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MIDDLE EAST UNIVERSITY
Amman - Jordan

The Grimm Brothers Fairy Tales through the Lens of Gothic Literature

حكايات الأخوين غريم من خلال عدسة الأدب القوطي

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A Thesis Submitted in Partial Fulfillment of the Requirements for the Master's Degree in English Language and Literature

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June, 2022

Authorization

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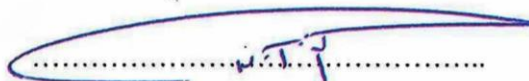
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Acknowledgement

First and foremost, I am extremely grateful to my supervisor Professor Nisreen Tawfiq Yousef for her invaluable guidance and advice throughout the time in needed to finish this thesis. Her constant support and patience during my MA study have encouraged me to keep moving forward. I would also like to thank Dr. Linda Abbas and Dr. Nasaybah Awajan for their valuable advice throughout my years as an MA student.

I would also like to express my heartfelt gratitude to my family, to my father's support to become the person I am today, to my wonderful mother who is always there to catch when I fall. A special thanks goes to my sister and brothers for their support and understanding. I also would like to express my appreciation to my very close friend who was the main motive behind choosing this topic in specific for my MA thesis.

Finally, my gratitude goes to everyone who supported me and helped me face all struggles, pains, and hardships during the journey of MA.

Thank you all.

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Abstract

This thesis aims to expose three of the original stories collected by the Grimm Brothers that were later adapted by Walt Disney production. "Cinderella" (1993), "Rapunzel" (1993) and "Snow White" (1993) are three short stories that our children grew up watching and listening to. Nevertheless, the famous versions of these stories were tuned down drastically in an attempt to satisfy the expectation of the societies. The Grimm brothers, Jacob and Wilhelm, made a collection of those fairytales in their original form. This thesis aims to study the original stories in their gothic and dark atmosphere to prove that they should be considered as Gothic works and not only folktales. It will also tackle the female role in those three short stories and shed light on the objectification of the female gothic in the original collection. Lastly, the thesis will tackle the topic of turning those folktales from their original gothic form into fairytales that children look up to.

Keywords: The Grimm Brothers Tales, Gothic Literature.

حكايات الأخوين غريم من خلال عدسة الأدب القوطي

إعداد

هبة هاني محمود الشنيور

إشراف

د. نسرين توفيق يوسف

الملخّص

تتناول هذه الأطروحة ثلاثة من القصص التي جمعها الإخوان غريم، والتي تم تبنيها لاحقا من قبل والت ديزني للإنتاج الفني. بالرغم من اعتياد أطفالنا مشاهدة والاستماع إلى قصص "سندريلا" (1993) و"رابونزل" (1993) "بياض الثلج" (1993) القصيرة على مر الأجيال والتي قام الإخوان غريم بتجميعها بصورتها الأصلية إلا أنه تم تغيير حديتها بدرجة جذرية لتتناسب مع التوقعات المجتمعية السائدة. هذه الأطروحة تهدف إلى دراسة الجانب المظلم والقوطي من هذه القصص في محاولة لإثبات انتمائها للأدب القوطي وعدم اقتصارها على كونها قصص شعبية. كما وسيتم تسليط الضوء على الأنثى القوطية وكيف تم تجسيدها في القصص الأصلية. وأخيراً، تبحث في الأسباب التي أدت إلى تغيير هذه القصص من شكلها القوطي الأصلي إلى قصص خيالية يتطلع إليها الأطفال.

الكلمات المفتاحية: حكايات الأخوين غريم، الأدب القوطي.

Chapter One: Introduction

1.1 Gothic Literature

The term "Gothic" derived from the Late Latin word "Gothi," which was coined and then used in the seventeenth and eightieth centuries to describe something barbarous and did not follow the classical form of arts. The term was first used to describe diverse types of art that existed in architecture in the Middle Ages. Later on, in the eighteenth century, the term "Gothic" was altered to describe a literary genre that echoed several signs of horror (Smith, 2013).

The Age of Enlightenment emerged in Europe during the eighteenth century. This philosophical movement stressed that the source of legitimacy and authority is reason and scientific inquiries. To believers of this movement, everything can be explained scientifically and rationally. Krauze states that the enlightenment principles were: "order and progress" (Krauze & Spencer 1997, p. 339). Considering literary works, especially novels, which fell under the umbrella of this movement, most narrations were placed in a setting that aligned with daily social life. Likewise, during the same period, the concept of Gothic literature started emerging and opposed this stigma. Gothic literature came as an antithetical that focused on feelings, thoughts, and emotions rather than reason. Gothic literature explored feelings such as terror, fear, horror, and panic through inhuman and irrational features. Gothic style writing was given an impelling force to strive and flourish through the emergence of Enlightenment beliefs in rationality and reason (Smith 2013).

Gothic works incorporated feelings of fear and romance altogether through three key features. These features include emotional and physical terror, paranormal elements, and architecture as well. Gothic literature, in its beginnings, was extremely conventional and is reckoned by specific settings and characteristics. The setting would usually be set in old castles, ruins, or aristocratic mansions. The atmosphere was always associated with darkness and

gloominess, which heightened the ambiance of mystery, suspense, and fear. Overwrought emotions were always sensed in a Gothic work. An ancient prophecy or curse was usually explored and mostly explained eventually. Considering the period in which Gothic literature appeared and its evident contrast to the traditional works of the Enlightenment period, Gothic fiction can be considered a reaction against Enlightenment as it celebrates the extreme emotions that a person can have along with the excitement and anxiety that is invoked through mysterious, unknown, and unexplained events. Edmund Burke (2008) argued in '*A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*' that the sublime is a mean used to refer to certain dramatic or powerful manifestations of nature (mountains, storms, avalanches, etc.) or supernatural (demons, angels, ghosts, etc.) and their impact on us. Romantics also associated the sublime with feelings of terror and fear.

The elements of Gothic literature were first deployed by Horace Walpole in his novel *A Gothic Story of The Castle of Otranto*, which was first published in 1764. This literary work is known to be the first Gothic novel ever to be written in the history of Gothic literature. Back then, the term gothic was used to indicate something of a barbaric and unusual nature. The novel is set up with a supernatural atmosphere where a gloomy prince, which goes by the name Manfred, develops an uncanny and irresistible liking towards a beautiful woman who was meant to be wed to his heir. Throughout the novel, the atmosphere gets darker and gloomier. It opens with the heir found crushed by a helmet that fell off a statue of a previous prince of Otranto on his wedding day. Lifeless paintings come to life, a dark and haunted castle that turns out to be cursed, secret passages, and a paranormal entity that turns out to be the ghost of the rightful owner of the throne. All the preceding events and factors are elements that deliver and fulfill the purpose of gothic.

Gothic literature encompasses many elements that reflect an eerie form of dark Romanticism. These significant elements were derived from the audience's fascination with the feelings of fear and terror, which broke the ground for Gothic literature to come to life.

Gothic literature's first and most prominent element is its atmosphere that evokes feelings of mystery and fear. These feelings captivate the reader by creating a sense of attachment to the literary work that is led by suspense, confusion, and shock. Such feelings are usually constructed on events and factors that go beyond scientific and rational understanding. (Snodgrass, 2014) Generally, in Gothic Literature, the atmosphere is drawn upon by a sequence of circumstances, events and actions. Writers of gothic literature to build tension and worry gradually and work their way for the tension to keep increasing by reflecting more unexplainable events and circumstances that take place throughout the story.

