

EMOTIONALLY EVER AFTER: A QUALITATIVE ANALYSIS OF SOCIO-EMOTIONAL
SPACES INHABITED BY FEMALE FAIRY TALE CHARACTERS AND THEIR
CINEMATIC ADAPTATIONS

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Abstract

Fairy tales are endearing and hold a powerful attraction for a wide audience, from the very young to the very old. Classic fairy tales such as Cinderella, The Little Mermaid, Beauty and the Beast, Sleeping Beauty, and Snow White continue to resurface and be reinterpreted in multiple art-forms in popular culture in television shows, theatre productions, movies, internet memes, video games, and more. For this dissertation, I analyzed the socio-emotional spaces inhabited by white female protagonists, and to a lesser extent supporting characters and antagonists, from two texts, Cinderella and The Little Mermaid, as well as several cinematic adaptations. Additionally, I investigated the role of gender and spectacle in fairy tale sites of cultural importance, including several Walt Disney theme parks and sites across Europe, specifically within Denmark and Germany. As there were rarely female characters with complex characteristics beyond good or bad in fairy tale source material, I expanded upon traditionally static gender roles in my creative output of a screenplay where the female protagonists deal with a myriad of challenging situations where they do not always respond in the most effective manner, thereby adding depth to their character.

Dedication

Everything you look at can become a fairy tale and you can get a story from everything you touch.

– Hans Christian Andersen

This dissertation is dedicated to my female ancestors and successor. As the first woman on either side of my family to hold the title of Doctor, I would not have reached this place if they had not forged a path ahead of me. For Arya Lavina Morton-Hill, may your days always be filled with magic, wonder, and the joy of laughter.

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Chapter 1:

Down the Rabbit Hole: An Introduction

I don't really want a white horse and a carriage
I'm thinkin' more of white Porsches and carats
- Maroon 5 featuring Cardi B (*Girls Like You*)

Fairy tales are endearing and hold a powerful attraction for a wide audience, from the very young to the very old. Classic fairy tales such as *Cinderella*, *The Little Mermaid*, *Beauty and the Beast*, *Sleeping Beauty*, and *Snow White* continue to resurface and be reinterpreted in multiple art-forms in popular culture in television shows, theatre productions, movies, internet memes, video games, and more. While characters from the classic fairy tales have been appropriated and adapted for use in television shows like *Once Upon a Time* (Wankum, 2011-2018), Broadway musicals like *Wicked* (Schwartz & Holzman, 2003), and live-action movies like the *Beauty and the Beast* (Hahn, 2017) and the forthcoming *The Little Mermaid* (Marshall), fairy tale characters also appear in new technologies online as demonstrated with the popularity of the YouTube video “Cinderella vs. Belle: Princess Rap Battle” (Avalon, 2015) which parodies the princesses and their stories, and has been viewed 61 million times on Avalon’s YouTube channel. Even throughout the current Covid-19 pandemic, young women have created videos of themselves dressed as the Disney princesses while participating in viral challenges such as #dontrush and #passthebrush.

Furthermore, the Disney princess line of merchandise, created by Disney Consumer Products chairman Andy Mooney in 2001, increased product sales in five years from \$300 million to three billion dollars (Wolfe, Online). The Disney princess line encourages the idea of living a fairy tale in real life through the consumption of toys, clothing, costumes, movies, and visits to the Disney theme parks and attractions located around the world, and therefore perpetually exploits the princesses for capital gain.

In their study on the longitudinal effects of engagement with Disney Princesses on gender stereotypes, body esteem, and prosocial behavior in children, Coyne, Linder, Rasmussen, Nelson and Birkbeck (2016) suggest that media “may act as a key socializing agent” (1) for gender development during early childhood. To better understand the effect of the princesses’ gender depictions on children and young adults, this study examines the performativity of gender roles by white female fairy tale characters with consideration given to the socio-emotional spaces, that is to say their emotional relationship within the society they inhabit.

Jack Zipes, a renowned scholar and professor, has studied fairy tales comprehensively (1989; 1995; 2001; 2007; 2011a; 2011b; 2012; 2014d). His work includes a focus on fairy tale origins and he has translated many stories (2014; 2015) in addition to examining their significance in popular culture along with the role of cinematic adaptations as furthering the canon of source material. In Zipes’ 2011 article “The Meaning of Fairy Tale within the Evolution of Culture,” he posits the notion that the irony of the fairy tale’s cultural evolution is that “it originated out of human necessity, and we are still trying to determine why fairy tale is still so necessary” (pp. 241). Since there is no definitive reason as to why people continue to seek out fairy tale revisionism in popular culture, this research study adds to the analyses of the effect of fairy tale literature and cinema in order to better understand how gender roles are performed in a variety of socio-emotional spaces by white female fairy tale characters in three versions of the same story.

So too, fairy tales have been examined extensively by academics from a variety of differing perspectives. Gilbert and Gubar (1979) explore feminism and gender in their seminal text *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination* in which they explore archetypal female characters of the nineteenth century who

were made to exemplify either angelic or demonic qualities with little space explored in-between. Society has certainly grown to allow space for a wider variety of female experiences to be brought to light in literature, film, and television. Although it is becoming more acceptable to explore the female psyche, it is often found in subtext rather than the main plot. And, where the female psyche is featured up-front, stereotypes abound. For example, in Disney's live-action *Cinderella* (2015), Cinderella chooses to stay with her abusive step-mother and step-sisters because she wishes to stay in her family home; the fact that she chooses to remain the subject of abuse is not unpacked in the film.

Towbin, Haddock, Zimmerman, Lund, and Tanner (2008) conducted a thematic analysis of 26 full-length animated Disney films and concluded that “gender, racial, and cultural stereotypes have persisted over time in Disney films. Few examples of positive portrayals emerged, but were increasingly common in later films. Marginalized groups were portrayed negatively, rarely, or not at all” (p. 19). The negative depiction—or absence—of female characters and marginalized groups undoubtedly has a negative effect on young people. Similarly, in *Diversity in Disney Films: Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability*, Cheu (2013) states that stereotypes continue to appear in Disney films, and although there are positive portrayals emerging in newer releases, they are still few and far between. That being said, a great deal of progress has been made in the films produced since that research was conducted. For example, Disney's animated film *Frozen* (Del Vecho, 2013) explores sisterhood with protagonists Anna and Elsa, along with the notion that true love can also be experienced with family rather than solely through a heterosexual relationship. Although neither film openly acknowledges Elsa as a gay woman, in the sequel *Frozen II* (Del Vecho, 2019), it is certainly open to interpretation that Elsa and the new character Honeymaren are

romantically interested in each other. VanDerWerff (2019) states that “Queer readings of *Frozen* and Elsa’s role within the film started appearing on social media shortly after the movie was released in November 2013, but they really began taking off in early 2014” (Online), though she suggests that because of past negative reaction from right-wing watchdog groups and government censors in China to the inclusion of minor gay characters in Disney films, Disney “would be risking the loss of millions upon millions of dollars at the box office” (Online) if it were to include even the mere mention of a flirty adventure with another girl. There is still plenty of work to be done in expanding the notions of what socio-emotional spaces female fairy tale characters can exist within.

Research Questions

My research investigated the socio-emotional spaces inhabited by two white female fairy tale characters in *Cinderella* and *The Little Mermaid* in traditional printed text and in cinematic adaptations and in consideration of possible socio-emotional challenges through a feminist lens to examine:

1. What socio-emotional spaces do females inhabit in *Cinderella* and *The Little Mermaid* and their cinematic texts?
2. How do archetypal feminine and masculine polarities serve to circumscribe socio-emotional spaces?
3. How can these fairy tale characters be re-written as twenty-first century feminist narratives in order to challenge established archetypes?

Rewriting stories allows authors to provide fresh perspectives for new generations, as Tatar (1992) states, “[fairy tale adaptations] point the way to a folklore that is reinvented by each new generation of storytellers and reinvested with a powerfully creative social energy” (p. 237-238). Zipes (2011a) suggests that one of the purposes of filmmakers adapting or re-creating fairy

tales is to “alter our view of the fairy tale, quite often to address social and political issues in the filmmaker’s society and culture, or to speak to common socio-genetic and psychological phenomena in the civilizing process” (p. 14). Cinematic adaptations, including those for television, can address the questions under investigation in this study as films can reach wide audiences; more specifically, a cinematic adaptation can reach a younger audience that would not necessarily be critically engaged by a research paper either through the viewing of the film or through an educator accessing the screenplay and using it as a curricular object of study and inspiration. Modern retellings can create open spaces for discussion of gender roles with young people using familiar characters and tropes.

As part of the Master of Education (MEd) program at York University, I completed a Major Research Paper (MRP) (Morton, 2013) that included a creative writing component where I adapted the first book in Isobelle Carmody’s *Obernewtyn* series (Carmody, 1987-2011) into the first episode of a television program. In the present study, I built upon that experience as a creative output for my dissertation by writing an episode of a television series which sees modern renditions of the white female fairy tale characters under scrutiny as they work a murder case in the style of the A&E documentary series *The First 48* (Kim, 2004-2019). My creative output follows dissertations like Yamashita’s (2011) “Finding Home After Internment a Seven-Sided Story Art Practice, Memory and Engaged Response” where she drew on her personal experiences and the life histories of seven sisters who were interned by the Canadian government during World War II to create an art installation that consisted of a variety of visual, written, and audio/visual texts (iv). Similarly, in her 2012 dissertation “(Re)position Myself: Female and Black in Canada,” Keleta-Mae utilized creative writing to engage with critical research as she explored contemplations of public and private performances of female blackness in Canada.

It is important that the images young people engage with on a regular basis be examined to consider the effects of the depiction of emotional well-being in female fairy tale characters. Young people (age 2-17) gravitate toward episodic films (on television and the internet) and typically take in an average of 15.6-19.3 hours of television each week (Statista, Online). Since media often negatively portrays those struggling to maintain positive socio-emotional health, Wahl (2003) suggests that,

“it is likely that negative stereotypes are being fostered and that children are learning to respond to people with mental illnesses in avoidant and disparaging ways. Anti-stigma efforts that do not include children and do not address the media images of mental illnesses that foster unfavorable stereotypes may permit continued development of negative attitudes toward people with psychiatric disorders.” (p. 249)

It is clear that there is a link between the socio-emotional spaces women inhabit and the challenges that they face, and therefore negative portrayals of emotional well-being in the media are important to deconstruct. Concern around the negative portrayals of those struggling is echoed in Edney’s (2003) “Mass Media and Mental Illness: A Literature Review” where she cites Diefenbach’s 1997 content analysis of television programming where “depictions of people with inferred psychiatric conditions or stated psychiatric diagnoses were highly correlated with the portrayal of violent crime” (3). She further cited Signorielli’s (1989) work that found,

“72.1% of adult characters depicted as mentally ill in prime-time television drama injured or killed others. Characters with a mental illness were almost 10 times more violent than the general population of other television characters, and 10 to 20 times more violent during a two-week programming sample than real

individuals with psychiatric diagnoses in the U.S. population were over an entire year.” (p. 3)

Media is expanding its influence at a rapid rate and young people are being bombarded with more images than ever as a result of the wide dissemination of information over the internet. Bearing in mind that young people are engaging with images on a constant basis, it is important to scrutinize the meanings at work in the images they see, among them depictions of emotional well-being in fairy tales, in order to further investigate the messages and themes portrayed in children’s media.

England, Descartes, and Collier-Meek’s 2011 content coding analyses of gender role depictions of Disney prince and princess characters indicated that “gendered stereotypes and behaviors are still very prevalent in the Disney Princess line, though their depiction has become more complex over the years” (p. 563). They indicated that progress has been made, for example, with Disney’s removal of themes like the importance of domestic work for female characters. Ariel is depicted as a strong-willed young woman in *The Little Mermaid* (1989) whose focus shifts from seeking independence to marrying human prince Eric, ergo submitting to a traditional heterosexual coupling as the climax of her story, though this allows her to fulfill her desire for independence and further interaction with human trinkets. This is reminiscent of the majority of Disney films, as almost all depict “distinct ideas of marriage and the ideal woman’s future lifestyle...women should aspire to achieve a conventional type of life that results from falling in love with a supportive and wealthy male figure” (Bispo, 2014, pp. 4). In their conclusion, Coyne, Linder, Rasmussen, Nelson, and Birkbeck (2016) state that “Disney Princess movies, their portrayal of the thin ideal, and emphasis on the princess’ beauty may be an early context in which girls are taught that attractiveness is a necessary component of female identity”

(p. 4), and suggest that the development of high levels of stereotypically gendered female behavior during early childhood may have implications for later development (p. 13). Although there are many aspects of Feminist Theory, I found that I viewed my research primarily through a feminist post-structuralist lens as Davies and Banks (1992) argue that this type of analysis “allows scholars to see children are ‘made subject’ by and within normalising orders, but also act to resist them” (cited in Earles, 2017, p. 371). Although I found that there have been many gains in the depiction of female fairy tale characters, with both protagonists and antagonists, since the creation of their source material, there is still a lot of work to be done in order for female characters to be truly equitable with males.

Further, femininity and masculinity also intersect with race and class, and according to Lister (2009), Toni Morrison believed that “the function of the novel is...to illuminate and engage with social and cultural conflicts and do justice to their complexities” (p. 13). For example, in conjunction with a more fluid depiction of maleness at the end of Disney’s 1989 animated film *The Little Mermaid* when Sebastian cries at Ariel and Prince Eric’s wedding, one must also consider that Sebastian’s character is clearly a racial caricature of a black Caribbean man (Matthew and Greenberg, 2009, pp. 230).

For this dissertation, I focused on the socio-emotional spaces inhabited by protagonists, and to a lesser extent supporting characters and antagonists, from two texts, *Cinderella* and *The Little Mermaid*, in order to narrow the range of the research. I chose *Cinderella* as it is one of the oldest recorded fairy tales and its breadth of dissemination is extremely vast; for example, there is evidence of versions of this story dating back to around 1700 BC to the Greek text concerning the goddess Inanna and the shepherd-king Dumuzi (Anderson, 2000, p. 39). I chose *The Little Mermaid* because I wanted to contrast a character with a long lineage with one with a

relatively limited lineage as *The Little Mermaid* has only one source – Andersen’s 1837 story. However, both characters and their stories were chosen as they have made a lasting impression on audiences and continue to be reimagined. As there were rarely female characters with complex characteristics beyond good or bad in fairy tale source material, I expanded upon traditionally static gender roles in my creative output where the female protagonists deal with a myriad of challenging situations where they do not always respond in the most effective manner, thereby adding depth to their character. A screenplay is an excellent avenue in which to explore the socio-emotional spaces inhabited by female fairy tale characters in a modern retelling because, as mentioned, these characters are widely encountered by even the youngest of children.

Significance of Study and Chapter Overview

This research investigated how white female fairy tale characters, specifically Cinderella and Ariel, enact gender through manifestations of various forms of emotional well-being. This dissertation aims to make a contribution to the existing body of research on fairy tales through the exploration of socio-emotional spaces inhabited by white female fairy tale characters and their cinematic adaptations with consideration given to the challenges they face. Although there is a large body of existing research about gender in fairy tales and their cinematic adaptations (Zipes, 2011a; Bacchilega, 2013; Craven, 2017; Moen, 2013; Short, 2015), there are few studies that examine how female fairy tale characters’ emotional well-being affects their character arc and relationships with other characters, most notably female antagonists.

Chapter 1 provides readers with an overview of the topic under study and expands upon the language that will be used throughout the dissertation’s entirety. Current and historical research in fairy tale studies is referenced in order to situate the topic academically, and the value of the inclusion of a creative output is discussed.

Chapter 2 examines the literature of the academic study of Western fairy tales with specific attention given to cinematic adaptations. It provides an analysis of the role played by gender and emotional health in regard to white female fairy tale characters alongside female antagonists. The Disney Company's part in perpetuating and/or challenging the role played by gender and emotional well-being in white female fairy tale characters' development is examined to make connections over a multitude of versions of *Cinderella* and *The Little Mermaid*.

Chapter 3 outlines the methods of research utilized to complete this study, including a comprehensive literature review, close readings of six texts, an analysis of the tourist attractions and theme parks related to fairy tales, and a creative writing piece.

Chapter 4 presents close readings of three *Cinderella* and three *The Little Mermaid* stories, including the source material and subsequent cinematic adaptations in order to compare and contrast character traits and actions to see what gender and health stereotypes remain static and which have progressed in more recent adaptations.

Chapter 5 provides a thematic analysis of the socio-emotional spaces inhabited by white female fairy tale characters in *Cinderella* and *The Little Mermaid* with specific attention given to challenging socio-emotional health manifestations, such as violent behaviour, depression, self-mutilation, etc. Further, it explores the screenwriting and adaptation process of transcribing an episode of *The First 48* (Kim, 2004-2019) in order to change the real information to a fictional account with the female fairy tale characters under study in place of the detectives on the show. This dissertation makes a unique contribution to the existing body of fairy tale research through the creation of this screenplay, in which I explored what female fairy tale characters might look like if they were detectives investigating a crime in 2020. Examining these characters in such a different light might be helpful for young people, as to see the characters they grew up with in

challenging modern positions might provide them with a more complex understanding of the characters. This creative output is exploratory within the scope of the dissertation, but does not preclude further development for production. It would be optimal for the screenplay to be further developed and produced so that a progressive version of classic fairy tale characters could make its way into popular canon and raise awareness about the effect gender roles and traditional views of well-being have on young people.

The final chapter of the dissertation draws conclusions on the development of gender roles and emotional well-being awareness in classic fairy tale source materials and various cinematic adaptations in an attempt to highlight the similarities and differences that emerge from comparing three versions of each story. This dissertation will contribute to the field of arts-based educational research, as throughout the creative writing process I explored how classic female fairy tale characters' emotional health changed when faced with challenging obstacles, such as Cinderella and Ariel being re-written as female detectives investigating Sleeping Beauty's murder. In looking at these characters within a modern setting, it can be argued that creative writing will help free the characters from "entrenched, commonsensical ways of viewing the world" (Barone, 2008, p. 36) which I have found to be one of the most positive effects of arts-based educational research. Further, O'Neill and Moore (2016) completed a study utilizing arts based research to enable children to discuss and explore issues related to their perceptions of positive emotions, and they quote Barone and Eisner's (2012) suggestion that arts-based research is "an attempt to extend beyond the limiting constraints of discursive communication in order to provide interpretations and meanings that would otherwise be inexpressible" (p. 549). Even though O'Neill and Moore's study utilized drawings rather than a screenplay, both consider the importance of visuals in the process of working through emotional challenges.

Methodology Overview

The majority of this dissertation is comprised of comparative literary analysis, including thematic coding, the organization of data into specialized categories derived from three versions of each *Cinderella* and *The Little Mermaid*. In the (2007) text *Analyzing Qualitative Data*, Gibbs reviews the mechanics of the coding process: “Those new to coding often find one of the most challenging things to begin with is identifying chunks of text and working out what codes they represent in a way that is theoretical and analytic and not merely descriptive” (p. 5), and that experience was certainly reflected in my own as it was difficult to decide where to start. Throughout my process the forms of coding I found I utilized most was open coding, “where you examine the text by making comparisons and asking questions” (p. 14), and constant comparison, “The idea behind [which] is to try to bring out what is distinctive about the text and its content...all the time as you go through doing your coding” (p. 14) so that I was able to create a substantial comparison of the thematic elements explored (or omitted) in each text.

Adaptation Theory

Using adaptation theory, I considered the wide variety of Cinderella stories from the earliest written tales to the most current cinematic adaptations and built upon Bacchilega’s (2013) studies that indicate no variation of the classic tale is either “right” or “wrong.” Further, I explored what each text brought to light in regard to gender roles and how the female fairy tale characters under study exist within socio-emotional spaces.

For the purpose of this dissertation, I drew on Bacchilega’s 2013 theory of adaptation where she states “We cannot fully predict or control which stories mingle with, influence, anticipate, interrupt, take over, or support one another because every teller and recipient of a tale brings to it her or his own texts; we also cannot fully anticipate how a story, no matter how the teller or writer intends it, will act on its listeners/readers/viewers” (p. 19) as a basis for my

discussion. In Hutcheon's (2006) seminal *A Theory of Adaptation*, she suggests that "Recognition and remembrance are part of the pleasure (and risk) of experiencing an adaptation; so too is change" (p. 4). Based on box office success, it can be argued that audiences are still enjoying the modernization of classic fairy tales as they are familiar with the stories and yet are undoubtedly enjoying modern twists and subversions of stereotypical gender roles (for example: the aforementioned instance of Anna and Elsa realizing they are each other's true love as siblings rather than finding true love in a heterosexual relationship in *Frozen*). Looking at what adaptations can offer in terms of the limitations of older texts and possibilities with more recent texts allows readers and viewers to consider how the stories, and society's values, have changed over time. Although I am not able to demonstrate precisely the ways classic texts influence modern texts, I explored the multitude of texts that stem from the classic fairy tales in specific regard to modern cinematic adaptations with a focus on Disney's re-imaginings. Bacchilega considers classic fairy tales as pre-texts that need analysis in regard to how much has changed since the classic tales were first recorded, as certainly context affects how a text is made and what audience(s) it then goes on to affect (2013, p. 33). Although translation is very different from adaptation, Walter Benjamin (1996) suggests in "The Task of the Translator" that "no translation would be possible if in its ultimate essence it strove for likeness to the original" (pp. 256); if one really is to bypass judging a new iteration of a story based on its fidelity to the source material, one must engage critically with the new material(s).

One of the reasons I am fascinated with the multitude of re-tellings of classic fairy tales is the continual interest in these old stories; as Tatar (1992) states, "some authors of fairy tales have used humor and imagination to thwart our expectations and to contest the paths taken by these stories. Their stories point the way to a folklore that is reinvented by each new generation of

storytellers and reinvested with a powerfully creative social energy” (p. 237-238). The continued relevance in modern times is most notable in regard to Disney, who oftentimes present as though their stories are the “original” source of fairy tales. Disney has an entire department dedicated to live-action “re-makes” of their animated re-tellings of classic fairy tales; for example, the live-action film *Cinderella* (Branagh, 2015), *Aladdin* (Ritchie, 2019), *The Lion King* (Favreau, 2019), and *Mulan* (Caro, 2020) have been released and did very well at the box office (with the exception of *Mulan*, which was released on Disney+ Premium due to Covid-19 theatre closures), with more life-actions forthcoming. As Schanoes (2014) argues, “Revisions derive their effect partially through the invocation and disruption of earlier tales; therefore they *require* the persistence of the earlier tales in order to achieve their full effect” (pp. 61-62), and this is why I think these tales continue to be pursued by audiences; nostalgia is a hit not only in theatres (both cinematic and theatrical), but also plays a large role as to why Disney’s theme parks and attractions are so popular. One of the most important aspects of Disney’s continued interest in revisiting classic fairy tales is that, as Murai (2015) suggests, “the fairy tale has been liberated from the children’s sphere and subjected to critical and creative reinterpretations, revealing a depth, diversity, and versatility far greater than previous generations had imagined possible. Especially notable has been the change in the role of women as (re-)creators of stories as well as the difference in the way they are represented in the genre, as women have increasingly recuperated their own voices and autonomy both in and outside stories” (p. 9).

That being said, one of Zipes’ major concerns with the adaptation industry, at least concerning children’s films specifically, is that “What counts for [producers] is that the habit of going to see a movie is reinforced by the ritual of buying and subscribing to something that appears worthwhile and fun. Children are not to see different things differently, but to envision

the world as the same story with perhaps slight variations depending on the category of the film” (2001, p. 14). It is also important to consider what Zipes calls the hypotext, a term that refers to times when multiple people collaborate on a story, as a condition from which its tale-type can change (2011, p. 8).

Further, Zipes (2011a) theorizes that “fidelity to a so-called original text or hypotext is irrelevant because, first, it is impossible to remain exactly the same as any source or text and, second, the entire purpose of adaptation is to renew, re-create, and re-present a commonly shared tale from one’s own perspective” (p. 11); I echo Zipes’ argument that although each adaptation can be critiqued, it ought to be judged on its own rather than simply judged against source material (p. 11). This is echoed in Benjamin’s work when he says “...a translation, instead of imitating the sense of the original, must lovingly and in detail incorporate the original’s way of meaning, thus making both the original and the translation recognizable as fragments of a greater language” (1996, pp. 260). Again, though there are certainly major differences between adaptations and translations, Benjamin’s suggestion that a translation should incorporate a source text’s meaning to lead to a form of canon around multiple versions of a text is certainly applicable to adaptation studies. Thus it is vital to think of each text as a separate entity from its source material in addition to comparing and contrasting versions.

I built upon the research that has already been completed on adaptations of classic fairy tales to see whether the more recent adaptations offer new ideas in terms of gender and the manner with which emotional health challenges are approached in order to challenge stereotypes. Further, tracing the lineage of these tales and their various re-tellings informed my screenplay as I used specific details from multiple adaptations to demonstrate growth in my characters as they worked through conflict.

Feminist Themes in Adaptation

It is important to consider that nearly all of the classic fairy tales were written and/or recorded by male authors such as Hans Christian Andersen, the Brothers Grimm, and Jack Zipes (translator), in European, and Imperial, contexts. Franz (1993) considers Jung's conception of the collective unconscious when she states "If we look for feminine archetypal models of behavior, we at once stumble over the problem that the feminine figures in fairy tales might have been formed by a man, and therefore do not represent a woman's idea of femininity but rather what Jung called the anima – that is, man's femininity" (p. 1-2). Bottigheimer (2004) too writes that the majority of writing has been completed by men: "The pen, nearly always held by a male hand, inked directions for what women should and should not do and what constituted feminine and unfeminine behavior" (p. 38). It was important for me to consider the implications of gender in regard to the characters' authorship, since all of the texts under study were written or directed by men, specifically authors Hans Christian Andersen and Charles Perrault and directors Clyde Geronimi, Wilfred Jackson, Hamilton Luske, Kenneth Branagh, Blake Harris, Chris Bouchard, Ron Clements, and John Musker.

I analyze the characters in various adaptations to discover what role gender and emotional-well-being plays in the portrayal of white female fairy tale characters since the first recorded versions of these texts were made available. For instance, I compare Cinderella's depth of thought and emotion in Disney's animated film from 1950 to the live-action film from 2015; female characters have more depth and complexity in recent adaptations, despite the focus on a heterosexual romance that culminates in relationship formation as the pinnacle of achievement (England et al, 2011, p. 565).

In their research about the effect of popular children's media on young girls' body image, Hayes and Tattleff (2010) indicate that "'evil' is linked more readily to obesity, cruelty, and

general unattractiveness” (p. 415), and that several young participants indicated that to be fat is bad and that the thinnest figures of a selection offered were clearly the “true” princess (p. 421). This is notably under focus in my analysis of *The Little Mermaid* in regard to Ariel and Ursula. Most remarkably, Ursula plays a more prominent role in the film than the step-mother in *Cinderella*, and it is made very clear to viewers that her obesity and strong will are a violation of what a “good” woman consists of, as said in Sells’ 1995 article: “Ursula is the female symbolic encoded in patriarchal language as grotesque and monstrous; she represents the monstrosity of feminine power” (p. 184). Ursula occupies the socio-emotional space of a grotesque woman unhinged. Gilbert and Gubar (1979) suggest that women’s struggle with self-worth and appearance often stems from the effort they have “expended not just trying to be angels but trying *not* to become female monsters” (p. 34). Ursula demonstrates an awareness of the importance of physical appearance when she transforms into the physically attractive brunette princess Vanessa in Disney’s 1989 animated film, and she is able to manipulate Prince Eric through the exploitation of that spellbinding beauty. Both traditional gender roles and sexuality are explored in relation to the female protagonists and antagonists, along with consideration given to the socio-emotional spaces they inhabit.

