaptations of Grimms' stories. I will analyse them and draw a comparison with those in the original Grimms' versions.

For the whole research, I decided to use those of Disney's feature length animated films where the main characters are humans, and, of course, the films also had to be based on the stories of the Brothers Grimm. On the basis of these criteria, I ascertained three stories of the Brothers Grimm: "Snow White", "The Frog Prince", and "Rapunzel" which obviously correspond with following Disney's films: *Snow White and the Seven Dwarfs*, *The Princess and the Frog*, and *Tangled*.

4.1 Snow White

"Snow White" is the type of a fairy tale where the villain is an evil stepmother. In Grimms' fairy tales "the stepmothers are all uniformly evil" (Tatar 1987, 142), they always function as villains.

In this case, a stepmother is jealous of her pubescent stepdaughter's beauty and threatened by a potential rivalry, so she attempts to kill the unfortunate girl (Cordiano 2015). This storyline is the same in the Grimms' and Disney's version, but there are several differences which will be now discussed.

4.1.1 Comparison

As the film *Snow White and the Seven Dwarfs* (Hand et al. 1937) begins, the reason of the queen's grudge against Snow White is clarified. It can be read in an open book:

Her vain and wicked stepmother the Queen feared that some day Snow White's beauty would surpass her own. So she dressed the little Princess in rags and forced her to work as a Scullery Maid (01:37).

In the Grimms' story the Queen does not demand from Snow White to dress as a maid but is envious of her beauty as well.

In contrast to the film, Snow White's father, the king, is mentioned at the beginning (Daniel 2011, 184), but there is no reference to him as a protector of his daughter – the Princess is at the mercy of her hateful stepmother. In many stories, after the father becomes a widower and marries another woman, he leaves the storyline, and the struggle between his new wife and his daughter takes place without his intervention (Ashliman 2005, 365), which exactly happens here.

In both versions, The Queen consults her magic mirror which always answers that she is the fairest one of all. But one day it says that Snow White is more fair (Hand et al. 1937, 03:16; Daniel 2011, 187). From this moment, the Queen's hate becomes much stronger. She wants to dispose of the rival by destroying her: she orders her murder. She tells a huntsman to take the Princess into the forest and to kill her (Hand et al. 1937, 07:03; Daniel 2011, 187). In the film, he protests against her command, and she threatens him with a penalty (Hand et al. 1937, 07:27), but in the story he does not say anything, he simply obeys. In both versions, the Queen tells him to bring back Snow White's viscera as a proof. In the film, she demands her heart (07:39), in the story, her lungs and liver (Daniel 2011, 187).

In the film, the huntsman finally obeys the Queen's order too, but the moment he takes the dagger out he realizes that he cannot kill the Princess, and he even cries and begs her pardon (Hand et al. 1937, 08:58-09:05). Then he reveals the Queen's terrifying intentions and tells her to run away and hide somewhere (09:06-09:26).

Thus Snow White gets into the Dwarfs' cottage. In the story, the Princess begs the huntsman for life and promises never to return. The huntsman gives the impression of a less compassionate person than he does in the film – he is glad that he does not have to kill the Princess himself and tells her that some wild beasts will do it instead of him. Then he goes and kills a buck, using its entrails as the proof (Daniel 2011, 187).

In both versions, the Queen, persuaded about Snow White's death, consults her magic mirror, but it tells her that the Princess is still alive (189; Hand et al. 1937, 48:47). Having realized she was tricked, the Queen decides to complete her plan herself. From this point the versions diverge: the film is reduced to the only one attempt to kill the Princess, but in the story the Queen tries to murder Snow White three times. The first two attempted murders omitted in the film are these: at first, the Queen disguised as an old woman offers the girl new laces and laces her with them so tightly, that she can no longer breathe and falls down as if dead (Daniel 2011, 192); the second time, the Queen, in disguise again, uses a poisonous comb, and when she touches Snow White's hair with it, the girl falls to the floor, unconscious (193). In both cases, the Princess is rescued by the dwarfs.

Then the Queen comes with the third attempt which, almost in the same form, occurs in the film as well. She prepares a poisonous apple and, in disguise again, she goes to the dwarfs' cottage where she persuades Snow White to take a bite of that apple. After this, the Princess falls down, dead (195; Hand et al. 1937, 1:15:30). But in the story the Queen has to be more cunning because Snow White is more cautious after those two preceding unsuccessful attempts: therefore the Queen poisons only one half of the apple, and she tastes the second half in front of the victim's eyes, so

that she believes it is harmless, and additionally, to be less noticeable, she has to alternate her disguise each time (Daniel 2011, 195).

Also the end of the evil Queen differs in both versions. In the film, the dwarfs hunt her, and she then falls down the rock (Hand et al. 1937, 1:17:16). But at the end of the story, she gets punished for all the cruel acts she has committed: Snow White and her prince invited the Queen to their wedding where “she was made to walk in red-hot [iron] shoes, and to dance in them. And she did so until she fell to the ground, dead” (Daniel 2011, 199).

The moment when an evildoer gets a deserved punishment is, next to the hero’s success, a source of emotional satisfaction for children which might be a reason why a punishment so often goes together with a happy ending, traditionally expressed by marriage (Turler 2002, 74). As I have written above, in “Snow White” the Queen also gets what she deserves at the wedding. Her arrival to the ceremony looks as follows: she recognizes the Princess, and “in fear and shock she stood frozen, unable to move a limb” (Daniel 2011, 199). Gilbert and Gubar (1979) describe her end in this way: she accepts her destiny (the punishment) silently, and without any self-defence, she performs her unavoidable act of self-destruction by the deadly dancing (42). Although the Queen dies in both versions, because of its progress and impact on children’s contentment, this scene seems to be more meaningful than the accidental fall of the rock in the film while trying to escape the dwarfs.

For evil characters in Disney’s animated films, extraordinary abilities are typical, especially magic: they own magic subjects, practise witchcraft (Gregor 2011, 72). In both Grimms’ and Disney’s versions the Queen is referred to as an evil witch, she has got the magic mirror and uses some magic spells which help her to destroy her rival. It creates an opportunity for a good character to present their qualities and

overcome those tricks. However, in this case, Snow White is not able to deal with them herself, so she is helped by other characters, which shows the importance of friendship and cooperation (72). A character who finally revives her is the prince, but the story differs from its adaptation in the way in which she is brought back to life. In the story, it happens indirectly because she gets the piece of poisoned apple out of her throat when one of the prince's servants carrying her coffin stumbles (Daniel 2011, 198). But in the film, we learn in advance that a love's first kiss is a cure (Hand et al. 1937, 1:04:08). At the end, Snow White wakes up after being kissed by the prince (1:20:53). The kiss here is a symbol of true love which has much bigger power than hatred (Gregor 2011, 72).

4.1.2 Cruelty on the Decrease

From the comparison one can come to a conclusion that cruelty is explicitly expressed in this story and adopted in large measure by the film. Nevertheless, it is obvious that Disney's adaptation is a bit milder than its predecessor: the huntsman refuses the Queen's command at first, then he is not able to do it, he shows more compassion and begs Snow White's pardon; the Queen herself performs only one attempted murder, and furthermore, the spectator is shown beforehand that there is a hope in the form of a kiss which in the end breaks the spell indeed. Yet, this version is still cruel, but Grimms' earlier version was even more cruel.

Snow White's biological mother did not die, but she got vain and proud, which caused her transformation into an ogre who orders her daughter to be murdered, and then she eats the organs which she had demanded to be brought as a proof of the girl's death (Tatar 1987, 143). There is a possible explanation of her devouring the organs: she believes that she eats Snow White's organs and thus acquires qualities of the girl (Bettelheim 1991, 207), however she eats wild animal's viscera instead

thereby becomes more enraged and bestial (Gilbert and Gubar 1979, 39). Such an exchange of a biological mother for a stepmother is common in the Grimms' stories (Tatar 1987, 143), the topic of maternal abuse was eliminated from following editions because by most children it was found to be more difficult to tolerate than the cruelty itself inflicted by stepmothers (Williams 2010).

Now it is evident that in the course of time the grimness of "Snow White" has been noticeably reduced, yet the function of the story may seem to be more or less preserved: evil was defeated. But in case of this particular story, it is impossible to focus merely on cruelty because it is a consequence of conflicts arising out of the human psyche (these conflicts might be also related to sexuality which will be discussed later). The story may be perceived as a kind of process taking place within every human being, which will be demonstrated in the following chapter where the story will be analysed from a psychological perspective.