Another element usually found in Gothic literature is the supernatural one which is usually embodied in the form of ghosts, zombies, vampires, or any other unrealistic entity, along with inanimate objects coming to life. Another element of Gothic literature is the existence of an ancient prophecy which creates a sense of obscurity and confusion for the reader. These two emotions also aid in heightening the feelings of fear and terror. A fourth element is the setting. Gothic literature is usually associated with locations that denote the unclear and pessimistic emotions marked by fear and terror. Such locations involve castles, graveyards, churches, caves, or dungeons. These locations are usually old, decayed, isolated, abandoned, and might even be haunted. The setting might also include trap doors, secret passages, and secret rooms.

Gothic literature is often associated with overwrought emotions such as anxiety, anger, hatred, surprise, fear of impending doom. These overwrought emotions cause breathlessness and panic among the character or the work. Such emotions are usually brought about different metonymies of gloom and horror, such as howling wind, rust hinges, doors slamming shut, footsteps approaching, thunder, and crazed laughter.

The last feature drawn upon in this thesis is the use and objectification of women in Gothic literature. This genre of literature, in specific, employs women in distress to heighten the ominous nature of the work. Women are presented as passive, weak, pensive, oppressed, fragile, and used by male figures.

According to Smith & Wallace (2004), when Ellen Mores first coined the term Gothic Female in 1977, she defined it as "the work that women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic". Nevertheless, the term does not only refer to Gothic works written by female writers, but it also concerns those females who were depicted in those works whom Moers considered as "a coded expression of women's fears of entrapment within the domestic and within the female body" (Nabi 2017).

Female characters play a substantial role that is often uncertain in Gothic texts. The representation of females in Gothic literature is essential as it supplies a core element in the literary work. Female characters in this literary genre are generally depicted in different ways that, to some extent, can be considered as extremes. Each role is used to enhance the feelings of confusion, anger, and fear felt by the reader.

The first representation is the stereotypical image of a tamed woman whose place is at home. This character is expected to be domesticated with her husband and children being her main concern in order to achieve emotional stability. Such expectations of women that were present through the image of the European and Victorian women during the 19th century

reflected in Gothic literature. Nineteenth-century women led a life described by gender in-equality. They were banned their legal, social, and political rights that are now given for granted. They were not only expected to stay at home and be submissive to their fathers and husbands, but they were even banned from voting, working or legal ownership of properties. (Branca 2013) This indicated the entrapment of women within their surroundings and her disability to function as human beings rather than a figure who cannot stand for themselves nor speak up about their opinions. They are usually portrayed as figures being used, abused, and mistreated.

The second representation of the gothic female is the damsel-in-distress. According to Jerrold E. Hogle (2022) "The confinement of woman by patriarchy in a great deal of Gothic, we ultimately find, is based fundamentally on an attempt to repress" (p. 10) which supports the notion mentioned earlier those women are objectified and used. Portraying them as damsels in destress reflects an image of a woman who is fragile, frail, weak, and vulnerable. These female characters are usually represented as trembling and innocent victim that is usually silent and passive. This specific type of character often portrays exaggerated reactions, such as fainting or screaming, to the extent where they may appear hysterical or frenzied. Such representation adds to the irritation and confusion meant to be delivered to the reader through Gothic literature.

Finally, the female representation as a shameless predator. In her book, Encyclopedia of Gothic Literature, Mary Ellen Snodgrass (2004) states that "…the imperious, darkly emotional femme fatale, or fatal female" (p. 120) is the counterpart of the damsel-in-destress who is a vibrant flirt, a beautiful succubus, or a monstrous predator. Females as predators are characterized as conniving, dangerous, and menacing. In most gothic works, the female predator is presented as someone attractive and seductive. This mashup between beauty and

evil is the thing that helps the author stir confusing emotions from the reader, which intensifies the intended gloomy atmosphere for a gothic work.

Nevertheless, although these depictions of female characters seem to be essential and repeated throughout gothic works, the female role in Gothic literature seems to be more complex compared to those of males. In most Gothic works, a male figure reflects the image of a tyrant that has power over the female character. This power is exhibited through unrealistic expectations that include outrageous acts to be done by the oppressed female character. However, although they are presented within these patterns, each of those female characters' identities is predetermined by the character of the oppressing male.

Furthermore, Gothic authors appear to blur the lines between these different depictions of female characters. Blurring these lines between them provides the literary work with more depth and intensity, adding more suspense, anticipation, and tension. This depth is made clear by giving vague and indistinct characteristics to a certain female character that the reader can interpret differently.

Overall, Gothic literature relies on a pure patriarchal attitude towards women (Nabi A, 2017). This gender-based attitude is a constant phenomenon that reflects how women are expected to remain silent, satisfy their men, address their marital duties, and follow instructions. They are also represented as a frail entity that is in constant distress and need of the protection of a male figure and his constant validation of her. This view of women and their role can be clearly found in the princess fairytales that we grew up listening to and watching. Snow White, Cinderella, Rapunzel, and many others are examples of stories that had at least on the previously pointed representations of women. Although we grew up to them as fairytales, looking back to their origin when collected by the Grimm Brothers, the stories seem to reflect several elements of gothic literature.

1.2 A Brief biography of The Brothers Grimm

The Grimm brothers, Jacob and Wilhelm, were German academics who attended the University of Marburg, during which they developed an interest in German folklore. Both brothers were philologists who specialized in recollecting and publishing folklore tales during the 19th century. They were among the most famous storytellers of folk tales as they thought of them as a pure treasure of literature. (The Brothers Grimm Biography >> Grimm's Fairy Tales, 2018)

The brothers established a methodology for collecting folklore tales and documenting them, which later became the basis for folklore studies. They aspired to explore folk tales after the rise of Romanticism during the nineteenth century revived the attention towards the traditional fables. The two brothers published their first collection named "Grimms' Fairy Tales: Children's and Household Tales," where they included stories that are distinctively German, such as "Little Red Riding Hood." This action was driven by their belief in the importance of folktales for national and cultural identity. (The Brothers Grimm Biography >> Grimm's Fairy Tales, 2018)

Their legacy includes a collection of fables and tales which were not intended to be a child's tales. Some of the tales showed children being eaten as in "Little Red Riding Hood" or cruel deaths taking place as in "The Goose Girl." This proposal will be tackling three of the fables that were included in the Grimm Brothers collection which are "Snow White" (1993), "Cinderella" (1993), and "Rapunzel" (1993).

1.3 Stories Synopsis

The Grimm Brothers version of Snow White offers several differences than the actual story we heard as children. In their tales, Snow White's father, the king, marries a beautiful woman who becomes jealous of Snow White's beauty and decides to end her life. Despite the overall similarities highlighted by Snow White's escape from death and her meeting the seven dwarfs, the folktale details bloody and gruesome hardships that she goes through until her dilemma is resolved and she get her happily ever after.

As for Cinderella, the Grimm version of it holds drastic differences compared to what we know. In the Grimm version, the story contains, yet again, bloodier, and more gruesome descriptions of torture and cruelty that were avoided and not mentioned in the fairytale version.

The Grimm Brothers' original tale opens with a poor couple who lost their newborn girl to a witch who takes the newborn Rapunzel and isolates her in secluded tower. She visits her regularly in the tower calling for her to drop her down. Hence the famous line "Rapunzel, Rapunzel, let down your hair" (Grimm & Grimm 1993) starts. As time goes on, a prince finds her, falls in love with and ends up being doomed to blindness by the sorceress who vanishes Rapunzel as a punishment.

1.4 Statement of the Study

This thesis aims to identify gothic elements in the Grimm Brothers stories in an attempt to argue that they should be recognized as a gothic work and not only a folktale. It will also identify the female role in Gothic literature in general and in the Grimm collections of "Cinderella," "Snow White" and "Rapunzel" in specific which were part of the Grimm's collection. It also argues that women were treated as objects and tools in those versions of the story. It will finally tackle the reasons that had probably led to the tuning down of those cautionary tales to the versions we heard as kids.