In addition to studying the characters individually, I also considered their relation to the other women in their respective tale, as well as their relationship with men, and used a feminist lens in order to try and understand what progress, if any, is being made in the portrayal of these classic characters. That is, as Gilbert and Gubar (1979) proclaim, “female bonding is extraordinarily difficult in patriarchy: women almost inevitably turn against women because the voice of the looking glass sets them against each other” (p. 38); thus it is important not only to analyze the female characters themselves but also their relationship with each other. Further,

using a feminist post-structuralist lens allowed me to consider what gains have been made in regard to the portrayal of females in fairy tale stories since the creation and/or recording of the source material while at the same time highlighting gaps in representation that still need work. Although effort has been made to bring white female fairy tale characters close to equitable with white male characters, there is still plenty of work to be done in order to bring female fairy tale characters of colour to the forefront. For example, although Disney's latest animated hit *Frozen* (2013), and its sequel *Frozen II* (2019), explores the relationship between two white female siblings rather than a single white female fairy tale character seeking a heterosexual relationship as the climax of the story, there are no people of colour in either of those films, and there are still very few people of colour featured in Disney's latest animated releases. In fact, although the female protagonist of *Moana* (Clements and Musker, 2016) is a young woman of colour in Polynesia, her character has not been added to any of the Disney Princess Line merchandise that I am aware of.

In addition to a comprehensive review of the literature on fairy tales and their cinematic adaptations, along with consideration of emotional well-being, this dissertation employs qualitative research methods including observations and phenomenological inquiry. The data collection and analysis derived from these research methods ultimately informed a creative output in terms of a screenplay, an episode of a television series that placed the white female fairy tale characters under study into the role of detective in the style of the A&E documentary show *The First 48* (Kim, 2004-2019). *The First 48* follows detectives as they work murder cases from the first call about the incident until the end of the first 48 hours of investigation. This show provided the perfect format for my screenplay as it allowed me to place female fairy tale characters in positions of power as lead detectives, and it gave the characters space to deal with

the difficult challenge of investigating a murder. The familiar episodic structure helped guide the frame of my story, and might stand to benefit viewers who watch television and are knowledgeable of similar documentary-style episodic structures.

Qualitative research is appropriate to this dissertation as it “provide[s] an in-depth description and understanding of the human experience” (Lichtman, 2013, p. 17); this dissertation not only studied female characters but also examined my personal experiences exploring socio-emotional spaces related to fairy tales. The self-study method used for this dissertation include field notes from my observations while travelling to European sites related to fairy tales, as well as several Disney theme parks. This travel was a necessary part of my research as it allowed me to focus on sites of phenomenological importance to consider the effect of tourism on spectators’ interpretation of fairy tale texts. Armstrong (2001) states that “landscapes can be read as texts with complex intertextual connections, multiple authors, and the reader/spectator as a major influence on meaning” (p. 16); my lived-through experience at each of the sites deepened my understanding of not only the texts under study, but also the way in which I—and others—interact with these texts’ cultural sites. Specifically, I refer to my field notes on many of the locations where *Cinderella* and *The Little Mermaid* were set as I travelled to Denmark and Germany in 2016, and I made reflective notes about my experiences travelling through Disneyland in Anaheim, California, Walt Disney World in Orlando, Florida, and Disneyland Paris in Paris, France. Observations from these travels provided insight into the physical and cultural spaces fairy tales continue to inhabit, and deepened my observations with support from academic research on spectacle travel as I explored the concept of bringing fairy tales to life through permanent capital-seeking attractions. These observations not only helped me analyze the physical sites but allowed me to include my phenomenological reflection upon

them to inform this qualitative study, consistent with the claim “it is neither possible nor desirable for researchers to keep their values from influencing aspects of their research study” (Lichtman, 2013, p. 25).

The role that the Disney theme parks play in regard to the effect Disney princesses have on young people, along with an analysis of the socio-emotional spaces female fairy tale characters inhabit in tourist sites, is considered as part of this dissertation. Phenomenological inquiry, which “describe[s] and understand[s] the essence of lived experiences of individuals who have experienced a particular phenomenon” (Lichtman, 2013, p. 83), helped shed light on the role Disney-themed parks, attractions, and events (such as the bi-annual D23 Expo, a Disney convention where Disney unveils its coming attractions), play in the promotion of the Disney brand and its female fairy tale characters.

Finally, the creation of the screenplay attempted to explore the influence socio-emotional spaces have on female fairy tale characters’ development while dealing with traumatic situations (specifically the murder of Snow White and the subsequent investigation). Although it may not be the most avant-garde approach possible to push these characters in new directions, I felt that the choice of a formulaic television program episode was best suited for a portrayal of a twenty-first century female fairy tale character while also providing a familiar structure for me, and potential future viewers.

Defining Terms

For the purpose of this investigation, I have defined several terms, all of which are potentially subject to economic, historical, social and cultural factors. To begin, *adaptation* is the re-imagining of a source or secondary adaptation of a text which offers something new to the source material’s canon. *Intertextuality* is the relationship between two or a multitude of texts, and it considers how the texts influence, reflect, or differ from each other. A *folk tale* is an old

story told innumerable times, typically in an oral tradition, to pass information from one generation to another, whereas a *fairy tale* is a story written for children that typically includes magical elements. The term fairy tale is derived from female writers in the late seventeenth century who nicknamed their tales *contes de fées*, which translates into English as “fairy tales.”

Mental health refers to the well-being of a person’s mental state, and a challenge to that health is something that negatively affects it. For example, one might be considered in good mental health until a family member dies, and then their mental health is challenged with the onset of grief at the loss of their loved one. Someone struggling with a severe mental health issue might be someone who is diagnosed with a specific mental health disorder, such as Borderline Personality Disorder (BDP), where in one’s natural state they must deal with irregular behaviours and feelings on a regular basis in addition to processing additional traumas throughout their life. *Socio-emotional spaces* is a term used to describe the places where an individual’s emotions and relationship with society are explored. *Phenomenology* is the study of phenomena, which is to say that for the purpose of this dissertation, it is the study of something extraordinary that has an effect on a large number of people. *Translation* is an author or translator’s interpretation of a text from one language to another; for example, Jack Zipes has translated many texts from German to English. *Transcription* is the act of copying text from one medium to another; for example, I transcribed an episode of *The First 48* (Kim, 2004-2019) as the starting point for my creative output when I listened to the episode while writing it out in a screenplay format.

Chapter 2:

A Review of Western Fairy Tale Literature

The parade that's electrical
 It serves no real purpose
 Just takes up a lot of juice
 Just to impress us
 Welcome to the
 Tragic kingdom
 - *No Doubt (Tragic Kingdom)*

A comprehensive literature review of academic journal articles and books demonstrates what research from the past and present, tells us in regard to the gender roles and socio-emotional spaces present in the various adaptations of the classic texts. This review substantiates the notion that gender roles have become more fluid in recent texts in that the female experience is not limited to household chores, for example, like it was in early versions of *Cinderella*. However, there is still great work to be done as most of Disney's films still perpetuate the concept that a heterosexual marriage is the ultimate goal in a young woman's life. In "Happily (n)ever after: the cruel optimism of Disney's romantic ideal," Garlen and Sandlin (2017) suggest that "The ideal of romantic love depicted across the Disney Princess films reflects a widespread American cultural obsession toward love as the ultimate source of happiness" (pp. 958), and explore Halberstam's (2011) notion that the Disney Princess films operate to "normalize and teach children to literally buy into an ideology of romantic love that is at best unrealistic and at worst individually, culturally, and socially harmful to women not only because it teaches them that self-worth, access to agency, and sense of purpose in the world are attached to marriage, but also because it dismisses, ignores, or demonises experiences that fall outside a White, female, middle-class, heterosexual ideal" (pp. 960). To examine these white female fairy tale characters may lead to a better understanding of the role the characters play as models for young people, and academic study may shed light on what effect, if any, the characters have on how young

people respond to, enact with, and persevere through challenges of a gendered and emotional well-being nature.

An Historical Overview of Western Fairy Tales

Knapp (2003) states that the “*fée* or *faerie*...[has] existed in one form or another since prehistoric times” (p. 5). When the printing press was invented in the fifteenth century, the oral tradition of storytelling underwent an immense revolution (Zipes, 1995), the renowned fairy tale scholar and translator argues; he states that the “oral tales were taken over by a different social class, and the form, themes, production, and reception of the tales were transformed” (p. 22). Oral tales told by storytellers to provide meaning and guidance to life for all members of a given group transformed to highly regarded stories that discussed the concerns of the court in the seventeenth century (p. 22). The tales then sometimes challenged the ruling standards of tastes and behaviours at the time (p. 22). Zipes argues that although the changes certainly did not happen overnight, the tales were gradually then categorized into legends, myths, fables, comical anecdotes, and finally fairy tales (p. 22).

Zipes (2011a) suggests that one of the reasons they are so enduring is that fairy tales can articulate the human struggle not only to form, but maintain, a civilizing process as they depict metaphorically the opportunities for human adaptation to the environment around us and reflect the conflicts that arise when we fail to establish civilizing codes commensurate with the self-interests of large groups within the human population (p. 1). For example, the story of the little boy who cried “Wolf!” teaches children the importance of only speaking up urgently when there is an emergency in order to prevent apathy from arising at one’s urgent calls, while *Little Red Riding Hood* teaches young people not to deviate from their route when they have been given a task by a parent. Although they may seem like very simple stories, they teach children the codes and conventions of how to act as an adult according to social norms.

Though it is essentially impossible to “trace the historical origins and evolution of fairy tales to a particular time and place, we do know that humans began telling tales as soon as they developed the capacity of speech” (Zipes, 2012, p. 2). Knapp (2000) suggests that “Ancestor worship was...a factor explaining the origin and the calling forth of fairies and other supernatural beings into the empirical sphere. Thus, a link may be established between them and human beings” (p. 6). The term fairy tale is as old as the late seventeenth century, whereas the broader term folktale does not appear until the early nineteenth century (Anderson, 2000, p. 1). Fairy tales have been around as long as humans can remember, though not necessarily in the form we know of today.

When it came to fairy tale collections moving from oral to written tradition, the Brothers Grimm are certainly among the top collectors. It is evident that “the Grimms had acknowledged that certain tales first appeared in Giovan Francesco Straparola’s *Piacevoli notti*” (Pleasant Nights, 1551-1553). Although these tales were not necessarily documented in the Middle Ages, the Grimms firmly believed and actively asserted that they had existed in that period, reasoning that “their absence from *written* records proved their presence in an unlettered *oral* tradition” (2014, p. 199). Thus it was difficult to trace all of the tales as oral traditions and tales had to be tracked down purposefully.

There are a wide number of reasons as to why fairy tales have survived as long as they have. Bacchilega (2013) argues that “For some, fairy tales instigate compensatory escapism, while for others they offer wisdom; alternatively, fairy tales are seen to project social delusions that hold us captive under their spell; or else they promote a sense of justice by narrating the success of unpromisingly small, poor, or otherwise oppressed protagonists” (p. 4). It can be argued that because the stories are so universal, they appeal to a multitude of audiences. Further,

“The old European fairy tale was matter-of-fact in its clear-eyed cataloging of rank injustice and outright wickedness or perfect beauty and absolute goodness: they were all parts of life’s intricate fabric” (Lanes, 1971, p. 94). It can be argued that humans often seek justice, and therefore tales where justice is meted out in clear, easy to follow manners are attractive to a lot of people. In *Don’t Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England*, a collection of feminist fairy tales, Zipes (1986) suggests that as fairy tales are a key agent of socialisation, they enable children to discover their place in the world and to test hypotheses about the world (p. xii). There are endless reasons as to why fairy tales are so endearing, and therefore, are vitally important to study as they have trans-cultural appeal and are mass marketed to people of all ages and beliefs; fairy tales delight across all generations.

The multitude of tales across cultures has been explained in several ways, though perhaps the most obvious is a result of trade routes: “Merchants, adventurers, migrants and mariners carried these stories from land to land and in the process they changed gradually, adapting themselves to the particular culture of various tribes, races and nations...the similarity of basic themes and plots is also due to the fact that these tales express deep experiences, problems and challenges facing people everywhere in their collective as well as in their individual evolution” (Heuscher, 1974, p. 35-36). The idea of world travellers who shared their tales with other travellers and/or those in different parts of the world makes sense as to how the tales would move from one continent to another.

Into the sixteenth century, “Oral and written folklore and tales of wonder...differed in emphasis from those of the Middle Ages; extremes of fantasy, imagination, spirituality, symbology, and beauty were played down” (Knapp, 2003, p. 14). Especially in French society, in which the classic tale *Beauty and the Beast* was produced, “society was increasingly

fascinated by the marvelous, the miraculous, and the world of magic, sometimes identified with satanic practices and witchcraft...But the belief in the good acts of fairies of folklore, vestiges of polytheistic deities, was so strong that it was not uncommon for meals to be prepared especially for these supernatural beings to celebrate a birth, a christening, or other Christian religious events” (p. 12). The purpose of those narratives was to charm and entertain guests at gatherings (p. 14), especially given that at that time women’s roles in society confined them to their homes for the most part. Women were allowed to spin these tales because of their low stature in society, as they did not pose any threat to women, thus the men did not take the time to criticize the female writer at that time enough to do any serious damage to their reputation (p. 15). Many of the tales, such as *Snow White*, regaled readers with societally-appropriate norms for women that included servitude as a naturally feminine quality, and therefore perpetuate traditional gender roles that closely resemble biblical depictions of women. The subjugation of women through the use of gendered work is echoed in Luke’s (1996) “Reading Gender and Culture in Media Discourses and Texts” as she suggests “The lessons for girls is that women are generally mindless and powerless, either domestic drudges or saintly supermums, sexual sirens or brain-dead bimbos...And while there are indeed notable exceptions to stereotyped gender portrayal, those exceptions are not the rule”

(<https://pages.gseis.ucla.edu/faculty/kellner/ed270/Luke/LITLEX1.html>).

Early picture books “reflected Anglo-American standards of behavior” (May, 1995, p. 21) that would bring modern behavioural patterns into the repetitious world of children’s literature in the twentieth century where reading became “an activity of self-gratification that allows readers to vicariously explore their inner fantasies without feeling threatened” (p. 88). It is important to note that almost all books for children, especially for young readers, are written

by adults, a fact which is often overlooked and/or avoided in an effort to “confuse the adult’s intention to get at the child with the child it portrays” (Rose, 1992, p. 2).

In twenty-first century society, picture books, along with fairy tales and folktales, are a thriving industry despite the move to a digital age. Companies like Disney seek to re-write the folk and fairy tales that have enchanted children and adults alike throughout the ages using modern technology to do so. For example, in addition to all of its online programming and the launch of the streaming service Disney Plus, Disney also has an app game called Disney Magic Kingdoms that allows users to build their own Disney park from the ground up so to speak. This is yet another way in which Disney pervades new media.

Another reason that fairy tales have managed to survive for so long in such a multitude of versions, according to Joosen (2011), is that their durability stems from the fact that the tales have changed themselves to adapt to the environments of the time, specifically through “hybrid genres” where the content of the best-known tales “has been transformed in the form of parodies, updates, role reversals, sequels, and prequels” (p. 1-2). One of the aspects that makes the tales withstand the passing of time is their optimism in that the good (often children and underdogs) are rewarded and the bad are cruelly punished (p. 125). Further, interactive games and applications allow users to directly involve themselves in classic stories with modern twists, as fairy tales continue to “grow and embrace, if not swallow, all types of genres, art forms, and cultural institutions; and it adjusts itself to new environments through the human disposition to re-create relevant narratives and through technologies that make its diffusion easier and more effective” (Zipes, 2011b, p. 222). Because they are being adapted across a variety of media through various re-writings, the tales renew themselves and therefore continue to be relevant as

times change. My analysis examines the extent to which these renewals of familiar tales can reflect changing female roles in regard to gender and emotional well-being.

Belief in stories is still commonplace, as Gates, Steffel, and Molson (2003) suggest “Indeed, it is no exaggeration to state that to be human is to fantasize. Yet not everyone agrees as to the appropriate place and value of fantasy in human life” (p. 3). Because children are able to access so much information using the internet, and because young people face a blending of social life into family life with the internet and social media, Battis (2011) argues in *Supernatural Youth: The Rise of the Teen Hero in Literature and Popular Culture* that surviving adolescence is nearly heroic given the rate of teen suicide, and therefore, messages of critical hope in teen literature and culture are very important (p. 1). A desire to be removed from their current life and transported into a world of fantasy is, therefore, understandable, and likely also speaks to many women who wish to depart from traditionally female roles and/or behaviours.

Although some children’s literature was influenced by traditional tales collected by men like Perrault and the Brothers Grimm, Gates, Steffel, and Molson (2003) suggest that “they departed from the cultural renditions by removing some of the levels of didacticism...Literary fantasy, then, [has become] a medium to sustain our need for heroes and our perpetual belief that good can overcome evil but without the level of moralizing found in earlier tales” (p. 4).

Vladimir Propp’s (1968) *Morphology of the Folktale* discusses the underlying structural patterns of Russian folktales, and considers how characters function to advance the plot within very structured sequences: “all functions known to the tale will arrange themselves within a single tale, and none will fall out of order, nor will any one exclude or contradict any other” (p. 22).

Although the more recent adaptations of *Cinderella* and *The Little Mermaid* deviate from source material, such as when Cinderella and the Prince meet prior to the ball in Disney’s 2015 live-

action film, all of the texts under study (with the exception of Harris and Bouchard's 2018 film) still follow the typical patterns of fairy tales, including the heterosexual happy ending where a young woman marries a prince.

It might seem easy to dismiss fairy tales as fodder for young children with minimal value, but it is extremely important to study them because of the aforementioned effect these stories and films have on young audiences: "To consider the fairy-tale genre only as entertainment and educational fare for the young is to deprive it of what has come to be understood as its rich and textured imagistic, rhythmic, and melodious partnerings" (Knapp, 2003, p. 357). In fact, it is documented (Knapp, 2003; Joosen, 2011) that children's literature is extremely valuable for children's development, as "By introducing or reinforcing wonder, beauty, and mystery, fairy tales also widen mental horizons and, in doing so, are invaluable in preparing the groundwork for children to acquire literary taste and gain access to their literary heritage. The more fairy tales children become familiar with, the "larger the repertoire of symbols and stories from which they can choose in order to construct their own stories and make sense of their own existence"" (Gates, Steffel, and Molson, 2003, p. 25). It is important that children have the opportunity to work out problems through stories in order to learn important skills like collaboration and socialization, which is reflected in the creative output of this dissertation as Cinderella and Ariel work together not only to solve a crime, but to understand and cope with the trauma before them.

One of the most classic tropes in fairy tales, the rags-to-riches success that comes with the assistance of miracles, sometimes *deus-ex-machina* in nature, indicates that the origin of fairy tales owes much to individual or group wish-fulfillment according to Gates, Steffel, and Molson (2003) in *Fantasy Literature for Children and Young Adults* (p. 29). This familiar trope is one of the reasons why so many people enjoy the tales, as most of the population is not in the wealthiest

bracket of society and as such seems to enjoy considering the possibility of what might happen if they, too, were whisked away from their problems.

The bond between young people and fairy tales continues to be extremely important as Pyles (1988) suggests that children “expend their fears through folk tales” (p. 19), and Joosen (2011) echoes this when she refers to Bettelheim in her suggestion that “the fairy tale’s therapeutic function and more general importance in children’s education...is similar to dreams [in that] fairy tales help the young deal with unspoken fears and desires, such as sibling rivalry and oedipal conflicts (“Beauty and the Beast”), ambivalent feelings toward their parents (“Snow White” and “Cinderella”), and oral regression (“Hansel and Gretel”)” (p. 124-125).

In the preface to *A Psychiatric Study of Myths and Fairy Tales: Their Origin, Meaning and Usefulness*, Heuscher (1974) recognizes that “in these overly rationalistic times the fairy tale and myth have remained an indispensable nourishment which can strengthen the non-intellectual soul forces, the emotions and impulses, of the growing child. All the techniques of child rearing, helpful as they may be with particular problems, cannot offer an adequate substitute for this necessary food of the child’s soul” (p. ix). He further suggests that “since fairy tales deal primarily with the problems of human existence, it is quite plausible that repressed desires, taboo wishes and the anxieties caused by these, seek an opportunity for acceptable expression in the colorful images and events of these stories” (Heuscher, 1974, p. 100). This is reiterated in Zipes’s (2012) argument that even when a fable ends in a way that does not resemble the typical happily ever after, it still “move[s] readers and listeners to contemplate how they might act if they were in a similar situation...They explore the human condition rather than instruct how one must behave” (p. 13).

The Disneyfication of Fairy Tales

Love him or hate him, Walt Disney changed the course of major motion pictures and theme parks the world over, to say nothing of the company's synergy and collaboration with hundreds of other companies to promote its wares around the world. The extent to which Walt Disney and his company have constructed the culture of girlhood through their fairy tale adaptations and princess line cannot be overstated, as Wallin (2016) suggests, "...despite the effervescent differences throughout Disney's filmic productions, it is generally observable that they draw from a genetic metaphysical and narrative model through which they are observably self-same—a quality that ostensibly attracts rather than repels Disney's viewership" (p. 141).

Hans Christian Andersen was drawn to fairy tales because they reflected his deep sense of loneliness and inadequacy, and as Zipes (2007) suggests, "Andersen, the poor ugly duckling, manages to triumph against the odds and become a gifted writer" (p. 112). Disney, too, connected in a personal way with fairy tales as he came from a poor family and his father did not treat him well, according to Zipes (1995) in his article "Breaking the Disney Spell" (p. 31). Disney was a lot more cunning and shrewd than Andersen, it can be argued, as he took full advantage of his position of power once he began his studio as he did not give proper credit to the artists and technicians working on his films (p. 31), but his cutthroat behaviour is always downplayed by the Disney Company in order to perpetuate the rags-to-riches fairy tale ideal that Disney embodies. In "Beauty and the Belles: Discourses of Feminism and Femininity in Disneyland," Allison Craven (2002) suggests that it is worthy of note that the Disney corporation gets a great deal of their wealth from advertising family values, and yet most of the stories have a disturbing lack of mothers or elderly female influences. Even though both men's lives had elements of fairy tales to them in that they worked to raise themselves from poverty to wealth, the reality of how they got there differs greatly from how their protagonists are able to achieve

their dreams, typically through magical assistance, to obtain a heterosexual marriage into a royal family.

As of 2020, Disney currently has the following theme parks around the world: Disneyland in Anaheim, California, Walt Disney World Resort in Orlando, Florida, Disneyland Paris (formerly EuroDisney) in France, Hong Kong Disneyland in China, Shanghai Disney Resort in China, Tokyo Disney Resort in Japan, Aulani: A Disney Resort and Spa in Hawaii, and the Disney Cruise Line (which has its headquarters in Celebration, Florida—a somewhat failed Disney community). One of the greatest aspects of the Disney worlds is that they create a false sense of nostalgia for a bygone era, celebrate potential futures that are clean and safe, and, most importantly, make participants in the park forgetful of the concept of time and money. In “Pachuco Mickey,” Ramona Fernandez (1995) echoes the belief that “Disney World is a distillation of postmodern everyday reality with the horror excised. Disney attempts to create a world where we feel safe and completely unthreatened” (p. 236).

One way this illusion of safety is created is through the design of theme park rides that position the visitor’s point of view through “meticulously focused vignettes to advance the narrative” (King & O’Boyle, 2011, p. 6) so that visitors to the parks feel as though they are the focal point of the action on each ride and attraction. All of the fairy tales Disney has absorbed are then reinterpreted through an American lens (p. 8) so as to bring visitors into the stories and therefore they become part of the narrative. Because so many people around the world are familiar with the Disney brand, King and O’Boyle (2011) argue in their article “The Theme Park: The Art of Time and Space” that the parks have a high return rate since the parks are “firmly grounded in our collective cultural memory. Even to the first-time visitor, Disneyland and Walt Disney World impart a sense of *déjà vu*—a feeling of homecoming” (p. 17). Another

reason people continue to return to the parks multiple times is that “the Disney theme park provides a reassuring dose of vicarious Prozac for stressed-out modern Americans” (Scribelli, 2011, p. 216).

After creating Disneyland in California, Walt Disney extended the theme park experience outside the park gates with the creation of Disney hotels where the atmosphere, staff uniforms, and overall Disney experience is mirrored to the parks so that the concept of where the parks begin and end is blurred; therefore the need to stay at the parks’ hotels becomes part of the Disney experience. Thus Walt Disney World is almost like an entire world unto itself, whereas the other parks are more like tiny cities. For example, Disneyland, Paris’ rides are very close together as it was built outside of Paris in a subdivision. You can easily take the train into the park from the city, whereas Walt Disney World is seemingly more magical because you must take either a monorail or boat into the Magic Kingdom. Even the shuttle buses that take people from surrounding resorts to the parks seem more magical than simply coming in from the city, though perhaps that is because Paris is a more magical city than Orlando or Anaheim. Regardless, entering Disney World via boat or monorail is a much more magical portal than walking up from the Metro.

One of the symbols most commonly associated with children’s culture, more so than any other building in America, West (2011) argues, is that of the Sleeping Beauty castle; the reason for this is that for years it was the backdrop of Disney’s television programming, and thus for millions of children who watched those programs, the image of Tinker Bell waving her wand and sprinkling fairy dust on the castle is an extremely familiar sight (p. 31-32).

The cleansed version of America as experienced in the Disney parks has a lot of appeal to the public, as Koenig (2005) states in *Mouse Tales – A Behind-the-Ears Look at Disneyland* that

“No matter how difficult things got at home or at school, everything was wonderful at Disneyland. Clean, orderly, peaceful, perfect” (p. 13). But there is more at work in the Disney parks than just the perpetuation of Disney merchandise; in fact, the creation of a culture and ideology is at work. In “Autographs for Tots: The Marketing of Stars to Children,” Jackson (2011) argues that the theme parks cultivate one of children’s earliest experiences with star culture (p. 207) in their creating autographs and photographs with the Disney characters. Given that stars in America occupy the sort of role that European royalty does, Jackson argues that it is “not inaccurate to say that Americans are obsessed with stardom” (p. 212). I found this aspect particularly interesting because I participated in the autograph and photograph sessions as a child, and it certainly possible that these early encounters fuelled my obsession with popular culture and celebrities.

