University of Pardubice

Faculty of Arts and Philosophy

Gender in Fairy tales and their Movie Adaptations

Diploma Thesis

2023   David Váňa

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2020/2021

ZADÁNÍ DIPLOMOVÉ PRÁCE
(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Bc. David Váňa**
Osobní číslo: **H21362**
Studijní program: **N0114A300052 Učitelství anglického jazyka**
Téma práce: **Gender in Fairy tales and their Movie Adaptations**
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

Zásady pro vypracování

Závěrečná diplomová práce se bude věnovat otázce zobrazení genderu v tradičních pohádkách a v jejich moderních filmových adaptacích. V úvodní části diplomant pojedná o žánru pohádky a vysvětlí zvolený teoretický a kritický rámec práce – tj. feministickou teorii a kritiku. Dále představí zvolená díla a svůj výběr zdůvodní. Jádrem práce pak bude jednak analýza vybraných tradičních pohádek z hlediska toho, jak zobrazují genderové role a stereotypy, jednak komparace těchto pohádek a jejich filmových adaptací (případně srovnání různých adaptací téže pohádky), opět z hlediska zobrazení genderu. Diplomant své analýzy a komparace shrne a vysloví obecnější závěr o proměnách pojetí genderu a genderových rolí v klasických pohádkách a v jejich různých dobových adaptacích.

Rozsah pracovní zprávy:
Rozsah grafických prací:
Forma zpracování diplomové práce: **tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

zvolená primární díla

Baker-Sperry, Lori. "The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales." *Sage journals* 17, no 5 (2003) 711-726.

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Vintage, 2010.

Bianchi, Susan. "Feminization and juvenilization of poverty: Trends, relative risks, causes, and consequences." *Annual Review of Sociology* 25, no. 1 (1999): 307-337.

Carpenter, Humphrey. *The Oxford Companion to Children's Literature*. Oxford, New York: Oxford University Press, 1999.

Davis, Amy. *Good Girls and Wicked Witches: Women in Disney's Feature Animation*. John Libbey Publishing, 2006.

Haase, Donald. *Fairy Tales and Feminism: New Approaches*. Detroit: Wayne State University Press, 2004.

Hains, Maryellen. "Beauty and the Beast: 20th Century Romance." *Merveilles & contes* 3, no. 1 (1989): 75-83.

McCulloch, Fiona. *Children's Literature in Context*. London: Bloomsbury Publishing, 2011.

Propp, Vladimir. *Morphology of the Folktale*. Texas: University of Texas Press, 1968.

Zipes, Jack. *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England*. London: Routledge, 1986.

Zipes, Jack. *Fairy Tales and the Art of Subversion*. Oxfordshire: Taylor&Francis Ltd. 2011.

Zipes, Jack. *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*. New Jersey: Princeton University Press, 2013.

Vedoucí diplomové práce: **doc. Šárka Bubíková, Ph.D.**
Katedra anglistiky a amerikanistiky

Datum zadání diplomové práce: **2. dubna 2021**
Termín odevzdání diplomové práce: **30. března 2022**

doc. Mgr. Jiří Kubeš, Ph.D.
děkan

Mgr. Olga Roebuck, Ph.D.
vedoucí katedry

V Pardubicích dne 30. listopadu 2021

Prohlašuji:

Práci s názvem Gender in Fairy tales and their Movie Adaptations jsem vypracoval samostatně. Veškeré literární prameny a informace, které jsem v práci využil, jsou uvedeny v seznamu použité literatury.

Byl jsem seznámen s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon), ve znění pozdějších předpisů, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Beru na vědomí, že v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů, a směrnicí Univerzity Pardubice č. 7/2019 Pravidla pro odevzdávání, zveřejňování a formální úpravu závěrečných prací, ve znění pozdějších dodatků, bude práce zveřejněna prostřednictvím Digitální knihovny Univerzity Pardubice.

V Pardubicích dne 31. 3. 2023

David Váňa

Annotation

This diploma thesis deals with the depiction of gender, gender roles, and gender stereotypes in fairy tales, namely their movie adaptations by Walt Disney Productions. The first chapter is dedicated to the history of the genre and its development. The diploma thesis introduces literary criticism, namely feminist literary criticism, which is fundamental for the analytical part of the thesis. Furthermore, the thesis elaborates on gender, gender roles, and gender stereotypes with respect to the primary source, fairy tales. The thesis provides an analysis of two fairy tales and their live-action remakes released by Walt Disney Productions. The diploma thesis aims to analyse what shift, if any, was accomplished in terms of the stereotypical depiction of gender roles in the live-action remakes of the animated versions of fairy tales.

Key words

fairy tales, gender, gender stereotypes, Walt Disney

Název

Gender v pohádkách a jejich filmových adaptacích

Anotace

Tato diplomová práce se věnuje otázce zobrazení genderu v tradičních pohádkách a jejich filmových adaptacích. Pro účely analýzy byly vybrány animované verze Popelky a Krásky a zvíře, včetně jejich nových filmových zpracování od Walt Disney Productions. První část práce je věnována žánru pohádky a jejímu vývoji. Diplomová práce poté nastíní vybranou literární kritiku, konkrétně feministickou literární kritiku. Právě tato literární kritika je využita jakožto optika pro následnou analýzu výše zmíněných pohádek. Diplomová práce dále představí problematiku genderu, genderových rolí a genderových stereotypů s ohledem na primární zdroj. Cílem této závěrečné diplomové práce je analyzovat k jakému posunu došlo z hlediska zobrazení genderu a genderových stereotypů právě ve výše zmíněných animovaných pohádkách a jejich nových filmových zpracováních.

Klíčová slova

Pohádky, gender, genderové stereotypy, Walt Disney

Table of Contents

Introduction

Fairy tales have a history of various purposes, including entertaining and didactic purposes. These are stories that the child encounters as one of the first, so it might be emphasized that fairy tales provide a platform for including didactic issues, which is supported by Fiona McCulloch who claims that in the history of children's literature: "Such stories were heavily didactic and included teaching girls morals and manners, particularly regarding gender roles, in the likes of *Beauty and the Beast* where Beauty learns essential feminine qualities like self-sacrifice and self-effacement."[1] Some people might pose the question of whether it is necessary to analyse gender stereotypes in a work of art that is already based on gender stereotypes. It is, however, necessary to consider the didactic purpose of the fairy tale, narrowed down by various scholars, such as the above-mentioned Fiona McCulloch. The idea of Fiona McCulloch was selected intentionally since she refers to *Beauty and the Beast* which serves as one of the primary sources to be analysed in the diploma thesis.

Furthermore, it is vital to justify the selection of fairy tales for the analysis. As mentioned before, one of the primary sources of the diploma thesis represents *Beauty and the Beast*, namely two versions released by Walt Disney Productions. As for the analysis, the thesis elaborates on movie versions of fairy tales given the fact that, as Alexander Bruce claims: "The films became such prevalent fixtures that it is reasonable to say that most American children growing up in the 1990s who came from even moderately affluent families were raised on a steady diet of Disney."[2] It is necessary to point out that Alexander Bruce's claim is primarily applicable to the 1991 version of *Beauty and the Beast*. The live-action remake was released eighteen years later. Furthermore, Alexander Bruce claims that: "Collectively, the critics—many of them feminists—believed that these films set up false expectations of womanhood, as each female protagonist takes little action and relies upon her own beauty (and in later films even more openly upon her sexuality) in pursuing her primary objective of finding and marrying her "Prince Charming.""[3] Nevertheless, Alexander Bruce, in the article, studies fairy tales that were released prior to 2007. Consequently, Alexander Bruce did not have a chance to consider the live-action remakes of the fairy tales released by Walt Disney Productions. Therefore, the aim of the diploma thesis is to analyse what shift, if

---

[1] Fiona McCulloch, *Children's Literature in Context* (London: Bloomsbury Publishing, 2011), 34.
[2] Alexander Bruce, "The Role of the "Princess" in Walt Disney's Animated Films: Reactions of College Students," *Studies in Popular Culture* 30, no. 1 (2007): 2.
[3] Bruce, "The Role of the "Princess" in Walt Disney Animated Films," 2.

any, was accomplished in terms of the stereotypical depiction of gender roles in the live-action remakes of the selected fairy tales. In addition, while Alexander Bruce points to the female characters in fairy tales, the diploma thesis should analyse both female and male characters. It is hoped that such analysis of male characters in fairy tales only enriches the scope of gender studies. The second pair of movie versions of fairy tales, which is analysed in the diploma thesis, represents *Cinderella*. It might be suggested that *Cinderella* deviates from the claim of Alexander Bruce, given the fact that the animated version was released already in 1950. It is argued that such a time gap does not represent any obstacle. On the contrary, by 2015, Disney Productions released the live-action remake which not only extended the line of fairy tale remakes, it also provided more material for analysis from the perspective of gender and gender stereotypes. The aim remains the same. The aim of the diploma thesis is to analyse what shift, if any, was accomplished in terms of the stereotypical depiction of gender roles in the live-action remakes of the selected fairy tales.

1. Fairy Tales and Their History

As mentioned in the introductory part of the diploma thesis, the historical development of fairy tales and the historical perspective on childhood goes hand in hand. The approach to children and fairy tales was highly dependent on the social needs that determined what was necessary to teach the children. It might be expected that the content of Puritan literature will differ from the production of Romantic authors because both historical periods offered a completely different view on what knowledge and patterns of behaviour were necessary to pass to children. In addition, the desires and needs of children were institutionalized in accordance with respective time period as well. It might seem that the reference to Romanticism and Puritanism is of little importance to mention. However, the purpose of such an illustration was to point out that the concept of childhood is socially constructed. Therefore, the perspective on children and childhood differed significantly depending on the given time period and society. Each society constituted its own values and attitudes that helped to shape the concept of childhood and influenced the role of children in society. It is necessary to point out that both childhood and the concept of gender are socially constructed, an attribute that both concepts have in common.

The very first material, which would be later transformed into the form of children's literature, was disseminated orally. This potential material was propagated in the form of old wife tales, legends, and myths that would later inspire literate authors to collect the material and assemble a written form of these originally oral productions. Names such as Charles Perrault, Marie-Catherine d'Aulnoy, the Brother Grimm, and Giovanni Straparola need to be highlighted in terms of genre history. However, what is also necessary to highlight is the level of illiteracy during 17th century France that contributed to the oral dissemination of the aforementioned potential material for fairy tales. In his statistics, James Melton addresses the issue of illiteracy in French society and claims that: "In 1686-90, only about 29 percent of men and 14 percent of women were able to sign their names in parish marriage registers."[4] The data of James Melton is relevant mainly to the first two authors mentioned above (Charles Perrault and Marie-Catherine d'Aulnoy) since they both contributed to the development of the genre during the scope of the 17th century France. Despite the data provided by James Melton regarding the low level of literacy in French society at the end of the 17th century, professor Jack Zipes suggests that during the 1690s, literary fairy tales

---

[4] James Van Horn Melton, *The Rise of the Public in Enlightenment Europe* (Cambridge: Cambridge university Press, 2001), 82.

became enormously fashionable in France, namely by virtue of Marie-Catherine d'Aulnoy and her setting a trend within French society.[5] While the claims regarding the low literacy among the French society might seem contrary to the claims of Jack Zipes, it should be reminded that the skills of reading and writing were reserved mainly to the middle and the upper class. The accomplishments of transforming oral storytelling to its written fixation should be attributed primarily to: "educated writers [who] purposely appropriated the oral folktale and converted it into a type of literary discourse about mores, values, and manners so that children and adults would become civilized according to the social code of that time."[6] Marie-Catherine d'Aulnoy held the title of a baroness which provided her with proper education and allowed her to disseminate the literary fairy tale within the upper-class circle. In fact, the targeted children audience of early fairy tales consisted primarily of children from the upper class. Fairy tales became a way to transfer behaviour patterns, that were desirable among the French upper-class society to youngsters. French parents and nannies started to understand the potential of fairy tales as a guide for children that were taught to understand their position in French upper class society. Since the roles of men and women were strictly predetermined and the obligations associated with these roles as well, fairy tale became perceived as a narrative that would transfer these roles and obligation in a manner that was understandable to children.

The contribution of upper-class women to the genre of fairy tales should not be overlooked and deserves a platform. Madame d'Aulnoy and her involvement in the genre history is significant due to her promotion of magical creatures, such as fairies, that are nowadays commonly associated with fairy tales and indeed perform a considerable role in shaping the destiny of the selected fairy tale characters. While it might seem that fairies could be indiscriminately included among other magical creatures, to Madame d'Aulnoy, fairies, according to professor Jack Zipes: "signal their actual differences with male writers and their resistance to the conditions under which they lived, especially regulations that governed manners and comportment in their daily routines within the French civilizing process."[7] Therefore, it might be summarized that fairy tales, and namely fairies as magical creatures, represented a means of resentment that was shared by the ladies of the upper-class society and could not be openly expressed due to subordinate position of women in the 17th century

---

[5] Jack Zipes, *Fairy Tales and the Art of Subversion* (London: Routledge, 2011), 29.
[6] Zipes, *Fairy Tales and the Art of Subversion*, 3.
[7] Jack Zipes, "The Meaning of Fairy Tale Within the Evolution of Culture," Marvels *&Tales* 25, no. 2 (2011): 224.

French society. The incorporation of fairies into the tales was only logical since, as Marina Warner claims: "fairy tale offers a case where the very contempt for women opened an opportunity for them to exercise their wit and communicate their ideas."[8] The saloons became a platform for upper-class women to share their discontent embodied by fairies, later included in the written fixation of fairy tales to navigate children of the French upper class towards desirable patterns of behaviour.

It is no wonder that magical objects were promoted in these tales by, for instance, Madame d'Aulnoy. Since upper-class women utilized fairy tales to demonstrate their discontent with their restricted social roles, magical objects provided the benefit of reflecting whatever the upper-class women desired. The magical object, inserted in the narrative of the fairy tale, invited the listener to experience a world beyond reality, and as Bronwyn Reddan claims: "Like the tales in which they appear, magical objects invite readers into a marvellous world in which the rules of reality are suspended."[9] It is necessary to remind the profound patriarchal tendencies in 17th century France that resonated through the social circles and restricted the female authors in their work. However, this was not always the case. There are various scholars and historians who stress the matriarchal tendencies that resonated in society long before the concept of patriarchy started to be the dominant social system. Jack Zipes comments on such change in the social system and claims that: "the goddess became a witch, evil fairy, or stepmother; the active, young princess was changed into an active hero; matrilineal marriage and family ties became patrilineal; the essence of the symbols, based on matriarchal rites, was depleted and made benign; the pattern of action which concerned maturation and integration was gradually recast to stress domination and wealth."[10] Therefore, the female authors of fairy tales utilized the idea of magic and magical object to escape the everyday reality of a highly patriarchal society. However, what is necessary to highlight is that the concept of magic was not appreciated solely by the French upper class. Jack Zipes comments on the benefits that even the lower classes derived from the oral dissemination of fairy tales and claims that: "the magic and miraculous serve to rupture the feudal confines and represent metaphorically the conscious and unconscious desire of the lower classes to seize power. In the seventeenth century, children of all classes listened to these tales."[11] It is at this

---

[8] Marina Warner, *From the Beast to the Blond: On Fairy Tales and Their Tellers* (London: Vintage, 1994), XIX.

[9] Bronwyn Reddan, "Thinking Through Things: Magical Objects, Power, and Agency in French Fairy Tales," Marvels*&Tales* 30, no. 2 (2016): 191.

[10] Zipes, *Fairy Tales and the Art of Subversion*, 7.

[11] Zipes, *Fairy Tales and the Art of Subversion*, 8.

point that both Jack Zipes and Bronwyn Reddan illustrate the importance of magic across social classes. It is, therefore, evident that the idea of magic was appreciated across social classes, despite the celebration of the upper class and their achievements in disseminating the fairy tales.

It is also important to address how the French fairy tale authors intended to pass the morals onto their children. As for the fairy tales within French society, during the second half of the 17th century, Jack Zipes points to the recognition of Charles Perrault, for: "Though he was not as innovative as the ladies, his tales have had a greater long-term influence: he is often regarded as being responsible for shaping folklore into an exquisite literary form and endowing it with an earnest and moral purpose to influence the behaviour of adults and children in a tasteful way."[12] It is only fair to point out that the potential of fairy tales to shape one's identity in a cheerful way corresponds to the notion of Gilbert Rouger who claims that in fairy tales: "the playful narrative surrounding them had been chosen only to allow the stories to penetrate the mind more pleasantly and in such a manner to instruct and amuse at the same time."[13] For this part of the diploma thesis, it is important to highlight the phrase "in a tasteful way" from Jack Zipes' definition and the verb "amuse" from Gilbert Rouger's definition since they help to illustrate the belief that, to French authors, fairy tales had a potential to be both educating and entertaining at the same time. Ladies of the court were, for instance, expected to marry a lord that could secure the woman and their children financially and secure her position on the social ladder. The expectations of the upper-class gentlemen were strictly narrated in advance in the same manner as the expectations of their female counterparts. It is already at this point that the word "expectations" provide a base for reflecting stereotypical gender roles that are discussed in the thesis. As a consequence, fairy tales in the lives of the upper-class members represented: "a story about miraculous encounters, changes, and initiations illustrating a particular didactic point that the writer wished to express in an entertaining manner."[14] Fairy tales would therefore create fictional worlds to imitate situations with which the upper class member would be expected to deal with. These miraculous encounters in fairy tales would try to imitate various social gatherings

---

[12] Zipes, *Fairy Tales and the Art of Subversion*, 31.
[13] Gilbert Rouger, *Contes de Perrault*, trans. Jack Zipes, (Paris: Garnier, 1967), 3.
[14] Jack Zipes, *The Oxford Companion to Fairy Tales* (New York: Oxford University Press, 2015), XXI.

to introduce courtship and marriage and lead children toward understanding these two vital concepts within the French upper-class society.

There is no need to reflect on the entire history of children's literature and childhood. The reflections above served to illustrate the purpose of fairy tales on the civilising process with a focus on French authors and authoresses. The concentration on French authors and authoresses was purely intentional, for both *Cinderella* and *Beauty and the Beast* are associated with the names of French author and authoress. Since the thesis deals with movie versions of the selected fairy tales, it also appears appropriate to highlight Walt Disney and his revolutionary impact on re-constructing fairy tales through cinema and other technology that developed throughout Walt Disney's life and afterward. There is no point in denying that Walt Disney significantly contributed to the genre of fairy tales since Jack Zipes claims: "No artist and writer in the twentieth century managed to have such a profound influence on civilizing children and adults as Walt Disney."[15] Indeed, the fact that Walt Disney passed away fifty-seven years ago and yet, the scholarly interest in the soon-to-be-released live-action remake of *The Little Mermaid* indicates a profound continuum of his impact.[16] Walt Disney was well aware that there are various advantages and reasons for producing fairy tales in their movie forms. The first significant advantage of movie adaptations of fairy tales is their stability in time and place. While oral dissemination of fairy tales was commonplace for authors such as Madame d'Aulnoy and Charles Perrault, oral production often disappeared without a trace. Walt Disney was aware that he might derive the benefits of cinematography that started to slowly but surely develop and that movie versions of fairy tales might help him produce a stable form of fairy tales that do not disappear with time.

It is appropriate to remember that the scope of Walt Disney's interest was not only restricted to fairy tales. Walt Disney's theme parks are only one example of how Walt Disney reflected his perspective of this world. Walt Disney Production indeed accomplished relatively swift development of its platform. The speed with which Walt Disney achieved his success has been, however, exposed to frequent criticism, and as Steven Watts claims, by 1995: "a swiftly moving flood of Disney productions has engulfed attempts at analysis.[17]

[15] Zipes, *Fairy Tales and the Art of Subversion*, 191.

[16] Norbert Griszbacher, Ildikó Kemény, Ákos Varga, "The Echoes of Our Favourite Childhood Figures: Examining the Role of Disney in Lifelong Character Development Through Its Generational Fairy Tales," *GiLE Journal of Skills Development* 2, no. 2 (2022): 51.

[17] Steven Watts, "Walt Disney: Art and Politics in the American Century," *The Journal of American History* 82, no. 1 (1995): 84.

Nevertheless, it is necessary to point to the criticism of Robert D. Feild who is appreciated as one of the initiators to publish criticism of Walt Disney and his cultural products. In fact, Robert D. Field provided rather positive criticism of Walt Disney, and in his book, *The Art of Walt Disney*, not only advocated for Disney's progressive approach to fairy tales, he also criticised negative comments on Disney productions: "If only we had always kept up with those changing techniques which result from social progress, we should not think there is anything strange in the type of entertainment Walt Disney offers us."[18] Indeed, it is at this point that Walt Disney achieved positive acclaim of his success. Robert Field was willing to appreciate Disney's attempts to utilize technological achievements to produce Disney's classics, such as the animated version of *Cinderella* and *Beauty and the Beast*.

On the other hand, Walt Disney was exposed to negative criticism from various scholars. After twenty years, a distinguished movie critic, Richard Schickel, took a rather opposite stance to Robert Filed. Richard Schickel scolded Walt Disney not only for his attempt to satisfy the needs of the market and consequently gain profit, but he also addressed Disney's audience for appreciating Walt Disney and his commercial attitude towards fairy tales.[19] However, it is necessary to point to the devices that were available to Walt Disney, in the form of cinematographic development and by the end of the twentieth century, as suggested by Alexander Bruce: "The films became such prevalent fixtures that it is reasonable to say that most American children growing up in the 1990's who came from even moderately affluent families were raised on a steady diet of Disney."[20] It should be noticed that both Richard Schickel and Alexander Bruce provide a negative criticism of Walt Disney. However, it is evident that Richard Schickel focuses primarily on the commercial success of Walt Disney. On the other hand, Alexander Bruce pays attention to the criticism of Walt Disney from the perspective of feminist criticism.

It is argued that the argument of Alexander Bruce is more relatable to the content of the thesis. Alexander Bruce comments on the stereotypical depiction of female characters in Disney versions of fairy tales and claims that: "these films set up false expectations of womanhood, as each female protagonist takes little action and relies upon her own beauty in

---

[18] Robert Feild, *The Art of Walt Disney* (New York: The Macmillan Co, 1942), 2.
[19] Richard Schickel, *The Disney Version: The Life, Times, Art, and Commerce of Walt Disney* (New York: Simon&Schuster, 1968), 361.
[20] Alexander Bruce, "The Role of the "Princess" in Walt Disney's Animated Films: Reactions of College Students," *Studies in Popular Culture* 30, no. 1 (2007): 2.

pursuing her primary objective of finding and marrying her "Prince Charming"."[21] However, it is necessary to contextualize the analysis of Alexander Bruce and remind that Alexander Bruce, in the research, did not have a chance to consider the live-action remakes of Disney animated versions of fairy tales since these remakes were released after eight and ten years from the publishing of the article. Therefore, Alexander Bruce could not consider any possible shift in terms of gender representation in Disney versions of fairy tales. While Alexander Bruce lacks in covering the movie remakes of Disney versions of fairy tales, Cole Reilly consequently published his study on the depiction of gender in movie adaptations of fairy tales. It seems important to highlight that Cole Reilly published his research in 2016. Therefore, the article should cover the modern adaptations of fairy tales since the title of the article goes *CHAPTER FOUR: An Encouraging Evolution Among the Disney Princesses?*. It is evident that Cole Reilly appreciates Walt Disney's attempts to utilize cinematographic development in presenting his versions of fairy tales as he claims that: "It seems important to consider more than books alone – particularly when popular culture's multimedia presence unavoidably colors our notions of identity and even possibility."[22] It is only fair to point out that the claim of Cole Reilly is essential to the analysis. The claim invites the reader to consider the potential of movies to present various notions such as gender and gender stereotypes. It is at this point that both Cole Reilly and Alexander Bruce agree on the importance of movies in shaping the identity of children during the twentieth century. This is not to be said that books and the written word have lost their importance in shaping the identity of children. On the contrary, the movie adaptations of fairy tales only build on the history of the genre from oral dissemination to written fixation and gradually to its digital form.