1.4.1 Objectives of the study

This study aims to:

    1. Examine gothic elements in the Grimm's Fairy Tales collections.

    2. Explore the female role and its objectification in Gothic literature through the Grimm's Fairy Tales.

    3. Analyze the difference between these cautionary tales collected by the Grimm brothers and the fairytales counterparts adapted by Disney.

1.4.2 Questions of the study

In order to achieve the mentioned objectives, this study attempts to answer the following questions:

    1. What gothic elements are present in the Grimm's Fairy Tales?

    2. What was the status of women in society upon collecting these tales and how was the image of women reflected in Gothic literature?

    3. Why and how were these tales tuned down from cautionary tales to children's Disney adaptations?

1.4.3 Significance of the study

    The significance of the study is that it attempts to connect the original folktales collected by the Grimm Brothers with Gothic Literature by identifying the gothic elements in the chosen short stories. Through research, finding studies relating The Grimm bothers collections to the Gothic Literature was difficult, although elements of gothic were presented in their collections, hence this thesis aims to connect those folktales to this genre.

Additionally, this study seeks to generally explore the representation of females through Gothic literature and specifically in the folktales of "Cinderella," "Rapunzel" and "Snow White." It argues that women were used and objectified in those folktales and connect this objectification to the social context highlighting women's roles. It will also shed light on different Disney adaptations of the chosen tales and outline their social context development. Moreover, it will tackle the development of females' characters in specific throughout time.

1.5 Limitations of the study

This study is limited to the three chosen tales of the Grimm's Brothers collection, "Snow White" (1993), "Cinderella" (1993), and "Rapunzel" (1993), only in comparison to their broad spread adaptations of movies produced by the Walt Disney Company.

Chapter Two: Review of Related Literature

The word "gothic" offers various implications based on different contexts. In Architecture, although the term was coined during the fourteenth and seventeenth century (Renaissance), it is used to refer to French architecture that flourished between the twelfth and sixteenth centuries. This type of construction was present in cathedrals and churches as it offered a sense of greatness (Mulvey-Roberts 1998). Later, this style started to disappear until the rebirth of these old-fashioned reconstructions. The revival of these reconstructions was considered a tool to idealize the past, and it paved the way for gothic as a literary model to be cultivated.

Nevertheless, the concept of gothic was challenged by the Romantics in Britain towards the end of the eighteenth century as they argued that human experiences could not be explained through inhuman rationalism. A person's emotions and imagination are associated with real-life experiences rather than unexplained events. (Smith 2013)

Still, romantic poets such as Keats, Shelly, and Byron, regarded the Gothic to have a close relationship to their considerations which was apparent through them using "the Gothic to explore, at different levels of explicitness, the role that apparently irrational could play in critiquing qusai-rationalistic accounts of experience" (Smith 2013, p. 2) Hence, the genre of Gothic literature can be viewed as a form of the darkest form of Dark Romanticism where the reader finds extreme reactions towards self-destruction and immorality combined with utter horror, psychosis, and paranormal elements. (Mulvey-Roberts 1998)

At the end of the eighteenth century, Matthew Lewis's *The Monk followed*, which was also set in an old church, tackles themes of religion, supernatural, and entrapment. Fast forward to 1816, the birth of vampires in English literature took place through John Polidori's *the Vampyre* (Snodgrass 2014). The story presented an immortal supernatural creature who feeds

on blood and does not age. Those characteristics associated with vampires paved the way for Gothic literature to thrive even more. The same year, Mary Shelly's *Frankenstein* was released. *Frankenstein* played a significant role in the emergence and the formation of the gothic genre by providing a disturbing image of a modern Prometheus that rose from the dead through science. Shelly's "interrogation of sublimity in Frankenstein provides us with a clear example of how a Gothic narrative mounts this kind of challenge." (Smith 2013, p. 42). A few years later, in 1840, the short stories of Grotesque and Arabesque, published by Edgar Ellen Poe, featured several of what is now considered a traditional gothic element. (Mollinger & Moers 1977)

A couple of years later, Female Gothic works started emerging, although Ellen Moers officially coined the term in 1976. She defined Female Gothic as "the work that women have done in the literary mode that, since the eighteenth century, we have called the Gothic" (Smith & Wallace 2004, p. 1). However, Chris Baldick and Robert Mighall suggested that "the construction since the 1970s of the predominantly universalizing category of the 'female Gothic,' as an embodiment of some invariable female 'experience' or of the archetypal 'female principle,' leads straight out of history into the timeless melodrama in which (wicked) 'male Gothic' texts always express terror of the eternal '(M)other' while (good) female Gothic texts are revealed to be – as Anne Williams claims – not just 'empowering' but 'revolutionary." (Smith & Wallace 2009). Furthermore, it is worth noting that Female Gothic works have played an essential role in reflecting women's roles in society and emphasized how they were broken by continuously challenging the established notions of femininity. (Becker 2012)

According to Patricia Branca (1978), in the beginning of the nineteenth century, most women were bound by the pre-modern society where work was not yet specialized, and roles were determined by gender. Furthermore, Branca (1978) argued that the appearance of the industrial society and its male-oriented technologies resulted in the diminish of the women's

role which as a result turned the female's position into an inferior in the society compared to a male who held the power over the household.

Additionally, on the role of women, Wickramasinghe (2018) conducted a study comparing the 18th century European woman specifically French, with the 19th century Victorian woman. According to the research conducted "Both these periods are conspicuous in European history as they hold out the biggest historical transition ever" (Wickramasinghe 2018). During these two period women were considered the weaker sex that was powerless in the face of society and religion simultaneously. Both European and Victorian women were gifted vast disadvantages whether financial or sexual due to the inequality between both genders. "The reason for this inequality is that there were many religious restrictions on women, and it was believed that men's right to have power is "divinely ordered" (Wickramasinghe 2018)

For many generations, the Grimm's fairy tales were enjoyed by children all over the world. No one knew that stories such as "Cinderella," "Rapunzel," and "Snow White" will become few of the most celebrated children's tales in the world, especially not when the Grimm brothers published their first collection in 1812, followed with a second volume in 1815. Esin Kumlu and Hatice Irem Comoglu (2021) argued that "fairy tales have tremendous effects on our lives as no matter what culture they are from, children develop in the same way and fairy tales focus upon universal themes and experiences". Although fairy tales in general seems to have the purpose of educating children, they do reflect elements of fear or estrangement to a certain extent. This proves that the line between a fairy tale and a gothic novel is very thin and could be overlooked easily. (Bloom 2021)

The setting and environment of these fairy tales was one that reflected a vast number of similarities with real life and culture. Farmland, towns, and forests were used to realistically

describe the settings as much as possible. Nevertheless, "The family was a cohesive unit, with the good and able father, respected and obeyed, at its head;" (Snyder 1987, p. 6). However, all the tales in the Grimm brother's collection, mirrored a distinguished disfunction in this cohesive family unit concept. These disfunctions, such as evil family member, an inherited curse, sorcery, or even poverty, play a significant role in reflecting a feeling of uneasiness that empowers the gloomy features in those tales.

For instance, in Grimm's Cinderella, the father remarried after the death of his wife. Jack Zipes (1985) speculates that the Grimm's collection reflected sociological condition that existed during their lifetime which is jealousy between a daughter and her stepmother. This was reflected in the story through continuous abuse the stepmother inflected on Cinderella and her instinct as a mother to obtain a better position for her daughters through marrying the prince. Her attempts to stop Cinderella from getting the chance of joining the party from the very beginning supports the notion that she does not consider her as an equal.