The massive amount of consumerism of Disney products creates a world where one cannot escape Disney images; Disney has done this, Zipes argues (2011) in *The Enchanted Screen: The Unknown History of Fairy-Tale Films*, through “the systemic dissemination of images in books, advertising, toys, clothing, houseware articles, posters, postcards, radio, and other artifacts that have mesmerized us into believing that the “genuine” fairy tale is the Disney fairy tale, and that the Disney fairy tale promises to fulfill what is lacking in our lives, to compensate for discomfiting aspects of social reality, and to eliminate social and class conflicts forever” (p. 26). This is echoed in the introduction to Bell, Haas and Sells’ *From Mouse to Mermaid: The Politics of Film, Gender, and Culture* (1995) as they suggest that “Disney is an ideology: a sign whose mythology and cultural capital is dependent on and imbricated in all the above manifestations of the name “Disney”” (p. 2). This has significant implications for the present investigation given that Disney essentially owns the vast majority of cinematic pop

culture with the purchase of Fox, Marvel, and the Star Wars franchises. Since most blockbuster films are thereby owned by Disney, the narratives of females in cinematic pop culture are almost entirely controlled by Disney. This gives Disney incredible cultural power, where “innocence in Disney’s world becomes the ideological vehicle through which history is both rewritten and purged of its seamy side” (Giroux, 1995, p. 45-46).

The “Disneyfication” of fairy tales and children’s stories from around the world has led to a new culture where Disney’s stories have been re-written as American tales with a profound connection to all aspects of pop culture. One of the most prolific aspects of Disney culture to arise was the creation of the Disney Princess line, which encouraged audiences to engage with a class of related characters rather than see them as individual role models (Condis, 2015, p. 27). The line was created in 2001 as an advertising and marketing campaign that targets young girls with the ultimate goal of “encouraging children to personally identify with the characters so that they will purchase the associated products...it contributed greatly to the rise of Disney marketing sales from \$300 million in 2001 to \$4 billion by 2008” (England, et. al., 2011, p. 555). These princesses offer loving friends and role models that perpetuate celebrity culture through the purchase of princess products (Wohlwend, 2015, p. 93). Socio-emotional spaces are created by the merchandise for these princesses that sometimes negatively influence young children as, for example, Merida, a Pixar princess, loses her bow and arrow along with several pounds and gains weight in her breasts and has more eye-make up than she is presented with in the film *Brave*; Nash (2015) suggests that “Disney refused to discard its sexed-up Merida, instead assuring the public that some of their Merida merchandise would continue to use her original image” (p. 13). Wohlwend completed a study about preschoolers playing with dolls in the 2015 article “Playing to Belong: Princesses and Peer Cultures in Preschool” where it was concluded that “princess

media are undeniably major resources of pleasure, shared understandings, and social status for young girls—in short, the stuff of belonging in children’s play worlds and peer cultures” (p. 108). This is echoed in Natasia and Uppal’s “Mono- or Multi-Culturalism: Girls Around the World Interpret Non-Western Disney Princesses” where it was made known that “Many pre-teen and tween girls said that one main reason they watched animated films with Disney Princesses was that they found beautiful princesses enchanting” (2015, p. 122). That being said, it would be interesting to learn more about what, exactly, the young people meant by enchanting (though I question the likelihood of children using that term without adult prompting), though in all likelihood it had to do with pleasing physical appearances mixed with endearing personalities.

A study conducted by Hains (2015) interviewed women who played the Disney princesses at parties; one woman who played Belle said she also engaged older children “in conversations about the political power and responsibilities of princesses. She even worked to undercut the “love at first sight” narrative that dominates princess culture, arguing that Disney’s vision “isn’t a practical portrayal of relationships”” (p. 217). Camille, another woman who portrayed Belle, said that she would “talk about going out and doing volunteer work, or leading a park cleanup crew while Prince Charming would be home in the castle kitchen making dinner. Who knows if the kids got the message, but I got an appreciative laugh from many moms!” (p. 218). The actions of these women are examples of how one can work to subvert traditional roles inhabited by most of the female fairy tale characters and provide counter-narratives, which models my own pedagogy as exemplified in my creative output. Although it is not clear what impact, if any, the women had on the young girls they performed for, it can be argued that although they were attempting to subvert traditional roles, they still did so in costume as a Disney princess embodying the stereotypical renderings of a beautiful woman (as it is very

difficult to believe any company would hire a woman who was not thin, beautiful, and charming in personality for such roles). Therefore, even the best attempts to change the tone of the Disney princesses can be fruitless in nature when considering that most stereotypes are being further perpetuated whether the actor intends for that or not. After all: even the act of performing is inherently a lie and follows a very rigid script.

Given that Disney princesses make an appearance in almost every young person's life, it is easy to defend Do Rozario's (2004) statement that "Combined with Disney's popular and global profile, this makes the Disney princess in effect "the princess of all princesses"" (p. 34). Especially with the introduction of strong supporting male characters in blockbuster hits like *Frozen*, the appeal is now for both male and female children to love and admire the Disney princess and prince lines as Disney culture is omnipotent. Brooks (2008) says that essentially the population is "Encouraged to think of Disney in mostly benign and generous ways, we think of the pleasure it brings our children, rather than...the dollars the corporation is pocketing" (p. 177), which is yet another reason as to why academic analysis of these characters is so important.

An Overview of Cinderella and The Little Mermaid

Although *Cinderella* and *The Little Mermaid* are very different stories, there are many themes that overlap across the stories and their adaptations. To begin, both deal with a sort of rags-to-riches theme as Cinderella literally moves from the ashes of her hearth to the prince's castle. Although Ariel's story is less of a traditional rags-to-riches story as her father is the king of her community, she still needs to cross the barrier between sea and land, ergo she gives up a great deal to be a part of Prince Eric's world. Both young women must physically transform themselves in order to reach a higher social status; Cinderella's clothing is her most notable change, though Ariel's physical transformation from mermaid to human is undoubtedly more significant in scope as she also loses her voice as payment for the new body. The journey of

these young female characters is reverberated in author Hans Christian Andersen's life as well as Walt Disney's, as both men were born into poverty and had to work hard in order to move up in social standings. Although both stories deal with a desire for upward social mobility, Andersen's *The Little Mermaid* is much more explicit in its religious tones as the Sea Maid sacrifices herself for the prince's happiness in exchange for the potential to become a daughter of the air after completing 300 years of community service.

Mothers are completely absent from both stories and their adaptations. Similarly, the female antagonists of both stories are grotesque versions of women: the step-mother in *Cinderella* is too thin, harshly featured, and cruel to her step-daughter whereas Ursula in *The Little Mermaid* is too overweight, harshly featured, and cruel to the merfolk she has captured and kept in her garden. A male antagonist is absent in both written fairy tales as well as Disney's two *Cinderella* films and Disney's *The Little Mermaid*, whereas the antagonist in Harris and Bouchard's live-action film *The Little Mermaid* is a white male wizard named Locke, and there is, in fact, no female antagonist.

Although most of the texts under study illustrate the prince as a flat character with minimal, if any, development beyond existing only as royalty for the young woman to marry, the prince in the 2015 live-action version of *Cinderella* is much more complex than his earlier counterparts in that he engages in witty banter with Cinderella prior to seeing her at the ball, and has many conversations with her that indicate his interest in her beyond potential marriage-material. That being said, all of the texts under study end with a heteronormative marriage between the female protagonist and the prince with the antagonists killed or cast out from society.

Fairy Tales on Film

As discussed by Zipes (2010) in *Fairy Tale Films: Visions of Ambiguity*, it is of note that *The Oxford History of World Cinema* does not have a category dedicated to fairy tale films despite the fact that fairy tales have been transitioning to film since the early days of cinema, most notably with early works like *Snow White* (1937) and *The Wizard of Oz* (1939), especially given that those films are “among the most popular films in the world and have had a significant impact on cinema up through the present” (p. ix). Further, fairy tales have been depicted in cinema around the world, most prolifically with Disney’s repeated variations of these tales, and Disney continues to be one of the most dominant creators of fairy tale films (p. xii). Zipes suggests that one of the reasons artistic re-creations of fairy tale plots and characters are significant is because “they mirror possibilities of estranging ourselves from designated roles and the conventional patterns of classical tales” (p. xii), and are explored by many filmmakers in a variety of manners. Darker fairy tale stories, such as Guillermo del Toro’s *Pan’s Labyrinth* (2006), “unnerve us because they destabilize our notion of the happy-ended and predictable fairy tale and deal with issues such as fascism, rape, and infanticide” (p. xii-xiii), and continue to intrigue audiences despite their heavier tones. In the introduction of *Fairy Tale Films: Visions of Ambiguity*, Greenhill and Matrix (2010) add that “the present work approaches fairy tale film not as a break with tradition but a continuation of it. Our question is not how successfully a film translates the tale into a new medium but, instead, what new and old meanings and uses the filmed version brings to audiences and sociocultural contexts” (p. 3). Especially given that fairy tale films continue to pervade the global box office, it is integral that they be thoroughly examined to determine what kind of messages are being sent to young audiences in regard to gender and mental well-being as “With each reinterpretation, incorporation, or transposition of these familiar stories, tellers create new tales to serve contemporary needs” (p. 12).

Conclusion

There is no way to study fairy tales without considering their long and varied history, as their history provides a basis from which changes in versions can be studied, specifically in regard to gender roles and emotional well-being. From oral traditions to the Brothers Grimm's written records to Disney's omnipresent effects in the twenty-first century, fairy tales continue to pervade current media in a variety of retellings.

Chapter 3: Methodology

Cinderella's on her bedroom floor
 She's got a crush on the guy at the liquor store
 'Cause mister charming don't come home anymore
 And she forgets why she came here
 - Sara Bareilles (*Fairytale*)

In this study, the systematic collection of data included grounded coding, which was utilized in order to allow important themes and patterns to emerge from the versions of *Cinderella* and *The Little Mermaid* texts under study. Each story and film was read, viewed, and reviewed in order to identify moments of significance pertaining to gender and emotional well-being. Field notes from my observations while travelling to European and North American tourist sites based whole or in part on fairy tales, including several Disney theme parks, were also analyzed in order to shed light on the phenomenon experienced by travellers. Lastly, the creation of a screenplay as a creative output allowed for the themes that emerged during my analysis to be re-envisioned for the year 2020.

This dissertation consists of three main research enterprises which then inform a creative output. The first step of my process was to collect data through research and observations. As soon as I entered the PhD program, I began researching everything that I could find in the library on fairy tales and their cinematic adaptations. In the beginning stage of my research it became clear that most of my work would rely upon studies completed by renowned fairy tale scholar and translator Jack Zipes, as much of his work centers on gender and cinematic adaptations.

In regard to the observations made throughout my research process, I began making notes about the emotions I felt while exploring Disney attractions, including the Magic Kingdom, Epcot, Hollywood Studios, and Animal Kingdom while on vacation at Disney World in Orlando in 2014. In 2015, I visited my first Disney park outside of the U.S. when I went to Disneyland Paris, and so in addition to my notes on how I felt as I explored the park I also began making

comparative notes. Near the end of my coursework in 2016, I identified and travelled to fairy tale sites throughout Europe that I felt were integral to a study of female-focused fairy tale literature and cinema, specifically Alice in Wonderland archival material in England and Hans Christian Andersen and *The Little Mermaid* sites in Denmark, along with Neuschwanstein Castle and the Fairy Tale Route in Germany. As I had yet to identify socio-emotional spaces as the focus for my dissertation, my notes on those travels were more fact-based as I learned a great deal about the history of the tales and their respective authors, such as Lewis Carroll and Hans Christian Andersen, and transcribers, such as the Brothers Grimm; it was not until later that I began to retrospectively add notation about my feelings to my notes on each site. Lastly, I travelled to Anaheim in 2017 for the D23 Expo, a massive bi-annual Disney fan club convention, and my first trip to Disneyland to experience firsthand, Disney's phenomenal mass appeal. My notes from this particular experience are extremely sparse as I became ill upon arriving in Anaheim and that, combined with the completely overwhelming experience that was the D23 Expo, led to an inability to coherently register what I experienced directly, let alone what I felt as a result of those experiences. Thus, the most rich of my notations came from my trip to Europe as I had done the most amount of research on those locations prior to my visit and was in the most positive headspace of all of the trips that I took. For example, my trip to Disney World in 2014 was tinged with emotions related to my travelling companions—I was with one of my best friends and her boyfriend. To add to the fairy tale drama, my friend was expecting her boyfriend to propose to her when we got to Orlando. After he did no such thing, the rest of our time at Disney was clouded in her frustration. Disneyland Paris occurred during a summer teaching abroad, and my time in the park was limited to half a day by the private school I worked for. Finally, my trip to Disneyland in 2017 was completely derailed by physical illness and the

incredibly exhausting experience of attending a disorganized convention with around 100,000 people in attendance.

Close Readings

While reading and re-reading the two written texts, Zipes' translation of *Cinderella* and Andersen's *The Little Mermaid*, I highlighted important passages and made notes in the margins of the texts. Although I did not make notes based on specific aspects of Feminist and Adaptation theory while studying the written texts, I do not doubt that my working knowledge of these theories affected the notes I took on all of the texts under study.

When I viewed the films at home, I made notes on my phone, whereas when I watched the films on my laptop in other locations I would oscillate between the film in one browser and notes in a Word document, or sometimes I would even do a split screen where I had the film open on the left of my computer screen as I actively made notes in a Word document on the right side of the computer screen.

This type of spontaneous and unstructured note-taking, though not necessarily effective for all writers, worked well and provided me with ample data derived from my close reading of the fairy tale texts, viewing of the films, and first-hand experience as a spectator. In Emerson, Fretz, and Shaw's 1995 *Writing Ethnographic Fieldnotes*, they state "These diverse and at times discordant views of the nature and value of fieldnotes have stymied self-conscious consideration of how to write fieldnotes" (p. ix). I found it effective to record information chronologically and then pull out the pieces I needed thematically once I was done inputting the information into a more formal document of my findings in thematic tables, as according to Gibbs (2007), tables in qualitative analysis "are a convenient way to display text from across the whole dataset in a way that makes systematic comparisons easier" (p. 78), and the creation of two tables informed my overall analysis of the data collected in my findings.

Thematic Analysis

I began my coded analysis with a number of pre-selected thematic elements, like gender and emotional well-being, as Gibbs (2007) states, “the researcher is encouraged to build up a list of key thematic ideas. These can be taken from the literature and previous research but are also generated by reading through at least some of the transcripts and other documents such as field notes, focus groups and printed documents” (p. 45). As I began my coded analysis of the data, a number of new categories emerged (such as self-mutilation and aggression), and the final list of categories of analysis included: agency, depression, anxiety, repressed desire, sexual arousal, hopelessness, male saviour, jealousy, aggression, violence, and self-mutilation. These categories then formed the basis for my open coding in that I sifted through and categorized my fieldnotes through the systematic categorization of identifying and naming specific analytic categories, which were suggested through what I had observed about each text from the multitude of reading and viewings I had already completed (Emerson, Fretz, and Shaw, 1995, p. 150). I used broad research on a wide range of subjects to “identify and develop concepts and analytic insights through close examination of and reflection on fieldnote data” (p. 151). Aspects of the research were used in different ways than I had originally anticipated (for example, early research on mental health challenges ended up informing my creative output rather than my close readings), and when I created two versions of the table for the purpose of analyzing the work thematically, there were patterns and topics that emerged that I had not even considered when I began recording information into table form.

Creative Output

The first step I took in creating my script was to transcribe the episode while simultaneously adapting it with fairy tale elements. This was challenging for a number of reasons; first, I had never attempted a transcription before, and because of my prior screenwriting

experience where I learned that stage directions should be minimal if not absent, I might have left out detail that may have been useful as a suggestion as to where I could further develop the characters. Gibbs (2007) suggests that in transcription, there are dangers “when moving from the spoken context of an interview to the typed transcript, such as superficial coding, decontextualization, missing what came before and after the respondent’s account, and missing what the larger conversation was about” (p. 11), and I feel that the latter aspect might have affected my transcription. Although the purpose of my creative output was to fictionalize a true story and therefore it is not necessarily problematic that pieces of the true dialogue were lost due to a lack of notation around body language and tone, I had never considered this effect of transcription.

After I transcribed the episode, I adapted my draft to remove more of the real aspects of the case in order to move further into fiction and better define the female fairy tale characters as the lead detectives in the story. From there I reviewed my research in order to find moments in the episode that I could expand upon to add depth to the fairy tale elements as part of a third draft. At the end of my dissertation edits and drafts, I felt that one final moment where I could add even more depth to Ella’s character was in the little space for a monologue that I gave her near the end of the episode when she and Ariel are in Ella’s apartment reflecting on the case, and as such ended up with four drafts in total. I wanted to bring in an idea I had at the very beginning of this process for a spoken word poem that acted somewhat as a summary as to how far female fairy tale characters have come thus far, but also to highlight how much work is left to be done to truly push female fairy tale characters into an equitable space with males, and that is what was added to create the fourth and final draft. It does not read as a spoken word poem, since of course it is dialogue in the midst of a television program episode, and it was challenging

to write something that felt natural and not explicitly state the desire for these changes, and that was a really interesting aspect of creative non-fiction that I had not thought about prior to engaging in this process.

Chapter 4:

A Dream is a Wish Your Heart Makes –

A Close Reading of Fairy Tale Texts and Sites

Today was a fairytale
 You were the prince
 I used to be a damsel in distress
 You took me by the hand and you picked me up at six
 Today was a fairytale
 - Taylor Swift (*Today Was a Fairytale*)

The Walt Disney Company has created many songs with long-lasting effect for their animated films, but one that stands out appears at the very beginning of Disney's animated *Cinderella* (1950) where Cinderella sings peacefully as she wakes up to two of her bird friends: "A Dream is a Wish Your Heart Makes" (David, Hoffman, and Livingston, 1950). The song is a reminder that the best dreams are those that one keeps to oneself and even if "your heart is grieving/If you keep on believing/The dream that you wish will come true" (David, Hoffman, and Livingston, 1950). Both Cinderella and the little mermaid have private dreams that eventually come to light and are supported by others around them. However, it must be noted that in order for their dreams to come true, both women work hard with the assistance of others in order to succeed, which is a crucial bit of information missing from the dream-like song. Much like this missing element from the song, there is a wealth of information to be taken from each version of *Cinderella* and *The Little Mermaid* that can easily be missed without a close reading that pays attention to minute details offered in each text.

Cinderella

Cinderella is a classic rags-to-riches story that has seen a large number of versions across a multitude of cultures. In addition to the wide variety of written versions of the story there are many cinematic retellings, including Disney's 1950 animated film and live-action 2015 film. This aspect of the chapter will focus on the most notable cinematic adaptations, the

aforementioned 1950 animated film and 2015 live-action film in order to question what socio-emotional spaces females inhabit and how archetypal feminine and masculine polarities serve to circumscribe socio-emotional spaces. I reference *Cinderella* as translated in Zipes' (2014b) *The Original Folk and Fairy Tales of the Brothers Grimm*.

History and Plot

The tale of Cinderella is extremely well-known around the world; as Baum (2000) suggests, many people who know of the tale might not even be sure of how they know it since the story is widely disseminated in children's picture books, films, television shows, video games, and in other forms of media (p. 70). One of the reasons that the story is so well-read is because its rags-to-riches plot appeals to many people; Heuscher (1974) states that there "must exist several hundred variants of the Cinderella story among the fairy tales from Egypt, India, all parts of Europe, and even North America" (p. 35). For example, there are records of many culturally specific parallel tales of rags to riches, including two Jewish Cinderellas from the Graeco-Roman era that date between 332 BC and 395 AD (Anderson, 2000, p. 33); a girl called Rhodopis written by Greek geographer Strabo around 7 BC (p. 27); a Sanskrit version from the fifth century AD called Sakuntala (p. 27); a ninth century AD Chinese version of the story called Yeh-hsien (Philip, 1989, p. 17); an Italian version of the story recorded by Giambattista Basile in 1634; and finally, Charles Perrault collected the story in 1697 followed by the Brothers Grimm in 1812. In fact, there is a compendium entitled *Cinderella: Three Hundred and Forty-Five Variants of Cinderella, Catskin, and Cap o' Rushes, Abstracted and Tabulated, with a Discussion of Medieval Analogues and Notes* collected by Marian Roalfe Cox that is comprised of 535 pages of Cinderella texts (Dundes, 1982, p. i). Needless to say, discoveries continue to be made that indicate the tale is very old (Anderson, 2000, p. 24), though most of the tropes displayed in later versions, most notably in Disney's, such as the transformed rat and pumpkin,

come from Perrault's version of the tale (Philip, 1989, p. 9). As discussed earlier, the concept of a young woman who is able to rise out of the ashes to achieve a position of wealth and stature likely resonates with so many North Americans because it is a very close match to the American Dream rooted in the meritocratic belief that if you work hard, a little luck will come your way and you will be successful (Deutsch, 2015, p. 3).

This thinking is further ingrained in modern society as Maass suggests in her 2009 text *The Cinderella Test: Would You Really Want the Shoe to Fit? Subtle Ways Women are Seduced and Socialized into Servitude and Stereotypes* that "Reports about whirlwind romances in public media serve to endow the Cinderella tale with an aura of relevance even in the 21st century" (p. 3). In addition to whirlwind romances, these stories are continually referred to by popular female musicians; although their lyrics are often meant to subvert the typical "Cinderella story," they reference the texts and call attention to the tropes nonetheless. For example, in her song "Needed Me," Rihanna sings "Fuck your white horse and your carriage" in regard to a broken relationship (McFarlane et. al, 2016, track 7). It is safe to say that as long as the story continues to be reproduced, there will be artists who sing, dance, and act out scenarios prompted from this classic fairy tale.

Tropes

Although this story has versions with many different names for the young heroine, in Rooth's 1951 text *The Cinderella Cycle*, Rooth states that "The nickname which alludes to the heroine's place at the hearth occurs only in the European tradition...It follows, therefore, that the development of the nickname is altogether European" (p. 110). In her studies of European folk versions of *Cinderella*, Jane Yolen established that generally, Cinderella "had always fought actively for justice and truth. It was only toward the end of the seventeenth century that Perrault began to transform the Cinderella protagonist into a passive and obedient young woman" (Zipes,

1985, p. 7). Aarne and Thompson (1961) state that the following elements must be present for the story to fall within a Cinderella designation: a persecuted heroine, magic help, meeting of a prince, proof of identity required, and finally marriage with the prince (Zipes, 2012, p. 81). The value of salt is recognized in many early versions of *Cinderella* as it symbolizes purity and preservation. As Krasny and Slattery (2020, in press) in their postmodern discussion of the allusion to salt in artistic representations state: “for salt is the substance of wisdom in alchemy and in biblical literature” (p. 12). Salt is an important symbol of purification and human life due to its presence in semen. Krasny and Slattery (2020, in press) discuss the ambiguity of the biblical reference to Lot’s wife being turned into a pillar of salt as it is represented in art. The image can appear highly contentious depending on the way the story is interpreted, as the actual text simply states “But Lot’s wife looked back, and she became a pillar of salt” (Genesis 19:26, New International Version) leaving the interpreter to contemplate whether this is a punishment or a spiritual transformation.

One of the tropes that is eliminated from the animated film and downplayed in the live-action film is that of the tree; in Zipes’ (2014b) translation, the tree is a gift from her mother; the mother says “when I am up in heaven, I shall look after you. Plant a little tree on my grave, and whenever you wish for something, shake it, and you’ll have what you wish” (p. 69). This is a very significant aspect of Zipes’ translation, as it is the magical source for Cinderella’s transformation in order to attend the ball. However, in other versions of the story the tree is less significant; for example, in Rubenstein’s 1955 deconstruction of the tale, the young girl asks her father to bring her the first twig which strikes his hat. After she receives this gift, the twig grows into a fine tree that then grants all of her wishes, which Rubenstein (1955) suggests might be indicative of the “penis envy and phallic aspirations of the little girl” (p. 225). It is only through

her father's gift—and thus male privilege—that she is able to have access to the magic that the tree provides. Perhaps a lack of emphasis on this symbol in later versions of the story is a result of a desire to remove possibly phallic references and/or condense the magical elements into a fairy godmother character.

Another major aspect of this story is transformation; although she and her family do come from wealth in that they are prosperous at the beginning of the tale, Cinderella is transformed several times as she first falls from grace into servitude to her step-mother and step-sisters (and in the Disney films she is also subservient to the cat Lucifer) and then transforms into an acceptable physical presence for the ball, back to her lowly self after the clock strikes midnight, and then finally into a princess at the end of the story once it is revealed that she is the one the prince has fallen in love with. Especially at the turn of the twentieth century, people were fascinated with stories of Hollywood stars who essentially transformed magically within the film industry (Moen, 2013, p. 113). In fact, early celebrity Mary Pickford even suggested that “All people are Cinderellas at heart...They like to imagine that some day they will be rich and have every conceivable luxury, no matter how poor their present circumstance may be. I think that this is the biggest and most popular theme in pictures” (p. 115-116). Thus, Cinderella's transformation seems to provide hope to some that even in dire circumstances, one can overcome obstacles if one simply dreams of a better life. However, it is important to move beyond such simplistic wishes.

In his 1974 text *A Psychiatric Study of Myths and Fairy Tales: Their Origin, Meaning and Usefulness*, Heuscher suggests that the fairy tale reinforces the concept that a young individual who “faces the challenges of our material existence, but who also is keeping faith with her noble origin, becomes capable of solving even those tasks which at first seem

insurmountable” (p. 226-227). Fairy tales often suggest that it is easy to overcome obstacles if one keeps to their origins while dreaming of a better life, as Cinderella does by choosing to remain in an abusive household and merely dream of a better life rather than leaving to try another route.

As to the fate of the animals who transform into servants in order to assist Cinderella on her way to and from the ball in the role of coachmen and horses, Baum (2000) suggests that “their disappearance at midnight [...] symbolically expresses the absence of the lower classes, which serve the upper class as if animals” (p. 75). It is interesting to consider this position as the animals have no say in their transformation, and at the end are transformed back into animals. Especially given that the animals “evidently take the place of a mother” (p. 75), Baum (2000) suggests their lack of consent and return to permanent animal status can be considered evidence of Cinderella’s lack of need of a mother figure after she has given herself to the male prince. Thus, once the conflict of Cinderella’s hidden identity has been resolved, the animals must return to their rightful place at the bottom of the food chain as Cinderella takes up her position as wife to the prince. She no longer has any need for the assistance of her animal friends, and although the story ends before audiences truly know what her court would look like, it is not implied in any of the texts that the animals will have a place with her in her new life with the prince.

In regard to the ball, Heuscher (1974) suggests that “The dancing itself can be viewed as representing sexual arousal from which the young woman flees at first. Eventually Cinderella is able to confront her lover, and painlessly she lets the foot slip into the slipper” (p. 225). Although the ball is a space where Cinderella is able to bring forth feelings of desire that have no doubt been repressed in her household, I do not think that she flees from her arousal. If

anything, it seems that she would have loved to have remained with the prince for the entire evening had her ability to remain in peak physical attire been possible.