As mentioned before, France introduced various authors who are appreciated for their contribution to the genre of fairy tales, such as Madame d'Aulnoy, Charles Perrault, and Jeanne-Marie Leprince de Beaumont. In addition, by the end of the nineteenth century and at the beginning of the twentieth century, French filmmakers such as Ferdinand Zecca, Albert Capellani, Lucien Nonguet, and Georges Méliès accomplished to enlarge the platform of movie versions of fairy tales. Georges Méliès, for instance, is credited by Jack Zipes for his adaptations of *Bluebeard*, *Cinderella*, and *Red Riding Hood,* in which he introduced his ironic

---

[21] Bruce, "The Role of the "Princess" in Walt Disney Animated Films," 2.
[22] Cole Reilly, "CHAPTER FOUR: An Encouraging Evolution Among the Disney Princesses? A Critical Feminist Analysis," *Counterpoints* 477, no. 1 (2016): 51.

attitude towards fairy tales which served him to utilize his talent for creating remarkable illusions.[23] Nevertheless, it is necessary to point out that Georges Méliès and all the aforementioned film directors released their movie versions at the very beginning of the twentieth century. At that point, the film industry was in its early stages. It is, therefore, rather difficult to imagine that Lucien Nonguet could introduce those special effects that resonate in, for instance, *Cinderella* from 2015 or *Beauty and the Beast* from 2017. It was Walt Disney that enriched the film industry with his talent, and after all, as Jack Zipes suggests: "none of the early animators ever matched the intensity with which Disney occupied himself with the fairy tale."[24] In fact, Walt Disney and his influence on the production of movie version versions of fairy tales has been so profound that Walt Disney expanded his vision to various other cultural products. Disneyland park, for instance, offers a vivid picture of what Walt Disney envisioned. Princes and princesses frequently depicted in fairy tales suddenly become purified from any flaws or violent tendencies that readers might encounter while reading older versions of fairy tales. It is the idea of Disneyfication, and to understand the term that is appreciated in the field of sociology, one needs to look at another Walt Disney product, Disney World: "is a world without violence, confrontation, ideological or racial clashes, without politics."[25] It is evident that such tendencies to erase any sign of violence and brutality in Disney versions of fairy tales are profound. A similar approach of Walt Disney to fairy tales is emphasized by Jack Zipes, who evaluates Walt Disney and his modification of fairy tales: "In fact, the fairy tale is practically infantilized, just as the jokes are infantile."[26] It is rather difficult to encounter Disney version of Bell from *Beauty and the Beast* who performs violent acts to achieve her objective. On the contrary, various scholars have pointed to Disney's tendency to present a heroine who is appreciated for her passivity. Kay Stone, for instance, does not hesitate to go as far as claiming that: "if the Grimm heroines are, for the most part, uninspiring, those of Walt Disney seem barely alive."[27] It is at this point that Kay Stone makes a reference to the history of the genre and compares Walt Disney's appropriation of fairy tale heroines and heroes to the brothers Grimm and their depiction of fairy tale characters. It is obvious that Walt Disney indeed managed to sanitize the fairy tale characters in his versions of *Cinderella*, *Beauty and the Beast*, *The Little Mermaid*, and various others.

---

[23] Zipes, *Fairy Tales and the Art of Subversion*, 194.
[24] Zipes, *Fairy Tales and the Art of Subversion*, 195.
[25] Edward Relph, *Place and Placelessness* (New York: SAGE Publications, 2022), 95.
[26] Zipes, *Fairy Tales and the Art of Subversion*, 197.
[27] Kay Stone, "Things Walt Disney Never Told Us," *The Journal of American Folklore* 88, no. 347 (1975): 44.

Nevertheless, the idea of Kay Stone provokes a question of what shift, if any, has been accomplished in depicting gender and gender stereotypes in Disney remakes.

2. Feminist Literary Criticism and Fairy Tales

Fairy tales function as the primary source of the diploma thesis, and it might be foreshadowed that feminist literary criticism has drawn its attention to fairy tales relatively recently, even though fairy tales have been circulating through the population for multiple centuries. Feminism has been, by various scholars, discussed in terms of waves that have been distinguished from each other by how they developed feminism as such. Catherine Harnois, in *Re-presenting Feminisms: Past, Present*, provides a detailed perspective on the third wave of feminism. According to Catherine Harnois, the third wave of feminism concentrates on those feminists who were not accepted and provided a platform during the previous wave of criticism on the basis of social class, racial prejudice, or sexual preference.[28] The article by Catherine Harnois, in which a third wave of feminism is discussed in detail, suggests that more than one wave of feminism was introduced. The first wave of criticism, according to Pamela Caughie, can be traced back to the late nineteenth century and ends during the 1930.[29] The author of the article also suggests that the first wave of feminism dealt primarily with equal access to education and the right to vote, as well as the right for women to apply for a divorce.[30] The second wave, according to Martha Easton: "advocated for greater equality in education, the workplace, and the home"[31]. The third wave, however, is not perceived as a final one, for there is a reference to the fourth wave of feminism. The fourth wave of feminism received negative criticism that is mentioned by, for instance, Negar Shiva, who suggests that some believe in fulfilment of the feminists' objectives and that no feminism is, therefore, necessary.[32] However, such attitude towards the fourth wave started to be questioned as well. One of the scholars who provided such criticism is Nannerl O. Keohane who in *A Fourth Wave?* claims that:

> "these young women had schooling that was apparently quite egalitarian; they have parents and friends who urge them to accomplishments in any field of endeavour, including those traditionally reserved for men. These young women were admitted to all the best colleges and universities, and received whatever professional training they desired. They were hired for lucrative and challenging jobs alongside their male colleagues, and are apparently on their way to the top."[33]

---

[28] Catherine Harnois, "Re-presenting Feminisms: Past, Present, and Future," *NWSA Journal* 20, no. 1 (2008): 122.

[29] Pamela L. Caughie, "introduction: theorizing the "first wave" globally," *Feminist Review*, no. 95 (2010): 5.

[30] Caughie, "introduction," 5.

[31] Martha Easton, "Feminism," *Studies in Iconography* 33 (2012): 99.

[32] Negar Shiva, Zohreh Nosrat Kharazmi, "The Fourth Wave of Feminism and the Lack of Social Realism in Cyberspace," *Cyberspace Studies* 3, no. 2 (2019): 130.

[33] Nannerl O. Keohane, "A Fourth Wave?," *The Wilson Quarterly* 10, no. 5 (1986): 156.

The last century, nevertheless, has introduced a platform where cinematographic development might present fairy tales characters who can, as mentioned before, be appreciated through the lenses of feminist literary criticism for its violation of stereotypical depiction of both male and female characters. Whether there is a more independent and aspiring female character in movie adaptations of fairy tales who does not agree with the stereotypical demonstration of passivity and obedience might be analysed through the vision of various feminist literary critiques. It is argued that these critiques apply various theories to the depiction of, for instance, gender, class, and other social variables.

Donald Haase, in *Fairy Tales and Feminism New Approaches*, highlights names such as Anne Sexton, Angela Carter, Margaret Atwood, and Jane Campion, and names of other scholars who foreshown the expansion of feminist literary criticism during the scope of 1970s.[34] Indeed, the era starting from 1960s represents a milestone in terms of feminist literary criticism. However, the time gap between the productive literary years of Madame d'Auloy and feminist literary critiques such as Margaret Atwood represents over two hundred years. After these two hundred years, fairy tales became a target of feminist literary criticism, and feminist literary critics perceived fairy tales as material to be analysed from the perspective of gender stereotypes and other issues concerned with gender and its representation in literature and other cultural productions. In addition, it should be mentioned that gender stereotyping is not the only objective of feminist literary criticism as this movement concentrates on the balance, or possible misbalance, between male and female literary production, whether authors were given a sufficient platform for the production of their own versions of fairy tales with samples of behaviour that fight against the aforementioned gender stereotypes.

It is necessary to highlight the potential of fairy tales to transfer and encode certain samples of behaviour that society appreciates. To this day, many scholars, such as Jack Zipes in *Fairy Tale and the Art of Subversion* are convinced that fairy tales represent a platform where female characters are placed into gender stereotypical positions promoting subordination of women as weak, dependent, and fragile creatures that are destined for a limited amount of roles, such as wives, housekeepers, maids, and others. Yet, multiple

---

[34] Donald Haase, *Fairy Tales and Feminism: New Approaches* (Detroit: Wayne State University Press, 2004), IX.

attempts to minimize such subordination and dependence have been made, when, for instance, Donald Haase claims: "What woman must learn is to assume that she is not confined to the role of princess: that the hero, who wakens Sleeping Beauty with a kiss, is that part of herself that awakens conventional girlhood to the possibility of life and action."[35] To emphasize the possibly dangerous impact of such depiction of female characters represents, it is necessary to include a reference to Marcia Lieberman, a specialist in feminist criticism, who states that: "Only the best-known stories, those that everyone has read or heard, indeed, those that Disney has popularized, have affected masses of children in our culture."[36] It seems necessary to mention that Marcia Lieberman provided a deep insight into the children's psychology as she attempted to analyse the impact of fairy tales and the representation of women in fairy stories. Consequently, various scholars appreciated Marcia Lieberman's analysis and insight into the psychology of children and the ideas such as: "millions of women must surely have formed their psycho-sexual self-concepts, and their ideas of what they could or could not accomplish, what sort of behaviour would be rewarded, and of the nature of reward itself, in part from their favourite fairy tales."[37] traced the path once created by Marcia Lieberman and her understanding how fairy tales might influence the children's development.

The previous chapters of the diploma thesis tried to outline what position the fairy tales have maintained throughout the history of child raising and what importance the fairy tale might be attributed to presenting values, morals, and principles to children. It might be suggested that fairy tales, as the very first literature presented to children, might be violated for enforcing the aforementioned values that might be presented as women, respectively princesses, that are to be weak, reluctant to change their destiny using their own devices, and dependent on the male counterpart. Should one consider the idea of Marcia Lieberman, who refers to Disney and his popularization of fairy tales, and compare it to ideas of other specialists in the field of feminist literary criticism, such as Jerilyn Fisher, who claims that: "… a fairy tale recounts true female experience under patriarchy, a world in which young innocent women are set against their sisters and mothers in rivalry for the prince's favour."[38] It might appear that the best way to avoid the reinforcement of gender stereotypes on children

---

[35] Donald Haase, "Feminist Fairy-Tale Scholarship: A Critical Survey and Bibliography," *Marvels & Tales* 14, no. 1 (2000): 20.

[36] Marcia Lieberman, ""Some Day My Prince Will Come": Female Acculturation through the Fairy Tale," *College English* 34, no. 3 (1972): 384.

[37] Lieberman, "Some Day My Prince Will Come," 385.

[38] Jerilyn Fisher, Ellen S. Silber, "Good and Bad Beyond Belief: Teaching Gender Lessons through Fairy Tales and Feminist Theory," *Women's Studies Quarterly* 28, no. 3 (2000): 121.

is to simply erase fairy tales completely from the life of children since Jerilyn Fisher highlights: "Many parents, educators, and literary critics know that it remains impossible to read these charming tales and ignore their capacity for reinforcing limiting sex roles stereotypes and conservative ways of thinking about family"[39]. However, it should be reminded that fairy tales, which are, according to various scholars, already based on gender stereotypes, are not the only literary source of presenting gender-biased situations in which women can be found. A such claim might be supported by Donald Haase, who criticizes mass-market production for the adult audience and concludes that: "The fairy tale's romantic paradigms could therefore be viewed as influential not simply in childhood but also in the lives of adult woman who "internalize romantic patterns from ancient tales"…"[40] It might, therefore, raise a question whether to blame parents for contributing to the dissemination of gender stereotypes since they were once exposed to such pressure in the form of fairy tale stories as well and might be exposed to the pressure of gender stereotyping even in their adult years.

As mentioned before, feminist literary criticism and feminist critics concentrate not only on the representation of male and female protagonists in the cannon of children's literature but also on the platform that is provided to female writers and whether this platform is equal to their male counterparts. In the previous parts of the diploma thesis, Madame d'Aulnoy was mentioned in relation to her accomplishments in the field of children's literature and namely, a fairy tale. However, various scholars, such as Jack Zipes, are convinced that although female authors contributed to the genre's development significantly, male authors, such as Charles Perrault, were praised at the expense of neglecting the achievements of female writers.[41] However, it is important to highlight that female writers were responsible for the oral dissemination of fairy stories that would later lead to collecting these orally transmitted stories and transforming them into a written fixation. [42] The fact that, according to scholars such as Jack Zipes, primarily men were appreciated and were attributed with the introduction of fairy tales in their written and printed form to French society might illustrate the gender bias that was common in 17th-century French upper class. Technically, such gender-biased accompanied the content of fairy tales for multiple centuries. This fairy tale content would later become the centre of interest to 1970s feminist literary critics who

---

[39] Fisher, "Good and Bad Beyond Belief," 121.
[40] Haase, "Feminist Fairy-Tale Scholarship," 17.
[41] Zipes, *Fairy Tales and the Art of Subversion*, 31.
[42] Zipes, *Fairy Tales and the Art of Subversion*, 31.

would introduce various perspectives and theories through which a fairy tale can be analysed. These literary theories would try to attack the biased representation of male and female protagonists. The 20th century and the development of cinematography would contribute to the attempts to introduce movie versions of fairy tale, a platform to offer a female protagonist who does not necessarily have to follow the stereotyping tendencies in fairy tale genre.

3. Gender, Gender Stereotypes, and Fairy Tales

While discussing feminist literary criticism, it seems only logical to address gender and studies that also concentrate on this concept. It should be pointed out that both concepts, gender, and feminism are closely related fields of study. Scholars, such as Terrell Carver, claim that during the scope of 1980s, feminists embraced the term "gender" and emphasized the fact that gender as a socially constructed phenomenon was highly influenced by the development of feminism that took an active role in shaping the concept of gender.[43] Therefore, feminists are in fact responsible for trying to experiment with the idea first and introduce the concept to society. For a long time, the boundary between sex and gender was blurred, some might even say non-existent until, as Meredith Gould suggests: "the late 1960s and early 1970s that an explicit concern with sex and gender emerged within sociology."[44] It is no coincidence that both feminism and the distinction between gender and sex experienced recognition. For the first time, gender was treated in isolation from sex by various scholars. The need for differentiation between gender and sex was only a part of a complex issue that arose during this time period. In addition to the differentiation between sex and gender, Gould adds: "women began to be conscious of their commonly devalued status."[45] Despite the fact that a significant attention was drawn to the matter of gender and sex during the scope of 1970s, attempts to classify sex in isolation from gender had been made even before.

For the classification above, Simone de Beauvoir needs to be appreciated or at least mentioned. Simone de Beauvoir attempted to point to the fact that the concept of gender is a social construct. Simone de Beauvoir promoted that sex is biologically determined when she suggested that people are not born naturally women, but rather, under the influence of the external environment, develop into one.[46] Such a claim might not appear revolutionary, but what makes it extraordinary is the fact that Simone de Beauvoir published such an idea already in 1949, approximately twenty years before feminism and feminist literary criticism started to be appreciated in the field of academic discourse. In fact, Simone de Beauvoir was often exposed to criticism, for instance, by Kay Stone, who claimed that early feminist criticism approached fairy tales: "uncritically […] as one of the many socializing forces that discouraged females from realizing their full human potential. Few writers from this period

---

[43] Terrell Carver, *Political Concepts* (Manchester: Manchester University Press, 2003), 169.

[44] Meredith Gould, "Toward a Sociological Theory of Gender and Sex," *The American Sociologist* 12, no. 4 (1977): 182.

[45] Gould, "Toward a Sociological Theory of Gender and Sex," 182.

[46] Simone de Beauvoir, *The Second Sex* (New York: Vintage, 2015), 301.

focused exclusively on the Märchen since it was only one of many sources of stereotyping. Thus critical descriptions tended to be vague and generalized."[47] Despite the criticism of Kay Stone, it is argued that the approach of Simone de Beauvoir to gender remains revolutionary since it was Simone de Beauvoir who helped to distinguish gender from the scope of biological determinism. Judith Butler, for instance, appreciated the contribution of Simone de Beauvoir and, in one of her publications, claimed that: "gender is instituted through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self."[48] It is at this point that Judith Butler pointed to human choice of how to behave, dress and perform that shapes gender, which vastly differs from biological sex. Various other scholars continued to develop the thoughts of Simone de Beauvoir and to provide an example; professor John Money and professor Anke Ehrhardt in their publication, *Man & Woman, Boy & Girl,* express a belief that it is possible to shape our gender identity throughout the scope of our lives and that gender identity is not strictly bound to our biological sex (in reference to biological determinism).[49]

It should also be reminded that at the very beginning of gender studies, the feminist authors tended to concentrate directly on women, as they perceived that it was a woman who is strictly oppressed by gender stereotypes. The analysis of men and namely in fairy tales, on the other hand, have not received such significant recognition by feminist literary critics for a long period of time. It is argued that to this day, it is rather challenging to encounter scholarship concentrating primarily on analysing men and masculinity in fairy tales. Such difficulty and lack of academic interest is emphasized in the research article published by Jeana Jorgensen, who, already in its introductory part, does not hesitate to highlight that by 2018: "The study of masculinity in folklore and fairy tales, and in Western scholarship in general, has lagged behind the study of femininity."[50] Nevertheless, as Douglas Schrock suggests in *Man, Masculinity, and Manhood Acts* as gender studies developed into a proper academic field, during the scope of 1980's both women and men started to be at least included

---

[47] Haase, "Feminist Fairy-Tale Scholarship," 41.

[48] Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," *Theatre Journal* 40, no. 4 (1988): 519.

[49] John Money, *Man & Woman, Boy & Girl: Gender Identity from Conception to Maturity* (Maryland: Jason Aronson, 1996), 19.

[50] Jeana Jorgensen, "Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation," *Marvels&Tales* 32, no. 2 (2018): 338.

in the research area of gender studies and started to be covered by the umbrella term "gender studies".[51] However, the idea that masculinity might result in harmful behaviour towards men themselves has been stigmatized for a long period of time. Nevertheless, new research in the field of gender studies has been conducted. As a result, various scholars point out that: "the ubiquity of men's violence towards themselves and others might be linked to men's attempts to live up to normative expectations of patriarchal masculinity."[52] The proposition that patriarchy might expose men to a wide range of disadvantages might appear contrary to the vision of patriarchy where men are the privileged members of society and technically in the position of power and authority. However, it is necessary to point out that men are exposed to gender stereotypes in the same manner as women.

Instead, gender, as part of one's identity, has started to be understood as a complex issue that builds on multiple other aspects. These aspects have been analysed by various scholars, for instance, by Maxine Baca Zinn and Bonnie Thornton Dill, who attempted to illustrate the interconnection between ethnicity and gender and what is the role of ethnicity in understanding the complexity of gender and its social construction.[53] In fact, ethnicity has not been the only variable in terms of understanding gender identity, but rather one of many. Scholars have started to raise questions about where to draw boundaries to gender, whether it is necessary to draw any boundaries to gender in the first place, and what helps to constitute the concept of gender. Therefore, it is at this point in history that gender is not understood as an isolated unit but rather as a complex system that embodies various aspects that mutually overlap. In fact, such an understanding of gender, which is nowadays accepted as intersectionality, received its name by virtue of Kimberlé Williams Crenshaw. The second half of the 1980s is also marked by the accomplishments of gender studies, namely by Candace West and Don Zimmerman and their university lectures. Both Candace West and Don Zimmerman successfully attempted to spread the importance of differentiation between biological sex and gender as a social construct. Consequently, the field of sociology and gender studies have acquired deep insight into the perception of gender. West and Zimmerman claimed that gender, as a social construct, is an outcome of participation in the

---

[51]Douglas Schrock, Michael Schwalbe, "Men, Masculinity, and Manhood Acts," *Annual Review of Sociology* 35, no. 1 (2009): 178.

[52]Lindsay Clowes, "The limits of discourse: Masculinity as vulnerability," *Agenda: Empowering Women for Gender Equity* 27, no. 1 (2013): 13.

[53] Maxine Zinn, Bonnie Thornton Dill, "Theorizing Difference from Multiracial Feminism," *Feminist Studies* 22, no. 2 (1996): 321.

respective society.[54] Furthermore, they claimed that to express our constructed gender identity, we need to communicate with our surroundings. Therefore, the expression of gender identity, according to West and Zimmer, relies on the interaction between individuals. Participants in the interaction are responsible for encoding and decoding their gender identity. [55] Such an approach to understanding gender and gender identity is evaluated as ground-breaking for its stress on individuality. Furthermore, it is an individual who is responsible for encoding their gender. At the same time, an individual is in charge of decoding the gender identity of the other.

Despite the significant effort of feminism to create a world of equality for both men and women and to promote the fluidity of gender, some people are still influenced by gender stereotypes. Gender stereotypes can be characterized as tendencies to categorize certain samples of behaviour, patterns, colours, and habits and attribute these to a certain gender. The fact that to this day, there are approximately seventy types of gender, and yet, as Frank Taylor suggests: "Society maintains a different set of normative roles and for women and men and requires of them different responsibilities and kinds of work."[56] indicates a serious social issue that should be the concern not only to feminism but to every single civilized member of modern society. The normative roles and expectations ultimately influence the overall welfare of humankind in sense of stopping, or at least, slowing down the process of self-development and access to equal opportunities. In terms of children's literature and various other social productions available to children, scholars, such as Frank Taylor, do not hesitate to generalize that any type of books intended for children can be analysed from the perspective of gender stereotypes as these stereotypes frequently occur in children's literature.[57] Similar approach to the representation of gender can be traced in the article, published by Lori Baker-Sperry and Liz Grauerholz: "Children's fairy tales, which emphasize such things as women's passivity and beauty, are indeed gendered scripts and serve to legitimize and support the dominant gender system."[58] Although the citation of Lori Baker-Sperry and Liz Grauerholz is used to illustrate the influence of gender on a fairy tale, the diploma thesis attempts to analyse whether there is any shift in terms of gender representation in fairy tales. Nevertheless, it is

---

[54] Candace West, Don Zimmerman, "Doing Gender," *Gender and Society* 1, no. 2 (1987): 127.
[55] Candace West, Don Zimmerman, "Doing Gender," 127.
[56] Frank Taylor, "Content Analysis of Gender Stereotypes in Children's Books," *Teaching Sociology* 31, no. 3 (2003): 300.
[57] Frank Taylor, "Content Analysis of Gender," 300.
[58] Lori Baker-Sperry, Liz Grauerholz, "The Pervasiveness and Persistence of Feminine Beauty Ideal in Children's Fairy Tales," *Gender and Society* 17, no. 5 (2003): 711.

believed that fairy tales do intend to convey a message to children and try to enforce patterns of behaviour that are required by the society in which the children are raised. Therefore, it is necessary to understand what, if any, shift in terms of gender is accomplished in fairy tales that constitute such a significant role in children's upbringing.

Since fairy tales are perceived by Jack Zipes as a constituent of the civilizing process, it appears beneficial to consider the literal meaning of patriarchy. The meaning is listed in *Historical Dictionary of Feminist Philosophy* as the rule of fathers.[59] Therefore, the literal meaning might already indicate who is the honoured member of the household. As suggested before, patriarchy and gender studies are in close proximity, and to underline the idea, Andrea O'Reilly suggests: "feminists and other critics argue that patriarchy is a social product of gender relations and power dynamics rather than the result of biological and innate differences between the sexes."[60] Patriarchy, therefore, does not represent an innate concept and innate hierarchy; instead, it represents a social construct in the same manner as gender itself. Therefore, patriarchy should also be considered in the analysis since the diploma thesis aims to analyse the depiction of gender in movie adaptations of fairy tales and what shift, if any, is accomplished in the new versions of fairy tales.

What also contributes to the fairy tale genre is the idea of linearity through which gender roles might be analysed. Linearity as a criterion of fairy tale is in detail explained in *Fairy-Tales Re-visited Gender Concepts in Traditional Fairy Tales* by Lisa Rettl, who suggests that: "linearity embodies a simple, straightforward, ongoing line of action that starts with the information of the hero's goal (the female form is not missing incidentally) and his attempt to reach this."[61] The idea of a simple and straightforward line of action indicates that no context that would highlight the character's previous achievements, personal interests and other data that might occur in any other genres, is required. It is the idea of beauty, submissiveness, affection, and other qualities that are promoted in fairy tales at the expense of the aforementioned context and consequently, the promotion of such attributes, according to Maison Rauer leads to: "the perpetuation of gender roles within fairy tales, focusing mostly on

---

[59] Catherine Villanueva Gardner, *Historical Dictionary of Feminist Philosophy* (Maryland: The Scarecrow Press, 2006), 164.

[60] Andrea O'Reilly, *Encyclopaedia of Motherhood* (New York: SAGE, 2010), 969.

[61] Lisa Rettl, "Fairy-Tales Re-visited Gender Concepts in Traditional Fairy Tales," *AAA: Arbeiten aus Anglistik und Amerikanistik* 26, no. 2 (2001): 183.

the fact that the roles of women should have less impact and power than the roles of men."[62] It is, however, argued that in terms of fairy tales, the violation of linearity and enriching this simple line with various details might lead to the deviation of the stereotypical gender roles. It is also argued that since fairy tales constitute a story with limited space and characters, there is no time and place to waste, should the authors offer a shift in terms of gender and its depiction in fairy tales.