The Grimm's collection of the folk tales had brutality and cruelty in them. At the same time, the stories reflected morals that were not accepted by the society which raises the question of why where they considered children's tales. For instance, Bite (2016) argues that "The parent who expects to find role models for children in the fairy tales will be deeply disappointed" (p.5). For instance, Snow White breaks in to the dwarfs cottage and treats it as her own while Rapunzel gives herself away to the prince upon meeting him.

Maria Tatar in her book *The Hard Facts of the Grimms' Fairy Tales: Expanded Edition* (2019) challenges the reader to reconsider the concept of happily-ever-after that is closely related to children's fairytales. In her book, she explores history, psychology, and folklore in an attempt to shed light on the harsher realities of these stories. She believed that "A re-discovery of terror in the Grimm's work allows for a critical re-conceptualization of the fairy

tales a category deeply entangled with the Gothic as both a genre and a mode." In 2003, Martin McDonagh's interest in fairy tales resulted in his belief that their core revolves around darkness, violence, and horror. In his journey as a playwright, he adopted Grimm's tales and redirected them towards an audience of adults (Muhi 2019).

Muhi, (2019) also argued that although fairy tales are as old as human existence with no clear distinction on their beginnings, they were not established as a genre until the eighteenth and nineteenth century making the Grimm brothers one of the most distinguished writers in this genre. She also argued that dark fairy tales are "dark fairy tales are part of human psych and culture that might provide a new way to observe humanity." (Muhi 2019, p. 1). To support her argument, she also cited Marina Warner (2014) who interpreted the tales through a psychological lens, while sustaining that in fairy tales the "reality transfigured into weirdness" (p.119)

Chapter Three: Methodology

3.1 Methodology

This study represents an examination of gothic elements as well as the role of women in Gothic literature, by shedding the light on three folktales that developed to become children's fairytales, using an Analytical Descriptive Approach through the lens of Feminism. Drawing upon elements and theories of gothic literature, it will explore the role of women in the chosen tales that were collected by the Grimm Brothers and their counterparts' adaptations by Disney Productions. It will analyze the role of females in each one of these tales to shed light on the gothic elements within the stories.

3.2 Procedures of the Study:

To achieve the requirements and expectations of this study, the researcher will be following these procedures to conduct the study:

1. Reading about Gothic literature and its elements.

2. Reading about Female Gothic literature and its connection to the female characters within a gothic work.

3. Reading the biography of the Grimm Brothers.

4. Reading the chosen three folktales for this study.

5. Reading critical reviews about the short stories and the movies.

6. Researching the status of women in society at the time when these stories were collected.

7. Discussing the findings.

8. Writing the conclusion

9. Documenting the references of the books, articles and web sources based on the APA style.

Chapter Four: Discussion and Analysis

4.1 Snow White

The known version of this story revolves around a princess who lost her parents and is living with her vile stepmother whose only care in the world is her pursuit to be the fairest, which leads her to condemning Snow White to be a maid in an attempt to eliminate her as a possible threat to her title as "the fairest" (Grimm & Grimm 1993).

Although the above version of the tale is what people know as the story of Snow White, the Grimm Brothers collection of it has several differences. In their tales, the story starts with a queen wishing to have a "child as white as snow, as red as blood, and as black as the wood of the embroidery frame!" (Grimm & Grimm 1993, p.329). Although the color white and the mention of snow usually reflects positive connotations such as purity and innocence, one can never disregard its ambiguity that could be seen as a sign of death. The fall of snow means the loss of life as all the surroundings go to rest with the snowfall. This theme is portrayed through the fact that the story starts with the birth of the little girl that "was named Snow-white." (Grimm & Grimm 1993, p.329) and associating it with the death of her mother "when she was born the Queen died" (Grimm & Grimm 1993, p.329). Simultaneously, the color white represents isolation which foreshadows how Snow White feels later in the story when she "… found herself quite alone in the wild woods, she felt full of terror" (Grimm & Grimm 1993, p.330). On the other hand, red and blood reflects a negative meaning of danger-bearing emotions or events sided with hostility and anger which foreshadows the state of the dwarfs because of Snow White and her constant experiences with danger throughout the tale. Finally, the color black is associated with darkness and decay which foreshadows the state of sleep-like which falls upon Snow White in the story as she ends up "…lying on the ground, without life or motion" (Grimm & Grimm 1993, p.332) on several occasions in the story. Not long after,

the queen dies upon giving birth to a little girl named Snow White. Years later, the king marries a beautiful woman who becomes jealous of Snow White's beauty and decides to end her life which highlights the dysfunctional family image that challenged Snyder's claim for fairytales to have a cohesive family unit, "with the good and able father, respected and obeyed, at its head;" (Snyder 1987)

In the Grimm Brothers collection, the huntsman lets go of Snow White upon her pleading not to kill her, not because he had a change of heart, but because he believed that the wild animals would devour her, so instead, he kills a "young wild boar" (Grimm & Grimm 1993, p.330) and offers its heart to the queen. During her escape in the forest, Snow White is chased by wild beasts while stepping on "sharp stones" and "thorn bushes" (Grimm & Grimm 1993, p.330). The use of thorns along with the sharp stones emphasizes the hardships and the struggle that snow white went through. Add to that the image portrayed through this symbol highlights the fact that physical harm was inevitable by stepping on them while running from the wild animals chasing her.

When Snow White finally reaches the house of the dwarfs, the reader comes across the number seven for the first time. The number itself is important as in many literary works the number is associated with the seven deadly sins of man. Yet, although the dwarfs themselves do not offer a direct connection to the seven deadly sins, the reader can still detect those sins throughout the tale and its characters. The first sin, Pride, which is presented through the stepmother's fixation with being the fairest which is emphasized through her magic "Looking-glass upon the wall" (Grimm & Grimm 1993, p.329). The second sin, Lust, which is represented through her lust for power and being number one by repeatedly asking her mirror "Who is fairest of us all?" (Grimm & Grimm 1993, p.329). The third sin, Gluttony, which is represented in the original tale when she eats the makeshift heart of Snow White that was offered to her by the huntsman. This action offered her the relief she needed

to ensure her place as she "…felt quite sure that now she was the first and fairest" (Grimm & Grimm 1993, p.331). The fourth sin, Greed, is represented again through her fixation to be the fairest even if it meant eliminating her rival as "she became yellow and green with envy, and from that hour her heart turned against Snow-white, and she hated her" (Grimm & Grimm 1993, p.329). The use of this color combo, yellow and green, symbolizes the jealousy and envy the queen felt towards Snow White. The fifth sin, Sloth, which was represented by the dwarfs melancholy after Snow White's death and ensuring "…one of them always remained by it to watch" (Grimm & Grimm 1993, p.334). The sixth sin, Wrath, which is clear though the story with the queen's reaction to Snow White being alive as she states "…Snow-white shall die" (Grimm & Grimm 1993, p.333) as well as the dwarfs' reaction towards the queen's actions against Snow White. The final sin, the queen's Envy which is fueled by the magic mirror and led her to doom Snow White to death.

By the time, the queen is aware that Snow White is still the fairest she produces a plan to kill her. She takes the form of an older woman selling wares. She finds Snow White and offers her a lace to try on. The choice of a lace as a weapon is very important as it is a tool used to carve a female's body and hence reflects an image of a perfect sand-glass body that a woman is supposed to have. The queen used this need to look perfect by convincing Snow White to buy her ware and complementing her figure "…What a figure you are, child!" (Grimm & Grimm 1993, p.332). Suspecting nothing, Snow White allows the older women to lace the ware. Eventually, the queen ends up tightening the lace until Snow White falls breathless. At this moment, the queen's greed to be the fairest is very clear through ensuring that Snow White is "…done with being the fairest" (Grimm & Grimm 1993, p.332). Nevertheless, Snow White is saved by the dwarfs and continues to live which feeds the queen's rage towards Snow White who ends up alive. Her rage leads her to "…think of something that will be her ruin" (Grimm & Grimm 1993, p.332) and she comes up with a

poisonous comb that according to her plan would end Snow White's life. Yet again, although Snow White "…fell down senseless" (Grimm & Grimm 1993, p.333), she was saved by the dwarfs who removed the comb from her hair. After her failure to kill Snow White again, as a final resort to feed her greed, the queen uses her dark magic once more to produce a poisonous red apple that was "…was beautiful to look upon, being white with red cheeks" (Grimm & Grimm 1993, p.333) so when Snow White took a bite it left her in a death-like state. The choice of the color white again foreshadows the upcoming isolation for Snow White, the red foreshadows death while the choice of the apple foreshadows the sin the queen is about to commit as connotations of an apple is usually associated with Eve's sin and it being the forbidden fruit.