4.1.3 Inner Conflict

From a psychological point of view, the two protagonists, Snow White and the evil Queen, may be representatives of two contradictory principles present in each human being as they are obviously in contrast to one another. The basic difference between them is that one is good and the second is evil, but there are many others: they are mother and daughter; adult and child; active and passive; artful and innocent. Williams (1998) uses Freud's theory of life and death which assumes the presence of both the life instinct and the death instinct in all humans (5). The struggle between these two instincts, represented by love and gratitude on the one hand, and hate and envy on the other hand, constitutes an incessant conflict in development (Segal and Bell 2012, 167). On the basis of this theory, the Queen represents the death instinct since her behaviour is destructive (even self-destructive), and she is

full of envy, hatred, and greed, while Snow White is a representative of the life instinct for she has such virtues as trust, love, or generosity (Williams 1998, 6). During a life, everyone is moving between these two instincts and may be inclined to either of them.

Another possible perspective is that the hero-image is split into two: a light figure, Snow White, and a shadow companion, the Queen. In this case, the splitting occurs because a part of the hero's self (the Queen) is not acceptable to consciousness. This also resembles the deep splitting of self into demonized and idealized figures. The demonic image can be either projected onto another person, or kept inside. In the second case, demonic activity may follow to which the Queen's planning of a filicide undoubtedly belongs. Both of the theories applied here have been already discussed in chapters 3.2 and 3.1.

The primary polarization of good and bad is important for children's understanding (Williams 1998, 165). Although Snow White and the Queen may be one person, with good and bad aspects, which normally occurs (everyone has good and bad qualities), here they are depicted as two contrasting characters. For babies it is typical to differentiate between loved and hated objects as if they were separated even though they are two parts of the same person (167).

As it can be seen from the examples, the struggle between the two characters can be perceived differently, but it is necessary to realize that there is a relationship between them – they are parts of one individual – whether they are understood as two basic instincts, two split selves, or for example the hero-image split into a light figure and a shadow companion (see chapter 3.2).

According to Abate (2012), Gilbert and Gubar consider the Queen to be a centre of the story (183). Snow White and the Queen are not separate characters,

she describes them as “competing forms of female identity imposed on women by patriarchal Western culture: the innocent, beautiful angel and the mean, ugly witch” (183). The two main characters represent in fact the metamorphosis of one woman: the story represents a cycle of woman’s fate in a patriarchal society. The struggle between a daughter and a mother reveals to be a conflict between two selves which may be characterized as the angel-woman and the monster-woman (Gilbert and Gubar 1979, 36). There is a relationship between them although they fight one another. The demonic Queen’s aim is to destroy Snow White (the other one of her selves) in herself (39).

This interpretation also clarifies why the Queen’s attempt to employ her huntsman in killing Snow White fails. The huntsman is a patriarchal figure who represents violent tendencies in a man and substitutes for the father (the king), thus the Princess is in fact his daughter, so instead of killing her, he protects her (39). According to Bettelheim (1991) the hunter symbolizes protection in the unconscious (205).

For the other attempted murders, performed on her own, the Queen uses “arts of cosmetology and cookery” (Gilbert and Gubar 1979, 40) to destroy her “enemy”. She is very creative in the way she tries to murder her rival, and the tricks she uses are typically feminine: laces, a comb, an apple.

The Queen’s actions finally lead to self-destruction (42). She causes that Snow White dies or seems as if dead, which, however, gives Snow White significant power in a patriarchal culture where physical beauty is a source of feminine power (see the chapter 5.1). She is put into a glass coffin and thus becomes “a decorative object” (41): from that moment on, she is an eternal beauty, which makes her “the perfect candidate for Queen” (41). Simply said, the Queen’s last attempt to murder Snow

White, which seemed to be successful, helps the victim to win: she gets the Prince's love and subsequently becomes the Queen. A former Queen dies.

The struggle, its development, and the whole cycle are closely connected with sexuality, both matters are interwoven with each other in this case, and it is difficult to separate them completely. Roots of evil in this story are related to the issue of sexuality, and there are also many symbols referring to it. For that reason the story will be discussed from a different perspective in a chapter dedicated to sexuality.

4.2 The Frog Prince

“The Frog Prince” is the type of fairy tale where an animal groom occurs. Such stories have a relatively identical pattern: a prince has been transformed into an animal, and this spell can be broken by their human counterpart (Silver 2005, 93).

In this case, a prince is enchanted into a frog, and a spell is later broken by a princess, his future spouse. The Grimms' fairy tale has a rather simple storyline focused on the transformation of the frog back into the prince, while Disney's adaptation, *The Princess and the Frog*, is much more complicated.

4.2.1 Plot Summaries

Unlike “Snow White” and its film adaptation, “The Frog Prince” and *The Princess and the Frog* are very different, therefore their plot summaries are introduced separately. Particular scenes and motifs related to cruelty will be compared and discussed in the subsequent subchapters for a better understanding.

In the story, the princess' golden ball falls into a spring, and a frog brings it back demanding to be taken to the castle and treated as her friend. The Princess wants her toy back, so she agrees, but once she has the ball, she leaves the frog despite everything she has promised. The frog comes to the castle, and the King tells

his daughter to keep her promise. The Princess becomes angry when the frog wants to sleep with her in her bed, and she hurls it against the wall. The frog turns into a prince who, after having explained what happened to him, proposes marriage to her (Daniel 2011, 21-31).

In some other versions of this fairy tale, the violent act of throwing the frog against the wall, which restores the prince's original form, is substituted by a kiss from a princess (Bettelheim 1991, 287). This version of breaking the spell appears in *The Princess and the frog*.

In the film, this fairy tale, "The Frog Prince," is known by all the main characters, since it was read to them when they were children. The main character is the hard-working waitress Tiana who dreams about her own restaurant. One day, Prince Naveen, whose parents stopped sponsoring him, comes to the city to find himself a wealthy wife, and Tiana's rich friend Charlotte wants to marry him. Unfortunately, the Prince and his servant Lawrence meet a voodoo magician, Dr. Facilier, who transforms Naveen into a frog, while Lawrence is given Naveen's appearance and thus becomes the magician's assistant. Facilier with his shadow friends plan to dominate the city and uses Lawrence to gain Charlotte's rich father's fortune. While Lawrence courts Charlotte, the frog (Naveen) escapes and meets Tiana whom he considers to be a princess and on the basis of the fairy tale demands a kiss from her, promising to reward her for this favour. However, after having kissed him, Tiana also transforms into a frog.

Facilier sends his shadows to catch Naveen because he needs him to maintain Lawrence's appearance. On their running away, Tiana and Naveen experience some adventure, and they are helped by several characters: a gator, a firefly, and the good witch Mama Odie. Mama Odie advises them how to get back their human forms:

Naveen needs to be kissed by a princess. Charlotte is a princess of the Mardi Gras Parade till midnight, so they have to reach her quickly. During the time they have spent together, Naveen falls in love with Tiana, but before he manages to tell it to her, he is caught by the shadow and brought back to Facilier. Naveen thwarts Lawrence's and Charlotte's wedding ceremony, but when Tiana sees Lawrence with Charlotte, she thinks it is Naveen and feels betrayed. Fortunately, everything is explained later, and Tiana defeats Facilier by breaking an amulet with Naveen's blood which is the source of the magician's power. Lawrence is exposed and then arrested by the police. Naveen and Tiana decide to remain in their frog forms, since they want to be together, and they are ready to give up their dreams. Charlotte is touched by their love and tries to kiss Naveen to break the spell, but it is late. They remain frogs, marry one another, and when they kiss, they turn into their human forms because Tiana becomes a princess, and her kiss breaks the spell. Then they realize her dream together (Clements and Musker 2009, 00:50-1:37:08).

As it can be seen, in comparison with the story, the plotline of the film is much more complicated, and this plot overview should help to understand connections between matters which are discussed below.

4.2.2 The Villain

In the story, no villain appears directly. The Prince, after having been transformed back into his human form, explains to the Princess that "he had been cursed by an evil witch" (Daniel 2011, 28). The reason of his transformation remains unknown, and the villain (the evil witch in this case) is not punished. Both these points are clarified later because they are connected with sexuality, and there is a chapter dedicated to this issue.

By contrast, in the film, the villain is one of the characters: Facilier is a voodoo magician who casts a spell on the prince for a particular reason: for his own benefit (Clements and Musker 2009, 21:18-22:03). Facilier is the real villain, since he is capable of committing cruel deeds like murder. He intends to destroy Charlotte's father using a voodoo doll (48:24), and he causes fatal injuries to Tiana's and Naveen's helper, firefly Ray, by intentionally treading on him (1:17:46).

In contrast to the story, in the film, there appear more characters and thus more functions are engaged, for example there is "a false hero" who collaborates with the villain (Propp 2011, 60). The Prince's servant, Lawrence, who has often been humiliated by his master, allies with Facilier in order to take revenge. Thanks to the magician's spell, he gets the Prince's appearance, and instead of his master he intends to marry Charlotte. For Facilier, Lawrence is only a device to achieve his own goal.

At the end of the story, there also appears a prince's servant who is called Faithful Heinrich. Unlike Lawrence, Heinrich is so saddened by his master's transformation into a frog that his "sorrow takes concrete form in the three iron rings constricting his body" (Tatar 1987, 79). These rings are broken when he sees the Prince in his human form being happy again (Daniel 2011, 31).