It is at this point that the phrase, gender roles, needs to be explained and provided with examples that are traced in the analytical part of the thesis. As mentioned before, gender roles arise from the construct of gender. It is argued that both gender and gender roles are socially constructed. Therefore, Amy Blackstone, in her dissertation, claims that gender roles: "are based on the different expectations that individuals, groups, and societies have of individuals based on their sex and based on each society's values and beliefs about gender."[63] Indeed, it is necessary to underline the crucial word "expectations" that, under the pressure of society, help to shape the behaviour of the individual. Traditionally, in Western societies, one might encounter the idea that women should behave in a passive manner that contradicts to the gender role of men, who are stereotypically perceived oppositely and appreciated for their activeness. However, it is appropriate to point out that these two examples constitute a minimal highlight of what the normative expectations represent in society and are, consequently, reflected in fairy tales. Since gender roles are socially constructed, it is necessary to emphasize that as society developed, gender roles also shifted. It would not be appropriate to claim that society has not achieved certain changes in social expectations of both women and men.

Nevertheless, some stereotypical perception of both men and women persists today and the spectator might encounter these gender roles in fairy tales, a genre that, according to Jack Zipes, constitutes a crucial element in the civilizing process.[64] Therefore, from now on, it seems appropriate to elaborate on gender roles in terms of the fairy tale genre, since fairy tales represent the primary source of the diploma thesis. Gender roles, therefore, tend to dictate what patterns of behaviour, fashion, and interest should be associated with both men and women. In terms of fairy tales, various scholars have conducted research on the reception of

---

[62] "Tell Me a Story: How the Patriarchy Influences Fairytales," Maison Rauer, last modified March 30, 2021, https://maisonrauer003.medium.com/tell-me-a-story-how-the-patriarchy-influences-fairytales-12093d36e82c.
[63] Amy M. Blackstone, "Gender Roles and Society," (Diploma thesis, University of Maine, 2003) 335.
[64] Zipes, *Fairy Tales and the Art of Subversion*, 51.

gender roles presented in fairy tales. Kay Stone was one of the scholars who dedicated her time to investigating this matter. Kay Stone introduced a dissertation on *The Romantic Heroine in Anglo-American Folk and Popular Literature* alongside a famous article *Things Walt Disney Never Told Us* where she presented her research on the perception of the traditional fairy tale female characters. It is no coincidence that Kay Stone published the dissertation in 1975. As mentioned before, the time period of 1970s is perceived as a milestone in terms of feminism and feminist literary criticism. It was Kay Stone who pointed to tendencies of Walt Disney, which include purifying the hero and heroine from any signs of explicit violence and brutality. Violence and brutality that the reader might encounter in older versions of fairy tales.

Nevertheless, in the article, Kay Stone comments on the interpretation of fairy tales such as *Cinderella*, *Sleeping Beauty*, and *Snow White* and suggests that: "All three had passive, pretty heroines, and all three had female villains, thus strongly reinforcing the already popular stereotype of the innocent beauty victimized by the wicked villainess.[65] What also appears of significant importance, to the diploma thesis, is the fact that Kay Stone commented on Disney's production of fairy tales that include the 1950 version of *Cinderella*, analysed in the diploma thesis. Kay Stone, in her article, also comments on the construction of gender roles in fairy tales and claims that: "Walt Disney is responsible not only for amplifying the stereotype of good versus bad women suggested by the children's books based on the Grimms, he must also be criticized for his portrayal of a cloying fantasy world filled with cute little beings existing among pretty flowers and singing animals."[66] Indeed, the female characters, who profoundly contribute to the gender stereotypes reflected in fairy tales, rather often offer the role of pretty, submissive, obedient, passive, and silent heroine. What is more, Kay Stone claims that: "A woman who failed to be any of these could not become a heroine."[67] It is worth mentioning that such stereotypical perception of female characters reflects the idea of Jack Zipes, who distinguishes between two distinct groups of characters based on gender.[68] It is necessary to point out that Jack Zipes elaborates on the prose fairy tales in *Histoires ou contes du temps passé* and claims that, in the case of *Cinderella*, the heroine aligns with the gender role of: "beautiful, gentle, and sweet"[69] heroine who is

---

[65] Kay Stone, "Things Walt Disney Never Told Us," *The Journal of American Folklore* 88, no. 347 (1975): 44.
[66] Stone, "Things Walt Disney Never Told Us," 44.
[67] Stone, "Things Walt Disney Never Told Us," 44.
[68] Zipes, *Fairy Tales and the Art of Subversion*, 39.
[69] Zipes, *Fairy Tales and the Art of Subversion*, 40.

consequently granted a gift for her proper manners. In the case of *Sleeping Beauty*, the heroine is appreciated for her qualities of, as Jack Zipes suggests: "beauty, the temper of an angel, grace, the ability to dance perfectly, the voice of a nightingale, and musicality"[70] However, similarities in the expected gender roles of fairy tale heroine expressed by Kay Stone and Jack Zipes are profound in the case of *Sleeping Beauty* for she should align to the gender role of a passive and patient heroine who waits for a male character to rescue her.[71] It is at this point that two scholars, Kay Stone, and Jack Zipes, agree on the gender role of a passive heroine that traditionally occurs in a fairy tale. However, it is necessary to emphasize that women in fairy tales are not the only ones to align with gender roles. The gender roles of male characters are offered by Jack Zipes, who introduced the categories of "*Puss in Boots*," "*Ricky of the Tuft*," and "*Little Tom Thumb*" which concentrate on male characters.[72] It is traceable that, rather often, male characters in fairy tales are presented in binary opposition to the heroines. Therefore, male characters in Perrault's fairy tale often align with the role of active male who is not, unlike the heroine: "particularly good looking, but they all have remarkable minds, courage and deft manners"[73] The male characters, stereotypically: "are active, pursue their goals by using their minds, and exhibit a high degree of civility"[74] However, it is necessary to point out that these gender roles are strictly outdated and stereotypical for they reflect the manners and patterns of behaviour required in 17th-century France. As mentioned before, Jack Zipes frequently comments on gender roles as a variable that contributes to the civilising process.[75] It is, therefore, evident why it is necessary to analyse what shift, if any, has been accomplished in terms of gender roles and their presentation in fairy tales. These tales offer patterns of behaviour that are presented to the modern spectator, namely, children.

What also concerns the field of gender studies is a patriarchal social system, and various scholars, such as Lois Tyson warns the reader about the potential danger of patriarchy that might not be obvious to an unaware reader and suggests more precisely that: "patriarchal literature sees nothing wrong with its own sexism."[76] At this point, since a potential danger of patriarchy was suggested, it seems appropriate to provide an explanation of the term

---

[70] Zipes, *Fairy Tales and the Art of Subversion*, 39.
[71] Zipes, *Fairy Tales and the Art of Subversion*, 39.
[72] Zipes, *Fairy Tales and the Art of Subversion*, 39.
[73] Zipes, *Fairy Tales and the Art of Subversion*, 41.
[74] Zipes, *Fairy Tales and the Art of Subversion*, 42.
[75] Zipes, *Fairy Tales and the Art of Subversion*, 39.
[76] Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (London: Routledge, 2014), 117.

patriarchy. Nevertheless, it should be stated that providing a single definition does not appear to be a simple task, as Sylvia Walby claims: "The variety of definitions of patriarchy has itself been a source of criticism by those who are not happy with this approach."[77] The article *THEORISING PATRIARCHY* provides a detailed explanation of the concept, in terms of men as dominant heads of the household and women as the subordinated to the men. However, after providing various lenses through which patriarchy might be defined, Sylvia Walby suggests a straightforward definition of the concept: "a system of social structures, and practises in which men dominate, oppress and exploit women."[78] The perception of patriarchy by Sylvia Walby might indicate ambiguity of meaning since the oppression of women in the fairy tale genre might be applied to both fairy tale characters and female fairy tale authors. The first possible outcome of Sylvia Walby's definition might refer to female fairy tale characters that can get oppressed by their male counterpart in the storyline of a fairy tale. The second possible outcome might refer to the fact that female authors of fairy tales were oppressed by men in the history of the genre due to deeply rooted patriarchal tendencies that were commonplace for authors such as Charles Perrault or Madame D'Auloy.

There are various ways to oppress female characters in the fairy tale's storyline and to demonstrate women's subordination as the objective of the patriarchal system. However, some scholars were convinced that fairy tales are stories that do not represent the subordination of women to such an extent that corresponds to ideas of current scholars who are concerned with the fairy tale genre, for instance, Jack Zipes, Lilyane Mourey and Bruno Bettelheim. The author, who did not believe in the significant presence of female subordination in fairy tales, was Alison Lurie, who published the article titled "*Fairy Tale Liberation*" and its 1970s sequel "*Witches and Fairies*". However, the idea, expressed by Alison Lurie, that fairy tale stories represent emancipated female characters was rejected by Marcia Lieberman, who, according to Donald Haase: "was neither sympathetic to Laurie's main argument that fairy tales portrayed strong female characters, nor receptive to her important qualification that liberating stories had been obscured by males who dominated the selection, editing, and publication of fairy tales." [79] Therefore, the notion expressed by Marcia Lieberman indicates doubtfulness that fairy tales offer heroines who are recognized for their activeness, which Alison Laurie promoted. The approach of Marcia Lieberman to fairy tale characters might

---

[77] Sylvia Walby, "THEORISING PATRIARCHY," *Sociology* 23, no. 2 (1989): 213.
[78] Sylvia Walby. "THEORISING PATRIARCHY," 214.
[79] Haase, "Feminist Fairy-Tale Scholarship," 15.

lead to an example of gender stereotypical representation of women in the fairy tale story and gender roles that might be promoted through fairy tales and presented to children. According to Haase, there are tendencies to categorize and present women and men in fairy tales as: "wicked, beautiful and passive, while portraying men, in absolute contrast, as good, active and heroic."[80] From the perspective of the patriarchal society, two adjectives included in the citation appear essential – *passive* and *active*. Both qualities are appreciated by patriarchy. However, gender stereotypes in fairy tales force to believe that the active role should be attributed to men, whereas the passive role should be attributed to women. Lisa Rettl agrees with the same gender stereotypical representation of both male and female characters as she contributes: "these stereotypes are always presented in opposing dualities: rich/poor, clever/stupid, beautiful/ugly, good/evil."[81] In addition, it should also be admitted that the article *Fairy-Tales Re-visited Gender Concepts in Traditional Fairy Tales* suggests that gender stereotypes are one of the major features of fairy tales.[82] The such notion might arise the question of why is it necessary to examine fairy tales from the perspective of gender stereotypes in the first place. However, since fairy tales have been appreciated for their didactic potential, it seems worth examining what, if any, shift has been accomplished regarding gender roles and their reflection in fairy tales.

Since the diploma thesis deals with children's literature, it might seem appropriate to highlight at what stage of human development children understand the concept of gender. Various studies have tried to summarize how long it takes for children to understand the concept of gender. Jason Rafferty, for instance, found that the age of two is worthy of examination and questioning how gender is perceived. Jason Rafferty concluded that by the age of two, children are aware of the fact that there are physical differences between boys and girls. Furthermore, Jason Rafferty highlights that by the age of four, children should be able to sense their own gender identity.[83] A similar approach to gender identity and, indeed, identity, in general, can be traced in *The Uses of Enchantment*, where Bruno Bettelheim suggests that by the age of three, children tend to analyse their own perception of identity; they seek to understand the differences between boys and girls.[84] In addition to gender identity, questions

---

[80] Haase, "Feminist Fairy-Tale Scholarship," 17.
[81] Rettl, "Fairy-Tales Re-visited Gender Concepts," 184.
[82] Rettl, "Fairy-Tales Re-visited Gender Concepts," 184.
[83] "Gender Identity Development in Children," healthychildren.org, last modified November 5, 2022, https://www.healthychildren.org/English/ages-stages/gradeschool/Pages/Gender-Identity-and-Gender-Confusion-In-Children.aspx.
[84] Bruno Bettelheim, *Za tajemstvím pohádek*, trans. David Váňa, (Praha: Portál, 2017), 63.

regarding the line that separates children and patriarchy have been raised multiple times, and to what extent children are influenced by the patriarchal system as well. Robert Bahlieda comments on the history of patriarchy and suggests that the perception of patriarchy is influenced by the family in which the child is raised and that family relations are significant contributors to the patriarchal social system.[85] At the beginning of the children's life, parents do form certain forms of supposition regarding their children attributes which provides a platform for interpersonal projection. Docent Mikuláštík describes a parent who applies interpersonal projection to their child as someone who projects their own patterns of behaviour, imperfections, positive attributes and ideas about appropriate behaviour and ideas about social roles."[86] The danger of such approach to children lies in the fact that parents themselves, according to docent Mikuláštík, are not aware of such an approach to children and do so based on their previous experience achieved during the scope of their lives.[87] It is the unaware parent who, alongside various cultural products such as fairy tales, tends to contribute shaping the child's identity. Jack Zipes, for instance, already in 1982 reminded parents, scholars, and students of the necessity for progressive fairy tales that do not present the stereotypical gender roles of both women and men and regretted that: "more regressive tales of the Grimm brothers, Anderson, and other classical writers are used in school, libraries, and homes without a blink of the eye, but the unusual, forward-looking, fantastic projections of the liberating tales have not found general approval among adults who circulate the tales."[88] It is at this point that Jack Zipes appealed for fairy tales that present both male and female characters who deviate from the stereotypical perception of gender roles. In fact, nine years after the article *The Potential of Liberating Fairy Tales for Children* was published, Disney Studio released the animated version of *Beauty and the Beast*. It is vital to point out that version that serves as one of the primary sources of the analysis.

Nevertheless, the presence of good and evil in the real world is undeniable, and as Bruno Bettelheim claims: "good and evil are omnipresent in life, and the propensities for both are present in every man. It is this duality which poses the moral problem and requires the struggle to solve it."[89] At the same time, it can not be stated that fairy tale characters would be

---

[85] Robert Bahlieda, "Chapter 1: THE LEGECY OF PATRIARCHY," *Counterpoints* 488, no. 1 (2015): 16.
[86] Milan Mikuláštík, *Komunikační dovednosti v praxi* (Praha: Grada, 2010), 69.
[87] Milan Mikuláštík, *Komunikační dovednosti v praxi*, 70.
[88] Jack Zipes, "The Potential of Liberating Fairy Tales for Children," *New Literary History* 13, no. 2 (1982): 323.
[89] Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (London: Vintage, 2010), 8.

marked as ambivalent. It is this either/or representation in a fairy tale that prevails in the story as Bettelheim explains: "since polarization dominates the child's mind, it also dominates fairy tale."[90] For the purposes of the chapter dealing with gender, it might also appear stimulating for the thesis to highlight the question that Bruno Bettelheim poses in terms of children's identification with the fairy tale character. Bettelheim suggests that it is not essential for children to approach the fairy tale character with the idea of whether they wish to be good or not but rather as who we wish to be like?[91] Therefore, it might be suggested that Bruno Bettelheim believed that children could identify with the fairy tale characters not simply because of its explicit goodness or evilness but rather for the option to choose, since both qualities are presented in the context of fairy tale story that should, to some extent, mimic everyday reality.

---

[90] Bettelheim, *The Uses of Enchantment*, 9.
[91] Bettelheim, *The Uses of Enchantment*, 10.

4. Cinderella

The story of *Cinderella* is traceable in a number of variations. There seems to be little to no need to comment on the story of the poor girl who falls into the scope of rags to riches, a girl whose circumstances are worsened by her stepmother and stepsisters. It is traceable that such a story has been circulating for multiple centuries with so much variety that: "Even within a single culture, she can appear genteel and self-effacing in one story, clever and enterprising in another, coy and manipulative in a third."[92] As for the analysis, the thesis deals with two selected versions of the *Cinderella* story. Both of these versions were released by Walt Disney Productions. Chronologically, the 1950 version of *Cinderella* was directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske. It seems worth mentioning that the 1950 version of *Cinderella* is one of the oldest movie versions of a fairy tale released by Disney Studio Productions. It is also evident that the 1950 version of *Cinderella* is animated. As for the remake from 2015, Disney Productions no longer followed the pattern of their early animated films and released a live-action *Cinderella*. The 2015 version of *Cinderella* was directed by Kenneth Branagh, who offered the role of Ella to Lily James. From now on, the thesis should elaborate on what shift, if any, was accomplished regarding gender roles and their representation in the movie version of the selected fairy tales.

The first observable difference between the story of *Cinderella* from 2015 and the story from 1950 is the fact that the main female protagonist is in the 2015 version introduced as Ella. Therefore, the name of the main character of the story is not, at this point, marked by any negative connotations that would indicate her subordinate position in the household that would align with the idea of Bruno Bettelheim, who claims that: "Long before Charles Perrault introduced the story of *Cinderella* to the rest of the world, living in cinder indicated a degraded status that had nothing to do with gender."[93] Besides the implementation of Ella's name, it is necessary to highlight the representation of motherhood in the story of *Cinderella*. In the 2015 version, a rather significant platform is provided for Ella's background, namely, the relationship with her mother. It might be stated that the mother's influence on Ella's action is highly important; yet, the article, *Going up in the World: Class in Cinderella*, suggests: "The element of *Cinderella* story most repressed by modern critics has been the mother/daughter plot."[94] Therefore, it is argued that the notion expressed by Elisabeth Panttaja is not applicable to the

---

[92] Maria Tatar, *The Classic Fairy Tales* (New York: W. W. Norton & Company, 1999), 102.
[93] Bruno Bettelheim, *Za tajemstvím pohádek*, trans. David Váňa, (Praha: Portál, 2017), 288.
[94] Elisabeth Panttaja, "Going up in the World: Class in "Cinderella"," *Western Folklore* 52, no. 1 (1993): 87.

2015 version of *Cinderella* since the live-action movie provides a platform to foreshown the relationship between Ella and her mother. It is this extended platform that already represents a shift in shaping the identity of Cinderella. The extended platform represents a shift, at least in comparison to the 1950 version of *Cinderella*, where the bond between Cinderella and her mother is highly restricted since the only mention of Cinderella's mother is implied by the narrator: "Although he was a kind and devoted father […] still, he felt she needed a mother's care."[95] It is this brief comment that summarizes the relationship between Cinderella and her mother, and yet, Panttaja claims that: "For just as Cinderella's powerlessness is a result of her mother's death, so the stepsisters' power is associated with their strong, scheming mother."[96] It is the mother's death that Cinderella has to overcome and, in fact, leads to the subordinated position in the household. Therefore, it is evident that Walt Disney managed to accomplish a shift with the 2015 version of *Cinderella* since the 2015 version of *Cinderella* offers an extended scene to illustrate the relationship between mother and daughter.

Even though Ella's mother is presented as a minor character, she does not forget to instruct Ella to "have courage and be kind"[97], which already indicates that to achieve certain objectives in life, one has to demonstrate some action. This form of encouragement is completely missing in the animated version of *Cinderella* from 1950 and already symbolizes a certain shift from the stereotypical subordination of women in fairy tales that goes hand in hand with the patriarchal system presented in fairy tale stories. The appeal expressed by the mother might also be identified in Grimms' version of *Cinderella*, in which the mother urges her daughter: "Dear child, be good and pious. Then the dear Lord shall always assist you and I shall look down from heaven and take care of you."[98] However, while the brothers Grimm include in their appeal to *Cinderella* the reference to God, Ella's mother makes no such reference and urges Ella to be courageous in her own life. At the same time, this shift is apparent already at the very beginning of the movie, and as Elisabeth Panttaja emphasizes: "In fairy tales, the opening scene is always of particular importance, since it is here that the tale sets forth the problem which it will then go on to solve."[99] It should also be stated that despite the importance

---

[95] *Cinderella*, directed by Hamilton Luske, Wilfred Jackson, Clyde Geronimi (Walt Disney Pictures, 1950), https://www.disneyplus.com/.

[96] Panttaja, "Going up in the World: Class in "Cinderella"," 89.

[97] *Cinderella*, directed by Kenneth Branagh (Walt Disney Pictures, 2015), https://www.disneyplus.com/.

[98] Jack Zipes, *The Complete Fairy Tales of the Brothers Grimm* (New York: Bantam Books, 1987), 86.

[99] Panttaja, "Going up in the World: Class in "Cinderella"," 89.

of the opening scene, expressed by Elisabeth Panttaja, the 1950 version of *Cinderella*, unlike the 2015 version, provides minimal space for introducing Ella's background. Such condensation of Ella's background in the 1950 version agrees with the idea of linearity that Lisa Rettl explains in *Fairy-Tales Re-visited Gender Concepts in Traditional Fairy Tales*: "linearity embodies a simple, straightforward, ongoing line of action that starts with the information of the hero's goal (the female form is not missing incidentally) and his attempt to reach this."[100] On the other hand, the live-action *Cinderella* movie from 2015 does not agree with the information gap regarding Ella's life. On the contrary, it offers full six and half minutes in which the female character is introduced. Within these six and half minutes, Ella, apart from being urged to have courage and be kind, is reminded of the fairies' influence over the life of both Ella and her mother. When Ella asks: "Who looks after us?"[101] the mother replies: "Fairy godmothers, of course"[102] The reference to the fairies implies a certain dependence of both female protagonists on the decisions of magical creatures that later help to navigate Cinderella to the crucial ball. What is also observable at this point is the dialog between a mother and daughter in which the mother emphasizes the importance of kindness and goodwill. The deeply rooted belief in the importance of kindness that the mother presents is noticeable from the urge: "Ella, I want to tell you a secret. A great secret that will see you through all the trials that life can offer. You have more kindness in your little finger than most people possess in their whole body and it has power, more than you know."[103] Such a message from mother to little Ella might reinforce the stereotypical perception of gender roles in which women should achieve their objectives through kindness. It is at this point that the impact of parents on constituting gender roles in fairy tales is observable. Reflecting on gender roles, Lois Tyson claims that women are not born feminine, and at the same time, boys are not born masculine. Instead, both are raised to believe that they are perceived within a certain gender role.[104] It can be said that the wish of Ella's mother left a significant imprint on her daughter's manners and patterns of behaviour. Therefore, this part of the *Cinderella* movie shows both the stereotypical perception of gender roles and how these are communicated to children. It is the idea of kindness that is presented as the key element to female accomplishment and achieving one's objective.

---

[100] Lisa Rettl, "Fairy-Tales Re-visited Gender Concepts in Traditional Fairy Tales," *AAA: Arbeiten aus Anglistik und Amerikanistik* 26, no. 2 (2001): 183.
[101] *Cinderella*, 2015.
[102] *Cinderella*, 2015.
[103] *Cinderella*, 2015.
[104] Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (New York: Routledge, 2015), 86.

The opening scene also introduces Ella's father, who is presented as a merchant with evident financial stability and the authority to bring tribute back from all of Ella's subject lands. While it is disputable whether Ella's father manages Ella's subject lands due to the fact that Ella is still a child, it is here that Ella is attributed her own financial status. The gender role of the father, therefore, reflects stereotypical gender roles of men where men are, among other characteristics, perceived as: "protective, and decisive"[105] as he arrives at the chateau with gifts for his daughter and wife and money to financially secure the rest of the household. What also reinforces patriarchal stereotypes in the *Cinderella* movie is the fact that soon after the father passes away, the family estate starts to fall apart. Cinderella's stepmother is not able to manage the estate in the same manner as her husband, Ella's father, and as soon as she is informed about the death of her husband: "Can't you see? None of that matters! We're ruined! How will we live?"[106] The rhetorical question raised by the stepmother suggests a significant level of financial dependency on the male member of the household. The stepmother does not demonstrate any signs of grief and weakness that would align with the gender roles of female fairy tale characters, and while Jack Zipes claims that the story of *Cinderella* focuses primarily on the depiction of female characters[107], it is primarily Ella who is degraded out of the three women living under one roof. It is also Ella who behaves in accordance with the stereotypical gender role of, as Jack Zipes suggests: "sweet, gentle, and diligent"[108] woman. The stepmother is assigned the stereotypical gender role of a male character responsible for the household's financial security. Despite the fact that the stepmother fails this task, she is unwillingly assigned the obligations that are usually attributed to a male character in fairy tales.