Fast forward, the dwarfs find Snow White in a death-like sleep, so they place her in a glass coffin and decide not to bury her but instead place her on the mountain as they did not want to "…hide her away in the black ground" (Grimm & Grimm 1993, 334). The use of glass foreshadows a fresh start as people believe that broken glass is a good omen. Hence placing Snow White in a glass coffin foreshadows her return to life when the prince finds her. Towards the end of the tale, the original version from the Grimm Brothers' collection ended with the prince finding Snow White and holding a grand wedding to announce their marriage, to which the queen was invited to encounter her gruesome and ghastly death by forcing her to wear "red-hot iron shoes"(Grimm & Grimm 1993) that were placed on top coal and forced to dance wearing them until she dies. The Grimm's ending supports Tatar's (2019) challenge of reconsidering the concept of a happily-ever-after as its existence was accompanied with a violent and gruesome ending.

Going through the Grimm's version of snow white, several elements of gothic literature were present. The setting kept moving back and forth between the castle where the queen resides and a small cottage where the dwarfs lived. The damsel in distress which was presented

by Snow White herself. The eerie atmosphere of mystery and suspense that kept surfacing with every attempt the queen took to become the fairest. The supernatural element along with prophecy was evident through the mirror that only told the truth and prophesied who "the fairest of them all" was. Overwrought emotions were reflected throughout the tale whether through the queen's envy, anger, and hatred towards Snow White along with the dwarfs' sadness and anger towards the queen, and finally Snow-White fear from the queen. And finally, the objectification of women which will be thoroughly discussed in this thesis.

Although the lead characters in this tale were females, both characters echoed a negative representation of women which underlined the female role in a gothic work. The first character is Snow White, who is the damsel in distress. The second one is the queen that portrays the image of shameless predator, who is attractive according to her mirror who kept repeating "You are fairest of them all" (Grimm & Grimm 1993) and conniving at the same time which was reflected through her well to kill Snow White.

Snow White was portrayed as the damsel-in-distress. A weakling who is unable to stand up for herself. She is being chased around and almost killed in different instances through the tale. She is in constant need to be rescued from the beginning of the tale till its end. She is portrayed as this beautiful young lady who ends being bullied by her stepmother for her beauty.

The first instance she was placed in danger is when the huntsman took her away from the castle to kill her. As a damsel in distress, who is in need for a male to rescue her, this male is the same huntsman who was assigned to kill her. The fact that Snow White weeps and begs for her life to a man stating "Oh, dear huntsman, do not take my life; I will go away into the wild wood, and never come home again" (Grimm & Grimm 1993, p.329) portrays her as a frail and vulnerable person which stresses her status as an inferior to a male figure. The second instance is when the queen tried to kill her by asphyxiation. In this attempt, Snow White ends up losing conscious due to a lace that the queen tightened around her which "took Snow

White's breath away, and she fell down as dead" (Grimm & Grimm 1993, p.332). Nevertheless, she is only revived with the help of the dwarfs when they loosen the lace, who are also male characters. This supports the idea of the superiority males has over females. The third one is when she made a poisoned comb and yet again "…the poor girl fell down senseless" (Grimm & Grimm 1993, p.333) until she was saved by the dwarfs one more time. The last instance is the poisonous apple that caused her death.

Snow White was placed in a glass coffin "as to be looked into from all sides" (Grimm & Grimm 1993, p.334) which was their way to keep her beauty alive. She was placed in a manner that would flaunt off her beauty as they "cannot hide her away in the black ground." (Grimm & Grimm 1993, p.334) implying that showing off their beauty is all what matters when it comes to being a woman. The fact that she was dead did not matter as long as they did not hide her beauty in a wooden coffin. Then there is the fact that she only came back to life with the help of the prince who was in love with her. The men who carried her coffin away to the prince's castle along with the fact that they did not do anything to try and save her yet they merely stumbled upon a bush which ended up saving her life. Her awakening due to mistake and by chance again highlights the fact that men were superior as they did not have to try.

This concept of damsel in distress itself reflects the image of women being naturally weak and the fact that her innocence and beauty is what brought her the pity of her meant-to-be killer and hence her freedom intensifies her weakness. The fact that she remained motionless and breathless until the dwarfs loosened the lace around her body highlights her meekness as a woman. And finally, the fact that the prince and his men saved her life and brought her back from the death draws the final image of her being weak without a man to support her.

As for the queen, her representation was the exact opposite of Snow White's. While Snow White was presented as frail and innocent, the queen was presented as "…a beautiful woman, but proud and overbearing" (Grimm & Grimm 1993, p.329) which as Becker (2012)

puts it, challenges the established notions of femininity. She was a predator since "she could not bear to be surpassed in beauty by any one" (Grimm & Grimm 1993, p.329). She took control and constantly tried to keep her place as "the fairest." She did not fear anyone nor relied on man to support. She offered a perfect mix between beauty and evil which portrayed her image as a shameless predator perfectly. Instead of being inferior to males, she was a leader which was evident through the huntsman she assigned to kill Snow White. The fact that he killed a boar, took its heart, and offered to the queen as if it were Snow White's underlines his fear of her reaction to his failure to accomplish the assigned mission. Taking it upon herself to finish the deed and kill Snow White instead of reassigning it to a different huntsman highlights her capabilities and strength as someone independent and strong enough to take action by herself. Additionally, the fact the supernatural elements displayed in the tale where all under her disposal supports her role as a predator. She is the owner of the mirror, and she is the one dealing with dark magic. Better yet, she is the only character in the tale that has access to these two crucial elements. She portrays all the correct characteristics of a shameless predator as she is evil, menacing, dangerous and most importantly, she is attractive.

Nevertheless, whether it was Snow White or her stepmother, the key element that objectified the female roles in this tale was their beauty. Beauty was the motive behind the queen's evil actions and Snow White's dilemma. Both women were portrayed in terms of their looks only and all the events that took place were driven by the aspiration of being "the fairest."

4.2 Cinderella

The famous and well-known version of Cinderella had drastic changes made to the original story that the Grimm Brothers collected. In the story's original version, Cinderella's father is alive and aware of the foul treatment towards his daughter but does not try to change it. This largely places Cinderella as the damsel in distress who is weak and vulnerable due to her father's lack of acknowledgment as he even chooses to ignore the possibility that the

prince maybe looking for her stating "It surely cannot be Cinderella" (Grimm & Grimm 1993, p.83). The element of magic in this story is introduced through a hazel twig that Cinderella planted at her mother's grave where she was "weeping so bitterly that the tears fell upon it and watered it, and it flourished and became a fine tree" (Grimm & Grimm 1993, p.81). This supernatural element is heightened by the fact that a twig turned into a hazel bush after Cinderella waters it with her tears when weeping at her mother's grave. The hazel bush itself reflects the supernatural element it plays in this story, as it is the source of the magic that turns Cinderella from a dusty looking house cleaner into a glamorous princess.