That said, Maass (2009) explores the idea that many people have linked *Cinderella* with Greek myths in that fitting her foot into the shoe symbolizes a martial union within a common sexual allegory (p. 5). It is certainly plausible to compare the prince's search for the perfect princess foot to a man—that is to say anyone in this day and age—searching for the perfect partner; now, the prince must hunt for his love using online dating apps rather than throwing a massive ball for the entire community. Maass further suggests that once the shoe is on Cinderella's foot, “there is no room for growth or change. If she grows literally or figuratively, her foot may no longer match the constricting criteria of the slipper” (p. 6). She then goes on to suggest that high-heeled shoes of modern times seem “designed to reflect the wearer's helplessness. Those shoes train women to proceed with tiny wobbly steps through life. In comparison, men's shoes are made to stride in when walking and to maintain one's balance when standing” (p. 16). This is further reflected in the idealization of the smallness of women's feet, most notably in the Chinese custom that has young girls bandage their feet tightly in order to avoid having their feet grow to full size (p. 16). Further, Kolbenschlag (1979) suggests that “The slipper, the central icon in the story, is a symbol of sexual bondage and imprisonment in a stereotype” (p. 75). Although there are certainly some who see high heels as empowering and sexy, it is difficult to believe that anyone can be as comfortable in heels as they are in loafers or the like, so Kolbenschlag's argument that they are emblematic of sexual bondage might not be entirely inaccurate.

Jeikner (2019) suggests that the glass slipper is invaluable as it is what confirms Cinderella's identity (p. 213), and since the shoe is representative of Cinderella's perfect fit into

royal life, it is also representative of the step-sisters' inability to fit into it both literally and metaphorically. Even though both step-sisters choose to mutilate their own feet in an effort to diminish their size, which Kolbenschlag suggests is symbolic of their aggressive, masculine traits, they are unable to fit the shoe so and are thereby removed as possible princess candidates (p. 74). In the animated film, the Duke actually physically shudders at the step-sisters' appearance, thereby reiterating how important physical appearance is when trying to find a partner.

Although there is a multitude of variations of the Cinderella story, the tropes of a persecuted heroine, magic help, meeting a prince, proof of identity, and marriage with the prince are clearly evident in the most well-known versions of the tale. This type of fairy tale continues to be re-shaped in modern media in a variety of manners, including in songs by popular female singers—even if the references *are* a subversion of the traditional elements of the tale.

Adaptations

Zipes' (2014b) translation of *Cinderella* begins with the classic line “Once upon a time” (p. 69), which is echoed in Disney's animated film with the opening of a large older looking storybook to a page inscribed with “once upon a time.” In all three texts, the audience is quickly introduced to the family of the father, mother, and baby Cinderella, and just as quickly the mother dies and the step-mother and step-sisters are introduced as replacements; in both the animated and live-action film, the step-mother brings a black cat named Lucifer along with her.

The 1950 animated film's narrator reinforces the idea that throughout Cinderella's fall from grace, she “remained ever gentle and kind. For with each dawn she found new hope that some day her dreams of happiness would come true” (Geronimi, Jackson & Luske), thereby letting viewers know at the start of the film that she will indeed not only persevere, but that she will do so with kindness stemming from a belief that somehow, some way, her dreams will come

true. From a twenty-first century feminist perspective, it is a passive way to approach her problems. The same sentiment is evident in the live-action film in that Ella's mom tells her on her deathbed that she must have courage and be kind; Ella's more modern manner of speaking to the Prince before the ball allows viewers to take in the old-fashioned belief in the importance of kindness with modern flair.

The music in both films serves to reinforce the message that "A dream is a wish your heart makes, when you're fast asleep" (Geronimi, Jackson & Luske, 1950, line 1). In the 2015 live-action *Cinderella*, Craven (2017) argues that Ella's mother's dying wish for her to 'have courage and be kind' is a motto that echoes the animated film and inspires her to find a way to cope with her step-mother and step-sisters (p. 186). Although this may not necessarily be considered a very feminist way of living in that it allows her step-family to continue abusing her, it does demonstrate that patience and understanding are helpful tools for resolving conflict. In fact, in the instance of the live-action film, Ella's kindness is an attractive feature that the prince admires.

In Zipes' (2014b) translation, Cinderella is taken care of by white pigeons that assist with her chores, namely the sorting of lentils, which prevent her from going to the first two days of the three-day ball. In the animated film, Cinderella is first taken care of by a mother and father bird that help wake her up; she is then assisted throughout the film by her dog, a plethora of mice, birds, and other farm animals. In the live-action film, Cinderella relies entirely on herself for the housework, though she asks the mice to join her for dinner like friends in a make-shift manner as she is not allowed to eat with her step-mother and step-sisters. The creatures that are transformed to assist her en route to the ball are certainly friendly to her prior to their transformation, though they are downplayed in the live-action film.

Cinderella loses her clothes at the step-sisters' command in Zipes' translation, and is then clothed in an old gray smock. However, even in her servant's outfit in the animated and live-action films she still looks beautiful as both outfits are visually appealing rather than just being an old smock.

Cinderella simply completes the work without fanfare in Zipes' translation: "Cinderella worked hard and cleaned and brushed as well as she could" (2014b, p. 70). However, in the animated film, she is depicted as enjoying the menial tasks demanded of her by her abusive step-family, as she sings a song about a sweet nightingale and dances while she cleans and works. Despite her horrible circumstances—having lost her mother in all texts and the father literally in the films and metaphorically in Zipes' translation—it seems as though she performs her duties in the films with the grace of someone who enjoys the tasks rather than acknowledging the oppression placed upon her by her family, which is a disturbing message.

In Zipes' translation, Cinderella is prompted by the pigeons to watch the ball at the prince's castle from the top of the pigeon coop at her house, and when that is torn down by the step-sisters, they prompt her to visit her mother's tree and wish for the ability to go to the ball, though their suggestion is mocking rather than serious. After the step-sisters tear apart the first dress in the animated film, the mice sing "Cinderellie" and assist her with a re-creation of her mother's dress. In the live-action film, the first dress is an old dress of Ella's mother's that she freshens up. The amount of time spent on the dress in all three texts indicates the importance of appearance: there is no way that Cinderella can approach the prince in servant's clothing, thereby clearly explaining to the audience that if you want to find a great partner, you must look great while searching, and you must hide your flaws as best as you can. In Zipes' translation, Cinderella's first outfit is splendid but there is no description of colour; her second dress is

“made of gold and precious gems. In addition there were golden gusseted stockings and gold slippers” (2014b, p. 74). One thing of interest in the films is that the dresses are both pink and blue; the original dress created by the creatures is pink, but when that is torn to shreds it is replaced by the fairy godmother’s blue dress. Without knowing the intent of the visual artists’ use of these colours, it can be argued that the pink dress represents Cinderella’s passive femininity, which is destroyed by the siblings and replaced with the strength of a male in the blue dress. In both films, it is through a gift from the fairy godmother that Cinderella is able to transform and live out her dream to attend the ball. That being said, the power is only temporary, as audiences know, as the gown dissolves at the stroke of midnight. Perhaps women *can* wield power through transformation, but it is never permanent, and in this case is used specifically to make a woman more physically appealing to a man.

In all texts analyzed in the present study, the prince and Cinderella dance together for hours and fall in love while doing so; the exception is the live-action film where Ella meets the Prince prior to the ball and already has a positive relationship with him. In Zipes’ (2014b) translation, the prince sees Cinderella approach the ball late and actually goes so far as to greet her personally and take her inside to dance. He thinks to himself: “I’m supposed to choose a bride, and I know she’s the only one for me” (p. 73); in this respect, it is possible to see a small glimpse of the prince’s inner thoughts. In the animated film, Cinderella says “He was so handsome and when we danced...” (Geronimi, Jackson & Luske, 1950) and then trails off. She does not have much to say about him because she does not know anything about him other than that he is a good-looking man who can dance well, though the Prince is of course more fleshed out than in the written story, plus there is the addition of his father which adds complexity to his character. Maass (2009) argues that Cinderella “never looks critically at the prince and his

personality traits. That he is a prince is sufficient evidence for her that he is a good – or at least a compatible – person” (p. 25). However, even though the Prince in the live-action film does not have an official name beyond the nickname Kit, he is the most well-developed in that film versus the other texts, and it is through their early conversations that Ella begins to like the prince as they verbally spar when they first meet. The Prince hides his identity as well, and is impressed when Ella suggests that he should not hurt the stag he had been hunting; it can be assumed that as a prince, not many (if any) people contradict him, and therefore Ella’s comment that “Just because [hunting’s] what’s done, doesn’t mean it should be done” (Branagh, 2015) strikes a chord in him and he agrees, clearly enchanted with her. Further, they have several instances of conversation, the Prince even revealing to Ella that his father does not have long to live. Whether it is the additional dialogue, or the genuine chemistry that resonates between Cinderella (Lily James) and the Prince (Richard Madden), Disney’s live-action take on the Cinderella story is an endearing adaptation as it pulls strings of positivity from the original tale and weaves them together with modern relationship dialogue.

After the Prince meets Cinderella on the second night of the ball in Zipes’ translation, the Prince “had the stairs painted with black pitch so that she wouldn’t be able to run so fast” (2014b, p. 74). Although there is not much said about the Prince in the written version, this tiny moment does give him a bit of pluck and demonstrates his serious interest in Cinderella’s affections, though it can also be interpreted as rather devious in that it forces her to actually be physically “caught” by him with the loss of her shoe to the pitch. This element is removed from both films as Cinderella and Ella simply lose the shoe on their way down the stairs.

At the end of Zipes’ (2014b) translation, the pigeons repeat their rhyme but change the wording to indicate that the golden shoe fits perfectly on Cinderella’s foot and therefore she is

the bride the Prince has been searching for as Cinderella and the Prince drive off through the gate. There is no moment where Cinderella has the chance to respond to her step-family or let the reader know of her feelings in her successful attempt to be with the Prince as she is simply whisked away. This is similar in the animated film in that after the revelation that the slipper fits her, Cinderella and the Prince are married immediately with a final song to remind the audience that “If you keep believing, a dream that you wish will come true” (Geronimi, Jackson & Luske, 1950), and from there the grand storybook closes and the film ends. In the 2015 live-action film, Ella says good-bye to her step-family and there is a marriage scene to conclude the story.

Throughout all three texts, Cinderella struggles in the most pleasant way possible and manages to overcome her subservience with the assistance of friendly wildlife who acts as replacements for her absent biological family. Although all three narratives run very traditionally in that they are about a heterosexual couple getting married, there are beautiful moments in each text that demonstrate the strength of women in overcoming abuse, and, in the live-action film, there is even more importance placed upon the development of an actual relationship with the prince rather than the more passive belief that dancing and social status indicate the true value of a partner.

Social Class as Socio-Emotional Space

Although Cinderella can be considered the ultimate rags to riches story, this is not entirely accurate in the sense that she is not really described as truly lacking in wealth in any of the stories. It is more that her step-mother hoards Cinderella’s family’s wealth and refuses to give her any of it more so than it is that Cinderella is destitute, as her step-mother and step-sisters continue to live quite comfortably in the home and are able to afford new dresses for the ball. However, it is certainly through her lack of power that Cinderella is relegated to the cinders and thus joins the household’s animals in status. It is only through her union with the Prince that she

is able to rise up, as their marriage removes her from her home and thereby the state of poverty she lived in despite the fact that her family owns a nice property with beautiful grounds and many animals.

Daughters and their (Lack of) Mothers

In all three texts, all biological parents are absent; specifically, the mothers die at the beginning and in the films, the fathers die shortly after. In the written text the father is never mentioned again after he re-marries. In his article “After the Ball is Over: Bringing Cinderella Home,” Baum (2000) suggests that the story begins with “Cinderella’s primary absence: her mother...motherlessness indicates an absence of quality attention and the necessity (given the staggering amount of handiwork done at home) for men to remarry” (p. 74); therefore, once the step-mother is introduced, it can be argued that the father must be removed in order for the new female additions to the household to cause harm and neglect to the protagonist.

In Zipes’ translation, the step-sisters are physically beautiful: “They had beautiful features but proud, nasty, and wicked hearts” (p. 69); it is thus very worthy of note that in both the animated and live-action adaptations, Disney chose not only to give the step-sisters wicked personalities but also garishly ugly appearances. Along with cleaning lentils out of the fireplace, the step-sisters also tear down the pigeon coop that Cinderella climbs up into to watch the ball on its first night: “When the sister heard this, she was filled with jealousy, and she immediately ordered the pigeon coop to be torn down” (p. 71). It is only in the written text that one step-sister has a brief moment of sympathy: “the youngest sister, who had a little sympathy in her heart,” told Cinderella she could watch the ball from the windows of the castle (p. 71).

Although the step-mother is not afforded a description in the written text, she is animated as a tall, extremely proud and haughty woman in the animated film. Higgs (2016) suggests that “*Cinderella’s* Lady Tremaine...[is] currently single, and are all scornful of the young princess’

charm and beauty...women of power and wealth are draped in dark colours, often surrounded by cold, hard stone, and have mischievous black animal companions” (p. 65), and in both films the step-mother is aided by her black cat Lucifer. In the live-action film, although the step-mother is blond, she exudes the same type of pride and haughtiness evident in the animated film. Rather than being draped in dark colours, however, the step-mother is portrayed in vibrant high-fashion outfits that are meant to flaunt her wealth. Higgs goes on to suggest that one of the main reasons for the negative portrayal of the step-mother is that “the independent woman was vengeful, fearsome and sexually unobtainable. Unlike the demure princesses who personify the values of wholesome monogamy, the woman who can make her own decisions without a man is reckless, uncontrollable and evil” (2016, p. 65). None of the texts develop the step-mother beyond a wicked woman seeking to destroy her young step-daughter for seemingly little to no reason other than to wield power over her.

In all three versions, there is an extremely strong culture of female jealousy and women tearing each other down, as the step-sisters literally tear Cinderella’s first dress to shreds while the step-mother watches. In “Feminism and Fairy Tales,” Rowe (1986) suggests that “For the aging stepmother, the young girl’s maturation signals her own waning sexual attractiveness and control” (p. 212), and thus it is arguable that the step-mother’s power lies only in destroying anyone more beautiful than she, a classic fairy tale mother in a way, as she continues to age and cannot stop her own beauty from fading. Ergo she is only able to maintain her youthful wielding of power through the subjugation of Cinderella as her power is used to help her biological children only.

The step-mother’s actions in the written text are rather horrific as she tells her daughters to mutilate their bodies in order to fit their foot into the slipper. Heuscher (1974) argues that this

behaviour “tells us that those who become greedily involved in the material world, who lose faith in something beyond the physical senses, forfeit eventually the chance of developing the sense of seeing what is valuable, beautiful and meaningful, be it in marriage or in life in general” (p. 229-230), and indeed it is clear that in the end the step-mother does not succeed in her venture to further seize power.

At the end of the written text, the step-mother says to her first daughter “here’s a knife, and if the slipper is still too tight for you, then cut off a piece of your foot. It will hurt a bit. But what does that matter? It will soon pass, and one of you will become queen” (Zipes, 2014b, p. 75). Although the step-daughter does this, the prince is alerted to the scam by the pigeons who call out a short rhyme pointing out the blood that pours forth as a result. The second daughter “bit her lips and cut off a large part of her toes” (p. 76) and is found out the same way as her older sister. Despite these drastic decisions, it is only Cinderella’s foot that fits the shoe; there is no mention made as to what happened to the step-sisters afterward, which is a bit disturbing given that they were both reported to be losing blood rapidly.

Rowe (1986) argues that “When the heroine gains sexual freedom by repudiating the stepmother, she immediately channels that liberty into social goals epitomized by the primary mother” (p. 214) and this is certainly evident in all of the texts as the biological mother’s wishes for her daughter are granted through Cinderella’s mobility from the ashes to the prince’s arms.

Gender

In Zipes’ (2014b) translation, Cinderella literally sleeps where she works—in the ashes: “there was no bed for her, and she had to lie next to the hearth in the ashes” (p. 70).

Kolbenschlag (1979) argues that Cinderella’s association with ashes, most notably present in her name, suggests that her time among the ashes is a period devoted to grieving and the transition to a new self (p. 73), and that although the ashes are meant as a symbolic representation of the

lowest form of life, it can also be considered “symbolic of her affinity with the virtues of the hearth: innocence, purity, nurturance, empathy, docility” (p. 73). The step-sisters push her around and force her to do all sorts of menial tasks, though mostly related to kitchen work in Zipes’ translation; when Cinderella reveals she was able to see the “mysterious princess” from the entrance to their house, the eldest step-sister says “And don’t you dare to leave your work!” (p. 73). In “Gender Role Portrayal and the Disney Princess,” England et. al. (2011) argue that Cinderella completes her domestic work as an act of submission: “She accepted, without complaint the hard labor her step-mother assigned, and always sang and smiled pleasantly while working” (p. 563).

The expansion of the King character in Disney’s animated film *Cinderella* sees the King desperate for grandchildren, which is why he is on a mission to have his son, the prince, married; in fact, there is even a dream sequence where the King dreams of having fun with his grandchildren, which leads him to search for the missing princess even more aggressively. However, that is the only time in the animated film where a male character deviates from traditionally male gender roles.

As the animated film was released in 1950, it is to be expected that the female characters exude traditionally female gender roles; as Higgs suggests in the 2016 article “Damsels in development: representation, transition and the Disney Princess,” being a housewife was commonplace in America at that time, and “written and directed by men, [this film] symbolizes the ideal of the wedded and domesticated Western women that was ubiquitous during these three decades” (p. 64).

Although Cinderella does have moments of frustration in the animated film that depart from the classic text, she still completes all of the tasks looking beautiful and, as England et. al.

(2011) suggest, sings and smiles happily as she works and dreams of a better life. Higgs (2016) suggests that “Marriage is the true saviour to these women. Cinderella and Aurora both know this even before they have met a man. Each sings about dreaming of their true love, and of course these dreams come true” (p. 65). The arc of Cinderella’s journey in the live-action film differs from the written story and animated film in that Ella is not really on a quest to find love, nor does she sing about the hope of her dreams coming true. Rather, she discusses with another servant that she *could* leave the home if she wanted to, but that she loves it too much to do so because of her parents and the life they once had there. Thus Cinderella’s goal at the ball is not to attend to win the favour of the prince, but to find the “apprentice” she met in the forest—though of course the “apprentice” Kit is revealed as the Prince.

Arguably, all three texts reinforce the traditional notion that romance is heterosexual in nature, as Rowe (1986) argues, “[Fairy tales are] powerful transmitters of romantic myths which encourage women to internalize only aspirations deemed appropriate to our ‘real’ sexual functions within a patriarchy” (p. 211). Further, Rowe states that when fairy tales portray marriage as a woman’s only option, this limits female visions and thereby perpetuates a patriarchal status quo (p. 221). Whether or not there are moments that break from traditional gender roles, at the end of the day all three texts focus on the coupling of a young straight white female with a young straight white male.

Conclusion

It is tempting to look at the story of Cinderella and see the flaws of traditional archetypes and stereotypical gender roles. Kolbenschlag (1979) argues that there are also plenty of moments in the texts that modern audiences can connect to, such as “bitchy, envious, desperate sibling-peers; or victim-souls like Cinderella, passive, waiting patiently to be rescued; or nasty, domineering “stepmothers,” fulfilling ourselves by means of manipulative affiliations—all of

them addicted to needing approval. And then we know that for the Prince we should read “Patriarchy”” (p. 75). However, the fact that these tropes still connect with people may be due to the perpetuation of the patriarchy identified by Kolbenschlag. As Patti Lather (1992) argues, “Openly ideological, most feminist research assumes that ways of knowing are inherently culture bound and that researcher values permeate inquiry” (p. 91), and thus by looking at the roles played by both the patriarchy and subjugated female characters in each text, one can make note of changes and identify areas for improvement in gender roles as classic texts are reimaged in the twenty-first century. Most recently, there has been a push for better support of women by women rather than tearing each other down, as typically speaking to ruin another woman only gives credence to male belief that there is one type of perfect woman rather than a spectrum that allows for a blend of masculine and feminine traits to exist as part of femininity.

In Krasny’s (2013) book *Gender and Literacy: A Handbook for Educators and Parents*, she suggests that patriarchy leaves little room to imagine other cultural possibilities than males’ unquestioned right to violence. Even looking at this tale with a 2020 perspective, the patriarchy is still very much in control of women’s lives; while women continue to try and break it down in communities all around the world, perhaps it is in small moments within texts and real life that deviate from traditional standards that must be held on to and championed in order to propel women forward. Although the *Cinderella* story may be considered a rudimentary attempt to break out of oppressive circumstances that still has very problematic elements in regard to gender roles, Baum (2000) suggests “we need to look up and forward to a figure who has successfully navigated the obstacles on the distinctly female journey. Cinderella’s rags-to-riches story inspires females to prevail against improbable odds” (p. 69). If stripped down to its most essential elements, Cinderella perseveres through conflicts in her life—even if it is with a little

help from her friends. At the end of the 2015 live-action film, the fairy godmother narrator says: “Ella continued to see the world not as it is, but as it *could* be if only you believe in courage and kindness and only just a little bit in magic” (Branagh), which is a way of acknowledging the less than kind reality of the world while framing positive thinking in a tangible—yet still magical—manner.

The Little Mermaid

One of the most endearing fairy tales is Hans Christian Andersen’s *The Little Mermaid* which was first published in 1836. The tale has spun several adaptations since its creation, including Disney’s 1989 animated film *The Little Mermaid* and several straight-to-video animated films, Harris and Bouchard’s live-action 2018 film *The Little Mermaid*, and finally a forthcoming live-action remake to be produced by Disney. This section of the chapter will focus on the most notable adaptations of Andersen’s formative text, Disney’s 1989 (Clements & Musker) animated film and Harris and Bouchard’s 2018 live-action film to question what socio-emotional spaces females inhabit and how archetypal feminine and masculine polarities serve to circumscribe socio-emotional spaces.

I reference Andersen’s *The Little Mermaid* as translated in Russell Ash and Bernard Higton’s 1992 *Fairy Tales from Hans Andersen: A Classic Illustrated Edition* as this is the text I received in high school that began my interest in studying fairy tales and Disney’s 1989 film.

Andersen’s text shows the Sea Maid’s quest to win the favour of a prince which is interrupted by his courtship of another princess; in the end the Sea Maid sacrifices herself so as to avoid killing the prince, and her reward is the potential to become a Daughter of the Air after competing 300 years of servitude. In Disney’s 1989 animated film, Ariel’s journey sees her replace her desire for independence with a desire for marriage with white Prince Eric, in which she is successful at achieving in the end. Finally, Harris and Bouchard’s 2018 live-action film

sees mermaid Elizabeth attempt to win the favour of a prince and is then imprisoned by the wizard Locke when she is unsuccessful; her success at the end of the story comes through her release from Locke's control and return to the sea.

History and Plot

To begin, in Harris and Bouchard's 2018's live-action film *The Little Mermaid*, a journalist named Cam goes on a journey to report on the use of so-called miracle cure "Mermaid Water" and sighs as he says to his ward Elle "If only life were as simple as a made up fairy tale" (Harris & Bouchard). One of the major issues with this film's take on Hans Christian Andersen's tale is that there is nothing simple about fairy tales. Like most of Andersen's work, *The Little Mermaid* is "considered autobiographical, an expression of his lack of social acceptance in the aristocratic circles that offered him patronage, a personal narrative of the pleasures and dangers of "passing" (Sells, 1995, p. 177). His life was not simple, nor was any of his work, least of all *The Little Mermaid*, and his legacy of stories clearly reflects his journey attempting to move from the lowest to highest of social classes. Further, his lack of happy endings, notable in *The Little Mermaid*, for example, could stem from his unsuccessful attempts at heterosexual relationships.

Growing up was challenging for Andersen as his parents had always been very poor and his father had to fight for two years in the Danish army in order to help make ends meet (p. 110). Hans Christian Andersen was born on April 2, 1805 to a very poor family in Odense, Denmark (Zipes, 2007, p. 110). However, Andersen became interested in theatre and art as a young child when his parents took him to the theatre, which sparked his lifelong love with writing (p. 111). In 1816, two years after he returned from fighting abroad, Andersen's dad died and his mother struggled with alcoholism (p. 111). Andersen was often tormented by his peers as potentially being insane as a result of his poor upbringing and the mental health challenges suffered by his

mother, demonstrated in her abuse of alcohol as a maladaptive coping strategy. Many of Andersen's tales, including *The Little Mermaid* and *The Ugly Duckling* (1843), reflect his difficulty fitting in with the society he was born into. The struggle to find love outside of one's society, clearly reflected in *The Little Mermaid*, is potentially a reflection of his own attempt to find love outside a heterosexual relationship as he felt strong attractions toward men, and for most of his life was in love with Edvard Collin, the son of one of his patrons (p. 115).

Andersen's diaries and letters reveal that Andersen was extremely frustrated at not being able to fulfill his sexual desires, and Zipes (2007) suggests that many of the physical illnesses Andersen suffered (headaches, paranoia, hypochondria, etc.) might have been the result of his repressed desires (p. 115). Finally, one of Andersen's greatest concerns in life was trying to move from abject poverty to the upper class, and thus, in his text *When Dreams Came True: Classical Fairy Tales and their Tradition*, Zipes argues that "Few if any of the artistic characters in Andersen's fairy tales dare to expose and oppose the aristocracy" (p. 136).

Tropes

Typical of the archetypal journey, both the Sea Maid and Ariel pass through trials and tribulations in their quest to impress the prince, with the Sea Maid enduring excruciating pain with each step she takes: "she felt as if treading upon the points of needles or sharp knives; but she bore it willingly, and stepped as lightly by the prince's side as a soap-bubble, so that he and all who saw her wondered at her graceful-swaying movements" (Ash & Higton, 1992, p. 82); although Ariel stumbles a bit, there is nothing to indicate she suffers the same type of physical punishment as the Sea Maid. Both girls are immediately scrubbed and perfected by servants, but while Ariel is able to wrestle control from Eric, the Sea Maid is expected to sleep at the prince's door on a velvet cushion (p. 84) and thereby perpetuates negative female gender roles as an obedient object of desire. Both girls travel with the prince on horseback, the Sea Maid even

mountain climbing with him, but Ariel's attempt to win Eric's love is aided by her friends and keepers Sebastian, Flounder, Skuttle, and a variety of wildlife, and it even culminates in the song "Kiss the Girl" which almost leads to a kiss, had it not been from interference from Ursula and her pet eels Flotsam and Jetsam. Ursula refers to them as male when she sings "now I've gotter' boys!" (Clements & Musker, 1989), but the eels are voiced by a woman, Paddi Edwards, whose voice is modified to sound creepy and uninviting. When Ursula realizes that Ariel is likely going to win Eric's favour and therefore win her voice back, she screams "The little tramp, she's better than I thought!", thereby relying on gender stereotypes that women who are promiscuous are not to be respected. She then plots to win Eric's favour by fashioning herself into a beautiful brunette princess using Ariel's voice to hypnotize him. It can be argued that Ursula's second appearance represents darkness as her darker features contrast those of tiny Ariel and her shining red hair and blue eyes.