The modern movie adaptation of *Cinderella* provides a shift in terms of the message delivery of the father's death. While in the original Disney movie *Cinderella*, the spectator is informed about the father's death by the female narrator, the movie remake assigns a male character to deliver the message to *Cinderella*, the stepmother, and the stepsisters. At this point, *Cinderella* does not deviate from the gender role of the subordinated woman who accepts the message and overlooks the cynicism of her stepmother. *Cinderella* is, therefore, exploited by her stepmother from the very beginning of the story, and Jack Zipes critically observes that Charles: "Perrault's fairy tales, "elevate" heroines, but reveal that he had a distinctly limited view of women. His ideal "femme civilisée" of upper-class society, the composite female, is

---

[105] Tyson, *Critical Theory Today*, 84.
[106] *Cinderella*, 2015.
[107] Zipes, *Fairy Tales and the Art of Subversion*, 39.
[108] Zipes, *Fairy Tales and the Art of Subversion*, 41.

beautiful, polite, graceful, industrious and properly groomed and knows how to control herself at all times. If she fails the obedience test, she is punished."[109] However, it is worth mentioning that *Cinderella*, unlike other fairy tale heroines, is punished by her stepmother from the beginning of the story without taking any symbolical test, as noted by Jack Zipes. Her passiveness is evident when she agrees to become a helping force in her own home, as the narrator states: "Her stepmother and stepsisters ever misused her. And by and by, they considered Ella, less a sister than a servant."[110] It is here that Ella is placed into the subordinated position for the first time. It is also here that one can observe the stereotypical portrayal of gender roles as mentioned by Jack Zipes and Lilyane Mourey, who list female fairy tale characters' qualities: "the heroines of the tales are pretty, loyal, dedicated to their household chores, modest and docile."[111] All the qualities associated with gender roles of fairy tale heroines, listed by Lilyane Mourey, are observable in the character of Ella, at least during the first interaction with her now-widowed stepmother. In addition, Ella actually praises the man's effort to deliver the message as she claims: "Thank you, that must have been very difficult for you."[112] At the same time, she ignores her feelings to appreciate the man's initiative as traditionally expected of women in fairy tales. Ella, at this point, is dependent on the message delivery accomplished by the male character, even though it is a minor one. Ella's destiny is, therefore, determined significantly by the fact that the head of the household passes away. It is at this point that the role of the father gains its significance which aligns with the idea of patriarchy in which women are subordinated to male figure in the household.

However, the delivery boy is not the only man who influences Ella's life. While the literal meaning of patriarchy refers to the dominant role of the father in the household, after her father's death, there is no man in Ella's life for a long time. Nevertheless, despite the role of the father being a minor one, it is the father who introduces the stepmother to the story, and while Maria Tatar claims: "occasionally it is the heroine who is deceived by the friendly face put on by a woman and who naively persuades her father to remarry."[113] It is the father who makes the decision to welcome the stepmother to the family estate and completely changes the life of Ella. It is at this point that the idea of Kay Stone is applicable to the story of Cinderella, since Kay Stone, in the revolutionary article, *Things Walt Disney Never Told Us*, explicitly claims: "The

---

[109] Zipes, *Fairy Tales and the Art of Subversion*, 40.
[110] *Cinderella*, 2015.
[111] Lilyane Mourey, *Introduction aux contes de Grimm et de Perrault* (Paris: Minard, 1978), 40.
[112] *Cinderella*, 2015.
[113] Maria Tatar, *The Hard Facts on Grimm's Fairy Tales: Expanded Edition* (New Jersey: Princeton University Press, 2003), 148.

villains are not always women, however. A girl is forced by her father to accept a grotesque suitor in "The Frog Prince", and another is married off to a greedy king by her father in "Rumpelstiltskin".[114] It is fair to point out that Kay Stone, in her argument, never accuses the father of Cinderella despite his decision to welcome the cruel stepmother, who is consistently depicted as the one that causes harm to others. Therefore, it is argued that it is the father who contributes to the subordination of Ella in the household. In addition, while the father is financially responsible for the household, it is possible to notice that he never attempts to intervene whenever Ella appears dissatisfied with the behaviour of her stepmother.

At this point, the idea of patriarchy could be easily refuted, at least from the perspective of Juliet Mitchell, who utilizes the concept of patriarchy in reference to kinship terms in which men are responsible for treating women as property to be exchanged. At the same time, she believes that patriarchy promotes the general influence of fathers on other female members of the household.[115] Therefore, it might be stated that this part of the story does not support patriarchal tendencies in fairy tales (shall the understanding of patriarchy, by Juliet Mitchell, be taken into account) given the fact that the role of the father is certainly not a dominant one but rather submissive one. Bruno Bettelheim explains such submissive behaviour of the father in the context of the Oedipus complex and claims that while the daughter is presented as the exploited one and the one who reflects on her mother's goodwill, the father in *Cinderella* is depicted as not being able to assert himself against the wish of his new wife who willingly mistreats her step-daughter.[116] to the will of his new wife and Ella's stepmother.

It might be stated that the storyline of *Cinderella* is highly influenced by the stepmother's arrival in Ella's life. The character of the stepmother is worth analysing, given the statement of Haseenah Ebrahim, who claims that:

> Finding scholarly discussions of Disney's princesses is not difficult, but when compiling assigned reading material on various aspects of gender, it soon becomes apparent that little attention is paid to female characters who are not the protagonists or the main love interest of the protagonist, even though the Disney animation universe is populated with a considerable number of human female characters.[117]

---

[114] Kay Stone, "Things Walt Disney Never Told Us," *The Journal of American Folklore* 88, no. 347 (1975): 43.

[115] Juliet Mitchell, *Psychoanalysis and Feminism: A Radical Reassessment of Freudian Psychoanalysis* (New York: BASIC BOOKS, 2000), 402.

[116] Bettelheim, *Za tajemstvím pohádek*, 141.

[117] Haseenah Ebrahim, "Are the "Boys" at Pixar Afraid of Little Girls?," *Journal of Film and Video* 66, no. 3 (2014): 44.

It is argued that Disney versions of fairy tale frequently utilizes the motive of a stepmother to demonstrate a stereotypical depiction of stepmothers as those who achieve their objectives through wrath and envy. It is only fair to point to the criticism of Christy Williams, who, unlike Haseenah Ebrahim, believes in the imprint of various female characters and claims that: "the wicked stepmother has become a stock figure, a fairy-tale type that invokes a vivid image at the mention of her role – so much so that stepmothers, in general, have had to fight against their fairy-tale reflections."[118] Nevertheless, it is argued that Walt Disney attempted to provide a larger platform to the stepmother's character in the 2015 version of *Cinderella*. It is evident that the stepmother's objective in the 2015 version of *Cinderella* is not only to discredit Ella by preventing her from attending the ball but the character of the stepmother is also determined to improve the social positions of her daughters as well. While such an objective is evident in both versions of the fairy tale, the 2015 version of the stepmother actively participates in shaping the destiny of her daughters. This is not to say that the character of a stepmother in fairy tales is flat and passive. On the contrary, the character of a mother and stepmother in Grimms' fairy tales has been chosen as the active villains, which might be supported by Christy Williams, who claims: "The mothers of Snow White and Hansel and Gretel had been the first villains in their stories, siding with the father over the children and attempting to kill the children they viewed as threats."[119] It is, therefore, evident that the character of a stepmother would not be stereotypically passive in the first place. However, it is argued that a shift in female initiative is projected through the character of a stepmother in the 2015 version of *Cinderella*. Firstly, it is the stepmother who is the first to be responsible for identifying Ella as the mystery princess. Secondly, it is the stepmother who initiates a search of the house to find the hidden glass slipper, only to find it in the attic, where it was hidden by Ella.

Furthermore, the stepmother's initiative does not end here. The stepmother stimulates her initiative by negotiating with the Grand Duke and suggesting terms on which both daughters achieve a marriage of advantage. The dialog between the stepmother where: "Grand Duke: The mystery princess is a commoner. You told no one else?"[120] the stepmother replies: "Not even my daughters. No one need ever know the truth."[121] At this point, the stepmother asserts dominance over any other male or female character by knowing the truth about Ella.

---

[118] Christy Williams, "Who's Wicked Now? The Stepmother as Fairy-Tale Heroine," *Marvels & Tales* 24, no. 2 (2010): 255.
[119] Williams, "Who's Wicked Now?," 259.
[120] *Cinderella*, 2015.
[121] *Cinderella*, 2015.

Furthermore, the stepmother actively utilizes this piece of information to manipulate the character of the Grand Duke, which is evident in the dialog: "Grand Duke: Are you threatening me? The stepmother: Yes!" The Grand Duke: What do you want? The stepmother: I should like to be a countess. And I require advantageous marriages for my two daughters![122] It is, however, necessary to point out that while such manipulation might appear of minor importance and only reinforce the evil deeds of the stepmothers in fairy tales, it is argued that this manipulation indicates a shift in terms of a platform that is provided to the female characters in fairy tales. It is only fair to point out that such an initiative of the stepmother is highly restricted in the 1950 version of *Cinderella*. Therefore, it is argued that Walt Disney accomplished a shift in terms of female emancipation, for it is the stepmother who actively identifies Ella as the mystery princess and states conditions that shape the lives of other female characters in the story.

The stepmother, consequently, locks Ella to assert dominance over Ella's actions. While the stepmother, by her actions, contributes to the stereotypical depiction of the step-parent, Laura Sells comments on the women of power in Disney's version of fairy tales: "Within Disney's patriarchal ideology, any woman with power has to be represented as a castrating bitch."[123] It is suggested that Laura Sells' claim is traceable in both versions of *Cinderella* in the sense that it is the stepmother who is depicted as the women in power. Nevertheless, she exercises her powers through evil notions that motivate her towards evil deeds. Those deeds consequently contribute to the stereotypical perception of gender roles of stepmothers in Disney adaptations of fairy tales. Such a depiction of a stepmother supports the tendency to categorize a stepmother as someone who utilizes her position to cause harm to others. In addition, Ella is not able to safe herself from the evil deeds of her stepmother and relies on the actions of other male characters who climb the stairs and protect her from the influence of the stepmother. Therefore, it is suggested that not only Disney supports the tendencies to represent a step-parent as the cause of harm, but it also reinforces the stereotypical gender role of a passive female character who has to be saved by an active male character so that another stereotypical objective might be achieved, a marriage to the Prince.

It is observable that the 1950 version of *Cinderella* does not offer such a scene to a spectator where the stepmother confesses to her evilness that assert dominance over Ella's life. On the contrary, the stepmother in the 1950 version schemes until the very last minute without

---

[122] *Cinderella*, 2015.

[123] Elizabeth Bell, Lynda Haas, Laura Sells, *From Mouse to Mermaid: The Politics of Film, Gender, and Culture* (Indiana: Indiana University Press, 1995), 181.

confession to envy or any other oppositional quality of Ella. In this version, Ella does not prevent her stepmother from evilness with words but rather with her own initiative. While the stepmother attempts to stop Cinderella from trying on the glass slipper by breaking it, Cinderella demonstrates a sense of rationality as she recalls keeping the other slipper in her pocket.[124] It might be stated that at this point, the 1950 version of *Cinderella* represents Ella as a character who is confident and bright enough to outsmart the evil stepmother, who is, throughout the storyline of *Cinderella*, presented as the dominant female character. Therefore, Ella, in this particular case, deviates from the stereotypical gender role of a heroine who Charles Perrault viewed as someone who: "must be passive until the right man comes along to recognize her virtues and marry her."[125] It is worth mentioning that Ella, in the 1950 version of *Cinderella*, demonstrates initiative even before her marriage to the Prince. However, it should be remembered that Charles Perrault and his point of view have been criticized by scholars, such as Jack Zipes, who pointed to Perrault's highly limited view of upper class women.[126] It is also necessary to stress that this version of *Cinderella* was released 65 years before its remake. Therefore, it should be considered that the movie was introduced as a cultural product from 1950, reflecting on social expectations of both men and women. Lisa Brocklebank is convinced that: "Disney producers succeeded in creating a heroine which both reflected and influenced gender roles of the time. While seeking to mirror an American ideal, the fictional character also became a means of ensuring that just such an idealistic vision of femininity was perpetuated and emulated."[127] It is at this point that Ella attempts to influence her own destiny and to deviate from the stereotypical perception of female characters in fairy tales. What is therefore presented in 1950 version's closing scene, is the notion that despite the fact that life is full of obstacles, women can not be controlled by stereotypical passiveness that is frequently reflected in fairy tale characters.

What further distinguishes the stepmother in the 2015 version of *Cinderella* from the animated version is the profound sense of fashion. In the 2015 version of *Cinderella*, there is a rather significant reference to the importance of fashion and style that, from the stepmother's perspective, determines the engagement with the Prince. In fact, the stepmother is not the only female character who places high value on fashion. There is a rather profound tendency between

---

[124] *Cinderella*, 1950.
[125] Zipes, *Fairy Tales and the Art of Subversion*, 40.
[126] Zipes, *Fairy Tales and the Art of Subversion*, 40.
[127] Lisa Brocklebank, "Disney's "Mulan"-the "True" Deconstructed Heroine?," *Marvels & Tales* 14, no. 2 (2000): 271.

the stepsisters to appear as fashionable as possible. The importance of beauty and grace is emphasized by the scene where Ella helps to dress her stepsister, who grasps for breath when the corset is getting: "tighter, tighter, tighter"[128], as the stepsister requires. The dialog between Ella and the stepsister says: "Ella: What will he be like, I wonder. The stepsister replies: What does it matter what he is like? He is rich beyond reason!"[129] Ella continues by asking, "Wouldn't you like to know a bit about him before you marry him?"[130] The stepsister replies: "Certainly not, it might change my mind!" It is at this point that external beauty is appreciated at the expense of internal qualities in the 2015 version of *Cinderella*. It is worth mentioning that the stepsisters appreciate their potential husband not for his inner qualities but rather for his financial status. It is argued that such representation of a potential husband corresponds with the stereotypical perception of male characters in the genre of fairy tales since Jeana Jorgensen summarizes that the usage of the adjective "rich" was ranked relatively high, with the representation of the male characters in fairy tales.[131] Therefore, it is traceable that, with respect to the research of Jeana Jorgensen, the 2015 version of *Cinderella* provides not only a stereotypical representation of beauty as an essential element of engagement, it also introduces two female characters who contribute to the stereotypical appreciation of the male character who is desirable for his financial stability at the expense of internal qualities.

As suggested in the previous chapters of the diploma thesis, both women and men are influenced by gender roles and gender stereotypes to which they are exposed throughout their life. In addition to the role of the father, the Prince is a crucial character in the storyline of *Cinderella* that shapes Ella's fate. The very first interaction between Ella and the Prince, in 2015 version in *Cinderella*, is accomplished when the Prince manages to catch the runaway horse and in fact, keep Ella from harm. Therefore, it is evident that it is the Prince who is responsible for the very first interaction between the two, and it is here that the Prince demonstrates the initiative. It is also no surprise that Ella engages in conversation with the Prince without hesitation, as the research suggests: "Rejection by women or fate is completely missing in these fairy tales, thus leading boys to grow into vain."[132] Furthermore, the Prince introduces himself

---

[128] *Cinderella*, 2015.
[129] *Cinderella*, 2015.
[130] *Cinderella*, 2015.
[131] Jeana Jorgensen, "Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation," *Marvels & Tales* 32, no. 2 (2018): 347.
[132] R. Shamna, "The Making of Masculinity: Readings on the Male Stereotypes in Cinderella and The Sleeping Beauty in the Wood," *International Journal of Multidisciplinary Research* 3, no. 11 (2017): 26.

as Kit, which already provides a shift from the 1950 version of *Cinderella,* where the male character is introduced simply as the Prince. In the 2015 version, the Prince is entitled to hold a first name instead of being referred to on the basis of the social status that predetermines him to stand in the position of a powerful and independent man. Since given a name, Kit partly deviates from the stereotypical depiction of the Prince in *Cinderella* where according to Jeana Jorgensen: "The tale tells us nothing more about him than that he is the son of a king. Lacking a history, a story, and even a name, he is reduced to the function of prince-rescuer waiting in the wings for his cue"[133] On the other hand, at this point, Kit's character aligns with the gender role of "the prince-rescuer"[134] determined by Jeana Jorgensen as he rescues Ella in the woods.

It might be suggested that it is often reminded that Cinderella's gender role predetermines Ella to seek marriage. However, it should also be reminded that Kit is also exposed to the urges to find a bride, continue with the family dynasty, and enrich the financial welfare of his house. The pressure is imposed by the King himself and his hand when they pose a question: "How many divisions will this "good honest country girl" provide us?"[135] The stereotypical perception of the gender role where men secure their families financially, often through a marriage of convenience, is also reinforced as the Prince asks: "If I must marry, could I not wed, say, a good, honest country girl?"[136] For this part of the analysis, it is necessary to concentrate on the verb "must," that is included in the question posed by Kit. Kit is obliged to marry to satisfy the desires of his father. The idea that the male character in a fairy tale is obliged to marry for advantage and to financially secure not only himself but the whole family inserts a distorted notion that men's primary objective is to secure the family financially and to benefit from marriage only financially. It is at this point that a parent participates in reinforcing the stereotypical perception of gender role where men are dictated to marry for advantage.

In contrast to Kit, the 1950 version of *Cinderella* provides little attention to the Prince who is supposed to find and rescue Cinderella. The only time Disney studio actually presents the Prince is at the ball, a significant gap follows the scene in the middle part of the movie, and finally, the Prince enters the stage at the very end of the movie. Therefore, it is rather questionable to what extend the Prince contributes to Cinderella's rescue and what male initiative is presented in the 1950 version of *Cinderella*. Cinderella, consequently, rescues

---

[133] Maria Tatar, *The Hard Facts of the Grimms' Fairy Tales*, 92.
[134] Maria Tatar, *Hard Facts of the Grimms' Fairy Tales*, 92.
[135] *Cinderella*, 2015.
[136] *Cinderella*, 2015.

herself as she outsmarts her stepmother and stops hiding the glass slipper in her pocket. It is argued that Cinderella, therefore, deviates from the stereotypical perception of gender roles, presented in fairy tales, which are narrowed down by Marcia Lieberman: "Girls win the price if they are the fairest of them all, boys win if they are bold, active, and lucky."[137] However, for this part of the gender analysis, the analysis dares to disagree with Marcia Lieberman, at least in reference to the closing scene of *Cinderella* from 1950. The Prince does not align with the stereotypical qualities such as activeness and boldness that are attributed to the male characters in fairy tales. Cinderella, at this point, does not align with the stereotypical perception of female characters described by Marcia Lieberman either. On the contrary, Cinderella does not rely on the mere fact that she is, as Marcia Lieberman puts it: "the fairest of them all"[138] but instead, demonstrates initiative as she benefits from possessing the glass slipper. It is argued that since Cinderella not only possesses the glass slipper but also actively uses it, she deviates from the stereotypical perception of gender roles in fairy tales where women are appreciated for the attribute of passivity.

In addition, the fact that Walt Disney provided a larger platform to Kit allows the character a chance for a rather profound initiative. As mentioned before, it is Kit who initiates the conversation between him and Ella despite the fact that the narrator of the fairy tale claims: "Perhaps it was just as well that Ella's stepsisters were cruel. For she had not run to the forest, she might never have met the Prince."[139] and blames the encounter between Ella and Prince on destiny. It is also argued that it is already here that a shift in terms of gender representation is accomplished. The shift is evident, at least in comparison to the 1950 version of the fairy tale. However, Kit's initiative does not end here. It is argued that it is Kit who actively engages in the search for Ella as he persuades his father to organize the crucial ball: "Let the invitations to everyone, not just the nobility. The wars have brought sorrow on us all."[140] Indeed, it is here that Kit exercises his powers to outsmart his father and the Grand duke to have a chance of choosing his own bride. Kit, therefore, utilizes his wit and his position to achieve his objective of choosing a bride not for the benefit of the kingdom, but primarily for his own happiness. Hence, Kit does not passively wait for his bride to be presented to him but in fact, contributes to the organization of the ball where Ella meets the Prince. It might be argued that Prince's

---

[137] Marcia Lieberman, "'Some Day My Prince Will Come': Female Acculturation through the Fairy Tale," *College English* 34, no. 3 (1972): 385.
[138] Lieberman, "Some Day My Prince Will Come," 385.
[139] *Cinderella*, 2015.
[140] *Cinderella*, 2015.

activeness aligns with the stereotypical perception of gender roles where men in fairy tales are presented as powerful and active. However, it is argued that Kit's performance represents a shift in the gender role perception, at least in comparison to Kit's counterpart in the animated version of the fairy tale for it was presented that Prince, in the 1950 version of *Cinderella*, lacked the initiative to choose his own bride. Therefore, it is argued that Kit aligns with the stereotypical perception of gender role where men are expected to behave in an active manner to find a bride, an objective that corresponds with the intentions of Charles Perrault, narrowed down by Jack Zipes: "for we can clearly see that sought to portray ideal types to reinforce the standards of the civilizing process set by upper-class French society."[141] where the gender role of men was to seek a marriage of convenience. However, Kit at least demonstrates the initiative not to secure his own family and the kingdom, but rather to achieve his own objective. The objective of choosing his wife, by which he deviates from the gender role of men who are, in fairy tales, perceived as providers who financially secure the kingdom through marriage.

Furthermore, it is argued that the steps to achieve a desirable marriage differ significantly. It is observable that Ella evokes interest in Kit not solely based on the external qualities of beauty, which might be demonstrated in the dialog between Kit and his father, the King. While the King claims: "You sound as if you are the first fellow ever to meet a pretty girl." Kit responds: "She wasn't a "pretty girl", there was so much more to her!"[142] While Kit never develops his intentions behind pursuing Bella, it is the King who explicitly appreciates his future daughter-in-law for her prospects. While it is somewhat questionable to what extent the King appreciates Ella for her physical attractiveness that would reinforce the stereotypical perception of gender roles in fairy tales, Kit's father does not hesitate to manage the household without any consent of his eldest son. At this point, the literal meaning of patriarchy might be observable in fairy tales, since one of the ways to understand patriarchy is to perceive it as a system where fathers are in charge, as Veronica Beechey perceives it.[143]

What is also observable is the fact that the stereotypical perception of gender roles, demonstrated by the male character in fairy tales, is shared by its counterpart in the 1950 version of *Cinderella*. As mentioned before, in the animated version of the fairy tale, the Prince is presented as a minor character whose screen time is significantly limited to a bare minimum. Yet, it is his father who claims that: "There must be at least one who'd make a suitable mother!"

---

[141] Zipes, *Fairy Tales and the Art of Subversion*, 42.
[142] *Cinderella*, 2015
[143] Veronica Beechey, "On Patriarchy," *Feminist Review*, no. 3 (1979): 72.

Despite the fact that the King swiftly corrects himself for he realizes the reinforcement of gender roles where women are stereotypically perceived as mothers, the tendency to reinforce stereotypical gender roles of women is directly observable right here. At this point, it is necessary to remind the fact that the animated version of Cinderella was released in 1950. The gender roles of both female and male characters were, therefore, shaped in correspondence to the time in which the movie was released. Walt Disney indeed attempted to offer a picture of Cinderella that resonated, as Steven Watts suggests: "a universal type, so that any woman looking in a mirror will see something of Cinderella herself."[144] It is only fair to point out that while those qualities that made Cinderella appear special and outstanding to the Prince, it is necessary to mark these qualities as outdated to today's audience. It is argued that King does not appreciate the queue of princesses for their prospect, but rather for their roles of mothers, which still develops the tendency to reinforce the stereotypical perception of gender roles. Moreover, it should be emphasized that both tendencies are traceable with the father's character, not the Prince. It might, therefore, be suggested that the tendency to reinforce the stereotypical perception of gender roles is traceable with the character of both fathers, not with the character of the Prince.

It should also be mentioned that, in the 1950 version of the fairy tale, the character of the Prince and the character of the King share a rather similar screen time. Nevertheless, the platform provided to the King slightly prevails. It is argued that the King utilizes this larger platform to emphasize the importance of marriage between his son and his future daughter-in-law. He even appears visibly upset by the fact that Cinderella escaped the ball, for he claims: "She what? You traitor! Treason! Sabotage!"[145] It is also observable that the only piece of information that calms the King down is: "He is determined to marry her!"[146] It is the idea of meeting the expectations of men in fairy tales, similar to those listed by Jack Zipes: "the prince acquires a beautiful princess to increase his social prestige."[147] that satisfies the King. It is at this point that the fairy tale places emphasis on the importance of marriage as a way of securing the family and the whole kingdom and consequently reinforces the stereotypical perception of gender roles where men's objective is a marriage of advantage only to meet another gender stereotype of securing the family financially.

---

[144] Steven Watts, *The Magic Kingdom: Walt Disney and the American Way of Life* (Boston: Houghton, 1997), 329.
[145] *Cinderella*, 1950
[146] *Cinderella*, 1950
[147] Zipes, *Fairy Tales and the Art of Subversion*, 41.

It might be observable that the pressure on male characters does not constitute such a significant role in the 2015 version of *Cinderella*. While the King indeed urges Kit to marry, as he commands: "Make him look marriageable"[148], the King and the Grand Duke at least provide background to their intentions and also provide explanation of their urges, for they claim: "I want to see you and the kingdom safe. We are a small kingdom amongst other great states."[149] Consequently, the pressure on Kit to find a suitable bride that would secure the social stability of the kingdom does not radically escalate. The very last attempt of the King to persuade Kit and to emphasize the social status of his future bride is observed in the dialog between Kit and his father: "Kit: And you would have me marry someone I met once, tonight. The King: A princess! It's a princess or nothing!"[150] On the contrary, the King appears amused by his son's attempt to ridicule the Princess Chelina of Zaragosa, who is introduced as a potential bride to the Prince. It is argued that Kit, in the story of Cinderella, is provided a larger platform to perform his initiative. It is observable that his deeds do correspond with the stereotypical perception of gender roles where men are perceived as active and full of initiative to such extend that, as Anne E. Beall suggests: "Suitors will do impossible tasks, often things that others could not do."[151] While it would appear exaggerated to claim that Kit does an impossible task by organizing the crucial ball, he at least demonstrates the activeness and initiative to influence his own destiny. Therefore, there is a noticeable shift between the 1950 version of *Cinderella* and the 2015 version of *Cinderella* given the fact that it is Kit who actively proposes that the ball should be accessible to everyone, no matter their social status. Therefore, Kit aligns with the gender role of an active male character in fairy tales, for he engages in preparation for the ball and actively searches for his bride, unlike the Prince who does not align with the stereotypical attribute of activeness since he waits until his bride invites herself to the crucial ball and presents herself to the Prince.