When we return to the film, it is obvious that the Prince has two opponents: the magician (the villain) and the servant (the false hero). According to von Franz's concept mentioned in chapter 3.2, these two characters may be classified as the shadows of the hero. They both are undoubtedly the cause of the Prince's growth. Although the magician needs to steal Naveen's identity as a part of his plan, the spell, which he casts on the Prince in order to get rid of him, enables Naveen to become close with Tiana. The fact that Facilier gives Naveen's appearance to

Lawrence helps the Prince to avoid marriage with Charlotte who is of a very similar character as Naveen is, thus his personal growth would be impossible.

Jealous Lawrence becomes an embodiment of the Prince's longing for money and a carefree life, which makes him Naveen's shadow companion. Thanks to him the Prince discovers his own shadow qualities which are in this case arrogance, idleness, or profligacy. On the contrary, Tiana as the light figure represents the qualities which he is lacking. She is hard-working, honest, and independent. Naveen's character improves because of their mutual affection. When Naveen becomes conscious of his own shadow qualities through his shadow companions and the light figure, he profits from this finding, and his shadows are defeated, they both lose their power completely.

4.2.3 Breaking the Spell

Although the story and the film differ a lot, what Tiana and the Princess from the story have in common is that they both look at frogs with disgust. The Princess "burst straight into tears, since she was afraid of the cold and clammy frog, which she dreaded touching" (Daniel 2011, 28). As a little child, Tiana declared: "There is no way in this whole wide world I would ever, ever, ever... I mean, never kiss a frog" (Clements and Musker 2009, 02:21). And when she later encounters the bewitched Prince Naveen, she is so frightened of the frog that she smashes it over its head with a book (27:37).

The Princess' repulsion culminates in her attempt to dispose of the frog forever: she "hurled him with all her strength against the wall" (Daniel 2011, 28). The words by which she accompanied this violent act prove that she intended to kill the animal: "Now you can sleep as deeply as you like, you horrid frog!" (28). This violent act restores the Prince's original form.

By contrast, Tiana overcomes her aversion to frogs and allows herself to be persuaded by the frog to kiss it in exchange of financial help. However, this act deprives her of this kind of antipathy, since as a result of the kiss she becomes a frog herself, which makes her and the enchanted Prince equal (Clements and Musker 2009, 28:49-29:54). Later, the wedding kiss from Tiana, who has just become a princess, causes a transformation of them both back into their human forms (1:27:48).

Both reactions – the kiss and the act of violence – have the same effect, they cause the transformation of the animal into a human form. Tatar (1987) gives several examples which lead to a conclusion that in relation to the animal groom there are two potential reactions of his future spouse, aggressive or compassionate, which “achieve exactly the same end” (174). In both cases, earlier fear and repulsion are later replaced by affection, there is only a difference at the moment when this change comes to pass: either before or after the transformation to the human shape.

Since the motif of an animal husband is related to sexuality, it is discussed further in the chapter 6.2.2 focused on sexuality.

4.3 Rapunzel

“Rapunzel” is a fairy tale about a girl living in a high tower where she is raised by a woman who has taken her as a baby from her parents. This basic plot is identical in both the Grimms’ story “Rapunzel” and the Disney’s film adaptation *Tangled*. However, in the film, there are some invented episodes which are not adopted from the story, while some original motifs are modified or omitted. These differences are analysed and compared in connection with cruelty in the following subchapter.

4.3.1 The Villain

In the story, a sorceress gets a baby girl from her parents in exchange for rapunzel (a plant after that she later names the baby) which a mother desired to eat while she was pregnant (Daniel 2011, 50). The sorceress locks Rapunzel in a high tower with neither door nor stairs where she only gets by climbing up the girl's long hair (53). According to this situation – Rapunzel is in fact imprisoned by the witch – the girl might be classified as a “victimized heroine” (Propp 2011, 36). Since the imprisonment is a form of villainy according to Propp (34), the sorceress might be considered the villain. However, Bettelheim (1991) states that she represents a selfish mother who is afraid of losing her daughter, and therefore she does not allow the girl to leave (148). In this case, she is not the real villain because her actions are motivated by parental love and thus it cannot be considered a crime, which also clarifies why the sorceress is not punished later (149).

This kind of mother's relationship with her daughter can be described as a selfish love (149). The mother is in fact cruel and intolerant, since she wants to control and dominate her daughter (Hyatt Williams 1998, 118). When she discovers that Rapunzel has deceived her, she gets into a state of emotional distress therefore she wants to revenge herself (115). She feels pain, and her feelings of inferiority give rise to malice and spite, which causes an outburst of cruelty (117). It begins when Rapunzel accidentally lets slip that she is visited by a young Prince, the sorceress feels betrayed, gets angry, cuts off Rapunzel's hair and expels her from the tower (Daniel 2011, 54).

The Prince becomes a part of her vengeance as a “scapegoat” (Hyatt Williams 1998, 115). She wants him to suffer the same way as she does therefore she deprives him of his beloved. In the evening, she plays a dirty trick on him: she uses the girl's

hair to get him upwards where she informs him about Rapunzel's fate and tells him that he will never see his dearest again (Daniel 2011, 56). After having heard this, the Prince leaps out from the window in his desperation, he survives, but his eyes are poked out by thorns (57).

In a fit of anger, the sorceress/mother avenges her hurt feelings, and even though her aim is neither to destroy Rapunzel nor the Prince, she causes suffering to them both. Such selfish love is not fair, but, as it has been mentioned above, it is not a crime which is the reason why she leaves the storyline without being punished.

Both Rapunzel and the Prince spend a long time in misery until they meet again. This long period of time, which takes several years, symbolizes a process of maturing. It is the period of "trial and tribulation" (Bettelheim 1991, 149). If we take von Franz's theory from chapter 3.2 into consideration, we will find out that paradoxically an evil character, the sorceress in this case, and their actions give rise to the Prince's and Rapunzel's personal growth by enabling them to go through this difficult period.

In the film, the reason of Rapunzel's imprisonment is different. The stolen lettuce is transformed into a magic plant which saves the life of the pregnant Queen, Rapunzel's mother (Greno and Howard 2010, 02:58). The sorceress, named Gothel, lacks the magical power of the plant, which makes her young, therefore she abducts a little girl into whose hair the power came (04:02). The fact that Gothel kidnaps the girl makes her a real villain (Propp 2011, 31). The reason of Rapunzel's imprisonment is not the selfish parental love along with a fear of being abandoned as in the story, it is Gothel's longing for being young forever for which she needs Rapunzel's magical hair. The fact that the hair loses its power if cut off, makes her

lock the girl in the tower, pretending to be a loving mother who wants to protect her child.

Gothel's longing for being young can be compared to Snow White's stepmother's obsession with her own beauty. While the evil Queen decides to destroy Snow White in order to be the fairest of all, Gothel imprisons Rapunzel for the purpose of using the power of her hair. Both of them long for power and since feminine power depends on physical beauty (discussed in chapter 5.1), which is linked to eternal youth with regard to Gothel, neither of them hesitates to do anything to preserve it.

Gothel is the same kind of villain as the evil Queen, which makes her completely dissimilar to the sorceress from the story. She intrigues to achieve her goal. When Rapunzel finally leaves the tower accompanied by a boy, Flynn, Gothel does her best to separate them in order to get the girl back. She plots against Flynn trying to persuade Rapunzel that he is a betrayer (Greno and Howard 2010, 57:41-58:26). Although Rapunzel lets herself be deceived, finally she finds herself to be an abducted princess and realizes that Gothel only makes use of her magical hair (01:17:54). When her intrigues fail, Gothel uses violence. She forces Rapunzel to let down her hair, and as soon as Flynn climbs up the tower, she stabs him (01:22:19). This cruel act happens in front of Rapunzel's eyes, moreover Gothel is "verbally insensitive", since she comments on the situation ruthlessly (Baron-Cohen 2011, 44). This behaviour points to the fact that she absolutely lacks empathy, which is typical for a cruel person as it has been described in chapter 3.1.

Another difference between the story and the film is that Gothel as the real villain is finally punished for her wickedness. The moment that Flynn cuts off Rapunzel's hair, Gothel gets old and desperate (Greno and Howard 2010, 01:24:29).

She becomes furious and in a fit of anger she moves confusedly. Rapunzel's companion and helper, a chameleon, trips her up so that she falls out of the window (1:25:05).

5 Sexuality within a Sociocultural Context

The second part of my research is focused on sexuality in fairy tales. Since these stories are in actual fact reflections of a real life cycle and the society in which they came to existence (Gety 1997), it is important to explain the conception of sexuality in our contemporary society and also how it developed in the course of history. Firstly, it is necessary to mention how sexuality is perceived in our sociocultural environment. Since it is a broad term, here is a definition specifying which dimensions it may include:

Sexuality is a central aspect of being human throughout life, [it] encompasses sex, gender identities and roles, sexual orientation, eroticism, pleasure, intimacy and reproduction. Sexuality is experienced and expressed in thoughts, fantasies, desires, beliefs, attitudes, values, behaviours, practices, roles and relationships. [...] Sexuality is influenced by the interaction of biological, psychological, social, economic, political, cultural, legal, historical, religious and spiritual factors” (WHO 2006, 5).