Adaptations

I begin by deconstructing Andersen's original 1836 text *The Little Mermaid* and follow with analysis of what Disney's animated film and Harris and Bouchard's 2018 live-action film bring to—or detract from—Andersen's original story. The text begins with a description of a fantastical world under the sea ruled over by the Sea King; his palace was "made of coral, and its long pointed windows of the clearest amber...the roof of oyster shells that open and close with the movement of the water. It looks lovely, for in each of them there is a radiant pearl, splendid enough for a queen's crown" (Ash & Higton, 1992, p. 62). Disney's 1989 animated film features a castle of the same description, though Harris and Bouchard's 2018 live-action film does not feature a castle at all outside of the animated re-enactment of Andersen's story at the film's beginning. In all three texts, the Sea King lacks a wife but has six beautiful children—all daughters. The Sea Maid is described as "the prettiest of them all; her skin was as clear and

delicate as a rose-leaf, and her eyes as blue as the deepest sea” (p. 62), and while she expresses pain at the work that goes into looking beautiful by putting adornments into her hair, the Sea Maid’s grandmother says to her that “...everyone knows you have to suffer if you want to look nice” (p. 71). This is a clear reflection of Andersen’s interest in moving into a higher class of people. This is further echoed by the fact that both the Sea Maid and Ariel are royalty who spend most of the day playing (p. 62), specifically seen when the Sea Maid frolics with fish that allow her to eat from their hands and be petted (p. 62), and when Ariel misses her family’s concert because she is playing around in her secret cavern of treasures (Clements & Musker, 1989). In *The Glass Slipper: Women and Love Stories*, Weisser (2013) states “[Disney’s] Ariel has the face of a small and innocent girl and the voluptuous torso of a woman, barely encased in a bikini top, though of course her curves end asexually in a tail” (p. 88). Ariel and all of her sisters are impossibly thin and beautiful with bright eyes, luxurious hair, and even have stomach muscles. While the sisters in Disney’s adaptation sing to entertain Triton, they even explicitly state that Ariel is the best of all the girls (Clements & Musker, 1989). In Harris and Bouchard’s 2018 live-action film, both Elizabeth and Elle are beautiful young white women. When Elizabeth is first revealed to be a mermaid, she is topless while Cam is not; even though she has just come up from the water, her make-up is perfect and she looks beautiful. Disney’s Ariel and all of the mermaids, including Elle, have very physically appealing appearances which is what audiences have come to expect of both real world and fairy tale princesses.

Social Class as Socio-Emotional Space

Social class often determines the socio-emotional spaces characters inhabit, yet Harris and Bouchard’s film presents social class in an uncomplicated manner that does not take account of either. Although Elle does somewhat act as a younger sister to Elizabeth, the mermaid in Harris and Bouchard’s text, she is similar in nature to Elizabeth in comparison to the divide that

exists between the dutiful sisters and the Sea Maid/Ariel in the other texts as they both demonstrate a desire for independence that their sisters do not. However, while all four young girls desire independence, it is only the Sea Maid who has the guidance of a female role model in her grand-mother to aid her: “She made her old grandmother tell her all she knew of the ships and of the towns, the people and the animals” (Ash & Higton, 1992, p. 64-66). Both Ariel and Elle have male advisors; Ariel has male friends Flounder and Scuttle, as well as her guardian Sebastian, and Elle has Cam. Although she has friends in the travelling circus she is being held prisoner in by the wizard Locke, none of these friends help free Elizabeth as they are also being held by Locke and do not demonstrate a desire for escape until Cam and Elle attempt to set Elizabeth free. The protagonists’ place in the family, including their relationship with their advisors, is a function of social class.

Andersen’s story *The Little Mermaid*, Disney’s animated film *The Little Mermaid*, and Harris and Bouchard’s live-action film *The Little Mermaid* see the little mermaid rescue a beautiful prince during a shipwreck. In Andersen’s original tale, he writes: “Then she dived deeply under the dark waters, rising and falling with the waves, till at length she managed to reach the young prince, who was fast losing the power of swimming in that stormy sea...he would have died had not the little mermaid come to his assistance” (Ash & Higton, 1992, p. 74). After the rescue in Andersen’s 1837 text, a young woman arrives on the beach to find the bedraggled prince and aides in his removal from the water: “a young girl approach[ed] the spot where he lay. She seemed frightened at first...then she fetched a number of people, and the mermaid saw that the prince came to life again, and smiled upon those who stood round him. But to her he sent no smile; he knew not that she had saved him” (p. 74-76); this is repeated in Harris and Bouchard’s 2018 film. It is only in Disney’s text that prince Eric is revived by his

dog and assisted by his servant Grimsby. All three mermaids—the Sea Maid, Ariel and Elizabeth—are distressed at the prince’s lack of acknowledgement of their saving him. Most distressed is Elizabeth, who is immediately imprisoned by the male wizard Locke, the role played by the Sea Witch and Ursula in the other two texts, whereas the Sea Maid and Ariel are given time to mourn the loss of the prince before they begin their quest to reunite with him.

Andersen’s story, fitting with beginning of the Victorian era, is overtly religious in tone in that the Sea Maid wishes to “give gladly all the hundreds of years that [she has] to live, to be a human being only for one day, and to have the hope of knowing the happiness of that glorious world above the stars” (p. 78) rather than pass naturally into the foam of the sea as is custom with her kind. She is told by her grand-mother that “unless a man were to love you so much that you were more to him than his father or mother; and if all his thoughts and all his love were fixed upon you, and the priest placed his right hand in yours, and he promised to be true to you here and hereafter, then his soul would glide into your body and you would obtain a share in the future happiness of mankind” (p. 78). The same type of extreme declaration is made by Locke to Elizabeth, who made a contract with him to give him her soul for one wish: for legs so that she can go to the surface and find her prince. However, upon arriving on land, Elizabeth finds the prince is still in love with the girl who appeared after he washed up on shore; as such, Locke collects her soul and “Lock[s her] away, ensuring she would never find true love, and her power would be his—forever” (Harris & Bouchard). While Ursula keeps Ariel’s voice in a seashell necklace, Locke keeps Elizabeth’s soul in a phallic vial. This is one of the major departures from Andersen’s original text, as even when Elizabeth finds love on the surface in Cam, Locke does not release her and thus she still needs the assistance of Cam and others to release her from his magical grasp.

Daughters and their (Lack of) Mothers

None of the texts have a mother-daughter relationship as all mothers are missing without explanation, including Harris and Bouchard's 2018 live-action film which sees both Elizabeth and Elle motherless: "...the mother and the mother-daughter relationship are, as yet, unsymbolized in our cultural imaginary. There is no maternal genealogy, no importance attached to a mother's heritage" (Haas, 1995, p. 196). Despite the fact that parents are missing in each text, there is no concern displayed for any of the women and their missing mothers. Given that mothers play a vital role in a child's upbringing, it is important to note their absence as a possible reason for all of the girls' disobedience to their fathers.

That is not to say that there is nothing gained in these texts; all explore the value of young women's independence if not without serious trial and tribulation. As Short (2015) discusses in the book *Fairy Tale and Film: Old Tales with a New Spin*, "Breaking the magic spell should not come at the cost of believing in the most compelling aspect of fairy tales: the extraordinary transformations at the heart of these stories, their sense of wonder and wish-fulfilment, and their affirmation of positive change, even against the odds" (p. 164-165). Despite their challenges, all three young women (and child Elle) are rewarded—in one way or another—at the end of their respective stories as the Sea Maid has the potential for an eternal soul, Ariel marries Eric, and both Elizabeth and Elle are freed from the wizard's powers.

The socio-emotional spaces inhabited by these women, including the villainous Sea Witch and Ursula, include isolation, lack of/desire for independence, and desire. First, all three women are isolated in their quest to become human to win the love of a prince. The Sea Maid gives up her loving family, including her extremely supportive grandmother, in order to marry a human prince and so she gives her voice to the Sea Witch in order to attempt to woo the prince as a human. Although she does eventually see her sisters, grandmother, and father again, it is

from quite a distance and they can only offer support by waving. Ariel, according to Wasko (2001) in the book *Understanding Disney: the Manufacture of Fantasy*, “is alienated from other female characters, especially her sisters. She receives advice from her male companions” (p. 135), and has no interaction with her sisters other than for them to notice that she is missing at the beginning.

Lastly, Elizabeth is completely cut off of her underwater life and the viewer has little opportunity to see what that would have looked like other than through the animation of Andersen’s tale at the beginning of the film. She is completely isolated from all of her family and friends, if she had any, until she returns to the sea at the end. Each woman is isolated further with the physical sacrifice they must make in order to attempt to woo the prince: “Autonomy and independence, as many feminists have recognized, is never easy; the cost for participating in the white male system can be quite clear” (Sells, 1995, p. 179).

Gender

In great contrast to the protagonists, the villains in all texts are made out to be physically and mentally grotesque. In Andersen’s 1837 text and Disney’s 1989 film, the Sea Maid and Ariel both travel to a female sorcerer who is made out to be physically and mentally disgusting, as the Sea Witch “allow[ed] a toad to eat from her mouth...[and] called the ugly water-snakes her little chickens, and allowed them to crawl all over her bosom” (Ash & Higton, 1992, p. 80) and Ursula squeezes and shoves living creatures, a tongue, and more into her concoction to give Ariel legs (Clements & Musker, 1989). Both antagonists give the protagonists an urgent demand that they make the decision to give their soul/voice immediately as the Sea Witch proclaims “You are but just in time...for after sunrise to-morrow I should not be able to help you till the end of another year” (p. 80-81) and Ursula sings “I’m a very busy woman and I haven’t got all day” (Clements & Musker, 1989); both girls take the offer as Elizabeth does from Locke. Both

the Sea Maid and Ariel give their voice up as payment, whereas Elizabeth gives her soul which is kept by Locke in a box-shaped vial in the animation but a phallic-shaped vial later in the live-action film. Andersen's tale is arguably the most gruesome of the three stories as the Sea Witch "cut[s] off the mermaid's tongue" (Ash & Higton, 1992, p. 82), whereas Ariel's voice trails off as she sings and Ursula captures it using ghostly green hands and locks it in her shell necklace whereas removing Elizabeth's soul is a white light that floats into the vial in the early animation of the 2018 film.

In Disney's 1989 film, Ursula's place within socio-emotional spaces sees her as a grotesque woman, unhinged by the lack of a male partner, stuck at the lowest position of the social order as a bottom-dweller. Ursula eats shrimp alive, dons a short hairstyle in contrast to the other female characters whose hair is all luxuriously long, and despite her massive black body (other in nature not only because of its hugeness but because Ursula is an octopus while the rest are merfolk), she wears a very low-cut dress that exposes her gigantic breasts (which make Ariel recoil as they bounce during Ursula's song). This is an intriguing aspect of Disney's text as, according to Sells (1995), Ursula essentially stages "a camp drag show about being a woman in the white male system, beginning "backstage" with hair mousse and lipstick... This performance is a masquerade, a drag show starring Ursula as an iconic figure... Ursula is a multiple cross-dresser; she destabilizes gender" (p. 182). In "Mean Ladies: Transgendered Villains in Disney Films," Putnam (2013) discusses the fact that Ursula was modelled after the drag queen Divine according to the film's directing animator Reuben Acquino (p. 155), as she is "the female symbolic encoded in patriarchal language as grotesque and monstrous; she represents the monstrosity of feminine power" (p. 184). Further, "[Ursula's] makeup, saggy jowls and large breasts create a vaguely female voluptuous figure; however, the exaggeration of

those features, combined with her deep voice and overtly sexualized body movements suggests something more masculinized” (p. 154). In addition to acting as a negative model for female subjects, this also creates a negative image of transgender as something that must be destroyed at all costs as it suggests that difference is *not* okay (p. 155). The consequence of this portrayal is that viewers learn to associate atypical body and behaviour types as negative and in need of destruction.

Ursula spends almost all of her time manipulating Ariel in order to get to Triton, even explicitly saying “She may be the key to Triton’s undoing” (Clements & Musker, 1989). She later says to Triton “one might question your upbringing,” as well as “I’ll see [Triton] wriggle like a worm on a hook!” (Clements & Musker, 1989), all in an attempt to wrest power from him despite the fact that she is already capable of serious magic as she is able to transform Ariel into a human, a magic she has used before based on the multitude of polypi merfolk who are shrivelled up in her garden. When it comes at the end of the film, the release of the merfolk is almost an ejaculation of sorts as they are freed by Triton’s magic through his trident, and they all immediately twirl and swim up and away from Ursula’s cavern.

Ursula’s behaviours highlight the importance of traditional gender roles when she sings to Ariel that she has helped many merfolk in the past, “This one longing to be thinner that one wants to get the girl and do I help them? Yes indeed! ... The men up there don’t like a lot of blabber. True gentlemen avoid it when they can” (Clements & Musker, 1989). This is echoed metaphorically when Eric’s servant Grimsby pushes Eric to marry anyone who can talk rather than the beautiful—but mute—Ariel.

Still, life in the prince’s castle improves Ariel’s life dramatically for the positive compared to the Sea Maid, who is relegated almost to servant-like status as she is merely

“allowed to sleep near [the prince] on a velvet cushion” (Ash & Higton, 1992, p. 84). Ariel is allowed her own room and space where even Sebastian can reveal himself and sleep lovingly next to her like a pet, whereas the Sea Maid is simply granted permission to sleep on a cushion in the prince’s presence, though nothing comes from this close proximity.

As the story progresses, the Sea Maid’s support from her sisters and grandmother aid her metaphorically as they come to her at the castle:

One night her sisters came up arm in arm. They sang sorrowfully as they swam along in the water, and she waved to them, and they recognized her and told her how sad she had made them all. After that they visited her each night. Then, one night, far out among the waves, she saw her old grandmother, who had not been up above the water for many years. The sea king was there, too, wearing his crown (Ash & Higton, 1992, p. 84).

Even the Sea Maid’s father supports her somewhat on her journey by appearing, and this is where Ariel and Elizabeth’s stories diverge from the original tale in its continuation of female support.

In the end it is religion that rewards the Sea Maid as the prince goes on to marry a different princess; the Sea Maid bemoans everything she has lost and considers that she did so at the cost of a prince who could never love her: “She knew it was the last evening she would see the man for whom she had left her family and her home, sacrificed her lovely voice and each day endured endless torment without his having had the slightest idea” (Ash & Higton, 1992, p. 89). Although there is a consolation to the Sea Maid’s suffering, it is not nearly as much as a reward as Ariel and Elizabeth’s. While the Sea Maid rejects her sisters’ attempts to help her by making a deal with the witch where she can take a knife and plunge it into the prince’s heart in order to become a mermaid again, she denies the request and as such is granted passage to join the daughters of the air in their quest to complete three hundred years of good in order to be given an immortal soul and eternal bliss (p. 90). In the end of Disney’s (1989) film, Ariel is rewarded

with the prince's true love when it is revealed to him, through the magic of Triton's trident, that the other princess is the Sea Witch, and when Ursula attempts to regain control of the situation she is killed. One striking difference between Andersen and Disney's stories is that Andersen's second princess is loved by the prince willingly, whereas Prince Eric only falls for the second princess—Ursula in disguise—because she bewitches him. In the 2018 live-action film, Elizabeth is eventually freed and heals Elle before swimming away into the sunset.

In their article "Flipping Their Fins for a Place to Stand: 19th- and 20th- Century Mermaids," Leadbeater and Wilson (1993) state that "Materialistic, rather than spiritual, values are emphasized, and earthly happy endings for Ariel replace heavenly outcomes for Andersen's Sea Maid. An unambiguous expression of 20th-century sexual desire by the Disney mermaid stands in contrast with the sexual innocence of the 19th-century mermaid" (p. 471).

All three mermaids follow the recurrent pattern of the traditional fairy tale's patriarchal ideology according to Joosen (2011) in the book *Critical and Creative Perspectives on Fairy Tales: An Intertextual Dialogue Between Fairy-Tale Scholarship and Postmodern Readings* in that "where there are several daughters in a family, or several unrelated girls in a story, the prettiest is invariably singled out and designated for reward, or first for punishment and later for reward. Beautiful girls are never ignored" (p. 65-66). All three young women are adored by others and are physically stunning compared to everyone around them. This is typical of most Disney heroines who are "often sexually attractive, while female villains are typically ugly and either extremely thin (Cruella) or grossly fat (Ursula), thus perpetuating norms of physical beauty prevalent in mainstream American culture" (Wasko, 2001, p. 116).

The young women clearly lack independence and thus seek it through negative outlets. The Sea Maid does not give much thought toward her desire to be with the prince and her deal

with the Sea Witch, nor does Ariel. However, Ariel's lack of independence far outstrips that of the Sea Maid, who are both shadowed by Elizabeth's complete lack of independence in that she is literally being held prisoner by the wizard. Ariel falls under her father, and by proxy Sebastian's rule, and also meets the instruction of Eric's head servant Grimsby and the overly aggressive chef Louie.

It is argued by Sells (1995) that "Ariel's fascination with the human world becomes transformed into love for Prince Eric. Through this sanitizing manoeuvre Disney obscures Ariel's interest in the human world as metonym for access to power. Once she meets the prince, her curiosity is minimized and her drive becomes externally motivated rather than self-directed" (p. 180). Her desire for independence is eliminated by the end of the film when it can be argued that "Ariel takes her place as wife without protest. Yet, like Andersen's Sea Maid, she loses in gaining her new position. She loses the authority, authenticity, and uniqueness of her voice; she loses her identity" (Leadbeater & Wilson, 1993, p. 481). Further, her adult voice becomes sweet and soothing by the end of the film which is in direct contrast to her earlier outspoken, brash, even aggressive desire to become independent (p. 482).

Although Ariel expresses many of her feelings in song throughout the text, she merely smiles and waves with prince Eric rather than singing about her glee; she "never again speaks about her former aspirations for freedom, knowledge, and the right to explore unknown places" (p. 482) despite having sung about her desire to run, walk, and dance: all synonyms for mobility and access, which reflect Andersen's real life desires. Having to give up both their fins and voices, each woman reflects real-world women who, in the workforce or male sphere, must, according to Sells (1995), "wrestle with the double-binding cultural expectations of choosing between either voice or access, but never both" (p. 179). This is especially disappointing in the

Disney text as Ariel seems to have an independent love of life, and she “uses her considerable spunk to reject labor and to assert her right to pursue a hobby instead. And of course, at the end of the film, her father learns that he was wrong to expect her to work as a representative of the merfolk government, and he sets her free to follow her heart’s desire: a leisurely life of romance on the land” (Condis, 2015, p. 31).

According to Leadbeater and Wilson (1993), all three mermaids are willing “to risk everything to realize their dreams” (p. 471), and as Ariel sings “What would I give if I could live out of these waters?...bright young women sick of swimmin’, ready to stand” (Clements & Musker, 1989), her words fall on seemingly deaf ears. Her best friend Flounder is a male fish that she is completely dominant over, and even in the face of the danger of a shark chasing them at the beginning of the film, she laughs and says “Flounder, you really are a guppy!” when he passes out from fear. This lack of adherence to Flounder’s warnings is echoed in how she ignores Sebastian’s desire to teach her that life under the sea is the best of all when she exhibits bored and annoyed expressions while she listens for about half of the performance before she sneaks away; she simply listens, and Sebastian reprimands her with demands from her father in an almost automatic manner without much bite to his comments. In fact, Sebastian is left standing awkwardly at the end of the number and concludes “Somebody’s gotta nail that girl’s fins to the floor” because Ariel flaunts her disobedience to traditional gender roles.

Even though Sebastian disciplines her, she still goes to the surface—overtly forbidden—in order to see the ship’s fireworks and crew dancing, and this is when she sees Eric for the first time. Immediately charmed by his good looks, Ariel sighs “He’s very handsome, isn’t he?” as he puffs out his chest confidently and wears formal clothing, different than the crew’s uniform, to distinguish himself clearly as their leader. That being said, Eric is a different kind of prince in

that he does not care for the statue of himself that is gifted to him, and it is he who is being pressured to marry, not Ariel, as evident when Grimsby says “The entire kingdom wants to see you settled down with the right girl” (Clements & Musker, 1989).

Because she is free of the male gaze since neither Sebastian nor Flounder present as domineering males, this is Ariel’s opportunity to exert her independence as she makes the choice to go to the surface despite knowing that it is explicitly forbidden. When the ship crashes in the storm and Eric is about to drown, Ariel rescues him and returns him to the safety of land. Although she is not able to be with Eric at that time since she is still a mermaid, a type of sexual climax appears at the end of her song when she thrusts herself atop a rock with waves crashing behind her and a serene but blazing sunset paints the background and she sings “I don’t know when, I don’t know how, but I know something’s starting right now! Watch and you’ll see—some day I’ll be—part of your world!” (Clements & Musker, 1989).

Continuing with Disney’s 1989 film, Triton, alerted by Sebastian by accident, responds in an archetypally typical male fashion: in an extremely violent scene where he destroys all of Ariel’s trinkets, including the newly acquired statue of Eric. Ariel responds in what can be considered a typically gendered response as she cries and is left alone to her misery. It is at this time when Ariel is found by Ursula’s eels and they are easily able to manipulate her into getting what she wants through Ursula’s magic. Yet another example of female qualities being considered weak and easily manipulated, Ariel’s emotions lead her to make a deal with the sea witch Ursula where she gives up her voice in order to get legs so that she can win Prince Eric’s love. Krasny (2013) citing Trites (1997) suggests that “the female path to vocalization reflect[s]...self-reliance and a refusal to silence their inner voices, which ultimately leads to strengthening their public voice” (p. 91). Although Ariel’s independent decision to give up her

voice in order to become human seems like a terrible mistake at first, in the end she is able to utilize her vibrant personality to win Eric over. Therefore, it can be argued that her voice is even stronger when she gets it back from Ursula at the end of the film as she has already won Eric's love and is then able to use her whole self to bring about Ursula's destruction and the happy ending she wants through her union with Prince Eric.

When she first approaches Ursula, the look on Ariel's face is of pure determination and confidence. Even when Flounder and Sebastian try to stop her after they reveal to Triton that she has fallen in love with human Prince Eric, Ariel responds in a snarky manner: "Why don't you go tell my father? You're good at that!" (Clements and Musker, 1989). In Harris and Bouchard's (2018) film, the little mermaid in the animation at the start saves the prince and says — "she had never felt this way before," wondering what it was like to be human. Female desire for independence in these texts is rerouted with stereotypical gender roles as they replace their goals for freedom with those of marrying a white male prince.

When Ariel first plays with her legs after reaching the surface, male pelican Scuttle is so absent-minded that he does not notice at first that she has legs, thereby further demeaning any male power other than Triton's.

While Ariel courts Eric, she continues to maintain a desire for independence as she does not worry what Eric thinks about her exploration underneath the horse cart and everything going on in town. She has agency in that she drives the horses, but only because Eric shares the power with her. In fact, this is part of what makes Ariel's story so much more intriguing than the other two mermaids: in the end Eric does love her for who she is and allows her to maintain agency, in contrast to Andersen's story, which is, according to Weisser (2013) in the book *The Glass Slipper: Women and Love Stories*, "typical of Victoriana in that the suffering of romantic love is

the occasion or, better, opportunity for the self-sacrifice necessary to rise above the bestial Otherness of the human body. *That* is Andersen's happy ending, not the formation of the couple" (p. 87). The manner in which the young women enter the human world is through the male privilege held by the prince; in Andersen's 1837 tale it is through the prince, in Disney's 1989 film it is through Prince Eric, and in Harris and Bouchard's 2018 film it is through the wizard Locke. Leadbeater and Wilson (1993) suggest that "Like many fairy tale women, each mermaid must endure the initiatory ordeals of adolescence that forecast her rebirth as a woman who can be desired by a man" (p. 471). It is only in Andersen's original tale that the Sea Maid is not returned to her father or the Prince at the end of the story.

At the start of each of the texts, gender roles are arguably non-traditional in that the Sea King is directly involved in parenting the young women without a mother figure, though the Sea Maid does have her grandmother. Each of the mermaid's identity, however, still "depends exclusively on her successful relations with men" (p. 480). In Disney's text, Triton exerts his position as a powerful white male with his symbolically large crown and trident, and is even considered legendary by the human sailors. His physique is extremely fit, he smiles a lot, and has luxurious flowing white hair: essentially a rich white man whose daughters perform for his pleasure and all other males are subservient to him, including Sebastian, Flounder, Skuttle, and Ursula's eels. To his credit, Triton muses "What have I done?" (Clements & Musker, 1989) on the severity of his punishment when he finds out that Ariel is in love with a human, and in the end he relinquishes his power to Ursula in order to free his daughter, and eventually uses his power to transform Ariel into a human at the end, thereby breaking strict gender roles.

Exaggerated gender roles are also present in Sebastian's fight with the overly aggressive French male Chef Louis; it is important to note that Disney specifically chose to add an overly

aggressive male that the audience would laugh at and shied away from an American stereotype to focus on the French.

The end of Disney's *The Little Mermaid* is a spectacle of gender roles clashing in the extreme. Ursula, a woman with too much power and independence, bursts through her white wedding dress like a dam busting open, and after a violent fight is pierced by Eric's ship, clearly a phallic symbol for the rescue of the princess by a man. Further, her voice becomes extremely deep and manly when she accesses Triton's masculine power and she screams for the world to hear "So much for true love!" while fighting off Ariel and Eric. It is almost as though she can control all of the elements as she crafts a massive undertow capable of lifting ships from the ocean floor. Ariel, who has to dodge Ursula's bolts stemming from the trident, another obvious phallic symbol, is not really hurt at the end but it is only through Eric's piercing of Ursula that all of the merfolk can be returned to their former selves by the restoration of the person who should have the power in the world under the sea: rich white male Triton: "access to the white male system is achieved at the cost of the feminine and defined in terms in which women are mothers or citizens, but never both" (Sells, 1995, p. 188). Since Ursula is neither a mother nor a citizen, she must be destroyed, as it is only through the correct wielding of power by a man that everything is restored to its correct order and Ariel is given the power to return to her love. Although the mermaids do experience some independence in their final moments, the texts still all suggest, according to England, Descartes, and Collier-Meek (2011) in the article "Gender Role Portrayal and the Disney Princesses," that "a heterosexual romance is inevitable and often a central conclusion of the movie" (p. 565). Similarly, Putnam (2013) suggests "these primary characters reinforce that identification through conventional behavior within their romantic relationships, as well as through their stated martial goals. These static identifications carefully

craft a unified portrayal of happy heterosexism, which is clearly marked as the path to contentment and goodness” (p. 147). This is further exemplified as Ariel is “passed from her father to her prince, [thus] *The Little Mermaid* enacts this expropriation and makes Ariel’s choices appear to be cost-free” (Sells, p. 180) while Ursula and the overly aggressive and power-hungry woman “must be controlled or destroyed before they destroy everyone with their rage” (Leadbeater & Wilson, 1993, p. 481).