The fairy tale does not depict the King taking any further steps to intervene with Kit's future bride. On the contrary, the King is given only one last scene. The only character who narrows down the stereotypical perception of male characters in fairy tales is Kit himself, for he claims: "I'm expected to marry for advantage."[152] At this point, the spectator might also witness the parental role in constituting gender roles where men were expected to marry and

---

[148] *Cinderella*, 2015
[149] *Cinderella*, 2015
[150] *Cinderella*, 2015.
[151] Anne Beall, *Cinderella Didn't Live Happily Ever After: The Hidden Messages in Fairy Tales* (Chicago: Beall Research, 2022), 16.
[152] *Cinderella*, 2015.

consider the bride's prospects. It is argued that it is the parental influence on forming gender roles, resonating throughout the story of *Cinderella*, which imply notions that, as Dutro claims: "become stereotypes – are entrenched and difficult to see because they seem "natural", or just the way things are. These stereotypes become gender "myths" or expectations that are risky to challenge. Boys, for instance, can feel tremendous, through perhaps unconscious, pressure to display expected masculine traits or risk ridicule."[153] Indeed, it is at this point that Kit is convinced that his alignment with the stereotypical perception of gender roles of male characters in a fairy tale who marry for advantage stems from his father's initiative. The King, however, addresses Kit as he comes to the conclusion that: "You've become your own man."[154] It is at this point that the King supports his son's personal preference in choosing his own bride. Consequently, the King retrieves from entrenching the notion that men have to marry for advantage and refuses to convey that men have to achieve their objective through an advantageous marriage. Therefore, despite the fact that Kit and other male characters in the fairy tale are provided a larger platform to perform, the parental influence in constituting gender roles, where men were expected to marry for advantage, does not represent such a significant role. On the contrary, the father even appreciates his son's initiative to find a bride of his own choosing. He emphasises Kit's happiness, for the father instructs Kit: "You must not marry for advantage! Be cheerful, boy."[155] It is at this point that the father willingly coordinates his son to deviate from the stereotypical perception of gender roles where men were expected to marry for advantage, and Anne Beall, who conducted research on emotions expressed in fairy tales, claims that: "Male characters who break the rules may express happiness more than females because they are punished less and rewarded more."[156] Indeed, the fact that Kit breaks the rule of marrying for an advantage that would align with the stereotypical gender role of provider corresponds with the idea of Anne Beall, for Kit only experiences happiness after he chooses his own bride.

It is also traceable that the pressure is imposed both on the Prince and the subjects. It is evident that the importance of marriage in the 1950 version of the fairy tale is so profound that the announcement of the crucial ball takes a form of a strict imperative rather than an of invitation. It is the stepmother who is informed about the crucial ball first and reads aloud: "and,

---

[153] Elizabeth Dutro, ""But That's a Girls' Book!" Exploring Gender Boundaries in Children's Reading Practices," *The Reading Teacher* 55, no. 4 (2002): 377.

[154] Cinderella, 2015.

[155] *Cinderella*, 2015.

[156] Anne Beall, *Only Prince Charming Gets to Break the Rules: Gender and Rule Violation in Fairy Tales and Life* (Chicago: Beall Research, 2022), 73.

by royal command, every eligible maiden is to attend!"[157] It is at this point that not only Cinderella but even the cruel stepsisters are under the pressure of a male initiative. Neither Cinderella nor the stepsisters have any option to choose whether they wish to attend or not. However, it is worth mentioning that no female character in the story of *Cinderella* ever shows discontent with the invitation despite its imperative form. The idea of marriage to the Prince evokes excitement in both stepsisters and the stepmother. Elisabeth Panttaja argues in defense of the stepsister since she comments on the excitement about the introduction and potential marriage to the Prince: "This is not surprising: the enchantment of potential marriage partner is one of the most common motifs in fairy tales and mythology."[158] It is both stepsisters themselves who willingly align with the stereotypical perception of gender roles where women in fairy tales are appreciated as mothers and wives. Cinderella demonstrates the intention to attend the ball by claiming: "After all, I am yet a member of the family. And it says by royal command, every eligible maiden is to attend!"[159] It is only fair to point out that in defense of Cinderella, Alexander Bruce claims: "Empirical observations add to the understanding of a princess: each of the princesses has an ultimate motive finding the right man to marry, for such marriage represents fulfilment to her: even for those princesses in an unpleasant situation, marrying their true love is presented as a stronger motivation than escaping the unpleasant situation."[160] For the first time in the story of *Cinderella*, the cruel stepsisters are exposed to any form of pressure. Not only do they not demonstrate discontent, but they both seem to enjoy the male initiative. Furthermore, Cinderella herself does nothing but reinforces the stereotypical perception of gender roles where women in fairy tales seek marriage.

On the other hand, the invitation in the 2015 version of *Cinderella* is actually presented as an invitation, for the announcer claims: "It is hereby declared that every maiden in the kingdom, be she noble or commoner, is *invited* to attend."[161] The announcer distances himself from imposing a direct command and presents the notion as a genuine invitation with the option to choose whether the: "maiden in the kingdom, be she noble or commoner"[162] decides to attend or not. The royalty of the kingdom, therefore, does not impose on any woman the obligation to fulfil the role of a potential wife. It is only fair to point out that, as Anne Beall claims: "Fairy

---

[157] *Cinderella*, 1950.

[158] Panttaja, "Going up in the World," 91.

[159] *Cinderella*, 1950.

[160] Bruce, "The Role of the "Princess" in Walt Disney's Animated Films," 4.

[161] *Cinderella*, 2015.

[162] *Cinderella*, 2015.

tales are more focused on getting married than on actual marriage."[163] However, at this point, it is noticeable that primarily the female characters in the 2015 version of *Cinderella* fairy tale reinforce the stereotypical perception of women as wives. It is the evil stepmother and her daughters who right after receiving the invitation start to claim: "I should trick him into loving me! See if I don't!"[164] Since the stepsisters start collecting the most expensive gowns and jewels immediately, it is logical to state that they intend to attract the Prince with their enhanced physical appearance. After all, Anne Beall provides an explanation of such behaviour and, in her research, claims that: "female characters often marry royalty simply because they're beautiful. Over half of them do so because of their appearance."[165] Therefore, it is argued that the 2015 version of *Cinderella* provides a shift, given the fact that the female characters in the fairy tale are given a choice of whether to attend or not. It is this option to choose that deviates from reinforcing the stereotypical gender roles of wives and mothers, for such roles are no longer presented as mandatory in the women's lives but somewhat optional. This is to say that there is nothing wrong with the gender roles of mothers and wives as long as they are chosen by women themselves, not imposed by society.

Another male character to be analysed in the thesis is the character of the Grand Duke. It is argued that the 2015 version provides a larger platform to the male characters in comparison to the animated version of the fairy tale. What is also observable is the approach of the Grand Duke toward the question of marriage, which resonates throughout the story of *Cinderella*. Firstly, it is traceable that Grand Duke is the one who scolds the King for his note: "There must be at least one who'd make a suitable mother!"[166] It is, therefore, the Grand Duke who, in the story of *Cinderella*, criticizes the message sent by the King that women in fairy tales are perceived in a stereotypical role of mothers. It is also Grand Duke who motivates the King to correct himself, for the King starts to hesitate and claims: "A suitable wife"[167] It is argued that Grand Duke's reaction to King's note indicates his awareness about the inappropriateness of such a gender stereotype that immediately puts the chosen bride to disadvantage in society. Secondly, there is an evident tendency to utilize the Grand Duke's character to humiliate the introduction process between the Prince and Cinderella. The moment that Cinderella enters the ball, the Grand Duke narrates: "The young Prince bowing to the assembly. Suddenly he stops.

---

[163] Beall, *Cinderella Didn't Live Happily Ever After*, 25.
[164] *Cinderella*, 2015.
[165] Beall, *Cinderella Didn't Live Happily Ever After*, 17.
[166] *Cinderella*, 1950.
[167] *Cinderella*, 2015.

He looks up. For, lo, there she stands. The girl of his dreams! Who she is or whence she came, he knows not, nor does he care. For his heart tells him that here, here is the maid predestined to be his bride."[168] Indeed the tendency of Walt Disney studio to simplify the narrative of fairy tales and to emphasize the occurrence of gender stereotypes is depicted in the monologue of the Grand Duke. In fact, the narrative includes multiple gender stereotypes that resonate throughout this particular version of *Cinderella*. First of all, the Prince is introduced, by the Grand Duke, as "The *young* Prince"[169] It is argued that such an introduction of the male character where the adjective was utilized to address Prince's physical appearance reinforces the stereotypical perception of gender roles where men in fairy tales are appreciated for the attribute of youth. Such a claim corresponds with the research conducted by Jeanne Jorgensen, who came to the conclusion that the adjective "young" was ranked as the most frequent adjective attributed to a hero in fairy tales."[170] Therefore, the Grand Duke's narrative reinforces the stereotypical perception of male characters in fairy tales already in its introductory part.

In addition, the fact that Grand Duke refers to Prince's social status for he is "bowing to the assembly"[171] that is gathered in the ballroom to pay respect to the royal family. It is at this point that Prince's social status is emphasized at the expense of neglecting his internal qualities. So far, the spectator was made aware of the Prince's physical appearance, that was promoted as the first observable quality of the Prince. Shortly after, the spectator is informed about Prince's position on the social ladder, which reinforces the stereotypical perception of male characters in the fairy tale who are appreciated, in addition to their youth, for their wealth. Such a claim is supported by the research of Jeana Jorgensen, who found out that the adjective "rich" was ranked as the fourth most frequently utilized adjective to describe a male character in fairy tales.[172] While Grand Duke did not refer to Prince directly with the adjective "rich", he, nevertheless, referred to Prince's royal social status that goes hand in hand with wealth and consequently reinforced the stereotypical perception of gender roles where male characters in fairy tale are appreciated for their wealth and social status.

Furthermore, the Grand Duke also questions the background of Cinderella, for he claims: "Who she is or whence she came, he knows not, nor does he care."[173] At this point, it is

---

[168] *Cinderella*, 2015.
[169] *Cinderella*, 2015.
[170] Jorgensen, "Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation," 347.
[171] *Cinderella*, 1950.
[172] Jorgensen, "Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation," 347.
[173] *Cinderella*, 1950.

argued that the Grand Duke refers to the Prince's lack of knowledge regarding Cinderella's background as if such lack did not constitute a significant obstacle to their marriage. Prince, at this point, is evaluated by the Grand Duke as someone willing to acknowledge the presence of Cinderella based solely on her physical appearance, which reinforces the stereotypical perception of male characters in fairy tales who concentrate primarily on the physical attribute of female characters. Despite the fact that Donald Haase claims that in: "tales of rages to riches through magically made marriages, the balance has tipped the favour of men."[174] It is argued that the 1950 version of *Cinderella* does not favour the character of the Prince since he is depicted in alignment with the stereotypical perception of gender roles where men appreciate the physical appearance of their future wives at the expense of their internal qualities. It is also argued that the alleged favoritism of male characters in a fairy tale is questionable, given that various scholars criticise the lack of research conducted on male characters in fairy tales. One of the scholars that share the same viewpoint is Jeana Jorgensen, who explicitly stated that: "The study of masculinity in folklore and fairy tales, and in Western scholarship in general, has lagged behind the study of femininity"[175] However, Jeana Jorgensen is not the only scholar to provide a criticism of such a lack of academic interest. In addition, it was Simon Bronner who concluded that: "this book is the first to focus on the problem of the construction of manliness in American folklife"[176]. It should be emphasized that the book was published in 2005, long after the scholarship concentrating on the depiction of female characters in fairy tales was initiated.

To avoid the accusation of concentrating primarily on the analysis of male characters in fairy tales, the thesis suggests that a shift in terms of gender representation is observable in the character of the fairy godmother and the interaction between the fairy and Cinderella. It is evident that the fairy helps to shape Ella's path to the crucial ball in both versions of fairy tales. However, it is argued that the two versions of the fairy tale differ in the interaction between Ella and the fairy godmother. In the 1950 version of the fairy tale, the fairy godmother appears out of nowhere as soon as Cinderella starts to cry helplessly and indulges in self-pity, for she is devastated by her poor treatment of her stepmother. Therefore, Cinderella does not have to demonstrate any trace of initiative to influence her destiny, yet, a magical force is there to rescue

---

[174] Donald Haase, *Fairy Tale and Feminism: New Approaches* (Detroit: Wayne State University Press, 2004), 48.

[175] Jorgensen, "Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation," 338.

[176] Simon Bronner*, Manly Traditions: The Folk Roots of American Masculinities* (Indiana: Indiana University Press, 2005): XVI.

her. It is believed that Cinderella, at this point, does not utilize her resources to influence her situation but instead relies on the magical power of the fairy. Therefore, the stereotypical perception of female passivity is evident in the behaviour of Cinderella, for she, as Jack Zipes claims: "must be passive until the right man comes along to recognize her virtues and marry her."[177] Indeed, Cinderella's passive crying for help is the only solution to her challenging situation. However, at this point, Cinderella unconsciously reinforces the stereotypical perception of female characters in fairy tales by relying on the magic that helps her achieve her objective. After all, Bronwyn Reddan argues that: "The imaginative power of objects that transform the physical body of a heroine or the circumstances in which she finds herself allow d'Aulnoy, L'Héritier, and Murat to open up spaces for reimagining patriarchal narratives of powerful, active heroes and disempowered, passive heroines."[178] While for this part of the analysis, the reference to the active heroes in fairy tales appears redundant, the notion regarding the passive heroines and her dependence on the magical objects is applicable to the situation of Cinderella. It is argued that Cinderella, at this point, aligns with the stereotypical perception of gender roles where female characters are appreciated for their passiveness and rely on the helping hand of magic.

Despite the fact that Ella's path to the crucial ball is influenced by the fairy godmother as well, the interaction differs. It might be argued that the fairy godmother appears out of nowhere, yet the godmother is not presented in the same manner as her animated counterpart. Ella is required to offer a helping hand to the fairy since the fairy is dressed as a poor woman who suffers from starvation. The fairy godmother is willing to reveal her true identity on the condition that Ella actively contributes to the welfare of a complete stranger. A similar condition is also traceable in the introductory part of *Beauty and the Beast*, but rather with the opposite outcome. Ella actively passes a bowl of milk to the fairy, who reveals her true identity to Ella. It is at this point that the urge of Ella's mother: "have courage and be kind"[179] is put to practise. Even though Ella appears shaken by the presence of the old woman, she does not hesitate to demonstrate initiative and contribute to the welfare of the old woman. Only after Ella demonstrates the initiative to help the old woman, the fairy is willing to reveal her true identity. Therefore, the 2015 version of *Cinderella* offers a shift in terms of Cinderella's passivity, for she is required to participate in the welfare of the fairy godmother actively. What

---

[177] Zipes, *Fairy Tales and the Art of Subversion*, 40.

[178] Bronwyn Reddan, "Thinking Through Things: Magical Objects, Power, and Agency in French Fairy Tales," *Marvels & Tales* 30, no. 2 (2016): 191.

[179] *Cinderella*, 2015.

is more, Ella initially refuses to rely on the power of magic since she comments on the presence of the godmother: "You can't be [my godmother], they don't exist!"[180] However, after the old woman turns into a fairy godmother, Ella walks the godmother through the garden. She actively participates in choosing an appropriate object that will be turned into a carriage. In addition, Ella attempts to warn the fairy godmother of the danger that is imposed on both Ella and the fairy godmother the moment the godmother decides to turn the pumpkin into a huge carriage inside the glasshouse. It is argued that Ella's attempt to coordinate the behaviour of the fairy godmother deviates from the stereotypical depiction of gender roles in which Cinderella is appreciated for her passiveness and dependence on the magical power of the fairy. On the contrary, Ella saves the godmother because she navigates her out of the glasshouse when the carriage starts to get bigger and bigger.

What is also observable in the 2015 version of the fairy tale is the iconic symbol of the glass slipper that later helps with the identification of Ella. While it was argued that the stepmother's character represents a profound tendency to utilize fashion to enhance the stereotypical depiction of beauty in fairy tales, Ella's approach to fashion does not correspond to that of the stepmother's. It is evident that the moment the fairy godmother starts to enhance Ella's physical beauty with a completely new gown, both of them completely forget about Ella's shoes. It is the fairy godmother who notices such detail to which Ella reacts: "It's all right, no one will see them anyway."[181] It is evident that Ella, at this point, does not place such a significant value on her wardrobe, unlike the fairy godmother. It is also at this point that the spectator is exposed to two opposite attitudes towards women's physical appearance. The fairy stepmother emphasizes the importance of the glass slipper, without which: "it would ruin the whole look!"[182] which reinforces the stereotypical perception of female characters in fairy tales where women are stereotypically recognized for their exaggerated interest in the fashion industry. It is Jack Zipes who comments on the physical attribute of beauty, that is stressed in Cinderella, for he claims that: "Later, when she is properly dressed as a type of fashion queen, she is also the most beautiful woman in the world. Her "excellent" qualities are recognized by the Prince, who marries her."[183] Ella, on the other hand, does not align with such stereotypical attitude towards fashion, for she underestimates the importance of the glass slipper. Ella is willing to meet the Prince despite the missing glass slipper that would emphasize her physical

---

[180] *Cinderella*, 2015.

[181] *Cinderella*, 2015.

[182] *Cinderella*, 2015.

[183] Zipes, *Fairy Tales and the Art of Subversion*, 40.

beauty. At this point, Ella does not feel the need to enhance her physical appearance to such extent and, as Lori Baker-Sperry suggests: "While the feminine beauty ideal is viewed largely as an oppressive, patriarchal practice that objectifies, devaluates, and subordinates women, it is acknowledged that many women willingly engage in "beauty rituals" and perceive being beautiful as empowering, not oppressive."[184] On the one hand, if there is anyone who perceives being beautiful as empowering, it is the fairy godmother. On the other hand, it is necessary to point out that the fairy godmother exaggerates the importance of the glass slipper and the overall physical appearance of Ella, which reinforces the objectification of women in fairy tales.

While it is emphasized that Ella does not pay such close attention to her wardrobe that would reinforce the stereotypical perception of female characters in fairy tales, Cinderella in the 1950 version of the fairy tale took a different stance. It is observable that Cinderella concludes that the very first change that needs to be accomplished with the help of magic is her ripped dress. While Cinderella never verbally expresses the desire to mend the dress, the moment the fairy godmother starts to think aloud: "Now, let's see. Hmm. I'd say the first thing you need is, um […][185] Cinderella looks and touches her dress and appears confused as the fairy godmother ignores it, only to reveal it is a pumpkin that is the necessary component of her journey to the crucial ball. In the animated version, it is actually Cinderella who finds it inappropriate to wear such a damaged dress to the ball since she addresses the fairy godmother: "Don't you think my dress[…]"[186]. The fairy godmother finds nothing inappropriate about Cinderella's dress until she is notified. While this signal towards the fairy godmother appears of minor importance, it is argued that a traceable shift is offered here. The shift constitutes of role reversal, for it is Cinderella who holds her physical appearance in high regard, not the fairy godmother. Therefore, if there is anyone who is, as Kay Stone suggests: "strongly reinforcing the already popular stereotype of the innocent beauty victimized by the wicked villainess."[187] it is Cinderella herself. It is also necessary to point out that Cinderella does not appreciate the deeds of the fairy godmother, for she claims: "Oh, it's a beautiful dress! And look, a glass slipper! Wow, it's like a dream! A wonderful dream come true!"[188] Therefore, not only Cinderella passively relies on the helping hand of the fairy godmother and does not demonstrate any initiative to influence her own destiny, she does not even appreciate the initiative of another

[184] Lori Baker-Sperry, Liz Grauerholz, "The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales," *Gender and Society* 17, no. 5 (2003): 711-712.
[185] *Cinderella*, 1950.
[186] *Cinderella*, 1950.
[187] Stone, "Things Walt Disney Never Told Us," 44.
[188] *Cinderella*, 2015.

female character, the godmother, who is in fact, responsible for the transformation of her physical appearance.

What can be, however, traced in both versions of fairy tales is the condition on which both Ella and Cinderella can keep their dress. Barbora Steklá, who analysed Charles Perrault's version of Cinderella, pointed out that: "The beautiful dress, which Cinderella only has until midnight, can be hers every day if she enchants the Prince with her beauty and becomes his wife."[189] It is the idea of beauty and grace that entitles Cinderella to possess the dress which reinforces the stereotypical perception of gender roles where women achieve their objectives through beauty and physical attractiveness. Nevertheless, it is evident that no such condition is stated in either the 1950 version of *Cinderella* or the 2015 version of *Cinderella*. While Ella and Cinderella lose ownership of the dress with the last stroke of midnight, the fairy godmothers never explicitly mention that Ella and Cinderella can keep the dress under the conditions that she enchants the Prince. To Ella and her animated counterpart, beauty and grace do not play any role in keeping the dress. It is at this point that both the 1950 and 2015 versions of *Cinderella* deviate from the stereotypical perception of gender roles inserted in Charles Perrault's version of *Cinderella*, where women achieve profit through beauty and overall physical attractiveness.

---

[189] Barbora Steklá, "Gender Roles in Classical and Contemporary Fairy-Tale" (Diploma thesis, University of Pardubice, 2021), 45.

5. Beauty and the Beast

The following chapter is dedicated to *Beauty and the Beast*, namely to its two versions released by Walt Disney Productions. It is only fair to point out that the story of *Beauty and the Beast* exists in number of its variations. The story, which searches whether two characters with entirely oppositional qualities at first sight can cooperate and love each other to such an extent that even a magic spell can be broken, was by Walt Disney Productions first introduced in 1991. The movie can also be categorized as a musical, given the various songs that enrich the story of the fairy tale. As for the analysis, such enrichment does not represent any obstacle. On the contrary, it is argued that the songs offer extra material for the analysis. The 2017 remake of the animated version was released as a live-action movie, similarly to the 2015 version of *Cinderella*. The remake only enlarges the scope of Walt Disney's versions of fairy tales. In advance, it is argued that given the nature of the story, *Beauty and the Beast* offers a plot where, according to Deborah Ross: "The heroines' fantasies reveal desires for many things, including novelty, excitement, power, sex, and knowledge. Some of these desires are ridiculed, others respected; some are fulfilled, others surrendered."[190] It is argued that Bell's explicit desire to achieve various objectives in life does not represent any obstacle in the research of gender stereotypes and their representation in the movie. On the contrary, it can be analysed what shift, if any, is traceable in Walt Disney versions of fairy tales.

The first observable difference between the 1991 version of *Beauty and the Beast* and the 2017 version is the choice of the narrator. While a male narrator narrates the 1991 version of *Beauty and the Beast*, the 2017 version invites a female narrator to tell the story of *Beauty and the Beast*. This shift in the narration of the story is noticeable from the very beginning of both stories. However, what might require a deeper analysis of the movie content, is the space that is provided to both narrators. The analysis revealed that, in addition to the female narrator, the 2017 version of *Beauty and the Beast* includes twenty sentences to introduce the story.

On the other hand, the 1991 version of *Beauty and the Beast*, includes only thirteen sentences to introduce the storyline of *Beauty and the Beast*. Therefore, in addition to the female narrator, the modern version of the fairy tale provides a larger platform to introduce the story of *Bell and the Beast*. The 1991 version of the fairy tale reduced the space to the narrator by seven minutes. Therefore, it is evident that the 2017 version of *Beauty and the Beast* offers a

---

[190] Deborah Ross, "Escape from Wonderland: Disney and the Female Imagination," *Marvels & Tales* 18, no. 1 (2004): 56.

shift in the narration of the story since the fairy tale is introduced by a female narrator who was provided with a larger platform to tell the story of *Beauty and the Beast*.