As it can be seen, there are many factors which affect it. Sexuality has been under cultural influence since the first primitive societies developed. From that time, “social forces” constitute “patterns of sexual lives” while “biology conditions and limits what is likely and what is possible” (Highwater 1990, 7). Paradoxically, sexuality is considered to be a part of human nature regardless of all the factors regulating it (6).

A view of men and women is also rooted in the particular society. For our society, a “dualistic vision of sexuality” is typical (34). Some of the established binary opposites are male and female, or heterosexual and homosexual, and one of each pair is usually considered to be normal or of higher value (15). Thus a baby’s

genitals determine in fact their life, since with their sex specific behavioural patterns are associated (1).

5.1 Gender Inequality

The most fundamental value systems of societies are rooted in mythology, thus sexual models and roles are derived from cultural paradigms which are depicted in religious, political, social, scientific myths (Highwater 1990, 8). The position of women in Western society is rooted in the creation myth included in the Bible. According to this myth, Eve was created from one of Adam's ribs, so she is considered the weaker of the two and also subordinate.

Nonetheless, there is another myth which assumes the existence of a woman before Eve whose name was Lilith. She was one of Satan's wives, wild and passionate. After having left Satan, she joined Adam in Eden. Lilith was created of the dust of the earth like Adam, which made them equal, therefore she refused to be submissive. They were arguing, and she left Eden. Then she did not obey the Lord's command to return, and as a penalty for disobedience, her offspring were dying (22). She takes revenge on men whom she seduces and on children whom she kills. As a rebel, she is worthy of condemnation, and on the basis of her story, she is regarded a monster-woman (Gilbert and Gubar 1979, 36).

Besides other things, the belief that women yield to temptation easily also comes from the Bible, as well as the view of a woman as a temptress (Highwater 1990, 23). It was Eve who felt a desire to become wise and let herself manipulated by the serpent (a symbol of masculinity), then she persuaded Adam to eat the forbidden fruit, and thus sin came into the world (22). Due to this fact, Eve is associated with sexual desire in some concepts, and lust is meant to be born with the expulsion of Adam and Eve from Eden (23).

On the contrary, the myth about Mary who despite her virginity became the mother of Jesus portrays a woman as an innocent creature (23). These two approaches to women are still present in our society, and many allusions can be found across literature. Many parallels to the above mentioned biblical myths are present also in fairy tales, and some of them can be seen in the Grimms' stories, which are the subject of this thesis, as well.

To get back to the gender inequality which is evidently embedded deep in history. Greek myths, where the goddesses are subordinated to the gods, also abound with examples of this issue (62). The claim that women are embodiments of dark powers, irrationality, and chaos, is present throughout Greek literature (64). Women are mostly depicted as property or sexual objects (71). This view of women led to the alienation between the sexes, which built "heterosexual antagonism" in the society (79). Men were afraid of women's power so they degraded their role and built the cult of men. This destruction of the power of women was, in fact, a political issue – the aim was to secure patriarchal ideals (84).

Since power is frequently connected with violence, the patriarchal system of power attributes it to men while women are perceived as powerless (Derose 2005, 68). However, women are not completely powerless, they are associated with a different type of power. Men's power, termed "agonic", includes "force, knowledge and status", which makes it superior to that of women. Feminine power, termed as "hedonic", is traditionally seen as a kind of manipulative power for which "indirect or covert influence" is typical. This type depends on physical beauty, which is why women's physical appearance is often so much emphasized. This kind of division supports a dichotomy between masculine and feminine, ascribing activity

and authority to males while attractiveness and submission to females (Kogan et al. 2004, 14).

5.2 Marriage, Family, Procreation

Since women have been considered inferior to men, they were perceived as the property of their fathers who then transfer them as property to their husbands (Highwater 1990, 39). With the subordinate position of women, unequal conditions such as “double moral standards to guide the social or sexual behaviour of men and women” were related (38). Unlike men, women were supposed to enter into marriage sexually inexperienced. Virginity symbolized “unused goods” in a patriarchal system, and, of course, it was a “masculine percept” (40). Formerly, most marriages were arranged as they were considered to be practical and political matters. People got married for the purpose of producing descendants and not getting sexual or emotional fulfilment (131). Once married, a woman had to be devoted to her husband, since illegitimacy and divorce were socially unacceptable. On the contrary, men could engage in extramarital sex without being socially discredited. Most women accepted their spouses’ behaviour as typically masculine and remained virtuous wives and dutiful mothers, considering conformity to gender norms the only possibility (174). This hypocrisy was common even in the nineteenth century, especially in the middle class, since this period was an era of strong family values.

At the beginning of the twentieth century, old and new values clashed. Emancipation came with the working class (175). The new consumer culture brought the transformation of traditional values. The idea of personal independence displaced the former necessity of getting married and raising a family, and the nature of a relationship changed in favour of sexual pleasure. Love became unrestricted: women and men had a lot of opportunities to meet one another without being

constrained by strict social norms. It can be said that “the individual had replaced the family as the primary economic unit” (179).

5.3 Sexuality in Fairy Tales

In fairy tales, sexuality usually manifests itself most noticeably through a typical gender arrangement represented by the patriarchal system. Great emphasis is put on a traditional family model connected with heteronormativity (Hudec 2011, 6). This is usually based on gender binarism, including stereotyped role models: heroines are beautiful and often passive, while heroes are mostly strong and active (12). Less evident is the connection between sexuality and some motifs which frequently occur in these stories. One such example is the birth of a child which indicates several other events necessarily related to it: sexual maturity, sexual intercourse, and pregnancy. These events are often expressed (if they are) symbolically, for instance red colour or blood often symbolizes menstruation or the first sexual intercourse etc. What appears almost every time is the last function of Propp’s concept termed “wedding” (Propp 2011, 63).

Nearly every fairy tale ends with a marriage, which means that it is perceived as the biggest possible reward leading to everlasting happiness, which is often emphasized by the words: “They lived for many, many joyous years, happy and contented” (Daniel 2011, 57) or “...and they lived happily ever after” (Hand et al. 1937, 1:22:43). As it has been discussed in the previous chapter, in most cases, marriage was not a source of bliss, and today, many marriages end with divorce, so the situation did not improve that much. This fact confirms that orally spread stories, on which many fairy tales are based, embodied needs and wishes of the people and helped them to free from their frustration (Zipes 2002, 6). Their function is

irreplaceable, since they represent hope for the reader. It makes them timeless and ascribes them perpetual validity.

This summary of everything that may appear in fairy tales in relation to sexuality should outline how the content of my research will look like and which points I will focus on.

6 Sexuality in Grimms' Stories and Disney's Adaptations

While various manifestations of cruelty survived in fairy tales, acts related to sexuality were more likely eliminated. In the chapter "Stories for Adults" (2.2) I have already explained how the Brothers Grimm acted during the editing process. The reason why they removed most hints of premarital sex or incest was probably the conservative (although hypocritical) character of the society in the nineteenth century which has been described in chapter 5.2.

Although sexuality is still present in those stories, it is rather implicit, and only some hints may be found there, which means that the interpretation of the stories from this kind of perspective is problematic and may be sometimes open to doubt. For example, Freudians are often accused by Jungians of an overestimation of sexual instincts (Falzeder 2012, 31). In her publication concerning the interpretation of fairy tales, Von Franz does not completely agree with the opinion of the Freudians that "the root of evil is sexual repression" (von Franz 1996, 133), in her opinion, this approach may lead to wrong interpretations. Despite this fact, I decided to use again both Jungian and Freudian theories, since both of them deal with the unconscious, some of their findings are similar and they are in fact related to one another since Jung and Freud collaborated for some time (Falzeder 2012, 29).

In the following subchapters, "Snow White", "The Frog Prince", and "Rapunzel" will be analysed from the perspective of sexuality and compared with corresponding film adaptations. Summaries of their plots will be omitted, since they have been already introduced while they were analysed from the perspective of cruelty.

6.1 Snow White

In this chapter, an interpretation of sexuality is performed, including an explanation of symbols connected with this issue, an analysis of the sexual rivalry on which the conflict between the two characters is based, and a discussion about women's role in both the story and the film. As it was stated before, sexuality and cruelty are interwoven in "Snow White", so it might be necessary to mention some facts again.

6.1.1 The Introductory Scene

The Grimms' story opens with the Queen (Snow White's mother) sitting by her opened window and sewing (Daniel 2011, 184). This episode is omitted in Disney's adaptation: Snow White is already born, and her biological mother is not mentioned at all.