After Ariel and Eric’s marriage, there is a shift in stereotypical gender roles when Sebastian is allowed to demonstrate femininity by crying at the wedding, followed by gaining the upper hand on Chef Louis. Could this tiny moment suggest that in order to gain power one must be able to navigate the waters of both genders? Unlikely, but it is a nice moment as all of the merfolk unite to say good-bye to Ariel and Eric as they sail off into happily ever after. This farewell is not consistent with Harris and Bouchard’s (2018) live-action film, since Elizabeth is unable to get away from the wizard Locke without assistance. Elizabeth works with Elle and a gypsy friend from the carnival she is being held captive at in order to bind and hurt Locke, but it is not until Cam, the journalist, deals the final blow to push him over the edge of the cliff that Elizabeth is finally freed. Cam then places the vial with Elizabeth’s soul between her breasts and she is revived. The ending of Disney’s text is the most intriguing as its happiest of endings indicates “Women do not need to speak to men to engage in building human-to-human relationships, but only need to seduce and serenade them into a male-female cultural order” (Murphy, 1995, p. 133). While Ariel from Disney’s animated *The Little Mermaid* does marry into a heterosexual relationship, she maintains the positive relationships she has with her friend Flounder and mentor Sebastian.

Conclusion

The three imaginings of *The Little Mermaid* under study each offer a different form of a happy ending. Andersen's 1837 text provides the Sea Maid with the heavenly reward of becoming a daughter of the air after 300 years of angelic servitude, Disney's 1989 animated film shows Ariel committing to life as a human with her marriage to Prince Eric, and Harris and Bouchard's 2018 live-action film sees Elizabeth return to the ocean as she reclaims her independence from the wizard Locke. It is predominately Disney's film that sticks to a stereotypically happy ending, whereas Andersen's story and Harris and Bouchard's film focus more on the spiritual freedom gained for their respective mermaid.

There are a multitude of remakes of the story of *The Little Mermaid* in the works; Disney is in production of a live-action version, and Universal was at one time working on an adaptation of the tale with director Sofia Coppola and actress Chloe Grace Moretz (Kiang, 2018, p. 1). It will be interesting to see how these upcoming adaptations add to, or detract from, the current texts that have been inspired by Andersen's 1837 tale. Most notable of the announcements made by Disney in regard to their forthcoming adaptation is that Ariel will be played by Black actress Halle Bailey (Jones, Online, p. 2019). These changes, no doubt made to weave diversity into their tales' classic Western storylines, are a welcome addition to fairy tale canon, and complement the importance of setting female fairy tale characters up in fresh ways to further explore the socio-emotional spaces inhabited by female narratives on screen.

Fairy Tale Tourist Attractions

The biggest sites in the world dedicated to fairy tales are those of the Disney theme parks and attractions, which reported revenue of \$26.2 billion in 2019, a 6% increase in the theme park division for the year (Bilbao, 2019, Online). Although Disney's attractions are the largest sites with Disney's four Orlando parks alone welcoming 58 million guests in 2018 (Bilbao, 2019, Online), Fairy Tale Route in Germany and the *Den Lille Havfrue* (The Little Mermaid) statue in

Denmark also draw large crowds each year. I did not immediately take to the idea of revisiting the Disney parks as an adult, but once I did, it revitalized my fervour for fairy tales and led me to the Disney parks in France and California as well as fairy tale sites in Europe.

Emerson, Fretz, and Shaw (1995) deduce that there are a multitude of manners in which a writer can create fieldnotes, as they state that some people will try to write elaborate thoughts as soon as they witness a relevant event, some will produce less detailed notes to be expanded upon at a later time, and some will even postpone the bulk of their writing until after they have left the field in order to fully comprehend their ethnographic experience (p. x). My fieldnotes about my travels in the Disney parks, as well as various sites related to fairy tales in Europe, fell mostly into the latter two types of writers' experiences as I took notes and considered the implications of what I was commenting on, but I did not begin to consider the wider implications of my notes until I returned home and wrote about my experiences in a formal paper for a course I undertook as part of the PhD process. It was only after collating my notes that I understood the impact of spectacle tourism on my life, and then began to consider questions related to how others, too, likely experience sites of spectacle related specifically to fairy tales. A return visit focused on the themes derived from my initial visit may have yielded more specific data consistent with the direction provided in Emerson, Fretz, and Shaw's (1995) *Writing Ethnographic Fieldnotes*, as they take the position that "writing fieldnotes is not simply the product of innate sensibilities and insights but also involves skills learned and sharpened over time" (p. xi). As my trips to the Disney parks (specifically Walt Disney World in Orlando, Disneyland Paris in Paris, and Disneyland in Anaheim) and the sites in Europe were my first attempt at taking fieldnotes, I have no doubt that a second trip to these locations would have provided an even greater understanding

of their importance as well as might have yielded further observations of smaller details as I was overwhelmed with excitement about the sites during my first visits there.

Even though I had been to Walt Disney World several times prior, my observations during my December 2014 – January 2015 trip were minimal as I was in the first year of the PhD program, and at that point had not yet solidified what my focus would be for the dissertation. However, I related to King and O’Boyle’s (2011) aforementioned belief that the Disney parks impart a sense of homecoming. I visited Walt Disney World in Orlando first as a child and again as a teenager, and had little to no interest in visiting as an adult. However, after being convinced by a friend to go with her to the Magic Kingdom while on a trip to Universal Studios, I reluctantly agreed simply to make her happy. Surprisingly, what I experienced on my first trip to Disney as an adult was nothing short of miraculous; by the end of the day my face was extremely sore from having smiled and laughed so much. Looking back on that 2011 trip, all I can think is that the ability to tune out my brain and engage in fun, silly, childish activities made me feel as though I was free from the demanding restraints of adulthood.

The feeling of being free from the constraints of adulthood was also somewhat true for the trip I took to Europe in 2016 when I visited sites related to *Alice in Wonderland* in London, England, *The Little Mermaid* in Denmark, and *Cinderella* and *Snow White* in Germany (as I had not yet narrowed the scope of my research to *Cinderella* and *The Little Mermaid*). If I were to go on another trip specifically with the focus of the two texts I studied in-depth, in addition to having been to the sites on prior occasions now, I imagine my note-taking skills would be dramatically improved. That being said, it was arguably an advantage *not* to have a defined focus when I visited the sites as in this way, a preconceived focus did not guide my phenomenological experience.

Even though Disney Parks are certainly the largest spectacle sites related to fairy tales in the world, there are other sites in Europe dedicated to children and adults alike who are interested in fairy tales. Of particular note is Germany's Fairy Tale Route, which traces sites related to fairy tales in and around Bremen to Frankfurt. Given that the route covers over 600 kilometers and offers a wide variety of literary walking tours and sites, it is evident that people want to walk in the footsteps of fairy tales past as the route would not be so well developed if people did not feel compelled to visit these sites of fairy tale significance. For the most part, the tourist sites reflect gender performance in that most are built around a female desire to find love in a castle; for example, the menus at the restaurant in Sababurg were all stylized with images of roses and flowering details.

My European fairy tale exploration consisted of stops in Denmark and Germany, with specific focus placed on sites dedicated to female fairy tale characters. The first stop was in Denmark to visit several sites associated with *The Little Mermaid* author Hans Christian Andersen. I took the train from Copenhagen to Odense where I visited H.C. Andersen's Hus (Hans Christian Andersen Museum). This museum was very thorough in explaining the works of Andersen, and outlined the impact of his travels upon his writing and life. As the brochure states, it does give "an insight into Andersen the man, his characteristic appearance and sensitive disposition" (Odense City Museums, No Date, 2); many hand-written letters and quotes from his memoir, entitled *The Fairy Tale of My Life*, decorated the space in easy to read plaques throughout the museum. This was vital to informing my work as I learned a great deal about his childhood and his travels across Europe before he finally became famous in his home of Denmark. After visiting the museum, I walked through the town to tour his childhood home (H.C. Andersen's Barndomshjem); this was a very small space that opened my eyes to the

difficult childhood that he would have had, as plaques informed me of how the space has been radically transformed since he was a child living there. Prior to the renovations, there would have been a dirt floor and several families living in the small space. This again provided me with a much clearer picture of the struggles he overcame, especially in comparison to Carroll and the Brothers Grimm, who all led much wealthier privileged lives.

Next I visited Nyhavn Canal in Copenhagen, where Andersen lived in houses 18, 20, and 67; this was a very interesting experience as it was in stark contrast to the poorer, smaller housing and quieter lifestyle of Odense. Nyhavn is very lively, and although of course development has changed greatly since Andersen's time, it was easy to imagine how much more thriving that community would have been for Andersen.

Lastly, I visited *Den Lille Havfrue* statue, which is most famously known to the English speaking world as The Little Mermaid and is situated near the Langelinie promenade. This was a very emotional viewing, as it was pouring rain, which added a darkened atmosphere to the experience. It was quite the hike to find the statue from the nearest train station, and by the time I got there the downpour was all-encompassing; I had to wedge my way through several tour buses full of tourists to get close to the statue, but what took me by surprise was how far people were willing to walk along the slippery rocks just to get a photo of this tiny statue. There was pushing and shoving as people attempted to get closer to the statue before that bus left and another arrived. It really struck me that the statue models the Sea Maid's experience in Andersen's tale; at the end, although she is "gifted" into eternal life, she is not afforded the Prince's love or the ability to return to her family, and thus she is quite alone when she dissolves into sea foam. Seeing her isolated form surrounded by water but forever being "earth bound" to the rocks upon which she is perched echoed the work significantly for me. While Disney's

(1989) film *The Little Mermaid* depicts Ariel as vibrant and full of energy as she bursts forth from the water, *Den Lille Havfrue* appears passive, pensive, and is coloured as such that she nearly blends into the rocks and water around her. This, combined with the atmosphere upon which I visited the statue, made for a morose experience that stays with me.

The final aspect of my journey was comprised of several stops throughout Germany to sites related to the Brothers Grimm, the first of which was to visit Neuschwanstein Castle in Schwangau, as this castle likely served as Walt Disney's inspiration for the Sleeping Beauty castle that marks the entrance to the original Disneyland Park in California. This castle was absolutely breath-taking, and it was very intriguing to learn more about Ludwig II of Bavaria, who had originally commissioned the castle. Learning on tour that Ludwig II was a very eccentric man had a strong effect on my experience, as it made me think of the dark side to fairy tales, especially when it was said that Ludwig II's death was likely a result of murder. Thus, my entrance to the castle through the forest surrounding it was idyllic, and the more I learned about the castle and its inhabitants the more I felt as though I was truly living through the gruesome end of a tragic story.

It began just as a fairy tale should in that visitors to the castle have the opportunity to take a horse and carriage ride up the mountain to the castle, which of course I did. Sadly, visitors are not allowed to take photographs inside the castle, but the detail within the castle was impeccable, and yet also quite strange, as Ludwig II was obsessed with swans and had thousands of ornate details in the castle dedicated to this obsession. When one considers that the Disney Company's logo is, essentially, Neuschwanstein, it has a wide range of implications to think that behind the logo lies a rather morose history of what was likely mental illness of a so-called mad

king. Given the importance of this logo to the company, this revelation makes for a thoroughly intriguing comparative study.

I then travelled to The Black Forest (*Schwazrzwald*); although I tried to find sites of importance within the forest, there was not anything particular to be studied that directly related to the tales other than that it was very obvious how creepy tales could emerge from such a dense and overbearing forest as it stretched on for hundreds of miles. That being said, the forest was alive with beauty in the daytime, and the small timbered housing painted a picture of quaint, fairy tale housing that I imagine as the perfect setting for the small villages that came out of the Brothers Grimm's tales.

From The Black Forest I drove north to Sababurg in Hofgeismar just as the sun was setting on the castle that inspired the story of Sleeping Beauty. This was honestly one of the most magical portions of the trip as the castle was extremely isolated and the interior was precisely what I imagined the inside of a fairy tale castle might look like. Although the exterior was nothing like I imagined for Sleeping Beauty (thanks to Disney's reimagining of her tale as taking place in Neuschwanstein), the inside was absolutely breath-taking. My family and I entered the dining room with trepidation, as only two other couples and a single woman were sitting down to dinner. However, thanks to the limited amount of diners we were able to sit next to a window overlooking the valley while the sun set—it was spectacular! The menu was designed with a Brothers Grimm motif, and even had special meals dedicated to their works and personal tastes. I drank a “fairy potion” cocktail served in an antique silver goblet made in the shape of a deer's head with antlers, and there was either rust or a likeness of blood running down its side. Our food was delectable and the chef sent out a sampling of wild boar, and everything in the room added a mystique to the fairy tale experience with oversized chairs, which made me

feel like a young child, and there was a large fireplace with animal pelts and antlers hung above it. Very rarely do I make return visits to the places I travel to, and yet I would return to this castle in a heartbeat for how I felt transported to a time of fairy tales. From the long and winding drive through lush green forest to our arrival just as the sun set on the castle, nothing quite captured the fairy tale atmosphere like Sababurg did. I certainly inhabited a socio-emotional space akin to my female fairy tale characters under study, as without meaning to my thoughts meandered into dreams of returning to the castle with a romantic partner in the future. Normally, thoughts such as those do not enter my mind when I travel; however, I can only imagine that stereotypical fairy tale tropes of getting married and living happily ever after at a secluded castle in the woods permeated my thoughts as I moved through Sababurg.

After that I toured Kassel, the city where the Brothers Grimm lived and worked later in their lives. This was home to the Brothers Grimm museum (*Grimmwelt*), which was very strange. The main part of the museum was almost entirely dedicated to the intense work the Brothers had completed on the Germany dictionary, which I had no idea they had completed in addition to collecting fairy tales. The museum was laid out as such that their vocabulary spanned an entire floor, and I circled it several times and went onto the lower floor before finally returning to it after asking a security guard as to where the original hand-written versions of the fairy tales were located. It turned out they were in the centre of the vocabulary, and it was almost like a maze to find the original copies. I found this a bit irritating, though perhaps appropriate if I had thought that this was to reflect the story of Hansel and Gretel, but I am not sure that it was. The second aspect of this museum that I explored was the lower level, which was clearly an attempt to invite children into the museum world as it was very tactile; the entrance was done up like a forest using plastic-esque tree branches which stuck out everywhere,

and from which sounds and, what I assume were some of the tales on audio (they were in German so I am not entirely sure). Although the area was visually appealing, especially the miniature playhouse, it was in strange contrast to the other side of the bottom level which continued the timeline of the Brothers' collections and artefacts from their lifetime that had been donated back to the museum. Online, the museum was listed as being permanently closed on several webpages, but I am glad that I went anyway in order to find that it was indeed open. In Kassel I also visited the university's library where the brothers spent time during their work as professors, and visited a statue of them in the square near their house which was across from the library.

From there I travelled south along the Fairy Tale Route near Bad Wildungen to visit the Baroque castle Friedrichstein, said to be the inspiration for *Snow White*. This castle was more modest than Sababurg, as there was not much to it and it was unclear what relation Snow White had to the location. My search for Bertsch, an exhibition mine that was said to have inspired the workplace of the seven dwarfs, and the Snow White House in the town centre of Bergfreiheit, was futile as I was unable to locate either site. There was a small statue of Snow White and the dwarfs that I was able to locate, but beyond that, the little town did not have any information visible about the tale's connection to it.

The last stop on my journey was in Steinau at the marketplace (*Am Kumpen*) to see *Marchenbrunnen* (the Fairytale Fountain) and the childhood home of the Brothers Grimm. My viewing of the fountain was hampered by two young children scouring the fountain for money, and the childhood home did not really offer much beyond the fact that the brothers had grown up there. What it did provide me with, however, was the knowledge that the brothers had grown up

in a large home with a good start in life despite their father's death and apparent poverty, though they were both able to attend university as young men.

Overall, this practical research greatly informed my dissertation; specifically, I am clearly not the first person to trace the route of fairy tales across Europe and North America (in relation to the Disney theme parks), and thus I wished to explore what these journeys represent to people that so many seek them time and again. Is there ever a level of fulfillment reached that is enough to satiate a person who travels to find something—perhaps enjoyment or romantic notions of the past? Although I began to wonder about the aspect of spectacle in relation to these attractions, I find myself drawn to the question of travelling for the purpose of engaging in these very old stories. More than ever, I am interested in the role consumerism plays in helping people feel satiated along these journeys, and the way in which memorabilia serves to placate people upon their return home from such journeys. I wonder what effect, if any, interruptions such as the children stealing money from the fountain, have on a traveller's socio-emotional experience of sites of spectacle.

Chapter 5:

Poor Unfortunate Souls:

An Analysis of *Cinderella*, *The Little Mermaid*, and Fairy Tale Sites

I'm not a princess, this ain't a fairy tale
 I'm not the one you'll sweep off her feet,
 Lead her up the stairwell
 This ain't Hollywood, this is a small town,
 I was a dreamer before you went and let me down
 Now it's too late for you
 And your white horse, to come around
 - Taylor Swift (White Horse)

Completing close readings of several versions of *Cinderella* and *The Little Mermaid* was a fascinating exercise as, despite the fact that I have read and seen most of the texts many times (with the exception of Harris & Bouchard's 2018 film *The Little Mermaid*), I continually made new connections and discoveries as my research and writing progressed. I begin with a thematic analysis of the character traits and themes that emerged from my study of three versions of *Cinderella* and *The Little Mermaid*, then move to an analysis of my phenomenological study of fairy tale sites in the United States and Europe, and finish with an analysis of what it was like to adapt the characters Cinderella and Ariel for my screenplay as a creative output.

A Thematic Analysis of *Cinderella* and *The Little Mermaid*

The following tables summarize the character traits and themes that emerged from each of the texts under study: (Appendix A and B)

Cinderella

In all three versions of *Cinderella* that I studied, Cinderella was extremely passive and did not really do much to remove herself from her negative situation; she simply completes the unfair amount of housework she is forced into while utilizing the assistance of her animal and avian friends. At first I considered that this might be due to the time at which the stories were written, but even in Disney's 2015 live-action *Cinderella*, Ella is still extremely passive even

though she has the greatest amount of agency in this text compared to the others. Although she is bold when she rides away from her step family, she banters with Kit because she does not realize that he is the Prince of the kingdom. Had she been aware of his identity, it is very unlikely that she would have spoken to him in that manner. All of that to say that one really must employ their willing suspension of disbelief that Ella would not have any idea who the Prince of her region is.

The Step-Mother.

In Zipes' translation of the Grimm's version of *Cinderella*, the step-mother has less of a presence than she does in Disney's animated film from 1950, and not nearly as much as Disney's live-action film from 2015. That being said, she is much more grotesque in the violence she demands her step-daughters endure in order to fit into the slipper as she tells both to cut part of their foot off in order to make it fit. Though the step-mothers in Disney's films are much more looming and powerful than the 1812 version recorded by the Grimms, they do not demand that their daughters mutilate their bodies in order to fit into the shoe. They use many tricks to try and succeed in the venture, like when the stepmother in the 2015 film trips the courtier into dropping the slipper and having it break, but that is certainly not on the same level as cutting off part of a foot. Further, the utilization of a black cat for both of Disney's texts adds to the stereotype that independent women are witches and are automatically not to be trusted based on their ownership of, and close relationship with, the type of animal stereotypically associated with Devil-worship.

The Prince.

Another interesting theme that emerged was the passive nature of the Prince in all three *Cinderella* texts; most of the desire for the Princes to marry comes from their fathers. Disney's animated film (1950) even goes so far as to show the King in a dream sequence where he plays with several grandchildren. The absence of biological mothers on both Cinderella's side and the

Prince's side leads to this manipulation of typical gender roles, as the step-mother is merely focused on finding rich husbands for her daughters rather than looking ahead toward a joyful experience with grandchildren. None of the princes seem to be truly seeking love for the sake of love; it is only in Disney's live-action film (2015) that Kit becomes interested in Ella by accident after he stumbles upon her in the forest and they exchange witty remarks. He is certainly the Prince with the most interest in Ella as a person, whereas the other princes' interest in love is never truly defined beyond falling in love with an unknown "princess" because of her stunning beauty.

The Little Mermaid

Comparing the three versions of *The Little Mermaid* was a much different experience than that of comparing the three texts of *Cinderella* as creative liberties in Disney and Harris and Bouchard's film abounded from the source material, Andersen's tale. This made it very challenging to compare characters and their suggested state of emotional well-being as there really is no father figure or family members in Harris and Bouchard's 2018 film, nor is there a Sea Witch (she is replaced with the wizard Locke). Another thing missing from the 2018 live-action film is repressed desire and sexual arousal, as the mermaid Elizabeth is only trying to free herself from captivity; although there are a few moments of interest between Elizabeth and Cam, their relationship potential is never fully explored and she swims away when she escapes captivity at the end of the film.

However, there are certainly parallels between the little mermaids in Andersen's tale and Disney's 1989 animated film; both strongly desire the agency to leave their life under the sea for life on shore, and both are romantically interested in the love of a prince. Both experience anxiety and apprehension when they travel to make their deal with the Sea Witch, but both have the independent spirit needed in order to go through with the contract despite the obvious

dangers. Both little mermaids go through trials and tribulations in order to win the prince's affections, though only Ariel is successful at making a connection by the end of the text, as Andersen's Sea Maid sacrifices herself for the prince's happiness whereas Ariel and Eric marry with the blessings of both families, though Eric's parents are missing from Disney's (1989) animated film. This is in stark contrast to the Sea Maid's experience as her sisters wish for her to stab the prince to death in order to return to them under the sea. Elizabeth's journey is to free herself from one man's captivity, with the assistance of another male, and thus her life is truly bound to both men rather than having any true agency of her own, other than when she swims away at the end of Harris and Bouchard's film.

The Father and the Prince.

In comparison to the *Cinderella* texts, both Andersen and Disney's *The Little Mermaid* display a reversal of the male saviour role in that the little mermaids actually rescue the prince from drowning at the start of the text. In Andersen's *The Little Mermaid*, this is even further highlighted when the Sea Maid sacrifices herself at the end of the story in order to save the prince's life and allow him to live happily ever after with his chosen princess. Although Ariel does save Eric again near the climax of Disney's *The Little Mermaid*, she is eventually injured by Ursula and it is Eric who must steer the ship into Ursula's body in order to kill her. Triton somewhat adds to the male saviour as he bargains with Ursula to set Ariel free, though this is not entirely fitting of a male saviour since he sacrifices himself at the behest of saving his daughter, and must make a contract with a strong, independent woman in order to do so. However, the male saviour is certainly present in Harris and Bouchard's text as Cam is the one to destroy the wizard Locke in the end, thereby setting Elizabeth free.

One discernible difference between Andersen's tale and the films is the level of violence evident in the films. The only real instance of aggression in Andersen's *The Little Mermaid*

occurs when the Sea Maid's sisters tell her that she must plunge a knife into the prince's heart in order for her to change back into a mermaid and return to her family under the sea, but the Sea Maid does not take that action, choosing to sacrifice herself instead. Disney's 1989 animated film is violent in a multitude of ways, but most notably aggressive is Triton and Ursula. One major difference between Triton and Ursula is that Triton demonstrates moments of self-reflection and disappointment in his own bursts of inappropriate aggression, such as when he destroys Ariel's cavern of treasures. This is very unlike Ursula, who has demonstrated a long history of aggression with the polypi, former merfolk, whom she has kept in a garden for what one assumes has been quite some time, arguably years. Additionally, she does not hesitate or reflect upon her continued use of violence, as well as having her pet eels spy on her enemies for the duration of the film (until their demise). Her final showing of aggression is incredibly violent as she uses her additional power, taken from the use of Triton's trident, to grow into an immense being who then churns up the entire seabed in an effort to destroy Ariel, Eric, and everyone around her. Even the wizard Locke in Harris and Bouchard's text arguably does not use nearly as much aggression as Ursula does in Disney's animated film, as the audience does not really have a full picture of the manner in which he captured the majority of his victims, and beyond keeping them in cages, his violence is more talked about than it is really demonstrated in powerful examples throughout the film. It cannot compare to Ursula's command of magical powers, physical growth, and ability to manipulate the entire sea to do her bidding.

Summation

Although Disney's live-action *Cinderella* (2015) gives Ella much more context and range of emotion than any of the other *Cinderella* texts under study, as well as many others I have read and seen, she is still very passive and subdued in comparison to the self-sacrificing actions of Andersen's Sea Maid and the passionate emotion demonstrated by Ariel in Disney's animated

film. Although they share very different fates, these two little mermaids experience a wider range of emotional challenges, such as the Sea Maid's decision to sacrifice herself (and essentially committing suicide to do so) and Ariel's independence as demonstrated through her adventures at the start of the film and her decision to make a deal with a powerful sea witch in order to get what she wants, even if what she wants is a heterosexual relationship. Both the Sea Maid and Ariel work very hard to get what they want, whereas Elizabeth in Harris and Bouchard's (2018) *The Little Mermaid* is beholden to two male characters, and all three Cinderellas somewhat choose to obey their step-mother and step-sisters' orders until the prince and his wealth are offered as a solution to their oppression.

Overall, there were a great deal of similarities between all of the texts under study in regard to how female gender roles are performed in the socio-emotional spaces inhabited by Cinderella and the little mermaid. For instance, in all three *Cinderella* texts, the protagonists are forced into household labour where they must take care of the entire family and house while sleeping either in the kitchen on the floor or hidden in the attic. They are not granted permission by their step-mothers to attend a ball being held for all members of the public, and must attend to their step-mothers and step-siblings to help *them* prepare for the ball while enduring physical and mental abuse from them. Lastly, in a way they all lack agency in that they must physically manipulate themselves and their clothing in order to be presentable enough to sneak out to the ball.

Although the three Cinderellas appear weak for having emotional breakdowns when they cannot attend the ball, it is their emotions that signal the need of assistance from the tree/fairy godmother characters, thereby assisting them with access to the ball. Further, all three Cinderellas exhibit agency in that they have a community of friends that support them, even if they *are* woodland creatures rather than human beings. Even though they all encounter obstacles

throughout their journeys, they are able to persevere and end up married to the prince at the end of their respective story. Comparably, the mermaids are all victim to an antagonist who takes advantage of their desperation to force them into a contract that does them a strong disservice through the removal of an integral aspect of their life (the Sea Maid and Ariel lose their voice while Elizabeth loses her soul). Further, they all mutilate their bodies by turning their fins into legs in order to win the affections of a white male prince. That said, the mermaids act of their own agency when they take action to make the contracts in order to get what they want. They are also all able to make independent choices at the end of their respective stories: the Sea Maid chooses *not* to use violence to kill the prince while Ariel and Elizabeth fight alongside the male characters to end the destruction and lives of antagonists Ursula and the wizard Locke. As such, their rewards are due to their own effort and choices, though they do all receive assistance along the way.

A Phenomenological Analysis of Fairy Tale Sites in the United States and Europe

As Rebecca Luce-Kapler (No Date) suggests in “Rewriting the Poem,” “I am reflecting on experience that has been “written” and “rewritten” in my memory and...I am now trying to write on a page” (Online). Although the fieldnotes from my travels were minimal due to a lack of prior experience, I documented persistent mental images that constructed my memory of these sites and the emotions evoked. Van Manen (2007) states that phenomenology is “a project that is driven by fascination: being swept up in a spell of wonder, a fascination with meaning” (p. 12), which is reflected in the travel I completed as part of my research for this dissertation as not only was I taking in tourist sites but at the same time I was considering the socio-emotional spaces of each site and what effect, if any, the perpetuation of gendered and emotional stereotypes has on tourism. My phenomenological account also helps situate me as the researcher and creator, and gives voice to my personal feminist encounters with my own socio-

emotional spaces as they relate to the cultural production of fairy tales. It is important to note that not only are the characters under study structured in very gendered ways, so too are all of the fairy tale sites of cultural significance I visited in North America and in Europe. In addition to Disney's gendered spaces of princesses in the Disney theme parks and attractions, the sites in Europe exemplified historically gendered spaces as well. For example, the aforementioned menus at Sababurg Castle in Germany were designed using roses and other floral imagery to add to the fairy tale atmosphere, and Neuschwanstein Castle in Germany, the home to many kings, was structured as masculine in its use of darker fabrics and wall coverings throughout the castle.