What might be observable from *Beauty and the Beast* is the fact that the story of the Beast introduces both selected versions. While such an introduction does not represent any significant shift in terms of the two selected version, it significantly differs from the rest of the discussed fairy tales presented in the diploma thesis. *Beauty and the Beast* is the only fairy tale that illustrates the issue of the male character in the introductory part of the fairy tale. While such detail might appear of no significant importance, Elisabeth Panttaja emphasizes that: "In fairy tales, the opening scene is always of particular importance, since it is here that the tale sets forth the problem which it will then go on to solve."[191] Therefore, it is already at this point that *Beauty and the Beast* distances itself from the rest of the selected fairy tales since all the aforementioned fairy tales have reserved their introduction to female characters. The introductory part of the 1991 version describes the Prince and his background as: "Once upon a time, in a faraway land, a young prince lived in the shining castle."[192] The 2017 version, on the other hand, highlights the Prince's background in the following manner: "Once upon a time, in the hidden heart of France, a handsome young prince lived in a beautiful castle."[193] The introductions, retrieved from both versions, are placed next to each other to point to the description of the male character in the storyline of *Beauty and the Beast.*

It might be noticeable that the 1991 version of *Beauty and the Beast* refers to the male character as a *young* prince. That is the initial reference to the Prince's physical appearance presented to the spectator. The Prince is, therefore, recognized with the attribute of youth which corresponds with the research article published by Jeanne Jorgensen, in which she rates the word "young" as the most frequently used adjective to describe a male character in a fairy tale.[194] Therefore, it is traceable that it is at this point that the fairy tale *Beauty and the Beast* is already influenced by the gender stereotype that frequently occurs in the genre of fairy tales. However, what appears necessary to highlight is the introduction of the 2017 version of the fairy tale. The introduction of the Prince's background in the modern version of the fairy tale provides a more detailed description of the male character, as the Prince is referred to, in

---

[191] Panttaja, "Going up in the World: Class in "Cinderella"," 89.

[192] *Beauty and the Beast*, directed by Gary Trousdale (Walt Disney Picture, 1991), https://www.disneyplus.com/.

[193] *Beauty and the Beast*, directed by Bill Condon (Walt Disney Picture, 2017), https://www.disneyplus.com/.

[194] Jeana Jorgensen, "Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation," *Marvels & Tales* 32, no. 2 (2018): 347.

addition to his youth, as "a handsome young prince"[195]. The Prince, therefore, is, in addition to his youth, celebrated for his handsomeness which also corresponds with the stereotypical perception of male characters in a fairy tale that is analysed by Jeane Jorgensen. However, Jeanne Jorgensen, who analysed the stereotypical perception of male characters in fairy tales, finds the adjective "handsome" as the third most frequently used adjective to describe a male character in fairy tales.[196] Therefore, it is traceable that, at this point, both versions of *Beauty and the Beast* align with a stereotypical perception of male characters in fairy tales. However, it should be emphasized that the 2017 version of *Beauty and the Beast* reinforces the stereotypical representation of gender more by emphasizing two stereotypical adjectives, "handsome" and "young", to describe the physical appearance of the male character.

In addition, the 2017 version of *Beauty and the Beast* benefits from its pro-longed introduction of the fairy tale to highlight the Prince's background with: "He taxed the village with to fill his castle with the most beautiful objects and his parties with the most beautiful people."[197] The introduction of this particular fairy tale serves to explain the punishment imposed on the Prince, who is then transformed into a hideous beast. However, it is evident that such detailed information regarding the Prince's background does not align with the idea of Jeana Jorgensen who points to a decreased level of information provided about the male characters in fairy tales: "These men are literally a blank slate. Additionally, the male characters in tales with female protagonists are hardly described."[198] Yet, it is observable that the 2017 version provides a larger platform to inform the spectator about the motivation behind Prince's future deeds. In addition, the narrative of the Prince's background is accompanied by a scene of the Prince putting make-up on to emphasize his physical attractiveness to appeal to his subjects. Nevertheless, it is at this point that the spectator might witness two extreme contrasts before and after the Prince turns into the hideous Beast. The Prince is initially presented as someone who pays close attention to his physical appearance by applying a layer of make-up on with the exaggerated "Puff, Puff"[199]. It might be stated that such interest would be stereotypically associated with female characters in fairy tales. However, the 2017 version of *Beauty and the Beast* presents already in its introductory scene a male character who deviates from the stereotypical perception of a male character in fairy tales. Consequently, the Prince is turned

---

[195] *Beauty and the Beast*, 2017
[196] Jorgensen, "Masculinity and Men's Bodies in Fairy Tales", 347.
[197] *Beauty and the Beast*, 2017.
[198] Jorgensen. "Masculinity and Men's Bodies in Fairy Tales,": 353.
[199] *Beauty and the Beast*, 2017.

into a hideous beast as a punishment for his self-centredness, which in the 2017 version of *Beauty and the Beast* is reinforced by the Prince applying a layer of make-up. Prince's metamorphoses into the Beast interestingly corresponds with the idea expressed by James Carter who comments on the presentation of Princes in fairy tales and claims that: "they usually must experience some sort of transformation of attitude, appearance, or reputation."[200] In the case of *Beauty and the Beast,* it is evident that the transformation mentioned above is accomplished in all three aspects, mentioned by James Carter, for his attitude changes alongside his alternation of appearance. His reputation is forgotten by the magical force of the fairy.

Nevertheless, the opening scene of the 2017 version of the fairy tale introduces two extremes of gender representation. The first one is the emphasis on the physical appearance that might be stereotypically attributed to the female characters. The second extreme represents the metamorphosis of the Prince into the Beast, who benefits from physical strength, a deeper voice, and a lack of manners that might be stereotypically attributed to the male characters in fairy tales. It seems appropriate to highlight that such emphasis on the stereotypical depiction of femininity and stereotypical masculinity is presented only in the 2017 version of the fairy tale. The 1991 version does not depict Prince's emphasis on his physical appearance since there is no scene depicting the Prince applying make-up or paying close attention to his hair or wardrobe. Based on the picture of the Prince putting a make-up that is explicitly provided in the 2017 version of *Beauty and the Beast*, it is traceable that the Prince in the modern version of the fairy tale places high value on his physical appearance, despite the fact that such tendency would be usually attributed to the female characters in fairy tales. Therefore, it might be concluded that the 2017 version of *Beauty and the Beast* deviates from the representation of gender roles. The emphasis on physical appearance, which would be stereotypically attributed to the female characters in fairy tales, is more profound in the character of Prince. However, it is argued that such deviation is more profound in the 2017 version of the fairy tale since it provides a larger platform for such a depiction of the Prince and a more explicit picture of the Prince actually applying the layer of makeup to his face.

It is also at this point that the male character is attributed the position of power that is frequently presented as a norm in fairy tale as the narrative claims: "Although he had everything his heart desired, the prince was selfish and unkind."[201] However, it is necessary to mention

---

[200] James Carter, "Princes, Beasts, or Royal Pains: Men and Masculinity in the Revisionist Fairy Tales of Mary E. Wilkins Freeman," *Marvels&Tales* 20, no. 1 (2006): 33.
[201] *Beauty and the Beast*, 2017.

that the 2017 version of the fairy tale emphasizes the Prince's position of power by claiming: "He taxed the village with to fill his castle with the most beautiful objects and his parties with the most beautiful people." It is observable that the piece of information regarding the taxing of people is completely missing in the 1991 version of the fairy tale. In the 1991 version of the fairy tale, the Prince's qualities are introduced in a stereotypical manner of: "those who have great power or strength, but not in combination with a courtesy, which on the contrary is often attributed more to women who are respectful and considerate of other people."[202] Indeed, the introduction of the fairy tale inserts the possession of power, yet it completely omits the reference to any form of courtesy that the Prince would share. The Prince is, at this point, presented as a canvas to illustrate the position of authority in the kingdom. His position of authority and power is reinforced by the historical background provided by the story's narrator. On the other hand, such reinforcement of the stereotypical perception of a male character in the fairy tale is not observable in the 1991 version. Therefore, it is argued that the 2017 version of the fairy tale reinforces the stereotypical depiction of male characters more by providing detailed information regarding how the Prince exercised his power over his subjects which is completely omitted in the 1991 version of the fairy tale.

In addition, it might be observable that shortly after, the spectator is introduced to the importance of the physical appearance of the Prince. The Prince encounters an old woman who, in the story, represents the binary opposition of beauty and ugliness. It is at this point that the Prince's power slowly declines as he is turned by the fairy into the hideous Beast and the attributes of beauty and ugliness reverse. The Prince is willing to recognize the status of the fairy only after, as the narrator claims: "The old woman's outward appearance melted away to reveal a beautiful enchantress."[203] The old woman, therefore, is not recognized as equal to the status of Prince until she reveals her physical beauty and magical power. Additionally, it is the old woman who determines the future of the Prince, even though it is the Prince who is initially presented as the powerful character. It seems appropriate to mention that both versions of the fairy tale include this reversal of power. The power is shifted from the male character to the female character. Nevertheless, it seems appropriate to mention that such reversal of power is accomplished only after the old woman reveals her beauty and Jack Zipes comments on: "both the negative and the positive powers of beauty. When docile and obedient, it can benefit male

---

[202] Barbora Steklá, "Gender Roles in Classical and Contemporary Fairy Tales," (Diploma thesis, University of Pardubice, 2021) 38.

[203] *Beauty and the Beast*, 2017.

nobility. On the other hand, when it loses control over itself, beauty can destroy domestic tranquillity and masculine dignity.[204] Indeed, it is the women who exercises her power to decrease Prince's dignity by forcing him to kneel and turning him into the Beast. At this point, the two versions of the fairy tale do not offer any significant shift as both depict the same power reversal between the enchantress and the Prince. The only noticeable difference lies in Prince's attempt to restore his dignity. While the narrator of the 1991 version claims: The Prince tried to apologize."[205], the live-action movie depicts the Prince on his knees, and the narrator claims that: "The Prince begged for forgiveness"[206] to place emphasis on the loss of the Prince's dignity and the consequent decline of power.

What is also observable in both versions of the fairy tale is the fact that while male characters in fairy tales are usually assigned qualities such as: "rational, strong, decisive, and protective"[207] that would align with a stereotypical gender role of men; the Prince in the introductory scene does not demonstrate any of the qualities mentioned above to demonstrate any initiative and consequently influence his destiny. On the contrary, the moment he encounters the power of the old woman, the Prince: "begged for forgiveness, but it was too late."[208] It is at this moment that the Prince falls on his knees and the woman, who initially evoked disgust in the Prince, is now standing above the Prince to assert her dominance over Prince's destiny. The Prince, therefore, deviates from the role of the "rational, strong, decisive" male character in fairy tales as he does not demonstrate any initiative to protect not only himself but: "all who lived there"[209] The same humiliation and degradation might be observable in the 1991 version of the fairy tale. Nevertheless, the degradation is noticeable through a vivid picture of the Prince kneeling and beginning for forgiveness which the narrator does not offer such a description to the spectator. Therefore, it might be summarized that *Beauty and the Beast* offers a deviation from the stereotypical picture of male characters in fairy tales who were frequently associated with, as Jack Zipes suggests: "reason, temperance, activism and sovereign order"[210] The Prince, at this point, does not demonstrate any of the stereotypical qualities of male characters in the fairy tales that Jack Zipes listed. On the contrary, his passivity and fear of the

---

[204] Jack Zipes, *Fairy Tales and the Art of Subversion,* 52.
[205] *Beauty and the Beast*, 1991.
[206] *Beauty and the Beast*, 2017.
[207] Tyson, *Critical Theory Today*, 84.
[208] *Beauty and the Beast*, 2017.
[209] *Beauty and the Beast*, 2017.
[210] Jack Zipes, *Fairy Tales and the Art of Subversion,* 48.

old woman deviate from the stereotypical picture of an active male that one might encounter in fairy tales.

It might be suggested that so far, the thesis offered a male character who placed a significant value on his physical appearance. Nevertheless, the Prince is not the only male character in the fairy tale who shares the same values. It has been argued so far that *Beauty and the Beast* introduces male characters whose worth in society is measured through their physical attractiveness. The claim is, in addition to the character of the Prince, reflected in the character of Gaston. Gaston's foundation for pursuing Bell lies in physical attributes such as beauty and strength as he informs his friend: "Here in town there's only she, who is beautiful as me so I'm making plans to woo and marry Bell."[211] It is here that Gaston introduces his self-reflection to the spectators that is restricted to looks and beauty. It is also here that Gaston deviates from the categorization of the aforementioned Jack Zipes, yet it might be argued that Gaston, at this point, aligns with the categorization introduced by Brian Attebery. Brian Attebery introduces three models of hegemonic masculinity presented in fairy tales and claims that: "The first embodies anxiety about failing to live up to the model; the second, fear of taking on its worse features; and the third, and alternative beau ideal."[212] It is evident that the character of Gaston, at this point, might be evaluated as: "the alternative beau ideal"[213] for he appreciates his physical attractiveness as means of pursuing Bell. Therefore, such representation of a male character in fairy tales deviates from the stereotypical perception of gender roles where men seek marriage through activeness. Gaston does not demonstrate any sign of initiative to pursue Bell, which would align with the gender role of male characters in fairy tales. Yet, he is convinced that he is the one worthy of Bell based on his physical attractiveness. It should also be mentioned that the spectator might observe an identical introduction of Gaston in both the 1991 version of *Beauty and the Beast* as well as in the 2017 version.

It might be noticed that the character of Gaston in the 2017 version of *Beauty and the Beast* proposes similar values in the introductory part of both versions of fairy tales. Nevertheless, it might be argued that the directors of the movie indeed introduced at least some shifts in terms of Gaston and the depiction of gender roles. It is obvious that Gaston, in both versions of the fairy tales, tries to pursue Bell through his physical appeal and degrades the

---

[211] *Beauty and the Beast*, 1991, 2017.
[212] Brian Attebery, "Reinventing Masculinity in Fairy Tales by Men," *Marvels&Tales* 32, no. 2 (2018): 316.
[213] Attebery, "Reinventing Masculinity in Fairy Tales by Men," 316.

knowledge and education that Bell holds in high regard. Nevertheless, the 1991 version of Gaston goes as far as to degrade the knowledge by claiming: "Bell, it's about time you got your head out of those books and paid attention to more important things."[214] Such a scene is never introduced in its modern adaptation. Gaston, in addition to throwing the book in the mud in front of Bell, elaborates on the importance of marriage and having children by which he refers to the stereotypical gender roles of women in the fairy tale that is rather similar to the definition of Lilyane Mourey:

> The ideal "virtues" of a woman such as beauty, sweetness, kindness, obedience to the husband, dedication to the maintenance of the home, lack of coquetry, and loyalty – are indissolubly linked with one another and reinforce one another in contrast to the behaviour of women whom Perrault denounces, women of the aristocracy and haute bourgeoisie with whom he came in contact.[215]

For this part of the analysis, it is necessary to draw attention to Lilyane Mourey and her reference to: "haute bourgeoisie"[216] for Gaston, in the 2017 version of the fairy tale, explicitly admits: "This is our world, Bell. For simple folks like us, it doesn't get any better."[217] It is at this point that one might observe Gaston's attempts to reinforce the stereotypical perception of marriage as he claims: "Do you know what happens to spinsters in this village after their fathers die? They beg for scraps!"[218] It is evident that it is here that Gaston reinforces patriarchal tendencies and promotes the stereotypical perception of gender roles in which women can achieve higher social status and financial stability through marriage.

It should also be emphasized that despite Gaston's patriarchal tendencies to assert dominance over Bell's future through marriage, the same scene is modified in the 1991 version of *Beauty and the Beast*. While Gaston offers a vivid image of what marriage between him and Bell would look like: "A rustic hunting lodge, my latest kill roasting on the fire, and my little wife massaging my feet."[219] He actually never proposes a picture of what Bell's life would look like without him. He indeed degrades Bell by placing emphasis on: "my little wife"[220] to indicate the subordinate position that would await Bell in marriage with Gaston. Nevertheless, he does not label marriage as the determinant of social status, unlike Gaston in the 2017 version of the fairy tale. It is at this point that the fairy tale of *Beauty and the Beast* displays a male

---

[214] *Beauty and the Beast*, 1991.
[215] Lilyane Mourey, *Introduction aux contes de Grimm et de Parrault* (Paris: Minard. Print., 1978), 36.
[216] Mourey, *Introduction aux contes*, 36.
[217] *Beauty and the Beast*, 2017.
[218] *Beauty and the Beast*, 2017.
[219] *Beauty and the Beast*, 1991.
[220] *Beauty and the Beast*, 1991.

character whose primary objective represents marriage from the very beginning of the story as Gaston claims: "I'll have Bell for my wife! Make no mistake about that!"[221] It is also here that this particular fairy tale deviates from the rest of the discussed fairy tales, where the objective of marriage would be stereotypically associated with female characters. After all, various scholars argue that if there is any fairy tale where reversed gender roles are to be found, it is *Beauty and the Beast*. Jack Zipes, for instance, comments on the position of male characters in various versions of this particular fairy tale and suggests that: "It is interesting that the woman has the power to save or destroy the man who always represents civility and rationality."[222] In fact, Jack Zipes comments primarily on the passive role of the Prince, who is dependent on the decision of Bell. It is suggested that such a depiction of a prince deviates from the gender role of an active male for whom, as Jack Zipes suggests: "the mark of manliness is to be found in a man's self-control, politeness, reason, and perseverance."[223] Nevertheless, such a role reversal might be observable not only with the character of the Prince but also with the character of Gaston, for whom the idea of marriage represents the primary objective in both versions of the fairy tale. It might be, therefore, summarized that it is already here that the shift in terms of gender representation is offered. The shift might not be observed in terms of *Beauty and the Beast* as both versions of the fairy tale offer a male character whose objective is marriage. Yet, it is argued that such an objective, which would be stereotypically associated with the gender role of female characters in various other fairy tales, is attributed to the male character, Gaston.

It is worth mentioning that Gaston is not the only male character in *Beauty and the Beast.* From now on, the father figure in the 1991 version of *Beauty and the Beast* will be addressed by his first name, Maurice. On the other hand, the father figure in the 2017 version of *Beauty and the Beast* will be addressed simply as "father" to avoid confusion. It is examined that the character of Maurice, whose objective is presented as "to become a world-famous inventor"[224], is in the 1991 version of *Beauty and the Beast* provided a platform of thirteen minutes and forty-three seconds of direct screen time. It seems appropriate to record the time scale provided to individual characters as feminist literary criticism concentrates on what platform was provided to male and female characters. Within the time frame, the character of Maurice is introduced as a skillful inventor who pays attention to building machines that secure family income. The character is presented as fairly confident in his skills, for he claims: "this invention's gonna be

[221] *Beauty and the Beast*, 1991.
[222] Jack Zipes, *Fairy Tales and the Art of Subversion,* 56.
[223] Jack Zipes, *Fairy Tales and the Art of Subversion,* 56.
[224] *Beauty and the Beast*, 1991.

the start of a new life for us!"[225] Maurice's interest in inventing new machines appears beneficial as there is an observable shift in the representation of gender roles between the two selected fairy tales.

It might be noticed that Maurice utilizes his interest and skills in inventing new machines to financially secure the family where the female character, according to Jack Zipes: "lives only through the male and for marriage. The male acts, the female waits."[226] Indeed, it is observable that while Maurice is leaving the village for the market, Bell waits outside the cottage and waves to say goodbye in both versions of the fairy tale. However, it is approximately at this point that a shift, in terms of gender roles, is observable. While Maurice is fully responsible for the construction of the machines and consequent income, the father in 2017 version of *Beauty and the Beast*, shares his responsibilities with his daughter Bell. It might be noticeable that the 2017 version of *Beauty and the Beast* depicts Bell constructing a manual machinery intended for washing clothes. The washing machine, that is obviously constructed by Bell, might not be of significant importance, yet it supports the idea that the machines are not constructed solely by the father. Therefore, the consequent income is not only the father's merit but also of Bell, who contributed to the family income through her intelligence and skill. It is also necessary to point out that Bell deviates from the stereotypical depiction of a princess for whom: "Intelligence could be dangerous."[227] On the contrary, Bell utilizes her skills and wit to illustrate that princesses in fairy tales are able to contribute to the financial security of their families and are able to deviate from the stereotypical representation of weak and dependent female character.

It might also be noticeable that Bell is referred to as a "princess" for this part of the thesis. While Bell is in neither version of the fairy tale directly introduced as a royal, the thesis refers to Bell in such a manner anyway, since Alexander Bruce claims that: "She meets and marries this man and is rewarded by becoming a "princess" – living in a castle, having wealth and servants, etc. By this definition, Cinderella, Snow White, and Bell are all princesses."[228] Since the thesis analyses the 1991 version of *Beauty and the Beast* as well as the 2017 version of *Beauty and the Beast*, the thesis should, from now on, refer to Beauty in terms 1991 version of the fairy tale and as Bell in terms of 2017 version of the fairy tale. Such distinction is applied only to avoid confusion and does not intend, by any means, to mark the character with any

---

[225] *Beauty and the Beast*, 1991.
[226] Jack Zipes, *Fairy Tales and the Art of Subversion,* 40.
[227] Lilyane Mourey, *Introduction aux contes de Grimm et de Parrault*, 40.
[228] Alexander Bruce, "The Role of the "Princess" in Walt Disney's Animated Films: Reactions of College Students," *Studies in Popular Culture* 30, no. 1 (2007): 4.

stereotypical connotation. It might be observable that the character of Bell is in both versions of the fairy tale introduced in the same manner. The same approach to Bell in the introductory part of the fairy tale is attributed to the fact that both versions share the same opening scene where the citizens are introduced. Nevertheless, the same song was, in fact, utilized for illustration of the reason that Bell and Beauty are being perceived as: "Dazed and distracted […] Her head's up on some cloud […] No denying she's a funny girl that Bell!"[229] In both versions of the fairy tale, Bell and Beauty provide insight into their passion for reading. Indeed, it is at this point that both Bell and Beauty already deviate from the stereotypical perception of women in fairy tales who achieve their objective through kindness, as this was the case of the aforementioned 2015 version of *Cinderella*. Bell and Beauty are nevertheless still oppressed by the rest of her surrounding, not for, as the stepmother in *Cinderella* claims: "you are young and innocent, and good."[230] but for her intellect and interest in reading by which she differentiates from the rest of the aforementioned princesses who are stereotypically recognized primarily for their physical attribute of beauty and grace.

While it is argued that Bell and Beauty in both versions of *Beauty and the Beast* are presented as a woman of intellect, it is believed that the two versions of the fairy tale still provide a shift in terms of gender roles representation. The first observable difference between the 1991 version of the fairy tale and the 2017 version of the fairy tale is the fact that the 2017 version extends Bell's interest in machines and inventions. While it is evident that Beauty provides endless support to her father, who is, in fact, entirely responsible for the inventions and machines, Bell not only supports her father, she actively engages in the development of the devices. It might be noticeable that the very first interaction between the character of Bell and her father starts with the father posing a question: "Bell, could you…" Indeed, Bell's father does not have to finish his thought, yet, Bell passes the appropriate tool to mend the clock. It is at this point that Bell demonstrates her background knowledge regarding the mending. It should also be emphasized that such a scene is completely omitted in the 1991 version of *Beauty and the Beast* and already indicates a shift in terms of gender roles where women in fairy tale, as Jack Zipes claims: "must be passive until the right man comes along to recognize her virtues and marry her."[231] Yet, it seems appropriate to highlight that Bell demonstrates her virtues and intellect even without the marriage. Her activeness contradicts the idea of passivity imposed on

---

[229] *Beauty and the Beast*, 1991, 2017.
[230] *Cinderella*, 2015.
[231] Jack Zipes, *Fairy Tale and the Art of Subversion*, 40.

princesses in fairy tales. At this point, it is necessary to remind that the inventions serve as a primary source of income for the family. Since Bell actively participates in their assembling, it is argued that the character of Bell deviates from the stereotypical perception of gender roles in which women should be recognized for their virtues after marriage, as suggested by Jack Zipes.

It is argued that the very first dialog between father and Bell is not the only evidence of a shift in terms of gender representation. As mentioned before, Bell is presented as a character of intellect with an interest in reading. In fact, the idea of reading as a way of pursuing knowledge is reinforced from the very beginning of the story. While Beauty walks through the village, singing a song about being isolated by the rest of the town, it is evident that Beauty utilizes reading primarily for her own benefit. After all, it is the idea of pursuing knowledge that resonates throughout the fairy tale story, and as Ross claims: "Where Beaumont only noted that Beauty liked to read, Disney enlarges on Belle's taste in books."[232] On the other hand, Bell in the live-action movie utilizes reading not only for her own benefit, she also actively participates in educating other girls from the village. Her active participation is ridiculed by a male teacher who poses a question: "What on earth are you doing? Teaching another girl to read! Isn't one enough?"[233] It is at this point that a shift in terms of gender roles in fairy tales is offered. Bell's initiative in educating other female characters in the fairy tale, therefore, deviates from the stereotypical perception of gender roles in which fairy tales are responsible for shaping and as Donald Haase claims: "understanding of gender roles by invariably depicting women as wicked, beautiful, and passive, while portraying men, in absolute contrast, as good, active, and heroic."[234] Bell, therefore offers a vivid picture of active heroine who deviates from the understanding of gender roles that are characterized by Donald Haase. The male teacher deviates from the understanding of gender roles, proposed by Donald Haase, as well for he is depicted as evil and inactive in the sense that he is not willing to participate in teaching the girls to read and ridicules the such idea. It should be mentioned that such a scene is completely omitted in the 1991 version of the fairy tale. Therefore, Bell deviates even more from the stereotypical representation of female characters in fairy tales for her active participation in educating other female characters.