Nevertheless, the initial scene of the story is important because it precedes a conception of the Princess. While the Queen is sewing, she pricks her finger, and a small amount of blood falls into the snow (184). "Three drops of blood" symbolize the moment when a girl becomes a woman, sexual maturity, or menstruation, and also future sexual intercourse when the hymen is broken (Bettelheim 1991, 202). Without these events, Snow White could not be born.

In Disney's version, this important information was skipped, which proves that classical fairy tales reflect a real life's cycle even though this often happens in symbols, while modern adaptations of those stories sometimes miss those essential messages, so the real meaning may be misunderstood and thus devalued.

Then the narrative continues "the redness on the white drifts struck her [the Queen] as so beautiful" (Daniel 2011, 184) that she makes a wish to have a child. Her wish is very specific, she thinks to herself: "If only I had a child as white as

snow, as red as blood, and as dark as the wood of the window frame” (184). The Queen is so enraptured by the sudden image that she makes a “reckless wish” which fulfils and afterwards determines her daughter’s destiny (Ashliman 2005, 176). The symbolism of colours, white (snow) and red (blood), foreshadows the nature of the conflict in the story: sexual innocence versus sexual desire (Bettelheim 1991, 202). This conflict is both inner (inside Snow White as her own maturing), and outer (between Snow White as innocent and the Queen as sexually experienced).

6.1.2 Narcissism

The Queen dies and is replaced by another Queen, Snow White’s stepmother, who is characterized in the story like this: “She was beautiful, but arrogant and proud [...]. She had a magic mirror, and would often stand in front of it admiring herself” (Daniel 2011, 184). She is evidently obsessed by her magic mirror, which refers to her preoccupation by herself.

Her excessive interest in herself gives evidence of her narcissism. Baron-Cohen (2011) comments on people suffering from narcissism as “deeply self-centered” with “zero degrees of empathy” (91) who regard other people as objects and care about them only if they are somehow useful for them and if other people do not meet their expectations, they may commit some cruel acts upon them (92). This description fits the Queen perfectly.

She asks her mirror about her beauty, and the mirror assures her of being the most beautiful (Daniel 2011, 184). But one day the mirror says that Snow White is more beautiful, and the Queen begins to envy her, and being unable to deal with this fact, she decides to destroy her rival (187). Her destructive tendency manifests itself by destructive emotions like envy and jealousy giving rise to hatred, which results in her decision to kill Snow White.

Based on Freud's theory of life and death instincts which has been already discussed in the chapter 4.1.3, two types of narcissism are distinguished according to which instinct they are associated with (Grinberg 2012, 100). Since The Queen has already been classified as the representative of the death instinct, it is obvious that her type of narcissism is that of death with a destructive tendency. Her narcissism happens to be the source of a self-destruction in the end, thus the story warns of the bad consequences of such self-love and self-admiration (Bettelheim 1991, 203).

6.1.3 The Struggle of the Place in the Patriarchal Society

A connection between "Snow White" and women's position in a patriarchal society has already been indicated in chapter 4.1.3 which is focused on cruelty. In this chapter the issue will be discussed in detail.

According to Gilbert and Gubar (1979) Snow White's biological mother is a previous self of her stepmother (37). As it was mentioned in chapter 4.1.2, in the original version of the Grimms' story the Queen was one person, Snow White's real mother, who was replaced by a stepmother in the following texts. Thus she may be considered a single character including the following two selves. Initially, the woman was directed outward: she "looked out at the snow" (Daniel 2011, 184). At that moment, she was not sexually active yet, she still had some prospects (Gilbert, Gubar 1979, 37). After giving birth to the child, "the second Queen" is directed inward to herself: she is a narcissist, which means also to be left without any prospects (37).

It seems as if the King vanished after having married a new woman, but from that moment he is present in the mirror: his patriarchal voice evaluates the Queen. He decides that his wife who is being consumed by the mirror (by herself) must be replaced by his innocent daughter (38). The reason why the Queen hates Snow White is obvious: the voice of the mirror sets her against the Princess, but probably she

started hating her even before – when she realized that the girl is maturing and may overshadow her. As it has been explained in the chapter 5.1, in patriarchal society, physical beauty is a source of women’s power and value, and the Queen does not intend to lose her prominent position. However, such destructive emotions as hatred predetermine the Queen to be replaced (38). Similarly to this interpretation, Bettelheim (1991) ascribes the struggle between the (step)mother and her daughter to the oedipal conflict (202): they compete against each other for the husband/father (203).

Thus the two contrasting characters, Snow White as an angel who is innocent, submissive, and passive, and the Queen as a demon who is passionate, sexually experienced, and active, get into a conflict (Gilbert and Gubar 1979, 39). According to this characteristic feature, the Queen might be an analogue of biblical Lilith, discussed in the chapter 5.1, because she also represents a kind of monster-woman in this story.

The tricky Queen intends to dominate the mirror, in fact her patriarchal master, which is impossible – he will not allow her to do so. This becomes apparent when the Queen orders her huntsman to kill Snow White, and he does not do it because he would be against himself if he did so: as a patriarchal figure he cannot let the Queen’s power increase by helping her to destroy her rival (39). The Queen with her desire for control over the mirror may be again compared to Lilith’s rebellion. A woman who refuses her submissive role is sentenced to perdition.

After having been saved by the huntsman, Snow White comes into the Dwarfs’ cottage. This passage depicts woman’s role in relation to man: she takes care of their household while they go to work, which is obviously the stereotype of gender roles (Hudec 2011, 20). Although the dwarfs are seen as men: their appearance and some

characteristics indicate their masculinity, they are not portrayed as creatures with any sexual desire. They are fascinated by the girl's beauty and goodness, but they treat her as a child, from this perspective they resemble father-like characters. Bettelheim (1991) describes the dwarfs as "males who are stunted in their development" and claims that they symbolize "a pre-oedipal existence" (210), which means that any sexual activity is unthinkable in relation to them. Neither Snow White perceives them as men with whom she could ever enter into a sexual relationship. She also has not attained sexual maturity yet (210). But she starts maturing when the Queen interrupts her peaceful life with the dwarfs.

Nevertheless, the dwarfs' treatment of Snow White is a bit different in the film. Their function is obviously to amuse the audience. The Princess treats them like children, for example she forces them to wash themselves (Hudec 2011, 22), so their attempts to impress her by their manhood look ridiculous. Yet they still try to flirt with her, being visibly enchanted by her (15). Only one of them, Grumpy, seems to be an opponent of womanhood. On finding her in their beds, the other dwarfs say that she is an angel, while Grumpy opposes them: "Angel, hah! She's a female! And all females is poison! They're full of wicked wiles" (Hand et al. 1937, 35:17-35:25). His attitude might be influenced by the "evil Eve" myth (Highwater 1990, 10) discussed in the chapter 5.1. Nonetheless, he only pretends his displeasure and also warns her against the Queen, whereupon she is surprised that he cares (Hand et al. 1937, 1:07:32).

The Queen's tactics looks very woman-like when compared to the way the huntsman was supposed to kill Snow White: she neither creeps into the Dwarfs' cottage, nor uses force to kill the girl. Her deeds are not acts of violence – those are men's issue, on the contrary, she uses intrigues and subterfuges: she decides to tempt

Snow White by feminine accessories such as laces and a comb (Abate 2012, 189). She abuses the girls' incipient desire for being sexually attractive – Snow White's sexual desires are now awakened (Bettelheim 1991, 211).

The first two attempts do not cause the girl's death because not even the Queen means to kill her, she only wants to stop her daughter's development and thus ensure her own supremacy, which always works for a while, but cannot continue forever (212). Finally, she gives her a poisonous apple which kills her. Because it is impossible to stop human development (and sexual desires connected with it), the dwarfs cannot protect the Princess from the Queen (211): despite their multiple warning she yields to the Queen's temptation (Gilbert and Gubar 1979, 40).

The episode when the Queen and Snow White eat the same apple is very important. As in the initial scene, there is symbolism of colours again. The poisoned red half which signifies sexual energy is for Snow White, while the harmless white half is for the Queen herself (41). As soon as the girl bites the red half of the apple, the child in her dies, and "her final period of preparing for maturity" comes: she lies in the coffin waiting for her partner (Bettelheim 1991, 213). Moreover, the scene is a parallel to the biblical myths about Eve and Mary which were discussed in the chapter 5.1. As well as the two preceding temptation scenes, this episode proves Snow White's gradual transformation: at first she is innocent as Mary, but then she yields to the Queen's temptation, which moves her closer to Eve and thus closer to sexuality, whereas the Queen as a temptress obviously refers to Eve. Especially the last temptation episode is clearly linked to the story of Adam and Eve, since there is a reference to the forbidden fruit – the apple in this case – and after having eaten it, a penalty follows – the expulsion from Eden which is here a symbol for leaving the presexual stadium (214).