The Fairy Tale Route in Germany

My stop at castle Sababurg Castle in Germany (see Figure 1) lives in my memory as the most magical place I have ever been to, topping even Neuschwanstein Castle, as it was completely secluded and the atmosphere was most like that of a fairy tale as I

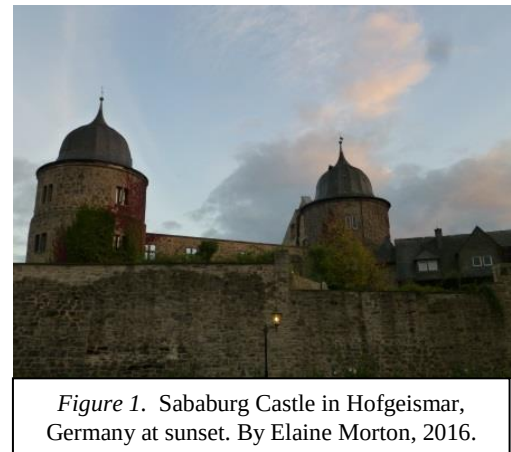


Figure 1. Sababurg Castle in Hofgeismar, Germany at sunset. By Elaine Morton, 2016.



Figure 2. Neuschwanstein Castle in Schwangau, Germany. By Elaine Morton, 2016.

watched the sun set over the grounds of the castle. Although Neuschwanstein is the literal inspiration for Disney's Sleeping Beauty castle in Disneyland, the real life experience of visiting it was completely different from Sababurg in that Neuschwanstein was packed with thousands of tourists, among whom there were some very rude and aggressive men who cut in front of many people in line while waiting for the horse and carriage that brings visitors up to the castle. Because my family and I had to ride with

these men up the tiny winding road to Neuschwanstein (see Figure 2) , my attention was

negatively diverted from the experience. Since my family and I were in Germany during Oktoberfest, many of the places visited were populated with intoxicated people (including a visit to the concentration camp Dachau). This led to the significant realization that socio-emotional spaces can shift depending on the social make-up within a public space at any given moment. When I return to Neuschwanstein in the future, there is no doubt in my mind that the experience will be different in regard to the social make-up of the crowd at a new time.

Next, if I had narrowed my research prior to travelling to these sites in Germany, I might not have even visited Sababurg since it is considered an origin of the Sleeping Beauty tale, which I did not end up examining as part of the dissertation. Given that my trip to Sababurg is still one of my favourite experiences of my entire life and I intend to return there, it is fascinating to consider that the experiences one might expect to be the most prolific may, in fact, stem from wandering rather than actively attending to specific sites.

Denmark



Figure 3. *Den lille havfrue* in Copenhagen, Denmark. By Elaine Morton, 2016.

The notion that the best experiences are often impossible to predict holds true for my experience in Denmark studying sites related to Hans Christian Andersen and *The Little Mermaid* as well, as I became much more interested in Andersen's experiences than any of the other authors under study. Even though I visited several homes of the Brothers Grimm in Germany, I did not make connections in any of those locations in the same manner that I did with sites related to Andersen in Denmark, where I felt as though I really understood his life's experience from his upbringing in Odense to his later years in Copenhagen. Visiting the Little Mermaid statue in Copenhagen (see Figure 3) occupies a

bittersweet socio-emotional space in my memory, as the visit was not an easy one due to the downpour of rain that occurred while trying to find it. I spent a good deal of time at the site worrying about the safety of other tourists who walked on slippery rocks to try and get closer to the statue rather than being fully immersed in the moment, and my memory is tainted with the frustration at the long journey I took to get there when it turned out it was actually within walking distance of my hotel. The frustration of the journey, combined with worry for other tourists and the steady rainfall, come together as a bleak memory of the sadness I felt toward this little mermaid perched on a rock above the sea.

The Disney Parks

My memories of my experiences at the Disney theme parks, specifically Disneyland Paris, Walt Disney World, and Disneyland, are also very much painted with the socio-emotional spaces I inhabited at the time of my travels. I last visited all four parks at Walt Disney World over the winter break in 2014-2015 when I had just started in the PhD program. At that time, I approached the parks in a much different manner than I had any of the previous three times I had been to the parks in that my friend and I wanted to get photos taken with all of the Disney princesses, and so my experience at the Magic Kingdom was almost entirely dedicated to princess photos. It was also my first time having a meal at Magic Kingdom castle, which truly added to my feeling that it was one of the most wonderful Disney experiences I had ever had despite it being incredibly expensive. That being said, choosing to focus on princess photos meant that there was very little time spent on other attractions as the lines for photos were just as long as the lines for rides. As such, my memories of that trip are mostly of the fun had posing for pictures



Figure 4. Elaine Morton dressed up at Walt Disney World's Magic Kingdom in Florida. By Elaine Morton. 2014.

more than they are of the research I had meant to complete while touring the parks. I normally dress for comfort when visiting theme parks but on this occasion dressed up specifically to look terrific in photos (see Figure 4). In fact, the recreation of the carriage featured in *Cinderella* was on display during this visit and I was exceptionally glad to get a photo of myself as though about to board it (see Figure 5).



Figure 5. Elaine Morton posing in front of Cinderella's carriage at Walt Disney World's Magic Kingdom in Florida. By Elaine Morton, 2014.

Further, because I travelled to Orlando over the winter break, my friends and I decided to spend New Year's Eve at the Magic Kingdom, which added another layer of strangeness to the experience as the park reached capacity throughout the day and so we had to sit on Main Street, U.S.A. for four hours in order to get a good spot to watch the fireworks at midnight. The fact that the girl sitting next to me kept inching closer to me over those four hours, all the while eating a giant turkey leg for several of those hours, is a strange experience that I will never forget. The photographs I took during the fireworks, which went off in literally every single direction, were incredible. I plan to get one of the photographs I took of the castle lit up in blue lights tattooed on my arm when my dissertation is completed as I feel that it is the perfect metaphor for my experience that day and in the PhD program as a whole (see Figure 6).



Figure 6. Walt Disney World's Magic Kingdom in Florida on New Year's Eve. By Elaine Morton, 2014.

My day at Disneyland Paris in 2015 came as a result of teaching for an Ontario private high school's travel program in

France. I created an evaluation for my grade 11 and 12 students to complete at the park, though

we only had about half a day there. It was a strange experience as it was the first time I had gone to any kind of amusement park “alone” in that I wandered the park by myself while my students were off filming their evaluation and enjoying the park. I was able to make much clearer notes at this point as I had begun researching my dissertation, but there were not many notes to be made since I spent such a short time in the park. Also, some of the information I jotted down (such as comparisons between the American rides and their Parisian counterparts) did not end up being useful as my research narrowed over the years.

The final Disney theme park I visited was Disneyland in California in 2017. As this was the last trip taken while completing research, my notes were targeted toward viewing specific images while in the park. I was also there to attend D23, the bi-annual Disney Fan Club convention where Disney showcases its upcoming theme park and cinematic offerings, among other events. This convention was nothing at all like I expected, though in reflection it seems silly that I did not expect what I got. Potentially because the convention is seemingly run entirely by volunteers, it was by far the most chaotic public event I have ever experienced. Although I had intended to attend every panel that I possibly could, I became sick prior to arriving in Anaheim and was completely overwhelmed by the incredible number of people at the convention. For example, just to get into the convention centre I walked six actual miles in looped circles over two to three hours. By the time I visited Disneyland, though I was still excited given that it is the first-ever Disney theme park, I was exhausted and sick with a serious cold and pink eye. Thankfully there were very few people at the park on the afternoon I visited since most were attending the convention, but my plan to



Figure 7. Disneyland in California. By Elaine Morton, 2017.

visit both Disneyland and Disney California Adventure Park was quickly thwarted due to my sickness and as such I only made it around Disneyland (see Figure 7). Further, I wrote very few notes since I was not feeling well and really was just trying to visit as many parts of the park that I could with the energy that I had. No doubt a return to Disneyland in better health and without attending the convention would completely change my socio-emotional memories of the park.

Luce-Kapler (No Date) states that “Our memory of an experience encompasses both the explainable which we can describe in language, and the ineffable, whose reverberations we can only sense” (Online). Even though all of the fairy tale sites that I travelled to have their own socio-emotional spaces in my memory, I am thankful to have visited them for their impressions were long-lasting, even if not in the way I had anticipated.

Creative Output: Adapting Cinderella and Ariel for the Screen

My first idea for the creative output of the dissertation was to create a screenplay that would serve as the first episode of what I pictured as a limited series dedicated to female fairy tale characters working out their mental health challenges set in a mental health facility in a Toronto. During the proposal defence, excellent questions were asked in regard to how this portrayal would work without running into issues regarding representations of mental health, and this is what led me away from the original idea as I was not sure how to approach the material.

Modifying an Episode of The First 48

Ironically, I ended up choosing another format for the script that I do not feel was less flagrant than writing about mental health. I decided to transcribe an episode of *The First 48*, a documentary television series that follows detectives and their teams as they work to solve homicides, and change it into an original story after the transcription was complete, as I felt it would provide a solid structure for my writing. I also felt that putting Cinderella and Ariel into

such a dramatic situation would provide an interesting analysis of their experience of volatile socio-emotional spaces.

I was going to base my creative output on an episode of *The First 48* that focused on a young woman whose body was found in a forest. I felt as though the woods were a logical place to set my fairy tale version of *The First 48* given that several fairy tales are set in forests, such as *Snow White* and *The Sleeping Beauty*. However, I recently watched an episode from the 2019-2020 season that had so many twists and turns that I felt it almost seemed more like fiction than it did non-fiction. I decided to keep the setting as a major city and think about the detectives' journey throughout the city as navigating the concrete jungle rather than a literal forest.

Typically speaking, it is fairly evident early on in episodes of *The First 48* who is likely responsible for the main subject's murder; however, season 21, episode 8 (S21E08), entitled "Devil's Trail," had a multitude of suspects. Further, the original episode I had intended to focus on was a typical episode of *The First 48* in that it focused on two murder cases, whereas S21E08 is unique in that it only focuses on one (there have been other episodes throughout the series that focus solely on one case but they are the exception to the typical episode's structure of focusing on two cases). Strangely, it was difficult to find out information about S21E08, such as the director, as typical sites for easy access to information like IMDB and Wikipedia did not have the correct episode guide in comparison to A&E's webpage, which is what I used to re-watch the episode after having seen it on live TV the first time when it was broadcast on the A&E channel. Thus, the only information I could find on the episode I transcribed was the official season, episode, title, and rating which were posted on the A&E webpage. Interestingly, A&E has itself gone through a great deal of changes since its inception in that it used to broadcast programs more in a style keeping with PBS, but now offers more sensationalized programming. Their

current programming revolves around a great deal of dramatic real life incidents, mainly focused around crime and punishment with shows like *The First 48*, *Court Cam*, *Intervention*, and so on. These “real life” depictions are also a form of re-enactment, which can be considered adaptations and recreations, and to that end, forms of fiction.

I was drawn to the episode “Devil’s Trail” because of an interesting series of twists in regard to who the perpetrator turned out to be, but I do not feel as though the writing captured the twists the same way watching the episode for the first time did. In fact, I became so overwhelmed with disappointment and dislike for the project that I almost stopped the process entirely several times, but in the end continued on as I did still very much want to include a creative aspect. The first thing I did was transcribe the episode while renaming the real life detectives on the case as Cinderella (Ella) and Ariel. I have always had concerns around turning true events into fictional texts, but for some reason I loved the idea of having Cinderella and Ariel as strong, independent women dealing with emotional challenges while working a murder case based on a true story. I can only assume that my love for *The First 48* and excitement for this concept overshadowed any normal reservations that I would have about adapting someone’s real-life experience.

My interest in sensational programming, which Sachsman (2013) suggests is “the stock and trade of popular mass media” (p. x), is echoed in society through the production of scores of films, television shows, documentaries, and more forms of media focused around criminal incidents. According to Ascari (2007), sensation fiction developed through journalism in the early 1900s as a result of great public interest in criminal reports as well as catastrophe and “the nightmarish aspects of modern urban life” (p. 111). The idea that women would enjoy reading nefarious information as much as men was very shocking, as according to its initial critical

reception, "...the flood of sensation fiction on the Victorian literary marketplace of the 1860s posed a social catastrophe that threatened to erode literary standards and to undermine domestic tranquility, the guiding fiction of middle-class life...[which] excoriated sensation heroines and female sensation readers as unhappy evidence of what some today might term declining "family values"" (Bernstein, 1994, p. 213). I feel that the shock of women being interested in sensational material is, in itself, a form of feminism as it breaks down the stereotype that only men are interested in aggressive, horrifying, and even gruesome details. In fact, I used to refrain from discussing my love of true crime because of the startled reactions I would get from both men and women, but there has been a shift in the way this sensational media viewing by females is portrayed in recent years. For example, over the last year or so I have seen several memes shared that actually celebrate and/or poke fun at the fact that many women consume a great deal of sensational media. One such meme states "Me when there's a new documentary about a serial killer on Netflix" over a photograph of actor Anna Kendrick, in a yellow sweater over a white dress shirt with cats on the collars, smiling with her hands clasped (Wade, 2020, para. 11).

The choice to model an actual episode rather than create my own from scratch was problematic for many reasons, including the fact that there was only one female lead detective in the actual episode, so a lot of changes needed to be made that I had not anticipated when I began the transcription. This led to my character Ella essentially being entirely based on the real-life lead female detective, while Ariel was essentially every other detective in the episode (almost all of whom were male). I also had a really hard time remembering to change the victim's name from her real name to Aurora, whose name I chose to be fictionalized as the lead from *Sleeping Beauty*.

In the end, my idea to insert female fairy tale characters into a television program that documents real-life murder cases was a much more of a metaphorical exercise than it was a re-imagining of what female fairy tale characters might have to deal with in “real life.” My re-imagining required more revision than expected as writing the nuances of a metaphorical journey for the characters was much more complicated than I had anticipated. I am not confident that my work displays the characters’ responses to emotional challenges overtly enough for the casual viewer to catch. For example, there is an exchange near the end of the script about Aurora, the murder victim, where Ella asks Ariel “Where was the Prince Charming to her Sleeping Beauty in all of this? And how did she get that nickname? Did she have it before she slipped into a drug habit and ended up on the streets?” It is clear through this dialogue that Ella is deeply affected by the case she is investigating, but I am unsure as to whether it is clear that talking things out with her partner Ariel is Ella’s method of coping with the challenging situations she works in each day. That being said, I do feel that the writing clearly indicates that it is a feminist piece in that it seeks to show female characters that are equal to their male counterparts in a job that traditionally consists of predominantly male employees.

Transcription

As I transcribed the episode, I found that I wanted to change a lot as I wrote rather than make the changes in the second draft, and as a result I sometimes lost focus as to whether my goal was to transcribe the episode word-for-word or be more creative in my approach as I transcribed. In regard to the process of turning jottings to fieldnotes, Emerson, Fretz, and Shaw (1995) state that “The fieldworker must construct something out of these bits and pieces of information together with the recollections of events, incidents, and experiences they inspire” (p. 49). I definitely felt this as I worked, as I was transcribing while also making notes of spots that

I wanted to improve in the second draft and therefore had many bits and pieces of ideas strewn about my transcription.

Further, there were some immediate changes I made based upon feelings regarding word choice used by the officers. For example, the first suspect is an indigenous man who the officers refer to as an Indian man; I immediately changed the language to indigenous because culturally speaking, I do not believe in using the word “Indian” to describe someone unless they are from the country of India. Further, it is revealed to detectives that the man’s nickname was Monkey, which I felt uncomfortable using because of the derogatory nature of the term. As such, I changed his nickname to Marley. Next, I tried writing out every single shot as it was portrayed in the episode, but this became rather tedious and it is not what is normally done when one writes a script. Typically speaking, all of those details are left for the director to decide upon when they are shooting the film or television episode, even when shooting a documentary rather than something fictional. The further along in the transcription that I got, the less detailed my shot descriptions became.

Between watching the episode for the first time and transcribing it, I completely forgot that the lead detective, upon whom I based Ella’s character, retired; I realized that I would have to change this in order to keep Ella in the rest of the episode. As such, I chose to change the retirement to Max’s character. Further, because I changed the gender of many comments, I inadvertently changed the tone of several scenes without meaning to. For example, when the lead female detective retires, she asks, “Can I leave my flowers here so you guys can think of me?” This was perfectly normal when she said it, but as I transcribed it and changed it to Max’s character in order to keep Ella in the story, it clearly made Max feminine because of the gendered stereotype that a female detective would receive flowers when she retires but a male

detective probably would not. That being said, I decided to keep the flowers for Max in the script as a play on gendered stereotypes.

When I transcribed the interview with the first suspect, he repeated the term “bro” several times and I kept forgetting that I needed to change the gendered term, and I did not really know what to put there without adding something stereotypical, so I simply cut all references to “bro.” Another reason I was glad to cut these references is that, ironically, a lot of the language used by the detectives felt very fake. I wanted to change much of the terminology as I was transcribing, but again, got kind of confused in my own process and decided to keep the dialogue as it was said in the episode until my second draft.

The further along I got in the transcription, the less happy I was with the concept of my idea to borrow from an actual episode in order to add a sense of realism to the script. I have always struggled with the concept of fictionalizing true stories, which is another interesting thing to consider as I am not sure why it seemed like such a good idea when I first thought of it. Because I find *The First 48* so gritty, I think I felt as though it would be interesting to put the fairy tale characters I studied into a dark 21st century setting.

Although I of course knew the murder in the episode was a real event, it became much more real to me as I wrote down the details, and I think that is why it became more challenging to transcribe as I went. I have a personal experience with a family member, a cousin, being murdered, and I have to say that I thought about the situation multiple times as I transcribed the episode, as I wondered how I would feel if someone created a project about or referencing my cousin’s murder. My supervisor also reminded me of my experience watching Quentin Tarantino’s 2019 film *Once Upon a Time in Hollywood*, as I did not want to see it at first because I was horrified that he chose to fictionalize the brutal murder of Sharon Tate, who was 8

½ months pregnant at the time of her death, and four of her friends who were visiting her at the time. Truth be told, I found the film quite funny, but really had to separate the real-life situation from the movie in order to enjoy it, especially in regard to Tarantino's decision to re-envision the ending in a gory, unrealistic manner. Phenomenological bracketing (or reduction), that is to say the act of suspending judgment to instead focus on analysis of experience, was not created by Husserl, but as one of the first to study it, he argues that experience is the fundamental source of knowledge and that through phenomenology one can complete "unbiased stud[ies] of things as they appear in order to arrive at an essential understanding of human consciousness and experience" (cited in Dowling, 2007, p. 2). It is very difficult, if not impossible, to separate one from what they are passionate about, and thus it is important to consider the experience of characters as they navigate stereotypes and socio-emotional spaces.

These considerations were what led to the conclusion that I would need to do multiple drafts to change all of the real information, as well as many details of the case, in order to ensure it was less explicitly a transcribed quasi-fictional piece and more of a stand-alone fictional text.

Second Draft

One of the most gruesome details from the real-life situation depicted in the episode was the fact that the murder victim's body was "packed" in multiple places after her death; it horrified me when I first saw the episode and again when I transcribed it. It was an image that was actually too real for a fictionalized account, in my opinion, and I did not like it remaining in the text; since this was a creative endeavour, I decided to remove that information in my second draft.

The next thing I did with the second draft was to give the background detectives (who I referred to as Detective 1, Detective 2, and Detective 3 in the transcription) names based on other fairy tale characters that I had studied prior to narrowing my focus.

Another thing I noticed when transcribing the episode is that much of the dialogue employed by the real-life detectives did not flow well or sound natural. For example, one of the detectives said things like “Whoever did this is a sick dude,” which really came across as an older person using slang that is too young for them. I changed all instances of this type of dialogue to make it sound more natural.

I decided to change the location from Tulsa, OK to Toronto, ON in order to further remove the real aspects of the murder. Toronto is familiar to me, and thus it was easier to create the verisimilitude of being there. I thought about giving the city a fictional name based on a fairy tale location, but I felt that would seem overtly childish in contrast with the seriousness of the subject matter.

Third Draft

My focus for the third draft of the episode was to deepen the lead detectives’ reflection of their own emotional health consideration as they worked the case. I wanted to do this not only to move further away from the truth of the murder, but also to deepen the characters’ exploration of their psyche and well-being in contrast to their job as detectives, as that job demands so much mentally from its workers. I wanted to further deviate from the truth of the case and make the characters feel as though they had greater depth, and I did this through the inclusion of some of the tropes and archetypes found in *Cinderella* and *The Little Mermaid*.

First, I attempted to make Ella, the lead detective, appear more like the female fairy tale archetypal boss who is “goal-oriented and tough, [as] she fights her way to the top and demands respect” (Krasny, 2013, p. 165), and form Ariel more as the librarian, who is “Poised and proper...[she] appears competent and in complete control, but beneath that stern exterior lies the beating heart of a passionate woman” (p. 166).

I decided to change the final interview of the episode, where detectives attempt to get a confession from the killer, to a near-death experience for Ella as the archetype of a near death experience that leads to the resolution felt completely natural for her character given the precariousness of being in close contact with a murderer (Campbell, 2001, PBS). I felt this choice would provide a heightened climax to the story and move it further away from the true events in which the murderer refuses to accept responsibility for his actions. I considered re-writing the scene with the male detective successfully coaxing the confession when Ella could not, given the archetype of women finding success in their journey thanks to being granted something from a man, but in the end I preferred to stick to the boss trope that had Ella in control, even when the murderer lashes out, in order to further demonstrate her strength.

Fourth Draft

Lastly, I wanted to include a monologue for Ella that gave depth to her character in a way that I felt was lacking due to the cold nature of the show, as typically there is minimal focus on the detectives' emotional well-being. Although there are definitely exceptions within the episodes I have seen from the show's 21 seasons, the time spent on reflection is minimal. Even the real reflection shown by the lead detective when she retires is a miniscule moment in the episode with no follow-up from her co-workers, and so I wanted to give her more of an opportunity to reflect on the case at hand, since the real detective did say that she disliked retiring when she had an open case. Although I had created the space for some reflection on Ella's part in the third draft, I decided to add a bit more explicit reflection in a fourth and final draft.

Even though I did not necessarily love the process that my creative output took, I am glad that I took a risk and tried something completely new to me as someone who has been writing screenplays for fun since I was in elementary school. As Luce-Kapler (No Date) suggests in

“Rewriting the Poem,” “Rewriting seems to begin with a stepping back, a cooling from the first heat of spilling our thoughts onto the page. We need a chance to clear our vision and to move away from the initial deep attachment to our words” (Online). After the final draft of this creative project, I had a much better understanding of the difficulty of taking what seems like a very solid idea and turning it into a screenplay that others might derive pleasure from.

In *The Power of Myth* series on PBS, Joseph Campbell, in his interview with Bill Moyers, suggests that in the journey to save yourself, you save the world (2005, Episode 1). This theme presents itself in a great deal of popular culture, most notably in Joss Whedon’s series *Buffy the Vampire Slayer* when protagonist Buffy sacrifices herself a multitude of times (like when she throws herself into a mystical void in the season five finale “The Gift”) for the greater good of society (2001, Episode 100). Although my episode is in no way going to reach the emotional heights of a television series that builds its protagonist’s sacrifice over many years, it is my hope that my re-write of Ella’s final actions in the fourth draft is better able to touch upon the theme of renewal after personal sacrifice in order to leave a more lasting impression upon the reader.

Chapter 6: Emotionally Ever After

If happy ever after did exist
 I would still be holding you like this
 All those fairy tales are full of shit
 One more fucking love song, I'll be sick
 - Maroon 5 (*Payphone*)

Conclusion

The continued perpetuation of adaptations of fairy tales indicates that interest in this subject matter is not waning. In addition to Universal Pictures' forthcoming live-action *The Little Mermaid*, Disney is also in pre-production for a forthcoming live-action *The Little Mermaid*. There are many other fairy tale films listed as "Announced" or in "Pre-Production," including films called *Cinderella and the House of Plagues* (IMDB) and *Sleeping Beauty* (IMDB), but none have any specific details regarding the company of production or date of release, which means they are too early in development for any confirmed details to be released to the general public. Clearly fairy tale films are still making traction at the box office.

Although the academic study of fairy tales has been going on for many decades, there are few studies that explore the socio-emotional spaces inhabited by female fairy tale characters. Although I wanted to write about the characters' mental health challenges, and then explore how they could work out those issues in order to be revitalized for 21st century audiences that are becoming more aware of the importance of maintaining emotional well-being, I have minimal medical knowledge of the vast array of mental health disorders, and as such I did not feel as though I could write an effective piece as to how they worked through said challenges. Through the creation of the tables comparing these elements of emotional well-being, I found it is very difficult to narrow one's challenges to a single concern as many elements work in conjunction with one another and that is what can lead to a complication of mental health. This was an important learning opportunity as it served to solidify my belief that adapting a work of non-fiction into a work of fiction is an extremely problematic experience. What seemed like a

thought-provoking exercise proved to make me uncomfortable in numerous ways, and although I had wanted to put my idea out for consideration in the film industry, I would absolutely never put this forward for consideration for public consumption based on the realization of how problematic it was in the end. Although I was seriously disappointed in how the creative output evolved, I am very glad that I gave it a try and also explored a new method of screenwriting than what I have done in the past. Further to my learning opportunities with this project, I believe this gives me an even greater understanding of why I feel that real life does not always translate to the screen. It was truly vital to my experience that I was able to relate to the victim's family members with my own personal experience having a family member murdered, as this put the moral choice to adapt a real situation into a fictional one better in perspective.

The major themes that emerged from my work indicate that to understand gender stereotypes is an important part of understanding the role and effect of fairy tales across cultures and time; as women continue to make strides toward equality (and, unfortunately in many instances, move backward), these roles are important to study, especially versions put forth by the Walt Disney Company given their omnipresent effect on children. Four years ago, I resurrected a grade 12 course focused on Film and Literature, and one of the assignments I created looks at Disney's 1989 animated film *The Little Mermaid* in regard to agency, body image, gender roles, and aggression. In the evaluation for this course in semester 1 of the 2019-2020 school year, several of the students commented that it was one of their favourite activities since they had not seen the film since they were children and they loved realizing how much more is going on in the film than they noticed growing up. It is only through the re-viewing of older adaptations that one can truly appreciate how stereotypical gender roles, like the concept that women must be docile and agreeable, have changed and continue to change.