---

[232] Ross, Escape from Wonderland, 61.
[233] *Beauty and the Beast*, 2017.
[234] Donald Haase, "Feminist Fairy-Tale Scholarship: A Critical Survey and Bibliography," *Marvel&Tales* 14, no. 1 (2000): 17.

While it is suggested that so far, both Beauty and Bell have utilized their wit and intelligence to find a place in society and to achieve their objectives, the actual name of the fairy tale itself might be deceitful. Although the fairy tale carries the name of *Beauty and the Beast,* both Beauty and Bell are introduced not as Beauty but rather their first name as the baker greets: "Good morning, Bell". Indeed, it is at this point that the spectator encounters a female character whose name is not marked by any connotation to her physical appearance and is appreciated for her first name. It seems appropriate to mention that the only female character who was provided with the same benefit was Ella in the 2015 version of *Cinderella*. Only later is the spectator informed that: "it's no wonder that her name means "beauty"."[235] which would align with the stereotypical perception of gender roles of princess in fairy tales. It could be stated that the order of information regarding the female character might appear of minor importance. Nevertheless, both Beauty and Bell are initially recognized by their first name, not by the physical attribute of beauty. An attribute that commonly reinforces the stereotypical perception of gender roles in which women are appreciated for their physical appearance. It also worth mentioning that Jack Zipes suggests that in various versions of *Beauty and the Beast*: "the fairies determine what the quality of beauty means."[236] anyway. Both Beauty and Bell, therefore, deviate from the stereotypical representation of gender roles, for they are both recognized by their first name and not by the attribute of beauty that is included in the title of the fairy tale.

While the initial appreciation of the character is shared by both Beauty and Bell, the two versions of fairy tale indeed differ in various ways of depicting male and female characters. The initial interaction between Beauty and Gaston, for instance, was modified by the directors of the movie. While Gaston ridicules Beauty's interest in reading and gaining knowledge by claiming: "It's not right for the woman to read! Soon she starts getting ideas and thinking."[237] Gaston approaches Bell with the idea of marriage as well. Nevertheless, it should be noted that Gaston and LeFou conclude that: "Gaston: She hasn't made a fool of herself just to gain my favour. What would you call that? LeFou: Dignity? Gaston: "It's outrageously attractive, isn't it?"[238] Therefore, it is at this point that Gaston represents a character with a shift in thinking of gender roles since Gaston appreciates Bell for her dignity and independence from men. On the other hand, Beauty is approached with the sole idea of marriage, and her autonomy is ridiculed

---

[235] *Beauty and the Beast,* 2017.
[236] Jack Zipes, *Fairy Tales and the Art of Subversion*, 52.
[237] *Beauty and the Beast*, 1991.
[238] *Beauty and the Beast*, 2017.

by Gaston, which seemingly corresponds to the views of Charles Perrault, as Lilyane Mourey claims: "Perrault argues for the total submission of the woman to her husband. Feminine coquetry disturbs and upsets him: it could be the sign of female independence."[239] It is at this point that both similar approaches to women are to be found in the character of Gaston and Charles Perrault. The 2017 version of Gaston, therefore, deviates from the stereotypical perception of gender roles since he appreciates Bell for her intellect which motivates him to pursue her even further. It is argued that such recognition of Bell's intellect represents a shift in perception of gender roles since the same scene and the same approach of Gaston is completely omitted in the animated version of the fairy tale.

The general representation of beauty and physical attributes in *Beauty and the Best* could also be questioned. While in other fairy tales, such as *Cinderella*, it is the character of Ella who directly associates goodness with beauty, *Beauty and the Beast* does not follow the same pattern. The Prince is in the storyline introduced with an appealing physical appearance. The character of Bell is, in addition to her intelligence, celebrated for her beauty as well. Gaston, whose self-centeredness arises from his attractiveness, is appreciated by the village for the same reason. Therefore, it might appear challenging to associate the physical attribute of beauty with activeness, for the vast majority of the characters in the fairy tale of *Beauty and the Beast* are presented as beautiful or handsome. However, although both Bell and Beauty are presented as women of wit and intelligence, it might be argued that Disney does not utilize the character's full potential. There is no need to remind that it is Bell who saves her father from the castle that functions as a jail. It is at this point that the father appears in the subordinated position that barely occurs with male characters in fairy tales. It might be observable that while the father enters the castle, the furniture attempts to hide their existence for Cogsworth scolds Lumiere: "Shut up, you idiot!"[240] The animated version of Beauty and the Beast offers a similar approach to the male character since the clock adds: "Not a word, Lumiere! Not one word!"[241] However, as soon as Bell opens the door of the castle, the furniture does not hesitate to demonstrate their interest in the arrival of Bell.

It appears beneficial to provide the reactions of the furniture to the arrival of the princess, for the arrival of Beauty is announced as: "Mama, there is a girl in the castle! A girl! I saw a

---

[239] Lilyane Mourey, *Introduction aux contes de Grimm et de Parrault*, 40.
[240] *Beauty and the Beast*, 2017.
[241] *Beauty and the Beast*, 1991.

girl in the castle! Did you see that? It's a girl![242] It is at this point that the presence of a woman evokes the interest of the inhabitants of the castle. Beauty, at this point, is not attributed with any quality that would contribute to the stereotypical perception of gender roles in a fairy tale. However, it is necessary to provide a reaction to the arrival of Bell as the furniture claims: "Look, Cogsworth! A *beautiful* girl!"[243] Therefore, it is traceable that Bell's beauty intensified the sudden interest in the furniture, despite the fact that the inhabitants have not perceived Bell for her internal qualities but rather for her external appearance. A similar approach to Bell's arrival corresponds with the idea of June Cummings, who claims that: "Bell's desires, her interest in exploration and education, have no meaning except in terms of how they can be manipulated into a romance to benefit the Beast and the bewitched servants."[244] However, it is necessary to point out that June Cumming was, in the article, referring to the 1991 version of *Beauty and the Beast* since, by the time the article was published, the live-action movie did not exist. Yet it is observable that the importance of external qualities that stimulate the interest of the castle inhabitants, and in fact corresponds with the idea of June Cumming, is emphasized even more in the live-action movie for Lumiere notices her external quality of "beauty" first. Therefore, it is argued that the 2017 version of the fairy tale reinforces the stereotypical perception of gender more since Bell is recognized by her external quality of beauty first.

While it might be argued that such recognition of external quality represents a minor detail, a shift in Beauty's passivity is also observable with the character of Bell. The moment Bell encounters the Beast, Bell suggests: "Come into the light"[245] In fact, such a proposal is traceable in both versions of the fairy tales. However, the initiative demonstrated by Beauty and Bell differ. While Beauty challenges the Beast to reveal himself, she passively waits for the Beast to come into the light so that she is able to see her future captor clearly. However, while Bell proposes the same idea, it is observable that she actively grabs a candle and approaches the Beast to see his face. It is here that Bell demonstrates her initiative and actively takes steps to achieve her objective of meeting the Beast face-to-face. Beauty, on the other hand, relies on the initiative of the Beast to reveal his face and consequently steps back in fear of the Beast. The reaction of Bell, on the other hand, represents the complete opposite, for she not only does not step back, but she also looks at the Beast without any hesitation, fear, or disgust. Therefore,

---

[242] *Beauty and the Beast*, 1991.
[243] *Beauty and the Beast*, 2017.
[244] June Cummins, "Romancing the Plot: The Real Beast of Disney's Beauty and the Beast,"
Children's Literature Association Quarterly 20, no. 1 (1995): 24.
[245] *Beauty and the Beast*, 2017.

it is observable that Bell does not reflect on the stereotypical perception of female characters in fairy tale since the Disney version of Bell and Beauty are classified by Cole Reilly as "the second generation" of Disney princesses that: "offer more than vacant models for the male gaze; those enormous eyes take in the world as well. These young women are doers, or at least they mean to be."[246] Indeed, it is argued that Bell's initiative of meeting the Beast face to face indicates the profound tendency to avoid the gender stereotype of female passivity. Beauty, on the other hand, aligns with the stereotypical perception of gender roles in fairy tales where women are recognized for their passivity.

While it is observable that in both versions of the fairy tale, the heroine is imprisoned by the Beast for saving her father, Bell's behaviour vastly differs from the behaviour of Beauty. From the moment when Beauty is imprisoned, she starts to cry helplessly and starts to indulge in self-pity as she accuses the Beast: "You didn't even let me say goodbye! I'll never seem him again!"[247] At this point, it is the Beast who releases Beauty from the cell and accommodates Beauty in her new room. Not only Beauty, at this point, does not demonstrate any initiative that would influence her destiny; she blindly follows the Beast without any sign of scepticism. It is her passiveness and despair that stand out and motivate the Beast to improve the living conditions of his prisoner. Beauty is not able to shape her destiny despite the fact that she is willing to actively participate in her father's rescue. It is at this point that Beauty is presented as a paradoxical figure. While she is able to and willing to actively participate in preserving her father's freedom, she is not able to or willing to influence her own destiny. Therefore, while Beauty's living conditions in the castle radically improve, it is the Beast who contributes to that improvement. Beauty, on the other hand, relies solely on the initiative of the Beast and, therefore, reinforces the perception of gender roles where princesses in fairy tales are recognized for their passiveness.

On the other hand, the scene of Bell's imprisonment was modified by Walt Disney Productions. While it is without question that both Beauty and Bell are imprisoned for their initiative to preserve their father's freedom, Bell's attitude towards her living condition differs from her animated counterpart. It is evident that Bell does not display any signs of crying or any sign of dwelling in self-pity. On the contrary, the moment the door of the cell opens, Bell swiftly stands up, grabs a stool, and takes a defensive position to protect herself from potential

---

[246] Reilly Cole, "CHAPTER FOUR: An Encouraging Evolution Among the Disney Princesses? A Critical Feminist Analysis," *Counterpoints* 477, no. 1 (2016): 53.

[247] *Beauty and the Beast*, 1991.

danger. Her activeness is also profound in her self-defence for which she is appreciated by Lumiére: "You are very strong, madam! This is a great quality!"[248] as she hits Lumiére with the stool to protect herself. It is also evident that Bell is not released from the cell by the Beast who, at this point, does not display any interest in the welfare of his prisoner. While it cannot be stated that Bell's activeness would be sufficient to release her from prison, it certainly indicates a shift in terms of female emancipation in the fairy tale. Bell, unlike her animated counterpart, does not rely on the initiative of the Beast to be released and granted, at least partial, freedom. She utilizes the furniture in her cell to protect herself from any possible danger imposed on her by the castle's inhabitants and does not follow a complete stranger to the darkness of the castle.

Bell's emancipation is also traceable in the way she identifies herself. It is evident that various scholars refer to the majority of female characters in Disney fairy tales as princesses. One of the scholars, Alexander Bruce, argues that: "She meets and marries this man and is rewarded by becoming a "princess" – living in a castle, having wealth and servants, etc. By this definition, Cinderella, Snow White, and Bell are all princesses."[249] Indeed it is Bell who derives the benefits of having servants in the room who help her with changing, cleaning the room and various other duties. However, it seems appropriate to highlight that Bell is the only female character, from the princesses discussed in the thesis, who derives the benefits of having servants and living in luxury even before the marriage to the Prince. In addition, while Bell is held as a prisoner in the tower for a relatively brief moment, it can not be stated that Bell was captured against her will, for she willingly sacrificed herself to save her father. However, while Bell could accommodate to the environment of the castle, get used to the help of the servants who offer her the dress: "worthy of a princess"[250] she claims: "Oh, I'm not a princess!"[251] which only enlarges the scope of attempts to distance herself from the stereotypical perception of gender roles in which women are designed for marriage to the Prince. Bell, at this point, is also able to recognize her own social status by which she does not align with the stereotypical perception of a passive female character in fairy tales. It should be emphasized that such resilience of the female character is completely omitted in the 1991 version of the fairy tale and, therefore, represents a shift in terms of gender representation.

---

[248] *Beauty and the Beast*, 2017.
[249] Bruce, "The Role of the "Princess" in Walt Disney's Animated Films," 4.
[250] *Beauty and the Beast*, 2017.
[251] *Beauty and the Beast,* 2017.

It is traceable that such resilience is omitted or at least limited in the character of Beauty. Indeed, Beauty partly resists to the urges posed by the servants for she claims: "That's very kind of you, but I am not going to dinner."[252] However, her resilience, at this point, does not arise from the idea that she is soon to be introduced to the Beast, but rather from grieving her father as Beauty claims: "I've lost my dreams, my father, everything!"[253]. It is not the idea of marriage to the Prince and social status, that motivate Bell to the resilience. It is only beneficial to point to the idea of Anne Beall who comments on the demanding circumstances of princesses in fairy tales: "marrying a king is perceived as desirable, maybe in comparison to the woman's current life."[254] It is only fair to credit Bell for deviating from the stereotypical solution to her current circumstances, for she refuses to meet the Prince regardless of her imprisonment.

On the contrary, to Beauty, losing her dreams and family background constitutes a reason for resilience. What is more, Beauty is not able to appreciate her own accomplishments of saving her father. The only characters in the fairy tale who appreciate the initiative of Beauty are the servants who claim: "That was a very brave thing you did, my dear. We all think so."[255] Therefore, while Beauty partly deviates from the stereotypical perception of the passive female character in a fairy tale it is not Beauty who recognized such deviation. It is the servant who appreciates Bell's initiative and activeness in saving her father. Beauty, in addition to her self-deprecation, does not explicitly fight the idea of becoming a princess, a role for which female characters in fairy tales are designed according to, for instance, Alexander Bruce.

What also distinguishes Bell from her animated counterpart is the fact that Bell is in the storyline of *Beauty and the Beast,* provided with a scene explaining her background. This scene serves to illustrate the relationship between Bell and her parents, namely her mother. It is at this point that a similarity between Bell and Ella is traceable. However, while Ella's mother simply instructs Ella to have courage and be kind[256], it is the mother who attempts to protect Bell from being infected by the plague. Therefore, despite being exhausted and on the verge of death, Bell's mother contributes to her daughter's welfare by instructing the father: "Quickly, before it takes her too!"[257] It is necessary to highlight that Bell's mother protects her daughter and in fact, saves her life. It is at this point that the 2017 version of *Beauty and the Beast* provides a

[252] *Beauty and the Beast*, 1991.
[253] *Beauty and the Beast*, 1991.
[254] Anne Beall, *Only Prince Charming Gets to Break the Rules: Gender and Rule Violation in Fairy Tales and Life* (Chicago: Beall Research, 2022): 30.
[255] *Beauty and the Beast*, 1991.
[256] *Cinderella*, 2015.
[257] *Beauty and the Beast*, 2017.

shift in terms of gender representation. The animated version of the fairy tale never introduces such a scene, and it is, therefore, evident that Walt Disney managed to, in its live-action remake, introduce a new female character who actively engages in the protection of another female character. Furthermore, the mere fact that it is Bell who is in charge of the journey to the past as the Beast asks: "Where did *you* take us?"[258] is indicative of the fact that the entire scene, dedicated to Bell's past, is directed by Bell herself. It is at this point that Bell is given even more power and independence than her animated counterpart. This attribution of even power to Bell only reinforces the claim of Deborah Ross, who claims that: "the heroine is more subject than object because her quest for a desirable mate drives the plot."[259] While Bell does not actually seek a desirable mate at this point, the scene only enlarges the scope of quests that are directed by Bell. On the other hand, the male character is subordinated to Bell's wishes, for he is not in charge of the journey at all and, therefore, deviates from the stereotypical perception of gender roles where men in fairy tales are recognized as figures of authority.

As mentioned before, the apparent lack of academic interest in analyzing men and masculinity should not discourage the analysis of the Prince in the thesis. It is argued that Bell significantly contributes to the welfare of the Prince since Bell is there to break the spell and provide the Prince with his human form. In addition, it is evident that it is both Beauty and Bell who sacrifice their comfort at the expense of nurturing the Beast when the wolves attack him. Nevertheless, while the Beast in the 1991 version of the fairy tale relies solely on the help of Beauty to be escorted back to the castle, Bell requires the Beast to stand up and help her with escorting him back to his bedroom. Therefore, it is argued that the Beast does not rely solely on the help of Bell, for he participates in his own rescue. While it is indisputable that it is primarily Bell who escorts the Beast to safety, the Beast in 2017 version of the fairy tale has to participate in his own rescue actively and does not rely solely on the performance of the heroine. It is also evident that the Prince is provided a larger platform to introduce his background, not only in the introductory part of the fairy tale. Once Bell stops to nurture the Beast, the servants do not hesitate to retell the story of the Prince and claim that: "When the master lost his mother and his cruel father took that sweet, innocent lad and twisted him up to be just like him, we did nothing."[260] Firstly, it is at this point that the male character in fairy tales is provided a platform to introduce his family history which contradicts the idea, expressed by Jeanne Jorgensen, who

[258] *Beauty and the Beast*, 2017.
[259] Ross, "Escape from Wonderland," 61.
[260] *Beauty and the Beast*, 2017.

claims that: "These men are literally a blank slate. Additionally, the male characters in tales with female protagonists are hardly described."[261] Consequently, the Beast does not align with the stereotypical perception of gender roles in fairy tales where men are recognized as a blank space, for he is provided with multiple opportunities to introduce his background in the storyline of *Beauty and the Beast*. It is necessary to emphasize that such a detailed picture of the male character is completely omitted in the animated version of the fairy tale and, therefore, represents a shift in terms of gender roles and their representation in fairy tales.

Secondly, it seems necessary to point out that it is for the first time the male character is attributed the qualities of a sweet and innocent child, as described by Mrs. Potts. It is at this point that the Beast deviates from its animated counterpart, who is not provided the same benefit of introducing his background and is treated as a disabled animal lying on the bed which is justified by Ann Schmiesing: "in part because disability is a frequent attribute of male characters depicted as underdogs."[262] However, it is analysed that the Prince in the 2017 version of the fairy tale deviates from the stereotypical perception of men who are described by Ann Schmiesing as underdogs with a lack of history. In addition, the fact that the Beast was attributed the qualities of sweet and innocent deviates from the stereotypical attribution of adjectives to describe a male character in fairy tales, narrowed down by Jeanne Jorgensen, who does not include in her analysis either sweet or innocent.[263] It is argued that the quality of innocence would be stereotypically attributed to the female character in fairy tales, such as the case of *Cinderella*. It is at this point that Walt Disney Studio managed to accomplish a shift in terms of gender representation and realised that, as Brian Attebery claims: "Many boys do read and love fairy tales."[264] Therefore, it is at this point that Walt Disney attributed to quality of innocence not to a female character, which would reinforce the stereotypical perception of gender roles in fairy tales. Instead, Walt Disney Studio attributed the quality of innocence to the male character. It is necessary to point out that Walt Disney Studio attributed this quality to the male character in the live-action remake and, therefore, managed to accomplish a shift in terms of gender roles and their representation in fairy tales.

While the 1991 version of the fairy tale relies solely on the special effects to accompany the scene where the Beast receives back his human form, Walt Disney Studio, in the 2017

[261] Jorgensen, "Masculinity and Men's Bodies in Fairy Tales," 353.
[262] Ann Schmiesing, *Disability, Deformity, and Disease in the Grimms' Fairy Tales* (Detroit: Wayne State University Press, 2014), 82.
[263] Jorgensen, "Masculinity and Men's Bodies in Fairy Tales," 353.
[264] Attebery, "Reinventing Masculinity in Fairy Tales by Men," 314.

version of the fairy tale, managed to assign the fairy, another female character to restore Beast's human form. Indeed, the 2017 version of the fairy tale provides a larger platform to the female character since the fairy is provided with approximately three more minutes of screen time. While such detail might appear of minor importance, within these three minutes, the fairy appears on the screen and actively transforms the withered rose into a fresh one. Consequently, the fairy changes not only the Beast's appearance but also returns him to the land of the living. It is the extended platform that is provided to the female characters, which represents a shift in terms of gender representation. It is only fair to point out that both Bell and the fairy received more attention in the 2017 version of the fairy tale. Bell was granted a scene where her background was introduced to provide a deeper insight into the character. The fairy was recognized her power to actively change the state of death to life.

It is only fair to admit that the closing scene of both versions does not offer any significant shift for analysis. It is, however, necessary to appreciate the closing scene for finally presenting the stereotypical objective of all fairy tales, a wedding. What is, however, traceable in the closing scene of *Beauty and the Beast* is the deviation from the claim of Anne Beall: "[In fairy tales] Female characters also do one thing that few male characters do – impersonation. They will take another woman's place, generally to gain status and wealth through marriage to a highly sought-after man."[265] It is argued that if there is any princess in fairy tales that had a chance actually to get to know her future husband, it is Bell. It is this deviation that makes her stand out. While such a fact does not offer any shift in terms of the animated *Beauty and the Beast* and its remake, for both princesses had a chance to get to know the Prince, it at least highlights the benefit that Cinderella, for instance, did not have.

---

[265] Beall, *Only Prince Charming Gets to Break the* Rules, 30.

Conclusion

The diploma thesis aimed to analyse what shift, if any, was accomplished regarding the stereotypical depiction of gender roles in the live-action remakes of the selected fairy tales. The analysis revealed that while Walt Disney Productions released both the 2015 version of *Cinderella* and the 2017 version of *Beauty and the Beast* as remakes of the animated template, several shifts are traceable. In defense of Walt Disney, it is argued that it is rather challenging to introduce fairy tale characters who would significantly deviate from their gender roles and yet preserve the genre conventions. However, despite the genre conventions, the analysis revealed that Walt Disney Productions accomplished several shifts in depicting stereotypical gender roles. The analysis revealed that the 2015 version of *Cinderella* provided a larger platform to female characters when the movie explicitly introduced the mother-daughter relationship. It was argued that the extended platform indicated a deviation from its animated counterpart, where little to no attention was provided to the character of Cinderella's mother. Nevertheless, the analysis also revealed that despite the benefit of a larger platform, the character of Ella's mother reinforced the stereotypical perception of gender roles where women in fairy tales achieve their objectives through kindness. Furthermore, the analysis revealed that the character of the mother in the 2015 version of *Cinderella* reinforced the stereotypical passiveness of the fairy tale heroine by emphasizing the influence of fairies on both female characters.

Furthermore, the analysis pointed to the stereotypical perception of stepmothers as women full of envy and active villainess in fairy tales. The analysis revealed that Walt Disney offered a shift with the 2015 version of *Cinderella*. The stepmother not only aimed to discredit Ella, but she also attempted to increase the social status of her daughters by blackmailing the Grand Duke. This is not to say that such a motive justifies her actions or that it deviates from the stereotypical perception of stepmothers in fairy tales, listed by Christy Williams: "The wicked stepmother has become a stock figure, a fairy-tale type that invokes a vivid image at the mention of her role - so much so that stepmothers, in general, have had to fight against their fairy-tale reflections."[266] However, it was argued that such behaviour of the stepmother indicated a shift from her animated counterpart, who did demonstrate little to no initiative to influence not only her life but the lives of her daughters.

---

[266] Williams, "Who's Wicked Now?," 255.

Furthermore, the thesis highlighted the need for more academic interest in analyzing male fairy tale characters. In light of such criticism, the thesis concentrated on the male characters to enrich the findings of gender studies. The analysis proved that the 2015 version of *Cinderella* extended the platform to the character of the prince, who is in the thesis addressed with his first name, Kit. This version of the fairy tale introduced the character's background by which the movie deviated from the stereotypical perception of men in fairy tales where: "the male characters in tales with female protagonists are hardly described: Cinderella's prince remains a colourless figure."[267] While such a deviation from the stereotypical perception of men in fairy tales is traceable in the 2015 version of *Cinderella*, the 1950 version aligns with the claim of Jeanne Jorgensen. The analysis proved that little initiative is evident in the Prince's character and the analysis also questioned the Prince's contribution to Cinderella's rescue. The analysis revealed that if there is anyone to reinforce the stereotypical perception of female characters in fairy tales, it is the king. It was revealed that in both versions of the fairy tale, it is the king who motivates his son towards the marriage of advantage, a stereotype associated with male characters in fairy tales. However, it was argued that such reinforcement gradually declined in 2015 version and Kit was motivated to choose his bride. Such motivation represents a shift in the perception of gender roles where men in fairy tales are perceived as providers and those who financially secure their houses.