However, the apple in the film is not two-coloured, and only the Princess eats it. The whole apple is red but evidently without any concealed symbolism, it is red simply “to make her hunger for a bite” (Hand et al. 1937, 1:03:12) because before that it was black symbolizing death: thus its meaning is reduced to a deadly device without any hint of the sexual energy.

As it has been already discussed thoroughly in chapter 4.1.3, the Queen’s intention actually fails. Snow White is lying in a glass coffin, beautiful forever, which is expressed in the story this way: “Snow White lay in the coffin a long, long time, but she never showed any sign of decay. In fact, she looked just as if she were asleep, [...]” (Daniel 2011, 198), as an object to be desired, she becomes even more dangerous to the Queen (Gilbert and Gubar 1979, 41). When a Prince sees the girl in this condition (as an ideal beauty), he immediately desires to have her, so he asks the dwarfs to give her to him (Daniel 2011, 198). He wants to take her to his castle despite her state (she is supposed to be dead), he intends to watch her as an object which was given to him as a present. This fact strengthens an idea, which pervades the whole story, about man’s longing for an ideal woman who is beautiful and submissive. Later, when Snow White accidentally comes back to life, he asks her to go with him (198). However, if she remained lifeless, he would probably take her with him without asking, since she was perceived by him as an object which he may treat as he pleases.

This episode is completely changed in the film because the Prince and Snow White have already met each other in the beginning (Hand et al. 1937, 05:25), and by the end of the film, the spectator can read that the Prince was searching for her (1:19:11), so when he finds her lying in the glass coffin (1:20:06), he does not see her for the first time as he does in the story. He comes with the same song which they

were singing during their first meeting and kisses her on the lips (1:20:40), and she wakes up after that (1:20:53). Although the Princess is put into the glass coffin for the same reason like in the story: the dwarfs cannot bury her for the sake of her undying beauty (1:18:50; Daniel 2011, 198), the Prince does not demand her “dead” body from the dwarfs, and when she opens her eyes, she recognizes him (she was dreaming about him before and, they have already fallen in love with one another) and leaves with him consciously. This is how the original meaning of Snow White as an object is disrupted in the film.

At the end, the Princess marries the Prince and becomes a Queen, which indicates that her life is a cycle: her glass coffin will be probably later replaced by the magic mirror (Gilbert and Gubar 1979, 42). However, in the film, Snow White and the Prince leave the dwarfs, and the fairy tales ends with the words: “...and they lived happily ever after” (Hand et al. 1937, 1:22:42). There is no hint of the Princess becoming a Queen, no wedding, and, as it has been mentioned, no punishment of the wicked Queen, which means that the whole cycle is totally interrupted, and the fairy tale loses its original function.

6.2 The Frog Prince

“The Frog Prince” belongs to “the animal-groom cycle of fairy tales” as Bettelheim (1991) calls it (277). All these stories have a common message which deals with an acceptance of sexuality and prepares children for a satisfying sexual life in the future.

In the following subchapters, relationships between the Princess and her father and between her and the Prince are analysed, and compared with the corresponding situations from the film adaptation.

6.2.1 Paternal Authority

While reading the story, one can be surprised that there is no queen and furthermore her absence is not explained in any way. The only parent who appears there is the King, a father, whose presence is emphasized by the absence of a mother. As Tatar (1987) states, his paternal authority is sacred in this story (121). This fact facilitates an identification of a gender arrangement which is, in this case, obviously a patriarchal system. For this kind of social organization, the superiority of men over women is characteristic, which is depicted in the relationship between the King and his daughter that is analysed below.

It is the King who commands his daughter to let the frog in. He represents the voice of her conscience by pointing out that promises must be always kept (Daniel 2011, 25). He also reminds her to be respectful: ““Whosoever has helped you in your time of need does not deserve your disrespect”” (28). In stories of animal grooms, it is mostly so: the father’s voice represents “reason, wisdom, and prudence” (Tatar 1987, 173). The father’s guidance that forms his daughter’s superego helps her to develop “a responsible conscience” which is important for a happy future life including its sexual aspect. Such a “mature conscience” provides for serious and permanent relationships (Bettelheim 1991, 289). As a good daughter, the Princess obeys her father’s orders and treats the frog as a welcome guest despite her own displeasure.

As it has been already discussed in chapter 5.2, in a patriarchal society, a daughter is perceived as the property of her father who later gives her to her husband. The father usually chooses a suitable candidate, and the daughter has to accept his decision. There is a custom which still remains in existence: a suitor comes to a young woman’s family to ask her father for permission to marry her. This

tradition works on the assumption that a female belongs to her father until she gets married (Highwater 1990, 40).

After having been transformed into his human shape, the Prince explains to his future wife that “it was her father’s wish that he become her true companion and husband” (Daniel 2011, 28). So it emerges that the marriage has been in fact arranged. The King knew well what he was doing when he forced his daughter to accept the frog. The enchanted Prince was chosen by him as a suitable husband to-be, since he is highborn and rich, so the marriage is, of course, advantageous.

In chapter 5.2, I have mentioned that a young woman was supposed to be a virgin when entering into marriage, but in this case, the Princess and the Prince do not wait for their wedding night. After the Prince tells the Princess about her father’s permission mentioned in the previous paragraph, “they fell asleep” (28), which means that they both must sleep in the Princess’ bed. Nothing is said explicitly, but in previous Grimms’ versions the transformed prince lies down into the bed, and the princess joins him there (Tatar 1987, 8).

In the film, the traditional family model, mentioned in chapter 5.3 occurs, and the mother is not omitted as she is in the story. Nevertheless, paternal influence is also noticeable there, since Tiana decides to make her father’s dream come true and does everything to open her own restaurant after her father’s death (Clements and Musker 2009, 05:04). It is obvious that the father’s upbringing influenced little Tiana greatly because she works hard exactly as he told her (05:35). However, the father appears only at the beginning of the film, then he leaves the plotline, and it emerges from the scene, in which Tiana meets her mother, that he deceased (12:38). He does not intervene in her relationship with Naveen as it happens in the story where the King, in fact, arranges her daughter’s marriage.

6.2.2 The Animal Groom

The fairy tales, in which the animal groom appears, deal with a young woman's attitude to sexuality. In chapter 5.2, I have already mentioned that the majority of marriages were arranged. Many brides could have perceived the grooms, who were chosen for them by their parents, as repellent beasts (Silver 2005, 94). Of course, those young women were worried about their wedding, since they did not know what to expect although they were well acquainted with the necessity of sacrificing their own desires. In stories of this kind, "the emphasis is on a young woman's acceptance of male sexuality" that may terrify her at first, and on her becoming close with a man whom she does not find initially attractive (94).

In fairy tales, the frog is often associated with "sexual relations". Unlike lions or bears, frogs do not evoke fear or threat, more likely they arouse disgust. The frog symbolizes initial unpleasant feelings which a child may associate with sexuality (Bettelheim 1991, 290).

The unspecified reason of the Prince's enchantment can be explained this way: in fact, he is not a frog, his frog shape embodies the Princess' negative feelings towards sexuality. The witch, who transformed him into a frog, is a surrogate for the Princess' mother who turned sex into something animal-like in her daughter's view (284). As the mother, she did nothing wrong, since before marriage sex was tabooed, it was considered animal-like, and thus she only passed this knowledge onto her child, therefore the witch is not punished (283). For the same reason, she cannot be perceived as a real villain in this case. She causes that the Princess remains sexually inexperienced until her groom-to-be appears, and only with him she discovers that sexual activity does not have to be unpleasant.

The story is focused on the process of attaining sexual maturity. The Princess loses her innocence when her gold ball falls into the spring (287). It is a critical point as from that moment on life is not easy and beautiful anymore. Since the Princess is “still beholden to the pleasure principle” (she is not mature yet), she wants to get her ball back and thus makes an ill-considered promise (288). The King who represents her superego tells her to keep it. As the frog comes closer to the Princess, she gets more disgusted by it and cannot imagine touching it. Sexual awakening is often connected with anxiety, repulsion, or even anger. As soon as the frog demands admittance to her bed, she loses her temper and hurls it against the wall. By committing this deed she asserts herself, she frees herself from her father’s dominance and overcomes fear, which means that she attains maturity (288).

The change of her view of sexuality is symbolized by the transformation of the frog into the Prince who is described as having “kind and winning eyes” (Daniel 2011, 28). These words obviously indicate that he attracts the Princess and that her earlier aversion has disappeared. The main message of the story promises “that even an animal so clammily disgusting turns into something very beautiful, provided it all happens in the right way at the right time” (290).

In both the story and the film, the main characters (the Princess and Tiana) find their prospective husbands in their frog forms noxious, as it has been already discussed in chapter 4.2.3 where their treatment of these animals has been described in detail. Unlike the story, the film is based on the assumption that a kiss from a princess can break the spell. Tiana and the Prince know this ‘fact’ from a book of fairy tales which appears several times during the film. It has been explained in chapter 4.2.3 that in fairy tales where the animal groom appears, the Princess may react in two ways, compassionately or aggressively, so a kiss is also an acceptable

solution, but it must be the result of a process of achieving intimacy. The assumption that a kiss from a princess breaks the spell is therefore wrong, and in view of the fact that Tiana kisses the frog for the purpose of getting a financial reward, it would not be effective even if she was a princess.