The doves and pigeons that help her were led by this magical bush and not a fairy godmother as our kids learn. The white doves are representations of beauty and gentleness which fits the description of a damsel in distress while the pigeons are symbols of transformation and change. On the other hand, the colors of the two birds also plays a significant role in foreshadowing their roles in the story as the pigeons has darker colors.

A sign of the domesticated role for women which is another symbol of gothic work is the concept of the ball. The fact that a three-day festival was hosted where "…all the beautiful young women of that country were bidden" (Grimm & Grimm 1993, p. 81) in an attempt to "…so that the King's son might choose a bride from among them" (Grimm & Grimm 1993, p. 81) and eventually bare an heir for the kingdom places women in a role where they are expected to be wives, mothers, and followers. This was also corroborated by the prince's attraction, fascination, and possessiveness towards Cinderella and claiming, "She is my partner" (Grimm & Grimm 1993, p. 83) whenever she showed up to the celebration looking like a princess while his lack of recognition when he sees her in the ashes looking like a house cleaner.

Furthermore, the slipper that was left behind on the third night after the prince "had laid a plan and had caused all the steps to be spread with pitch, so that as she rushed down them the

left shoe of the maiden remained sticking in it" (Grimm & Grimm 1993, p. 84). The slipper was described to be "very small and slender" (Grimm & Grimm 1993, p. 84), which objectifies Cinderella herself and reflects an image of a slender petite woman fulfilling the role of a damsel in distress. Finally, the fitting of the slipper was drastically changed as the original version in the Grimm Brothers collection was gruesome and dreadful. In the original story, the stepmother asks her first daughter to cut off her toe for her foot to fit in the slipper by stating that "when you are Queen you will never have to go on foot." (Grimm & Grimm 1993, p. 84) to which she does. The prince takes his bride and leaves for the palace when the doves magically speak, bringing his attention to the lewd act by enchanting, "There they go, there they go! There is blood on her shoe; The shoe is too small, Not the right bride at all!" (Grimm & Grimm 1993, p. 84). The prince then turns around and demands the second sister should try the slipper. The same happens, and the mother asks her second daughter to cut off part of her heel to fit in the slipper in which she does only for the doves to repeat the same lines to the prince who goes back looking for a third daughter. That is when Cinderella tries on the slipper that fits her perfectly and leaves with the prince as his wife-to-be.

The story goes on to the wedding day with both sisters, "hoping to curry favor" (Grimm & Grimm 1993, p. 85), walk with Cinderella towards the church only to have both their eyes picked by the pigeons and condemned to go blind for the rest of their lives.

The Grimm's version of Cinderella displayed elements of a gothic work. To start with, the setting kept moving back and forth between the castle where the festival was held and the manor where Cinderella lived that confined the supernatural element represented by the bush and the birds. The damsel in distress, Cinderella who was abused emotionally by the stepmother and her daughters. The eerie atmosphere of mystery and suspense was present through her misfortunate encounters with her stepfamily, the mistreatment she received, and her attempts to enjoy her basic right of being an equal to her stepsisters. Overwrought emotions

were reflected throughout the tale through Cinderella's failure to standing up to her abused status, the father's failure to protect his daughter, and the hatred the stepmother and her two daughters harnessed for Cinderella. And finally, the negative image of women that was portrayed in the story which will be thoroughly discussed in this thesis.

The main characters in this story are Cinderella, her stepmother, and her two stepsisters, however, none of those four characters reflected a positive image for a female figure. The first character, Cinderella, embodied the image of the damsel-in-distress. She is frail and vulnerable. Her character was introduced as the girl who is delicate, always crying and trembling over her mother's grave whenever she was mistreated instead of standing up to her abuser. Throughout the whole story she did not show any signs or attempts to protect herself from the mistreatment received by her stepmother nor by her stepsisters. Her reactions are exaggerated, and her wrought emotions are evident through her hysterical crying which was indicated with the fact that her tears are what turned a mere twig into a bush.

Moving forward to the festival held in the castle, her weak character was also dominant through her failure in standing up to her stepfamily and attending the ball along their side from the very beginning. The fact that she turned into the magical bush to support her intensifies her fragileness and weakness. Her abrupt escape throughout the three evenings from the prince to avoid being caught by her stepfamily plays a key role in reflecting her status as a damsel-in-distress.

The character of Cinderella also fits the role of a domesticated woman. As a daughter in the household, she is treated as someone whose place is a servant. she is domesticated by her stepmother and entrapped in a dusty gown that she wears to clean the manor. The concept of the ball and its purpose also supports the fact that she is expected to be domesticated by the prince if chosen as a wife.

The second character is the stepmother who was portrayed as the shameless predator. She was reflected as this evil conniving person who abused her stepdaughter, Cinderella, while treating her daughters as princesses. She refused to allow Cinderella to join them in the ball in fear of upstaging her own daughters. She used Cinderella as a house cleaner and denied her the basic rights of a person. She demanded she serve her and her daughters and refused to acknowledge her as an equal. The stepmother also was presented as the person holding the power and final say in the manor placing the father on the margin and denying him his role as an equal in their marriage.

Her predatory character was also reflected through her strive to be a part of the royal family by marrying off one of her daughters to the prince. By convincing both her daughters to self-harm in an attempt to fit their feet in the glass slipper, she portrayed an image of a power thirsty person on the expense of her daughters' well-being. Nevertheless, although the stepmother took the wrong approach in supporting her daughters and trying to provide them with the best life she could by turning Cinderella into their house cleaner. The fact that she pushed her daughters to do the extreme to fulfill the dream of being part of the royal family. The domesticated woman whose life evolve around her daughters' well-being and high-end lifestyle can still be seen in the stepmother. Towards her two daughters she was a loving mother trying to provide them with the best life possible by downgrading the status of her nonbiological daughter, Cinderella. Her mistreatment led the stepsisters to follow the footsteps of their mother by portraying a predatory persona towards Cinderella. They constantly exploited the power given to them by their mother and abused Cinderella emotionally.

Overall, the female role in this story was dependent on the strength they either lacked or misused. Cinderella's character was frail and flimsy while the stepmother and stepsisters portrayed their power by being evil and nasty towards Cinderella.

4.3 Rapunzel

The plot for this story which was collected by The Grimm Brothers' original story opens with a poor husband, and his wife who is pregnant and craving rampions from their neighbor's yard. Her craving for rampion that might cause her to "die unless I can have some of that rampion to eat that grows in the garden at the back of our house." (Grimm & Grimm 1993, p. 93) indicates her inability to control her desire which established the first connection to the sin of gluttony. The husband ends up trespassing and plucking "…hastily a handful of rampion and brought it to his wife" (Grimm & Grimm 1993, p. 93) who she enjoys it and requests to have more of as "she longed for it thrice as much as she had done before" (Grimm & Grimm 1993, p. 93). Her inability to satisfy her craving and her demand for more creates a connection to the sin of greed. However, during his attempt to get more rampions, he is caught by their neighbor, who turns out to be a Witch. A practitioner of sorcery is associated with power and evilness. Those two characteristics are supported with their connection to the sins of wrath and pride. A witch is a person who takes pride in their power and abilities while portraying an inability to control her emotions and is usually led by rage. She agrees to give him the herb in exchange for taking their daughter when born, and he agrees out of fear.