As for *Beauty and the Beast*, the analysis revealed that Walt Disney Productions also offered several shifts. It was suggested that both male and female characters were influenced by these shifts in depicting gender roles. The character of Bell is in both versions persecuted for her intellect and pursuit of knowledge. Nevertheless, the analysis concluded that Walt Disney Productions extended Bell's interest in pursuing knowledge. Bell not only pursued knowledge for her benefit, but she also studied to educate other women in the fairy tale by which Bell in 2017 version of the fairy tale accomplished a shift.

Given that it was Bell who is in the story of *Beauty and the Beast* depicted as a woman of intellect, the fairy tale extended the scope of educated women in the fairy tale. The thesis pointed to the character of Gaston and implied that Gaston's reinforcement of gender roles is more profound in the 2017 version of the fairy tale. The analysis also pointed to a shift in the perception of the prince who was provided with an explanation of his background. Therefore, the prince deviates from the perception of male characters in fairy tales as flat figures with

---

[267] Jorgensen, "Masculinity and Men's Bodies in Fairy Tales," 353.

insignificant past. It might be observed that the analysis concentrates on minor shifts in the representation of gender roles. Nevertheless, it is argued that the concentration on such details is essential with fairy tales; as Cole Reilly puts it: "Many would argue that such delayed progress is too little too late, but if we wish to realize momentous change, we need to keep our eyes and ears open to it by recognizing small shifts and acknowledging that even slight progress is progress nonetheless."[268] Furthermore, the analysis revealed that the Prince in 2017 version of the fairy tale was granted a larger platform. The analysis highlighted that it is for the first time that the major focus of the introductory part is the male character. Nevertheless, the introductory part appreciated the male character for the attribute of handsomeness which reinforced the stereotypical perception of male characters in fairy tales. In addition, the Prince in 2017 version of the fairy tale was granted a recognition of his background. It was argued that by this recognition, the Prince deviated from the perception of male characters of fairy tales who accepted as a blank slate. In conclusion, the analysis paid a close attention to vast majority of the fairy tale characters to reveal various shifts that were accomplished with the live-action remakes of the fairy tales.

---

[268] Cole Reilly, "CHAPTER FOUR: An Encouraging Evolution Among the Disney Princesses? A Critical Feminist Analysis," *Counterpoints* 477, no. 1 (2016): 52.

Resumé

Mnoho autorů poukazuje na roli pohádky v rané fázi našich životů a její funkci v utváření osobnosti jedince. S nevyhnutelným společenským vývojem neunikly pozornosti genderových studií ani pohádky. Je nutné podotknout, že předmětem kritiky a zkoumání se stal právě i Walt Disney a jeho značný vliv na popularitu pohádek. V několika posledních letech právě Walt Disney Studio představuje nové zpracování filmových verzí pohádek. Navazuje tedy na své animované verze pohádek, které představilo například roku 1950 a 1991. Primárním zdrojem diplomové práce se stávají právě tyto animované verze, včetně jejich hraných adaptací. Cílem této diplomové práce je analyzovat zda mezi těmito verzemi pohádek došlo k posunu z hlediska zobrazení genderu a genderových stereotypů.

První kapitola této diplomové práce nahlíží na vývoj pohádky, na různorodost v přijetí pohádky a vyzdvihuje důležité osobnosti, které přispěly k formování tohoto žánru. Tato část práce poukazuje na úskalí, se kterými se pohádka setkala, aby byla ve dvacátém prvním století představena ve filmovém zpracování. Historická perspektiva je v diplomové práci nastíněna za účelem porozumění pohádkám jakožto nástroje sloužícího k poukázání na nerovné příležitosti, se kterými se setkávaly autorky zmíněné v diplomové práci. Autoři, jakožto Madame d'Aulnoy a Charles Perrault, jsou neodmyslitelně spjatí s vývojem pohádek a právě proto jim je poskytnutá náležitá pozornost v této části práce. V práci byl nastíněn vliv Madame d'Aulnoy na vývoj žánru a na její využití nadpřirozených bytostí k vyjádření nespokojenosti s nerovným postavením ve francouzské společnosti své doby. Právě tyto nadpřirozené bytosti, kromě jiného, vytvářejí spojnici mezi jednotlivými pohádkami. Zatímco autorky a autoři pohádek spoléhali na magii a magické předměty k vyjádření nespokojenosti s dobovými konvencemi a nerovnými příležitostmi mezi ženou a mužem, Walt Disney představuje ve svých nových verzích pohádek postavy, které nespoléhají pouze na magii k dosažení svých cílů. Takové postavy lze nalézt i v pohádce *Beauty and the Beast*, která představuje jeden z primárních zdrojů analýzy. Ačkoliv se tato pohádka vyznačuje značnou emancipací hlavní hrdinky, nepředstavuje tento fakt překážku v analýze genderových stereotypů. Naopak, předložená práce analyzuje, jaké kroky bylo schopné Walt Disney Studio podniknout k vyobrazení hrdinky, která se, z hlediska genderových stereotypů ještě více odchyluje od své animované verze. Vzhledem k výběru hlavní hrdinky, přestavující Bell, Emma Watson, je možné očekávat alespoň minimální odchylku od vyobrazení genderových stereotypů.

Je nutné podotknout, že myšlenky autorů, jakožto Jack Zipes, Lisa Rettl, Maria Tatar a dalších jsou využity k rozvoji argumentů této diplomové práce. Právě tito autoři přispěli svými názory

na rozvoj argumentace v kapitole věnující se genderu a genderových stereotypů a jejich vyobrazení ve vybraných pohádkách. Právě tato kapitola poukazuje na taxonomii pohádkových postav na základě genderových rolí, kterou nabízí Jack Zipes. V této taxonomii lze nalézt i analyzované pohádkové postavy, jakožto Popelka. Ve zmíněné taxonomii lze nalézt pohádkové postavy, které sice nepředstavují primární zdroj diplomové práce, nicméně práce poukazuje na podobnosti genderových rolí napříč pohádkovými postavami. Právě tato část práce vyzdvihuje koncept genderu, genderových rolí a genderových stereotypů a jejich závažnost pro společnost. Je argumentováno, že tyto genderové role a genderové stereotypy lze nalézt i v rozsáhlé míře i v pohádkách. Mnoho autorů zařazuje pohádky do civilizačního procesu a začleňování jedince do společnosti, a právě proto představují tyto genderové stereotypy značné nebezpečí.

Vzhledem k tomu, že pohádky velice často představují úplně první styk dítěte s literaturou, přispívají tak k porozumění a k osvojení si společenských norem. Kromě jiného, pohádky velice často poukazují na rodinné vztahy a vliv rodičů na utváření identity jedince. Nabízená analýza poukazuje na takto vykreslené vztahy například na příkladu Popelky, jejíž verze z roku 2015 prohloubila vztah mezi dcerou a matkou. Tato ilustrace prohloubeného vztahu mezi matkou a dcerou přispěl k podpoře genderových stereotypů. Nicméně, díky rozvoji genderových studií od sedmdesátých let dvacátého století se genderová studia zaměřují právě na toto zobrazení genderových stereotypů. Právě díky tomuto rozvoji se v dnešní době poukazuje na velice časté zobrazení mužských postav, které se vyznačují například racionalitou, statečností, bohatstvím atd. Ženské postavy v pohádkách, na druhou stranu, jsou velice často prezentovány v binární opozici vůči mužským postavám. Ženské postavy se tedy velice často vyznačují značnou pasivitou, poslušností, závislostí na mužích a především krásou. Je možné si povšimnout, že jedna z analyzovaných pohádek, *Kráska a zvíře*, má již ve svém názvu atribut krásy a odkazuje tím na hlavní hrdinku celé pohádky. Rozvoj genderových studií přispěl k analýze zmíněných genderových stereotypů, podpořil změnu ve vyobrazení těchto stereotypů a otevřel prostor pro diskuzi nad možnými modifikacemi kulturních produktů. Mezi tyto kulturní produkty řadíme i pohádky, které se jeví jako plodný zdroj pro modifikaci genderových stereotypů už jen z důvodu toho, že tyto příběhy jsou ve své podstatě založené na stereotypu.

Cílem práce bylo tedy zjistit, k jakému posunu došlo v zobrazení genderu a genderových stereotypů ve vybraných verzích pohádek. Pro účely analýzy byly vybrány dvě pohádky, *Cinderella* a *Beauty and the Beast*. Obě pohádky byly následně analyzovány ve dvou verzích uvedené na plátna kin od Walt Disney Studio. Jakožto první verze analyzované Popelky byla

vybrána verze z roku 1950. Tato verze patří mezi animované formy pohádek Walt Disney Studio. Pro následnou komparaci byla vybrána verze z roku 2015, která představuje nové zpracování již zmíněné animované verze Popelky. Analýza odhalila limitovaný prostor pro iniciativu mužských postav a to konkrétně prince. V diplomové práci bylo nastíněno, že odborná literatura poukazuje na genderový stereotyp prince, jakožto aktivitní postavu, která je ve své podstatě zodpovědná za zlepšení životních podmínek Popelky. Nicméně, analýza v této diplomové práci poukázala na určitý nesoulad mezi názory odborné literatury a zobrazením prince v animované verzi Popelky z roku 1950. Analýza poukázala na velice omezený prostor, který byl princi poskytnut pro případnou iniciativu a aktivní zlepšení životních podmínek Popelky. Princ je v této konkrétní verzi Popelky odsunut do pozadí filmu a Popelka je sice identifikována na základě padnoucího střevíčku, ale je nutné podotknout, že Popelka se identifikuje sama. Popelka v této verzi pohádky přelstí zlou macechu a ke zlepšení jejich životních podmínek nedojde na základě mužské iniciativy, ale na základě vlastního počinu. Analýza odhalila, že verze Popelky z roku 2015 modifikovala postavu zlé macechy. Popelka z roku 2015 obohatila tuto postavu o vyšší iniciativu. Zlá macecha se v této verzi pohádky rozhodne využít nabytých vědomostí o činech své nevlastní dcery ve prospěch svůj a svých dcer. Tato iniciativa byla v analytické části vyhodnocena jakožto posun v zobrazení genderových rolí. Ačkoliv byla zlá macecha vyobrazena v odborné literatuře již jako žena činu, analýza poukázala na ještě vyšší emancipaci této postavy v Popelce z roku 2015.

Diplomová práce se zabývala i dvěma verzemi *Beauty and the Beast* a to konkrétně animovanou verzí pohádky z roku 1991 a její hranou verzí z roku 2017. Analýza poukázala na různé posuny z hlediska zobrazení genderu a genderových stereotypů v obou verzích pohádek. Práce poukázala na značný rozvoj potencionálu hlavní ženské postavy Bell v pohádce z roku 2017. Ač je postava Bell, napříč různými verzemi, známá pro osvojování si znalostí a rozvoj svých dovedností, analýza poukázala na fakt, že verze z roku 2017 poskytla hlavní hrdince příležitost k ještě širšímu využití znalostí a dovedností. Bell, v této verzi pohádky, nejen nalézá uspokojení v osvojování znalostí, dokonce se aktivně zapojuje do předávání znalostí dalším ženským postavám. Analýza dále poukázala na ještě vyšší míru vůdčích dovedností hlavní hrdinky. Právě tato verze pohádky poskytla hlavní hrdince platformu pro nastínění své minulosti a dokonce postavila Bell do řídící pozice při zkoumání její minulosti. Analýza poukázala na fakt, že animovaná verze pohádky nenabídla hlavní hrdince stejný vhled do její minulosti. Ačkoliv se hlavní hrdinka prokazuje zájmem o vlastní rozvoj, neprojevuje stejnou iniciativu jako její moderní protějšek z roku 2017. Analýza se zaměřila i na mužské postavy v této pohádce a

poukázala na několik posunů z hlediska zobrazení genderu a genderových stereotypů. Práce poukázala na skutečnost, že *Beauty and the Beast* je v analýze vůbec první pohádkou, která ve svém úvodu představuje mužskou postavu. Právě v této chvíli analýza poukázala posun v zobrazení atributů, které film přisuzuje mužským postavám. V této části se diplomová práce, kromě jiných zdrojů, opírala především o výzkum Jeany Jorgensen, ve kterém autorka analyzuje stereotypní přisuzování atributů mužským postavám v pohádkách. Analýza následně poukázala na tendenci oceňovat hlavní mužskou postavu nejen pro jeho bohatství a pozici na sociálním žebříčku, ale i pro atribut mládí a krásy. Toto prohlubování genderových stereotypů bylo prokázáno především v *Beauty and the Beast* z roku 2017, kde právě úvodní scéna nabízí detailnější popis hlavní mužské postavy s důrazem na atribut krásy.

Bibliography

PRIMARY SOURCES

Branagh, Kenneth, director. *Cinderella*. Walt Disney Pictures, 2015. 1 hr., 50 min. https://www.disneyplus.com/cs-cz/home.

Condon, Bill, director. *Beauty and the Beast*. Walt Disney Pictures, 2017. 2 hr., 20 min. https://www.disneyplus.com/cs-cz/home.

Jackson, Wilfred, Luske, Hamilton, and Clyde Geronimi, directors. *Cinderella*. Walt Disney Pictures, 1950. 1 hr., 18 min. https://www.disneyplus.com/cs-cz/home.

Trousdale, Gary, and Kirk Wise, directors. *Beauty and the Beast*. Walt Disney Pictures, 1991. 1 hr., 32 min. https://www.disneyplus.com/cs-cz/home.

SECONDARY SOURCES

Aries, Philippe. *Centuries of Childhood*. New York: Vintage. Print., 1996.

Attebery, Brian. "Reinventing Masculinity in Fairy Tales by Men." *Marvels&Tales* 32, no. 2 (2018): 314-337.

Bahlieda, Robert. "Chapter 1: THE LEGECY OF PATRIARCHY." *Counterpoints* 488, no. 1 (2015): 15-67.

Baker-Sperry, Lori, Liz Grauerholz. "The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales." *Gender and Society* 17, no. 5 (2003): 711-726.

Beall, Anne. *Cinderella Didn't Live Happily Ever After: The Hidden Messages in Fairy Tales*. Chicago: Beall Research. Print., 2022.

Beall, Anne. *Only Prince Charming Gets to Break the Rules: Gender and Rule Violation in Fairy Tales and Life*. Chicago: Beall Research. Print., 2022.

Beauvoir, Simone. *The Second Sex*. New York: Vintage. Print., 2015.

Beechey, Veronica. "On Patriarchy." *Feminist Review*, no. 3 (1979): 66-82.

Bell, Elisabeth, Lynda Haas, Laura Sells. *From Mouse to Mermaid: The Politics of Film, Gender, and Culture*. Indiana: Indiana University Press, 1995.

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. London: Vintage. Print., 2010.

Bettelheim, Bruno. *Za tajemstvím pohádek*. Praha: Portál. Print., 2017.

Bielawski, Dawn. "The social representation of material culture and gender in children's books." *Sex Roles* 30, no. 1 (1994): 69-79.

Blackstone, Amy. "Gender Roles and Society." Unpublished Diploma Thesis, University of Maine, 2003.

Brocklebank, Lisa. "Disney's "Mulan"-the "True" Deconstructed Heroine?." *Marvels & Tales* 14, no. 2 (2000): 268-283.

Bronner, Simon. *Manly Traditions: The Folk Roots of American Masculinities.* Indiana: Indiana University Press. Print., 2005.

Bruce, Alexander. "The Role of the "Princess" in Walt Disney's Animated Films: Reactions of College Students." *Studies in Popular Culture* 30, no. 1 (2007): 1-25.

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* 40, no. 4 (1988): 519-531.

Carter, James. "Princes, Beasts, or Royal Pains: Men and Masculinity in the Revisionist Fairy Tales of Mary E. Wilkins Freeman." *Marvels&Tales* 20, no. 1 (2006): 30-46.

Caughie, Pamela. "introduction: theorizing the "first wave" globally." *Feminist Review*, no. 95 (2010): 5-9.

Carver, Terrell. *Political Concepts*. Manchester: Manchester University Press. Press., 2003.

Clowes, Lindsay. "The limits of discourse: Masculinity as vulnerability." *Agenda: Empowering Women for Gender Equity* 27, no. 1 (2013): 12-19.

Cole, Reilly. "CHAPTER FOUR: An Encouraging Evolution Among the Disney Princesses? A Critical Feminist Analysis." *Counterpoints* 477, no. 1 (2016): 51-63.

Cummins, June. "Romancing the Plot: The Real Beast of Disney's Beauty and the Beast." *Children's Literature Association Quarterly* 20, no. 1 (1995): 22-28.

Dutro, Elizabeth. ""But That's a Girls' Book!" Exploring Gender Boundaries in Children's Reading Practices." *The Reading Teacher* 55, no. 4 (2002): 376-384.

Easton, Martha. "Feminism." *Studies in Iconography* 33 (2012): 99-112.

Ebrahim, Haseenah. "Are the "Boys" at Pixar Afraid of Little Girls?." *Journal of Film and Video* 66, no. 3 (2014): 43-56.

Feild, Robert. *The Art of Walt Disney.* New York: The Macmillan Co. Print., 1942.

Fisher, Jerilyn, Ellen S. Silber. "Good and Bad Beyond Belief: Teaching Gender Lessons through Fairy Tales and Feminist Theory." *Women's Studies Quarterly* 28, no. 3 (2000): 121-136.

Gardner, Catherine. *Historical Dictionary of Feminist Philosophy*. Maryland: The Scarecrow Press. Print., 2006.

Gould, Meredith. "Toward a Sociological Theory of Gender and Sex." *The American Sociologist* 12, no. 4 (1977): 182-189.

Griszbacher, Norbert, Ildikó Kemény, Ákos Varga. "The Echoes of Our Favourite Childhood Figures: Examining the Role of Disney in Lifelong Character Development Through Its Generational Fairy Tales." *GiLE Journal of Skills Development* 2, no. 2 (2022): 51-72.

Groden, Michael, Martin Kreiswirth, and Imre Szeman. *The Johns Hopkins Guide to Literary Theory &Criticism*. Baltimore: John Hopkins University Press. Press., 1994.

Haase, Donald. *Fairy Tale and Feminism: New Approaches*. Detroit: Wayne State University Press. Print., 2004.

Haase, Donald. "Feminist Fairy-Tale Scholarship: A Critical Survey and Bibliography." *Marvel&Tales* 14, no. 1 (2000): 15-63.

Harnois, Catherine. "Re-presenting Feminisms: Past, Present, and Future." *NWSA Journal* 20, no. 1 (2008): 120-145.

healthychildren.org. "Gender Identity Development in Children." Last modified November 5, 2022, https://www.healthychildren.org/English/ages-stages/gradeschool/Pages/Gender-Identity-and-Gender-Confusion-In-Children.aspx.

Jorgensen, Jeana. "Masculinity and Men's Bodies in Fairy Tales: Youth, Violence, and Transformation." *Marvels & Tales* 32, no. 2 (2018): 338-361.

Keohane, Nannerl. "A Fourth Wave?." *The Wilson Quarterly* 10, no. 5 (1986): 154-158.

Lieberman, Marcia. "'Some Day My Prince Will Come': Female Acculturation through the Fairy Tale." *College English* 34, no. 3 (1972): 383-395.

Maison Rauer. "Tell Me a Story: How the Patriarchy Influences Fairytales." Last modified March 30, 2021, https://maisonrauer003.medium.com/tell-me-a-story-how-the-patriarchy-influences-fairytales-12093d36e82c.

McCulloch, Fiona. *Children's Literature in Context*. London: Bloomsbury Publishing. Print., 2011.

Melton, James. *The Rise of the Public in Enlightenment Europe*. Cambridge: Cambridge University Press. Print., 2001.

Mikuláštík, Milan. *Komunikační dovednosti v* praxi. Praha: Grada. Print., 2010.

Mitchell, Juliet. *Psychoanalysis and Feminism: A Radical Reassessment of Freudian Psychoanalysis*. New York: BASIC BOOKS. Print., 2000.

Money, John. *Man & Woman, Boy & Girl: Gender Identity from Conception to Maturity*. Maryland: Jason Aronson. 1996.

Mourey, Lilyane. *Introduction aux contes de Grimm et de Perrault*. Paris: Minard. Print., 1978.

O'Reilly, Andrea. *Encyclopaedia of Motherhood*. New York: SAGE. Print., 2010.

Orme, Nicholas. "The Culture of Children in Medieval England." *Past&Present*, no. 148 (1995): 48-88.

Panttaja, Elisabeth. "Going up in the World: Class in "Cinderella"." *Western Folklore* 52, no. 1 (1993): 85-104.

Pawlowska, Joanna. "Gender Stereotypes Presented in Popular Children's Fairy Tales." *SOCIETY REGISTER* 5, no. 2 (2021): 155-170.

Reddan, Bronwyn. "Thinking Through Things: Magical Objects, Power, and Agency in French Fairy Tales." *Marvels & Tales* 30, no. 2 (2016): 191-209.

Relph, Edward. *Place and Placelessness*. New York: SAGE Publications. 2022.

Rettl, Lisa. "Fairy-Tales Re-visited Gender Concepts in Traditional Fairy Tales." *AAA: Arbeiten aus Anglistik und Amerikanistik* 26, no. 2 (2001): 181-198.

Ross, Deborah. "Escape from Wonderland: Disney and the Female Imagination." *Marvels & Tales* 18, no. 1 (2004): 53-66.

Rouger, Gilbert. *Contes de Perrault*. Translated by Jack Zipes. Paris: Garnier, 1967.

Schickel, Richard. *The Disney Version: The Life, Times, Art, and Commerce of Walt Disney*. New York: Simon&Schuster. Print., 1968.

Schmiesing, Ann. *Disability, Deformity, and Disease in the Grimms' Fairy Tales*. Detroit: Wayne State University Press. Print., 2014.

Schrock, Douglas, Michael Schwalbe. "Men, Masculinity, and Manhood Acts." *Annual Review of Sociology* 35, no. 1 (2009): 277-295.

Shamna R. "The Making of Masculinity: Readings on the Male Stereotypes in Cinderella and The Sleeping Beauty in the Wood." *International Journal of Multidisciplinary Research* 3, no. 11 (2017): 21-30.

Shiva, Negar, Zohreh Nosrat Kharazmi. "The Fourth Wave of Feminism and the Lack of Social Realism in Cyberspace." *Cyberspace Studies* 3, no. 2 (2019): 129-146.

Steklá, Barbora. "Gender Roles in Classical and Contemporary Fairy Tales." Unpublished Diploma thesis, University of Pardubice, 2021.

Stone, Kay. "Things Walt Disney Never Told Us." *The Journal of American Folklore* 88, no. 347 (1975): 42-50.

Tatar, Maria. *The Classic Fairy Tales*. New York: W. W. Norton & Company. Print., 1999.

Tatar, Maria. *The Hard Facts on Grimm's Fairy Tales: Expanded Edition*. New Jersey: Princeton University Press. Print., 2003.

Taylor, Frank. "Content Analysis of Gender Stereotypes in Children's Books." *Teaching Sociology* 31, no. 3 (2003): 300-311.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Routledge. Print., 2015.

Walby, Sylvia. "THEORISING PATRIARCHY." *Sociology* 23, no. 2 (1989): 213-234.

Warner, Marina. *From the Beast to the Blond: On Fairy Tales and Their Tellers*. London: Vintage. Print., 1994.

Watts, Steven. *The Magic Kingdom: Walt Disney and the American Way of Life*. Boston: Houghton. Print., 1997.

Watts, Steven. "Walt Disney: Art and Politics in the American Century." *The Journal of American History* 82, no. 1 (1995): 84-110.

West, Candace, Don H. Zimmerman. "Doing Gender." *Gender and Society* 1, no. 2 (1987): 125-151.

Williams, Christy. "Who's Wicked Now? The Stepmother as Fairy-Tale Heroine." *Marvels & Tales* 24, no. 2 (2010): 255-271.

Zinn, Maxine, Bonnie Thornton Dill. "Theorizing Difference from Multiracial Feminism." *Feminist Studies* 22, no. 2 (1996): 321-331.

Zipes, Jack. *Fairy Tales and the Art of Subversion*. London: Routledge. Print., 2012.

Zipes, Jack. *The Complete Fairy Tales of the Brothers Grimm*. New York: Bantam Books. Print., 1987.

Zipes, Jack. "The Meaning of Fairy Tale Within the Evolution of Culture." Marvels *&Tales* 25, no. 2 (2011): 221-243.

Zipes, Jack. *The Oxford Companion to Fairy Tales*. New York: Oxford University Press. Print., 2015.

Zipes, Jack. "The Potential of Liberating Fairy Tales for Children." *New Literary History* 13, no. 2 (1982): 309-325.

Attachments

Dlouho před tím, než Perrault ztvárnil „Popelku" tak, jak je dnes všeobecně známá, „žít v popelu" znamenalo ponížené postavení v porovnání se sourozenci bez ohledu na pohlaví.[269]

---

[269] Bruno Bettelheim, *Za tajemstvím pohádek*, trans. David Váňa, (Praha: Portál, 2017), 288.