Nevertheless, according to the condition in the film, since Tiana is not a princess, her kiss does not work, and additionally she is also transformed into a frog. When she later becomes a princess by marrying Prince Naveen, her kiss turns them both into humans. The breaking of the spell here is not attributed to the fact that they have spent a long time with each other, which has brought them close together that, finally, they fell in love with one another, which would correspond to Bettelheim's (1991) claim that the young woman's "affection and devotion" can transform the frog (284). The spell is broken simply because of a princess' kiss, which has been explicitly said in advance by Mama Odie who repeats it again after it has just happened: "Like I told y'all, kissing a princess breaks the spell" (Clements and Musker 2009, 1:28:11).

To strengthen the idea that mutual affection and devotion have a power to break the spell, it would be much better if instead of a kiss from a princess there was a true love's kiss, which would make much more sense. In the opposite case, there is a defect in the film, because Charlotte kissed Naveen late, when she was not a princess anymore, so according to the condition, she should have been transformed into a frog as well as Tiana, which, however, did not happen.

In fact, to introduce a true love's kiss, it would be enough if Mama Odie, instead of what she said at the end, declared: "Not kissing a princess breaks the spell, but a true love's kiss does it". If a princess' kiss thus proved to be a mistake, which they considered to work because of the book they all had known and Mama Odie's

advice, then this would make sense: Charlotte's kiss did not work not because she was not a princess, but because she and Naveen were not in love. The reason which caused Tiana's transformation at the beginning would thus be different, since Tiana kissed the enchanted Naveen for the purpose of getting a financial reward for which she was punished by getting herself transformed into a frog. And at the end, after they had spent a lot of time together and their love had got stronger, their true love's kiss would turn them back into humans so that they could realize Tiana's dream. Anyway, their transformation into human forms at the end is rather a bonus, since they wanted to be together so much that they gave up their dreams and decided to remain frogs.

The fact that the happy ending is caused by a princess' kiss together with the changed role of a villain, which has been already discussed in chapter 4.2.2, indicates that the story, on which the film is based, was misunderstood and lost its original meaning. The main message, which is contained in fairy tales where an animal groom appears, about "the transformative power of love" (Silver 2005, 94) was distorted and on the top of that, there is an error which has been described above.

6.3 Rapunzel

Another example of a fairy tale dealing with the issue of sexual maturing is "Rapunzel". Here sexual maturity is perceived as a threat to a young girl herself. An effort to protect the girl results in her imprisonment in a high, inaccessible tower.

In the two following subchapters, the story is analysed from the perspective of sexuality, and the findings are compared with relevant episodes from the film adaptation.

6.3.1 The Sin

The story begins with a couple longing for a baby, but the woman cannot get pregnant. Finally, she conceives, since there is information about her feeling “that God would soon fulfil their wishes” (Daniel 2011, 50). She desires to eat some lettuce (rapunzel) growing in a sorceress’ garden, which, in fact, means that the plant is forbidden. However, she persuades her husband to steal some for her, since if she cannot eat it, she will surely die (50). Unfortunately, when he goes there for the second time, he is caught in the act by the sorceress who allows him to take the lettuce on condition that she will be given their new born child. Overcome with fear, the man agrees (53).

This introductory episode is probably influenced by Christianity, since there is an obvious “tie to original sin” (Gety 1997). On the basis of the biblical myth discussed in chapter 5.1, a parallel between the sorceress’ garden and the garden of Eden, the rapunzel, a forbidden fruit, the couple and Adam and Eve, might be drawn. Just like Eve, the wife is a temptress who desires to eat the forbidden fruit (Rapunzel in this case) and persuades her husband to steal it, which makes them both sinners. As well as Adam and Eve, they are punished for their sin: they have to give their baby to the sorceress. Those days, such maternal cravings were considered dangerous because of their connection with forbidden things. Children of mothers who yield to temptation suffer the consequences of their mother’s sin (Duggan 2005, 421). Here as a consequence, Rapunzel is raised by the sorceress.

This episode is changed a lot in the film. Rapunzel’s mother, the Queen, does not desire to eat a forbidden plant, but she needs a magical flower to save her life. In this case, there is no sin, since the flower is not stolen, it grows freely and does not belong to anyone, but an old woman, Gothel, uses it to keep herself young. The

magical power from the flower passes to the little princess' hair, which is the reason why Gothel abducts her.

The motif of the sin appears in the original story later again. As a result of maternal cravings which are considered to be sinful, the daughter's fate is affected, and thus Rapunzel is predestined to commit a sin (421). Although she is locked in a tower, Rapunzel is being regularly visited by a young Prince. This secret relationship becomes the cause of her misfortune. One day, she lets slip: "Tell me, how is that you are so heavy to hoist up here? It takes my young prince just a single instant" (Daniel 2011, 54), whereupon the sorceress gets angry and banishes her from the tower into the wilderness.

At the end of the story, the Prince and Rapunzel reunite again, but there is the surprising information that "Rapunzel was living hand to mouth with the twins she had borne" (57). If she has children, she must have had a sexual intercourse. In an earlier version of the story, Rapunzel's letting slip differs since she asks why her clothes are so tight (Tatar 1987, 107), which attests to her pregnancy. A loss of innocence and pregnancy before marriage is considered to be a sin, since it does not correspond to "Christian attitudes toward proper female behaviour" (Gety 1997). Any kind of premarital sexual activity was unacceptable for women, as they were supposed to be virgins until their wedding night, and for entering into marriage they needed parental permission, which has been already mentioned in chapter 5.2. The fact that Rapunzel enters into a relationship without her guardian's permission, does not wait until marriage and gets pregnant, makes her a sinner, which is the reason of her banishment.

In the film, Rapunzel is neither expelled from the tower since she does not get pregnant, nor does she have children. While in the tower, she is visited by a boy once

which is rather an accident. However, she decides to leave with him voluntarily to get outside. On their journey, they experience some adventures which bring them close together and, finally, they fall in love with one another. Unlike the story, in their mutual relationship, there are no hints of sexuality.

6.3.2 The Inaccessible Tower

The motif of the tower and Rapunzel's imprisonment in it are linked to the girl's sexual maturing. However, in this case, the foster mother/sorceress is not threatened by her daughter's sexual maturity which could make Rapunzel her rival as it happens in "Snow White". Since there is no father, the oedipal conflict is also not the reason. In this instance, the sorceress intends to isolate the girl from potential sexual experience, she wants to protect her from men (Gety 1997).

The sorceress locks Rapunzel "in a tower with neither door nor stairs, but only a small window at the very top", which all happens when the girl turns twelve (Daniel 2011, 53). This age symbolizes "the age of sexual maturity" (Bettelheim 1991, 148). The sorceress is afraid that Rapunzel will meet someone, fall in love and leave her. This selfish parental love has been already discussed in chapter 4.3.1.

According to Gety (1997), the story discusses past specifics of a woman's upbringing, since myths and folklore are rooted in ancient cultural customs and traditions. In this case, the tower may be an analogue of a convent where parents used to place their daughters into custodial care for the purpose of keeping them safe until they reach the right age for wedlock. The girls were put in the convent at a very young age and some of them were even pledged "to take the holy orders". In such a case, the message of Rapunzel's story was intended to warn young girls of "the possible dangers of unacceptable behaviour".

On the contrary, in the film, the reason of Rapunzel's imprisonment is not connected with the girl's budding sexuality and her mother's selfish love, it is completely different. Rapunzel is abducted by Gothel for the magical power of her hair. This issue has been discussed in detail in chapter 4.3.1, since it is related to Gothel's villainy.

6.3.3 The Power of Love

The progress of the relationship between Rapunzel and her beloved in the story differ extensively from the film. In the story, the Prince and Rapunzel have sex, she gets pregnant, and then they have to grow mature, they go through some trials and tribulations until they meet again and live "for many, many joyous years, happy and contented" (Daniel 2011, 57). In the film, a great emphasis is put on Rapunzel's and Flynn's becoming closer. They experience some adventures together, it takes some time until they fall in love, and then their love is put to a test. Gothel tries to separate them from each other, but they finally get married as it is mentioned at the end of the film (Greno and Howard 2010, 1:31:06).

When Rapunzel and the Prince meet again in the story, he is blind, but her tears heal his eyes and restore his sight (Daniel 2011, 57). In the film, something similar occurs, the healing power of tears is preserved, but the whole episode is very dramatic. Gothel stabs Flynn and he is dying. Rapunzel is willing to sacrifice herself in order to save Flynn's life, she promises Gothel to go with her on condition that Gothel allows her to save his life using her magical hair. Flynn would rather die than let Rapunzel go with Gothel, so he cuts off her hair and it loses its power. Then Rapunzel starts crying and her tears restore his life (Greno and Howard 2010, 1:23:07-01:27:44). Tears which symbolize compassion have often a kind of magical power (Tatar 1987, 174).