She takes the newborn girl and raises her as her own, and once she turns twelve, she isolates her from everyone in a secluded tower. The secluded tower represents isolation and lack of freedom which foreshadows the status of Rapunzel when she grows up. Nevertheless, this isolation on the tower symbolizes Rapunzel's strive for freedom and hope to experience the outside world. At the same time, isolating Rapunzel in the tower can be seen as a connection to the Witch greed to solely own Rapunzel. The Witch visits Rapunzel regularly in the tower calling for her to drop her hair down. Hence the famous line "Rapunzel, Rapunzel, let down

your hair" (Grimm & Grimm 1993, p. 94) starts. The unrealistically "beautiful long hair that shone like gold" (Grimm & Grimm 1993, p. 94) and its strength to use it as a rope for the "…witch would climb up by it" (Grimm &Grimm, p. 94) provides the supernatural element in this collection. The long hair symbolizes a physical manifestation of her freedom-craving spirit which supports the fact that she is a damsel-in-distress. The damsel in the story differs from other characters in the Grimm collection in the fact that although she is physically weak and unable to free herself, spiritually she craves the power that would set her free.

As time goes on, a prince comes across the tower and is enchanted by her singing, so he decides to meet the owner of the voice. The singing is a symbol of her inner strength that she is unable to manifest physically. The prince's enchantment with a mere voice can be associated with his lust towards the owner of the voice especially that singing during the Victorian era is associated with beautiful women channeling their inner desire and lust. This was indicated with his thought "Since that is the ladder, I will climb it, and seek my fortune." (Grimm & Grimm 1993, p. 94) after witnessing the witch do the same. This incident indicates that this damsel can break free but is unable to break away from her isolation. Moreover, it can be seen as a reflection of her inner thoughts, desire and lust which successfully manages to enchant this stranger.

After the Witch left, the prince repeats her utterance, "Rapunzel, Rapunzel, let down your hair" (Grimm & Grimm 1993, p. 94). The fact that Rapunzel let down her hair for this stranger symbolizes her need for connection with someone other than the Witch. This supports the fact that her isolation is getting to her and her strive for freedom. Once he sees her, they fall in love which again symbolizes the lust he felt when he heard her singing. He keeps visiting her daily bringing a strand of silk every time so that she uses them to make a ladder to come down the tower. The use of silk symbolizes the background of the prince as someone who is prestigious and someone from a higher class.

Eventually, Rapunzel makes the mistake of unintentionally telling the witch about the prince, which angers her and causes her banishment away in a desert. As for the prince, after he realizes what happened with Rapunzel, he attempts to escape the witch's wrath, jumping out of the tower and falling atop of thorns which makes him blind. The use of thorns denotes the existence of the sins and hardships. This symbol is clear with the blinding of the prince which represents his sinned relationship with Rapunzel and foreshadows his following hardship. The prince wanders off blind in the forest for years until he finally finds Rapunzel with his two twins and is magically healed with her tears. This lust he held for her is portrayed through the fact that Rapunzel ended up pregnant with his twins and her tears are another supernatural element in the story. He takes them back to his kingdom, living happily ever after.

The story harbored two female characters which were used to provide different representations of the female role. The lead female character, Rapunzel, displayed mixed characteristics of a damsel-in-distress as well as a domesticated woman. First, although Rapunzel was not domesticated by a husband or a family at the beginning of the story she was entrapped and domesticated by the witch when she "…shut her up in a tower in the midst of a wood, and it had neither steps nor door, only a small window above" (Grimm & Grimm 1993, p. 94). She was treated as a follower and expected to stay isolated inside the tower waiting for her the daily visit of Mother Gothel. Moving forward in the story, Rapunzel moves from being entrapped by the witch into the entrapment of wanting to be a wife to the prince and carrying his twins as she tells him "I would willingly go with you" (Grimm & Grimm 1993, p.94).

She also displayed elements of the damsel-in-distress through the weak and fragile character she displayed. Her entrapment in the tower with no way in or out except for her locks indicates her inability to break free both physically and emotionally. She seems to be silent and passive with her interactions with the witch. She does fit the innocent victim role as she was

taken away from her parents as a newborn and isolated at an early age with Gothel as her only interaction.

Nevertheless, Rapunzel was one of the few characters that failed to deliver clear and direct characteristics of a damsel-in-distress and a domesticated woman. Her will to break free and experience the world also reflects characteristics of a predator who is beautiful with gold locks. Yet again she does not clearly portray those characteristics, but they are clear when she meets the prince and decides that she "certainly like him much better than old mother Gothel" (Grimm & Grimm 1993, p. 94). and informs him to bring silk in his visits to shape them into a ladder she can use to leave. The elements of this character also appear later when she compares the old Mother Gothel with the prince who is "young and beautiful" (Grimm & Grimm 1993, p. 94) and when she mistakenly asks the witch "how is it that you climb up here so slowly, and the King's son is with me in a moment?" (Grimm & Grimm 1993, p. 95).

The second character is Mother Gothel who is the predator. She is portrayed as this evil and conniving witch who ruined the life of a family by taking away their newborn baby in exchange of mere rampion. Her action did not stop at taking the child, but it moves on to her taking her away from everyone and isolating her from the world without giving access to her to leave or anyone to even know about her. Although she is described as old, her actions still reflect menace and danger.

When she figures out that Rapunzel is meeting someone other than her, her controlling and dominant self refuses to accept that which leads her to physically abusing her and cutting the gold locks of Rapunzel then banishing her in a deserted area where she would not be found. Her evilness does not stop again as she decides to take her revenge on the prince as well which was made clear through her utterance "you came for your darling, but the sweet bird sits no longer in the nest, and sings no more; the cat has got her and will scratch out your eyes as well!

Rapunzel is lost to you; you will see her no more" (Grimm & Grimm 1993, p. 95). Thus, this interaction ends with the terrified prince who amid his agony and grief ends up jumping into the thorns that blind him.

Both these characters portrayed mixed characteristics that reflects a negative image of women. One is entrapped and unable to stand up for herself and the other is so self-centered that she harms those around her with no care in the world.

4.4 The Toning Down of the Folktales into Disney movies.

This part of the thesis explores how the above three stories chosen from the Grimm Brothers collection have transformed with time to reflect the social lens of the time of its remake. Those collections were adapted across time to fit in with the societal changes along with cultural ones. Furthermore, a comparison between the Grimm collection of each of the chosen folktales and their Disney counterparts will be provided to highlight the similarities and the differences in consideration of their publication period.

4.4.1 Snow White from Grimm to Disney

In both versions of "Snow White and the Seven Dwarfs," the main character Snow White is tamed and passive. She is domesticated and fond of home life and its duties which could be seen clearly through her unreserved agreement to do the chores that the dwarves ask her to fulfill in return of offering a shelter to stay in. Furthermore, her agreement to the marriage proposal offered by the prince whom she barely knows in both versions also adds to her tamed persona as a female.

On the other hand, the queen, in both versions, is obsessed with her beauty and directs her envy towards Snow White who is "the fairest" according to her magic mirror. Her envy leads her strive to be "the fairest" to be satiated through any means she could think of which ends up being eliminating the threat Snow White represents. The queen's actions, in both

versions, demonstrates her need for approval by the male-dominant society they are part of regardless of how it may affect those around her. This approval is pursued by her strive to always be "the fairest" as if that is what earns her the approval she is looking for.

Although both versions of Snow White have a variety of difference, both also included a variety of similarities. Each one of those similarities has played a significant role in reflecting the main frame of the story at hand. Nevertheless, those differences served as a mean to reflect a different representation of the society and their standards at the time of the publication. The Grimm Brothers collection of Snow White served as a way to provide an accurate representation of Germany's history. The Disney version of the story served as a mean to leave a stamp in the animation world through their first work published ever. The Grimm brothers focused on depicting the stories as accurately as possible while Disney focused on the animation itself as a work of art. Furthermore, the prince and the dwarfs in the Grimm collection were mere tools in the original folktale. They were presented very superficially as they were only there to support the main two characters, Snow White and the Queen, and their roles. On the other hand, the prince was given an essential role in the movie as a male character as he was presented as the knight in shining armor looking for Snow White to rescue her giving him the power. The dwarfs on the other hand, Disney portrayed them as diligent people trying to make a living and succeeding in leading a happy life. This representation can be associated with the Great Depression that took place in the US at the time of the publication of the movie. It can be seen as a way to provide hope for those suffering from the great depression showing them that hard work reaps happiness eventually.