In contrast to the story where Rapunzel never meets her parents again, in the film, the whole family finally gets together. The fact that the King and Queen are thinking of their daughter all the time and each year on her birthday, they release thousands of lanterns into the sky, attests that the film puts great emphasis on the family. The emotional final scene where Rapunzel and her parents hug each other is a part of a happy ending (1:29:19).

7 Disney's Animations

With expanding technology, fairy tales have become a “marketable commodity” (Zipes 2002, 4). They have become instrumentalized, since they are adapted to the contemporary society and contain the producers' own visions and views which are thus presented to the audience as the only possible interpretation (12). This, in fact, makes classical fairy tales lose their symbolism and power to develop imagination (6). As probably the most famous producer, Disney has his own model of animated fairy tale film through which he presents to his audience limited and manipulated adaptations of classical fairy tales.

Disney Studio has its marketing strategy and its purpose is to address the widest audience in order to get commercial profit as high as possible. In this case the film has to include “a charismatic leading couple, the presence of a likeable human as well as animal characters and a significant baddie who will be finally defeated in the name of justice and love” (Jančík 2011, 68). This simple characterization, which fits all the three examined films, predicts on which elements from Disney's films the following paragraphs of this chapter are focused. In relation to cruelty, it is a negative character, and a family, a couple, love and gender roles with regard to sexuality.

According to Bettelheim (1991) a struggle between good and evil plays an important part in fairy tales, thus a polarization of characters is necessary for children to understand who is a hero and who is a villain. A hero with his or her virtues becomes attractive to a child and therefore wins its favour, while a villain gives an opposite impression (9). In compliance with this theory, each of Disney's animated film contains a villain which is easy to recognize. All the activity which includes

subterfuges, violent or cruel acts is connected with a villain. A bad character is always defeated, since a triumph of the banished is the goal (Zipes 1994, 90).

Harrington (2015) directly states that in Disney's films a tendency is to "emphasise elements that would polarise the narratives into good and bad positions, in which the good would inevitably prevail", and while original cruel motifs from classical fairy tales are often omitted, those newly added are sometimes even more scary (73). However, this "obsession" with the compulsory presence and differentness of a villain leads sometimes to the fact that Disney's villains "display transgendered attributes", they are de-feminized women or effeminate males (Putnam 2013, 147).

Despite the fact that in "The Frog Prince" and "Rapunzel" no real villain occurs, in all three films which are the subject of this thesis an evil character appears. In *Snow White and the Seven Dwarfs*, an evil Queen tries to destroy a heroine. In *The Princess and the Frog*, a voodoo magician, Dr. Facilier, transforms a Prince into a frog, and a Prince's disloyal servant, Lawrence, becomes a false hero who collaborates with the villain. In *Tangled*, an old woman, Gothel, abducts a little Rapunzel in order to use a power of her magical hair.

Apart from a villain, true love is very important in Disney's adaptations. A prerequisite for love is a heterosexual couple which is linked to "the family model within a heterosexual organization of society" (Hudec 2011, 6). Patriarchal notions and attitudes toward women are shared with classical fairy tales (Zipes 1994, 89), although in later films heroines are more independent and less connected with passivity, dependency, or household, which, of course, is connected with Disney's effort to adapt classical fairy tales to the current trends in the modern society. Great emphasis is put on a traditional family model which stands at the centre of the

society (Dostálek 2011, 50). The wedding which appears at the end of each film indicates that a new family will be established.

In *Snow White and Seven Dwarfs*, the Princess dreams about love and a love's first kiss breaks a spell and brings her back to life. Moreover, this condition is mentioned in advance in order to let the spectator know that there is a hope. In *The Princess and the Frog*, the emphasis is put on the progress of a mutual relationship between the two protagonists. Almost the whole film is focused on them overcoming of obstacles, giving up their dreams for love, and finally getting married. However, the happy ending devalues the message about the power of true love, since finally not a true love's kiss but a kiss from a princess breaks the spell. The most part of *Tangled* is based on the same scheme pattern as *The Princess and the Frog*, but the adventure of the couple is even more dramatic, since Flynn is deadly injured and Rapunzel's tears save his life. From these findings, a marked tendency of romanticization is obvious, since the films are more and more focused on a growing mutual affection leading to a wedding which is also the goal of each film.

There is a big difference between classical fairy tales which are based on an oral tradition and their adaptations, since these adaptations sometimes unknowingly devalue the original meaning of their predecessors. Classical fairy tales reflect essential processes within real life's cycle, and this depiction often happens implicitly in symbols (Gety 1997). In contrast to them, their adaptations often miss those essential messages, so the real messages are distorted or completely destroyed. The more original the story is, the bigger value it has (Bettelheim 1991, 19). Despite the fact that especially animated film adaptations are very popular, they cannot substitute for classical fairy tales, since their function is irreplaceable. As

embodiments of “needs and wishes” they represent hope, which makes them timeless and ascribes them perpetual validity (Zipes 2002, 6).

To summarize Disney’s treatment of classical fairy tales, some motifs and plots from original stories are usually adopted, but no attention is paid to deeper implications (Zipes 1994, 93). In fact, Disney has no respect to the original meaning of these stories. His adaptations contain his own ideas and values such as “perseverance, hard work, dedication, loyalty, and justice” (90). In his production, there is a tendency to adapt original stories to the contemporary society, especially later animated films are made similar to the real world, and characters are often depicted as real people in whose life something extraordinary happens (94). All these changes are made also in order to attract the widest audience and reach the highest commercial profit. On that account Jančík (2011) calls Disney’s animations “all-purpose fairy tales” (68).

8 Conclusion

The aim of this thesis was to discover how Disney's animated feature films differ from the Grimms' classical fairy tales on which they are based and to clarify reasons of potential changes which were made in those Disney's adaptations. In the following paragraphs I clarify how my research was organized, which methods and procedures I used, and what the main findings were.

To introduce the topic, the second chapter was dedicated to development of fairy tales from oral narrative to the film. Then the work of the Brothers Grimm and the production of Walt Disney were briefly presented.

The third chapter was focused on a struggle between good and evil as an essential principle of fairy tales. Some theories dealing with evil were described in order to explain how cruelty is linked to evil and how it manifests itself. Von Franz's and Propp's concepts were introduced in connection with fairy tales and characterization of cruelty in them.

Then the first part of my research focused on cruelty was presented. The three Disney's feature length animated films where the main characters are human were ascertained: *Snow White and the Seven Dwarfs*, *The Princess and the Frog*, and *Tangled*. They are based on these Grimm's fairy tales: "Snow White", "The Frog Prince", and "Rapunzel". The original stories were analysed, the above mentioned theories and concepts were employed, and various motifs of cruelty were found and compared with corresponding parts of the adaptations.

This part of my research showed that some original cruel motifs were omitted, while some episodes displaying cruelty or violence were intensified or supplemented. Nevertheless, this is also a problem, since such changes do more harm than good. The fact, that the polarization together with the villain play an important part in fairy

tales, has probably persuaded Disney of the necessity to involve a villain in each film. However, in some fairy tales the villain does not occur directly because no real villain is necessary for the meaning of these stories. “Frog Prince” and “Rapunzel” are the examples of such stories. Unfortunately, in the Disney’s adaptations of them both the real villain appears.

The second part of my research dealt with sexuality. Before anything else, the history of sexuality, the roots of gender inequality, and the issue of marriage were introduced, including some myths related to all these matters. Then the films and stories were studied from the perspective of sexuality. The same methods and procedures were used as in the previous part.

In short, the second part of the research showed that the films are divested of sexual motifs and symbolism which are included in the original stories, since “Snow White”, “The Frog Prince” and “Rapunzel” deal with the sexual maturing of a young girl in different forms, while other, more melodramatic and more easily marketable elements are introduced which interfere with the original message.

From all the changes made by Disney, it is obvious that the original meaning of the classical fairy tales was not maintained by their adaptations, it was either distorted or destroyed. Only some basic motifs were preserved which remind of the original stories, however, these motifs are lifted out of their original context and put into another, which means that they completely lost their former value.

After all, I cast light on why Disney made those changes. The main reason is that he simply did not care about the original meaning. He contaminated the original stories with his own ideas and values and adapted them to the contemporary society in purpose of attracting the audience and making a profit of them.

To finish positively, during the research, I have discovered many surprising and interesting facts in relation to cruelty and sexuality about both the Grimms' and Disney's fairy tales, which has broadened my horizons. However, it is a shame that some fields of study could not be examined in further detail because of the recommended scope of the thesis. For the same reason, I did not use works and theories of more authors, which would be surely beneficial.

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