Finally, the ending was changed from the prince forcing the queen to dance in iron shoes till she meets her death in the Grimm collection to her accidently killing herself in the Disney movie. This change in the ending provides the story with a universal theme that appeals the audience from every age and from everywhere.

4.4.2 Cinderella from Grimm to Disney

Cinderella's character, although she comes from a rich household, she is someone who lived a disadvantaged life in poverty under her stepfamily's roof. She was verbally abused and neglected almost all her life after the death of her mother. However, in both versions she does eventually achieve marriage to the prince raising her social class drastically.

Nevertheless, both versions of the story are highly dependent on magic and the use of magic to secure a marriage. In the original folktale collection, the magic was brought upon her dead mother and manifested through the twig that was watered by Cinderella's tears. On the other hand, in the Disney version of the story, the magic is manifested through the fairy godmother. Nevertheless, in both versions wealth and marriage are attained through magic only.

Although magic does not exist in real life, wealth and power were achieved for women through marriage. Although it cannot be real-life magic, the magic in the story can be seen as a reflection of women's ability to use their sexual appeal to attract potential husbands. Their sexual prowess was achieved through their clothing, hairstyles and saying the right thing to secure the husband that will offer them wealth and power.

In the Disney version, the father was dead which isolates Cinderella furthermore than she already is. The death of the father also provides the stepfamily with more power over Cinderella as she would have no one to speak up on her behalf. Moreover, fathers of the 1950s were the breadwinners who hold the authority over the family members. Disney eliminating the father figure in their movie serves as a crucial factor explaining the power that the stepmother, who is a female, held over the family. The absence of the male figure of the family in the story provided an explanation that is suitable for a patriarchal society on why a female, the stepmother, is in charge of a household and not a male, the father. On the other hand, the

Grimm brother collection was made in 1812. A year were women held more responsibilities due to the men's participation in war. Hence, in the Cinderella version collected by the Grimm brothers, it was not out of the ordinary for the stepmother to hold more power in the household while the father's role was idle.

The final difference exists in the ending of both versions. The Grimm collection offers a gruesome ending where the two stepsisters cut parts of the feet to fit in the shoe and have their eyes poked during the marriage ceremony while the Disney version merely states that the sisters tried to squish their feet in the shoe but failed and does not state their status after the ceremony. This difference is essential as, yet again, this change offered the story a theme of universality allowing Disney to share their version with their audience.

4.4.3 Rapunzel from Grimm to Disney

In both versions of the story, Rapunzel by the Grimm Brothers and Tangled by Disney, a witch takes a newborn baby girl away from her birth parents and isolates her from everyone. Although both stories operate on the same premise, the events in between the beginning and the ending are where the differences exist.

The main difference between both versions is that Mother Gothel in Tangled kidnaps the baby for her hair that is a replacement for a magical flower that would keep her young. However, in the Grimm collection of Rapunzel, there is no clear explanation provided as to why Mother Gothel takes the baby and if there was a reason, it was not revealed. This change in the modern story of Rapunzel, Tangled, clearly reflects today's society. The society we live in currently, people are generally self-centered with intentions to achieve their goals and dreams on the expense of their surroundings. The selfishness highlighted in the story is the pursue of beauty in specific. This was clearly reflected in Mother Gothel's need to maintain her youth and beauty on the expense of Rapunzel's birth parents.

Another difference is the way Rapunzel is taken by Mother Gothel. In the Grimm brother's version, Rapunzel was given to Gothel as a payment for their actions while in the Disney version she was kidnapped from the castle. This change indicates how in the modern world no one is safe, and everyone can be affected by any event. The fact that the parents' status shifted from the weak poor couple into the powerful king and queen and yet their newborn was still taken indicates how the world we live in nowadays does not give passes to anyone regardless of their status.

One more difference is the male character in both versions. In the Grimm collection version, the male character is presented as a prince and a noble who is magically intrigued with the voice of a singing Rapunzel and ends up falling in love with her at first sight. On the other hand, in the Disney version of the story, the male figure is presented as a selfish thief who is on the run from the king and queen. Instead of providing the scenario where the male and female lead fall in love directly as can be seen in fairy tales, Tangled offered a more dynamic, more realistic twist to the story by highlighting both characters, their roles and giving importance to both of them by establishing a storyline for each one of them instead of falling in love at first sight. Both characters are given the chance in Tangled to develop and share their stories which can relate to the equality that the societies nowadays are trying to balance and reflect.

Mainly, the changes that occurs and define the differences between Tangled and Rapunzel are a reflection of today's society and the morals that Disney is trying to deliver to their audience nowadays which include equality between the male and female lead. None of them is dependent on the existence of the other. The male lead was given individuality and importance while the female lead was given individuality and strength as well as shattering the idea of her needing a prince charming.

Chapter Five: Conclusion

5.1 Introduction

In this chapter the researcher provides the final conclusion of this study as well as the most important recommendations and the further research that can be considered for future studies.

5.2 Conclusion

This study has examined three literary works of the Grimm Brothers collection from a Gothic lens. It has also offered a comparison to its first Disney counterpart publication highlighting the differences between both versions and their connection to the time of their publication. After a close reading for the Grimm collections of Snow White, Cinderella and Rapunzel it can be concluded that the three storied did offer gothic elements that offered a gruesome and non-fairytale element to them demonstrating that those folktales can be considered as a Gothic literary works. Furthermore, by observing their Disney counter parts published in 1937, 1950, and 2010, it can be concluded that the theme of universality forced changes in those three stories to fit in the status quo within the societies to be consumed by a larger target audience and deliver certain morals to the children watching them.

Snow white offered different elements of Gothic literature presented by the setting and the supernatural elements for instance. The damsel in distress, Snow white, was objectified throughout the story for her beauty and innocence. Finally, for the Disney version, gruesome elements were eliminated and replaced with scenes that are more acceptable by the society however, the objectification was still evident throughout the work which fits the society of 1937.

The Grimm collection of Cinderella also offered elements of Gothic works represented by the supernatural element along with the eerie and abusive atmosphere surrounding her. As

a woman in this collection, she was also objectified and used. She was domesticated by her female counterpart and was expected to offer the same passiveness after marrying the prince as well. In the Disney version of the story. The same tamed and passive persona was presented while offering amendments to the surrounding characters to fit in the expectations of the society in 1950s.

Finally, the Grimm collection of Rapunzel also offered the eerie atmosphere along with magic and the uncomfortable setting of the story where a woman in trapped. The theme of entrapment played a significant role in depicting the gothic element of the work and most importantly the objectification of woman. Nevertheless, the Disney version Tangled that aired in 2010 broke free from this entrapment and this objectification by dividing the focus on both the female and the male leads of the movie.

5.3 Recommendations

Based on the limitations of this study, the researcher believes that more research in this field can be done in regards of the connection between the Grimm Brothers collection with the Disney different versions of the original stories. Hence, the researcher offers the following recommendations for further studies:

1. The researcher recommends conducting further studies on the chosen stories and analyzing them in comparison to other available adaptations.
2. The researcher suggests researching different stories from the Grimm collection other than the ones chosen for this study and conducting more research on them within the scope of Gothic Literature.
3. The researcher recommends focusing on the Grimm Brothers collection and analyzing them from a feminist point of view.

5.4 Further Studies

For further studies, the researcher suggests the following:

1. Exploring the different versions of the chosen stories with their different publications and comparing the changes that occur in them

2. Researching the brothers background and the historic elements that led to making the collection in the first place.

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