The analysis completed opens opportunities to discuss how socialization leaves female protagonists without agency, and also it creates a space to consider the extent to which female protagonists are willing to go to achieve their dreams. Certainly the most omnipresent theme to emerge from a comparison of the three versions of *Cinderella* and *The Little Mermaid* studied is that sexuality, beauty, and stereotypical gender roles are an integral part of the female fairy tale character experience. Although there are many moments in each text that offer alternative narratives to a gendered female experience, such as Ella's continued attempt to be positive despite dire circumstances (Disney, 2015) and Ariel's independent spirit of adventure and desire to collect tokens from life above the water (Disney, 1989), each text—with the exception of Andersen's *The Little Mermaid* (1837)—still concludes with a white male saving a white female followed by a heterosexual marriage (with the exception of Harris and Bouchard's 2018 *The Little Mermaid*).

Even texts like Disney's 2015 live-action *Cinderella*, though still focusing on a passive protagonist, allowed many opportunities for Ella and the prince Kit to be fleshed out as much more believable characters with actual interest in each other, and that is a huge step forward from Disney's 1950 animated film. Disney easily could have kept the adaptation close to the original, but they chose to flesh out the villainous step-mother as well, and this led to a much more engaging story than what was offered in 1950, let alone compared to the Grimms' recorded tale.

Part of the reason that it may be difficult to truly advance the character of Cinderella is that her personality stems from thousands of years of male oppression through male record-keepers and writers. That being said, no matter how one plays around with her character, her happily ever after still hinges on the escape of her abusive step-family through marriage to a prince. Unless an author or screenwriter were to truly change this defining element, I am not

sure how it can ever really be more than what the 2015 film offers in regard to progressive feminism.

Although the step-sisters remain fairly static in lack of development across the three texts, the male characters and the step-mother gain more personality in Disney's 1950 and 2015 films; although the Prince is fairly inactive in the 1950 animated film, his father is so excited for grandchildren that he literally dreams of having fun with them. Though she still does not have a name, the step-mother in the 2015 live-action film is more progressive than the step-mothers in the other two texts as she is more interactive with Cinderella and even has hobbies of her own (such as gambling). However, all three texts are lacking in biological mothers and caring motherly figures beyond the magical tree and the fairy godmother. There is no clear indication as to the longevity of the magic and presence of the fairy godmother, and therefore these are not reliable places for Cinderella to draw from in regard to support in her new role with the prince. Is she essentially back to being on her own at the palace, or do her animal and avian friends follow her? Will she then be lost among princess protocol, or will she be able to navigate new challenges with a willing husband? There are many gendered questions to be asked of the story of Cinderella that the texts under study were able to answer.

Given that religion played a much larger role in society at the time Andersen was writing, it is clear that his text is more about heavenly reward than it is about finding true love. The Sea Maid's journey is very much one focused on her agency and desire, and when it is realized that this desire will never be fulfilled, she sacrifices herself to ensure that the Prince will be able to enjoy the rest of his life with the woman he misidentifies as being the one who saved him. While The Sea Maid chooses to sacrifice her life and seek religious freedom in the end, one could argue that this is the most feminist ending of all three texts as she does not end up in a heterosexual

relationship but rather disappears in a quest to complete 300 years of servitude, though that servitude consists of doing good deeds for others. It is a very selfless ending that does not follow what one would consider a “happily ever after” ending. In Disney’s 1989 animated film, Ariel overcomes many obstacles on her journey to freedom, but in the end that freedom consists of resuming her mutilated physical transition to being human, marrying a male, and conforming to hetero-normativity. It is made to seem as though Ariel is moving up in socio-economic status, but given that her father Triton is the King under the sea, the appearance that this move is socially upward is an inaccurate portrayal.

Harris and Bouchard’s 2018 film truthfully rarely follows either of its textual predecessors. Although it displays an animated re-telling at the beginning that is similar to a combination of Andersen’s story with Disney’s animated film, the rest of the film deviates from the story entirely to create a very confusing, overly complex narrative with minimal cohesion. While Elizabeth is clearly the mermaid in Harris and Bouchard’s film, she does not have any agency at all and is only trying to return to the sea, not seek the love of a man. At first I considered this as being a somewhat feminist ending as she heals Elle and then swims off by herself, but I do not think that I can really argue that to spend the entire text trying to be free of a male’s prison is feminist so much as it is logical for any gender to want to escape captivity, especially given that the wizard Locke’s purpose of enslaving Elizabeth is related to the fact that she is a mermaid, not necessarily because she is female. It is simply not evident in that text as to what the mermaid population is like as no merperson is depicted other than Elizabeth.

The role of the Sea Witch is also remarkably different in each of *The Little Mermaid* texts. Although grotesque in both Andersen’s 1837 story and Disney’s 1989 animated film, there really is not a character that represents her at all in Harris & Bouchard’s 2018 film; the wizard

Locke somewhat fulfills this role, but due to the gender change his role is vastly different than that of the first two texts. Additionally, Locke's goal is to capture a multitude of strange creatures for the purpose of financial gain. Although they certainly are not positive exchanges, technically the deals made between the Sea Witch and the little mermaid in Andersen's and Disney's texts are made willingly, whereas Locke holds Elizabeth hostage for personal gain. Although it is possible to argue that both Sea Witches did indeed have personal gain in mind, the manner in which the deals are wrought are still much more independent as the little mermaids are willing participants rather than captives.

I set out to examine how gender roles are performed in a variety of socio-emotional spaces by white female fairy tale characters across six texts and found that within the more recent texts, with the exception of Harris and Bouchard's 2018 live-action film, gender roles are much less rigid than they were in the classic tales. Although this is a foregone conclusion in some respects due to the feminist movement, even tiny positive changes to gender roles are apparent as early as 1950 in Disney's animated film *Cinderella* as the prince's father seeks marriage for his son not simply for the purpose of throne succession, but also because he has dreams of having fun with future grandchildren. Female independence and agency is more widely explored in Disney's 2015 live-action *Cinderella* and Disney's 1989 animated film *The Little Mermaid*, and thus the gender roles in those texts are much more fluid than they are in the remaining texts.

Further Implications

A lot has changed in the world of fairy tales since I was first introduced to them as a child and took my first trip to Walt Disney World in 1991 at the age of ten with my parents (mom took the photo) and younger sister (see Figure 8). In "Magic everywhere: Mapping the Disney curriculum," Sandlin and Garlen (2017) suggest that "Scholarly analyses of...identities, desires,



*Figure 8. Elaine Morton's First trip to Walt Disney World in Florida with her Family.
By Elaine Morton, 1991.*

and subjectivities allow us to explore how Disney teaches and informs our understanding of how educators as well as learners interact with Disney within the classroom and beyond” (pp. 192). In addition to the academic study informing my pedagogy, perhaps the unique approach to the characters provided in my creative output could spark conversation in the classroom, for example, about how to

re-imagine other canonical texts so as to be more equitable in terms of the depiction in the media of women suffering

from emotional challenges. This lends itself to further study where young people might rewrite fairy tales or devise a screenplay of their own that reworks old material with a fresh eye; it could also be used for a study where students respond to my work either through a reflection of the source material compared to my screenplay or through acting it out in order to consider the implications of a modernized version of beloved tales.

As we continue to move into a new world created by the Covid-19 pandemic and further unrest due to racial tensions and contentious election in the United States, change is being demanded in every aspect of modern life, including within Disney's films and attractions. As Trevor Noah (2018) states, “...unfortunately, this fairy tale that maybe we've told ourselves at times about how people have changed is not as true as we'd like to believe...we at many times realize that people are nicer when things are going well for them, but maybe that covers their true feelings and emotions” (CNN International).

Although it is often a long and complicated journey working through creative writing and creative approaches to literary analysis, there is a provocation to reframe existing structures within creative pieces as even current North American society is still deeply entrenched in the patriarchy. Many continue to push through socio-emotional spaces in an effort to subvert, challenge, and even revolutionize the concept of what happily ever after means for all genders and non-binary people. It is my hope that the voices speaking out for change during this incredibly challenging time will, in fact, lead to a revolution for the female characters so that all women are represented equally in the media going forward.

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Appendix A

Table Version 1

Jack Zipes' Translation of The Grimms' <i>Cinderella</i> (1812; translation 2014)	
Character	Mental Health Portrayal
Cinderella	<u>Agency</u> - After she's relegated to kitchen duties, she's also expected to assist her step-sisters with preparation for the ball "Comb out our hair, brush our shoes, and fasten our buckles!" They then mock her by asking her if she's going to go, and when she says she doesn't have any clothes but would love to, they tell her how embarrassing she would be there - Even though she's gifted the clothing by the little tree at her mother's grave, she's actually the one who preps herself for the ball "Cinderella carried everything into the house, and after she had washed herself and dressed herself, she was as beautiful as a rose washed by the dew" - When she returns from the ball, she puts ash on herself and laid herself down in the kitchen to sleep <u>Depression</u> - After mom dies she doesn't need to water the tree she's planted in mom's honour because she has so many tears <u>Repressed desire</u> - Wants to attend the balls multiple nights with the family <u>Jealousy</u> - She climbs up to the pigeon coop in order to see the ballroom of the palace where her sisters are dancing on the first night of the ball; afterward, "Her heart was heavy, and she laid herself down in the ashes and fell asleep" <u>Self-mutilation</u> - Not necessarily mutilating but she allows herself to be completely changed over in order to fit into the ball
Cinderella's Step-Mom	<u>Jealousy</u> - As soon as they move in, she asks "What's this terrible and useless thing doing in our rooms?" - She relegates Cinderella to the kitchen "She can be our maid" <u>Violence</u> - She has both of her daughters disfigure themselves ("cut off a piece of your foot") to try and fit into the slipper
Cinderella's Step-Sisters	<u>Agency</u> - "They had beautiful features but proud, nasty, and wicked hearts" - As soon as they move in they take away Cinderella's clothing and give her an old gray smock and mock her saying "You look good in that!" - After that they "did everything imaginable to cause her grief and make her look ridiculous" including forcing her to sleep next to the hearth in the ashes, thereby naming her "Cinderella" <u>Jealousy</u> - At the ball second night "they were annoyed that some other young lady was more beautiful than they were" - The day after the ball second night "They looked morose and kept quiet." - At third night of the ball, Cinderella looks even more spectacular "If they had known that it was Cinderella, who was supposed to be at home in the ashes, they would have died of envy" <u>Self-mutilation</u> - At the behest of their mother, they disfigure themselves in order to try and fit into the slipper; eldest cuts off a part of her heel until she forces foot in—succeeds until the birds point out she's bleeding as she's about to get into the carriage; younger cuts off a large part of her toes to same effect (blood noticed by pigeons)
The Prince	<u>Agency / Gender Roles</u> - The king "decided to organize a magnificent ball...and his son was supposed to choose a bride at this event" therefore the Prince doesn't really have any say in the matter, he's just following the typical gendered belief that he must have a wife - The Prince begs her to stay second night of the ball because he knows he has to choose a bride and feels "she's the only one for [him]" - He tries to catch her the third night of the ball "he had people stationed on the road...Moreover, he had the stairs painted with black pitch so that she wouldn't be able to run so fast" (that's how she loses the slipper) - The day after the third night he decides the slipper will help him find his bride - Doesn't notice on his own that the step-sisters have cut themselves to fit into the shoe (blood everywhere but he only notices when the pigeons call out) - Demands the third daughter be brought out, drives off with her after it's revealed the slipper fits

Disney's Animated Film <i>Cinderella</i> (1950)	
Cinderella	<u>Agency</u> - Despite the harsh treatment she receives, she remains kind and gentle, and is friends with all of the animals, mice, and birds around and in her home (example: she finds Octavius, Gus for short, caught in a trap—she releases him and gets him some new clothing; it's assumed he's now part of the family) - Uses the resources she has, with the help of her "friends," (aka the wildlife) in order to fancy-up her mother's old dress for the ball - Loses her agency when the fairy godmother enters in that she is entirely dependent upon the fairy for her appearance, transportation, assistants, etc. and as such when the magic wears off at midnight she is returned to her former self - Is locked in her room in the attic once her stepmother realizes that it's her the Prince is looking for after the ball - Is assisted by her wildlife friends who manage to open the attic door so that she can get downstairs to try on the slipper - Even though the first slipper is smashed (essentially by her stepmother), she is able to produce the other slipper and thus it becomes known that she is the mysterious princess the Prince is looking for <u>Depression</u> - When her first ball dress is destroyed, she heads outside (once the rest of the "family" is gone to the ball) and cries in the garden <u>Repressed desire</u> - Sings "A Dream is a Wish Your Heart Makes" (when you're fast asleep) about her desire for a better life <u>Sexual arousal</u> - Very downplayed but she indicates that she is in love with him as they dance through the courtyard during the ball <u>Hopelessness</u> - After her dress is torn, she cries in the garden and is hopeless until her fairy godmother appears <u>Male saviour</u> - The first of her saviours is actually female in that it is the fairy godmother that transforms her into an outfit that is suitable enough for her to attend the ball in - In the end she's rescued from a horrible life with her stepmother and stepsisters through her marriage to the Prince - Through patience and perseverance, Cinderella marries the Prince in the end <u>Self-mutilation</u> - Not necessarily mutilating but she allows herself to be completely changed over in order to fit into the ball
Cinderella's Step-Mom (Lady Tremaine)	<u>Agency</u> - Reveals her truly cold heart once Cinderella's father dies; she takes over the estate and begins to abuse Cinderella (forces her to essentially become a scullery maid while she spends what's left of Cinderella's family's fortune) - When Anastasia opens her teacup and finds a mouse in it (Gus), she punishes Cinderella with extra chores - Pretends that she'll let Cinderella attend the ball if she finishes all of her chores - After the ball and the proclamation that the Prince is searching for the woman with the glass slipper, Lady Tremaine realizes that it's actually Cinderella he's looking for (as she hears Cinderella humming a tune from the ball); this leads her to lock Cinderella in her room in the attic in order to conceal her from the Prince - When she realizes that the glass slipper will fit Cinderella's foot, she trips the footman which causes him to drop and shatter the slipper
Cinderella's Step-Sisters (Drizella and Anastasia)	<u>Violence</u> - In order to stop Cinderella from attending the ball, the sisters physically attack her and destroy her dress
The Prince (Prince Charming)	<u>Agency</u> - Rejects every girl at the ball until he sees Cinderella; he dances with her in privacy away from the rest of the crowd - When Cinderella flees and he is left with her glass slipper, he could've just moved on to another girl but is so in love with her that he seeks her across the kingdom by sending his men forth to find the right person for the glass slipper <u>Gender Roles</u> - He actually isn't interested in finding a wife so much as his father wants that for him (as his father wants grandchildren)

Disney's Live-Action Film <i>Cinderella</i> (2015)	
Cinderella (Ella)	<u>Agency</u> - Taught from a young age to believe in magic and this allows her to befriend the animals on the estate (especially the mice) - On her deathbed, Ella's mom requests that she "have courage and be kind" so Ella makes this her life's mantra (this is exemplified in her attempts at kindness with the stepmom and stepsisters even when they're awful to her; even gives up her room and moves to the attic to please them) - After being treated so poorly by her stepmother and stepsisters, she flees the house and takes her horse for a ride in the woods where she encounters Kit (the prince, who doesn't reveal his true identity at that time) - There's a lack of agency in that she depends on the transformation given to her by the fairy godmother; when the clock strikes midnight the magic is lost and she returns to her former self - When she's propositioned by Lady Tremaine (when she finds out Ella is the one the Prince seeks), she refuses saying that she regrets not better protecting her father and saying that she will protect the Prince no matter what - Is assisted by her bird friends who open her attic window so that her singing can be heard by the crowd searching for the woman that fits the slipper - Despite the mistreatment she receives, she forgives her "family" and leaves with Kit <u>Sexual arousal</u> - There is chemistry with Kit and she spars with him verbally in their first encounter - Is pleasantly surprised when she arrives at the ball and Kit's true identity as the Prince is revealed; they tour the palace grounds together in privacy until the clock strikes midnight <u>Hopelessness</u> - When her first dress is destroyed she flees the house and cries in the garden <u>Male saviour</u> - The first of her saviours is actually female in that it is the fairy godmother that transforms her into an outfit that is suitable enough for her to attend the ball in - In the end she's rescued from a horrible life with her stepmother and stepsisters through her marriage to the Prince <u>Self-mutilation</u> - Not necessarily mutilating but she allows herself to be completely changed over in order to fit into the ball
Cinderella's Step-Mom (Lady Tremaine)	<u>Agency</u> - When her husband dies she releases the servants and makes Ella take over all of the tasks - Forbids Ella to eat with her and her daughters - Refuses to let Ella attend the ball with them (desperate for one of her daughters to marry the Prince) - Forbids Ella from trying on the slipper but is overruled by the Captain - When she overhears that the Grand Duke has secretly promised Kit to a princess, she uses this to her advantage - Tries to bargain with Ella once she realizes that she's the one the Prince is seeking (wants to be made head of the royal household once Ella becomes Queen; demands her daughters be given proper husbands) - Once she smashes the slipper she takes the pieces to the Grand Duke and strikes a deal with him that, in exchange, she'll reveal the identity of the mystery girl in order to get the title of countess with worthy husbands for her daughters <u>Violence</u> - When Ella refuses her proposal to make her head of the royal household, she smashes the slipper and locks her in the attic
Cinderella's Step-Sisters (Drisella and Anastasia)	<u>Violence</u> - The sisters tear Ella's dress to shreds so that she cannot attend the ball
The Prince (Kit)	<u>Agency</u> - When he encounters Ella in the woods while hunting, he becomes enamored with her as she spars verbally with him since she doesn't realize who he truly is (and he doesn't tell her) - When he learns how little time his father has left, the law becomes clear that he needs to marry a princess but he can't get over the mystery girl (as such gets his father to let every eligible maiden in the land attend their ball) - As his father dies, he gives Kit permission to marry for true love and as such Kit sends his men out to try the glass slipper on every maiden in the kingdom - When he's given the smashed slipper, he ignores the Duke's suggestion of where it came from and doubles his efforts to find the mysterious woman - Actually joins the search party and reveals himself at the end once Ella is overheard singing (since she's the only person in the kingdom who hasn't tried the slipper on)

Hans Christian Andersen's <i>The Little Mermaid</i> (1837)	
The Little Mermaid	<u>Agency</u> - She attends ball under the sea and sings most beautifully of all, so she decides she deserves the prince "I'll risk everything to win him and an immortal soul. While my sisters are dancing in my father's palace, I'll go to see the sea witch. I've always been afraid of her, but perhaps she can give me advice and help me" - On her way to the sea witch "She had never gone that way before" <u>Depression</u> - After he finds the other princess, "she seemed already to feel her heart breaking" - During the wedding "her ears didn't hear the festive music, and her eyes didn't see the sacred ceremony. She was thinking of her death, and of everything she had lost in this world" - Even though the pain is still there in her feet, "the wound in her heart was far more painful" <u>Anxiety</u> - While on the way to the sea witch, "The little mermaid became quite frightened...her heart was pounding with fear, and she was on the point of turning back, but then she thought of the prince and the human soul, and she gathered up courage" <u>Repressed desire</u> - Curious child, quiet and reflective - No joy greater than hearing about the human world above <u>Sexual arousal</u> - She can't take her eyes off the handsome prince when she first sees him - "Deep down in the sea there was a rumbling and mumbling" (technically the ship) - "The mermaid kissed his high forehead and smoothed his wet hair...she kissed him again and wished that he might live" (after she rescues him from the storm) - After she saves the prince, she sees land ahead "tall blue mountains whose peaks glistened with white snow as though swans were nesting there" (desire to procreate) - When she visits him after she saves him (but he doesn't know she's there), she "thought how firmly his head had rested on her shoulder, and how tenderly she had kissed him" <u>Hopelessness</u> - She continues to try and visit him on land after she rescues him but never sees him; she returns to the statue and throws her arms around it. She also doesn't tend to her flowers so they grow in great confusion across paths and entwine their stalks and leaves in the branches of the trees to the point where their tangles make it quite dark - Talking to her grandma after she rescues the prince, she wants to be human "So I must die and float like foam on the sea...Can't I do anything, then, to gain an eternal soul?" <u>Male saviour (REVERSAL)</u> - At first when she swims down to save him "He would surely have died if the little mermaid had not come to his rescue" - Again when she chooses not to kill him but to save him "she threw herself from the ship down into the sea, and she felt her body dissolve into foam" <u>Jealousy</u> - After the little mermaid saves him, she puts him on shore and waits to see who will come to save him; after a group of girls attend to him "She felt very upset" - When she figures out where he lives, she visits many an evening and night looking at the prince when he thinks he's alone - The more she visits him, the more jealous she becomes of humans "It seemed to her that their world was far bigger than hers" - When she's with the prince, she's jealous of all the girls who throw themselves at him "if only he knew that to be with him I have given away my voice for all eternity" - When she sees the other princess, "she had to acknowledge that she had never seen a more charming creature. Her skin was fine, and behind the dark eyelashes smiled a pair of dark blue, faithful eyes" <u>Violence</u> - Sisters want her to kill the prince "Before the sun rises you must plunge [the knife] into the prince's heart, and then, when his warm blood splashes on your feet, they will grow together into a fish tail" <u>Self-mutilation</u> - Grandma's fixing the eight big oysters on her tail to make her look pretty "It does hurt so" and grandma says "have to suffer if you want to look nice" - Changing the tail to legs, she knows it's going to be very painful but does it anyway "it'll hurt, as though sharp swords are slicing through you...every step you take will be as though you are treading on a knife so sharp that it will bring blood" - For the process, mermaid has to give up her tongue "Put your little tongue out, and I'll cut it out in payment" <u>Appearance (Agency in the second version)</u> - Youngest and most beautiful of all the sisters - Doesn't care for the finery and wants to shake it aside but "she was afraid to change things" - After she rescues prince, grandma discusses her appearance: "The very thing that is so beautiful here in the sea, your fish tail, they find ugly up on earth" - Once human, "she was the most beautiful of all, but she could neither sing nor speak"
The Little Mermaid's Father	<u>Non-traditional male role</u> - Had been a widower for many years (though his old mother keeps the house for him) - Visits the little mermaid on land when he finds out what she's done (but doesn't go as close to land as her sisters)
The Prince	<u>Agency</u> - Once she's on land, he "grew fonder of the little mermaid. He loved her as one can love a good, dear child, but it never occurred to him to make her his queen" - He even tells her she looks like the one who saved him, and says that although his parents want him to marry a

	neighbouring king's daughter, he could never marry her - At that point he "kissed her red lips, stroked her long hair and laid his head at her heart so that she dreamt of human happiness and an immortal soul" - He's ignorant in that when he meets the princess from the neighboring town he genuinely believes she's the one who saved him from the shipwreck "It's you... You who saved me when I lay like a dead man on the shore" and marries her
The Sea Witch	<u>Agency</u> - Makes the deal with the little mermaid in order to get her voice "you must also pay me... You have the loveliest voice of all... you must give that voice to me" - House is in the middle of a strange forest where the trees and bushes are half beast and half plant (looked like snakes with a hundred heads growing out of the earth) <u>Appearance</u> - First glance of her she's seen "with a toad eating from her mouth" - Big spongy chest
Disney's Animated Film <i>The Little Mermaid</i> (1989)	
The Little Mermaid (Ariel)	<u>Agency</u> - Ariel skips the concert at the beginning of the film (she forgets) because she's out exploring a ship with her BFF Flounder) - Decides on her own to go to Ursula for help transforming into a human, even giving her voice for it - When she and Eric ride through town, she literally takes the reins from him without asking; during their adventures in town she is obviously the leader of the two and directs their activities - During the final battle she diverts Ursula's destructive trident so that it doesn't hit Eric <u>Depression</u> - After Triton destroys all of her things, she sends Sebastian and Flounder away so that she can grieve alone <u>Repressed desire</u> - Somewhat repressed in that she's unable to tell Eric how she feels because she has no voice <u>Sexual arousal</u> - As soon as she sees Eric on the ship she's enamored with him - After she rescues Eric she places him on the shore; she reprises her song "Part of Your World" and thrusts herself onto a rock looking extremely sexualized - Sings to her sisters and then Eric's statue in a flirtatious manner <u>Hopelessness</u> - After she's "grounded" by Triton for missing the concert, she swims into her secret cavern; she sings "Part of Your World" to indicate her serious longing for another type of life - When she sees Eric sail off with Vanessa, she looks very deflated—it is only through the help of her friends that she decides to go after the ship <u>Male saviour</u> - In the end battle she's just about to be killed by Ursula when Eric rams a ship into Ursula, thereby saving Ariel - Her father saves her twice in that he gives his life as an exchange for hers, and then again when he turns her back into a human so that she can marry Eric - Her marriage to Eric sets her free from life under the sea <u>Self-mutilation</u> - Tail split into two legs <u>Physical Appearance (agency in second version)</u> - Considered the most beautiful of the sisters - Stands out from the rest of the merfolk because of her long, flowing red hair - The servants literally scrub her naked body in a bathtub before giving her new clothes to wear - When she's dressed up by Eric's servants she wears very visually appealing outfits, including a massive pink gown during the dinner scene
The Little Mermaid's Father (Triton)	<u>Agency</u> - Holds a concert in his own name - Gives his life in exchange for Ariel's, though his power as the white male is eventually restored - Seeks advice from Sebastian about what to do once everything has been resolved and is told "She has to be free to lead her own life;" he takes the advice and turns Ariel into a human <u>Aggression</u> - Becomes extremely angry when he realizes that Ariel has missed the concert - Does realize he's gone too far when Ariel swims away crying, and asks Sebastian "Was I too hard on her" - After he finds out that Ariel rescued Eric, he finds her secret cavern and destroys everything in it after they argue; that being said, he is remorseful immediately after the damage is done, but also doesn't do anything to change his perspective of her love for Eric - Even his approach to finding Ariel once he realizes she's missing is aggressive in that he wants "no stone unturned"
The Prince (Eric)	<u>Agency</u> - When the statue of himself is unveiled as his birthday gift, Eric's uncomfortable with the situation rather than being excited to see it - Grimsby tells him right away that it ought to be a wedding present, not birthday present, and he professes that he "just hasn't found the right girl yet" - After the storm hits the ship, Eric is tossed asunder and is rescued by Ariel - While they're on their adventures through town, Eric allows Ariel to take the lead - Eric is unaware that Vanessa is the sea witch in disguise, and even then he only "falls for her" because he's under Ursula's spell (continued)

	(continued) <u>Aggression</u> - Has to kill Ursula before she kills Ariel (arguably phallic symbol of the massive ship sent into Ursula's abdomen)
The Sea Witch (Ursula)	<u>Agency</u> - Before Ariel even considers making a deal with her, Ursula is watching Ariel because she's Triton's daughter and wants to get back at him for previous transgressions (though the audience does not know what those were) - Has the ability to perform very powerful magic (ie. Ariel's legs and her own transformation to a physically appealing princess Vanessa with Ariel's voice later in the film) - When she realizes that Ariel is very close to getting Eric to kiss her she intrudes through the use of her eels - When the wedding ship is attacked, she switches gears and uses her power over the situation to trade Ariel's life for Triton's, along with his power via the trident - Uses her power to create a massive underwater whirlpool that brings up a bunch of old shipwrecks in order to attack everyone <u>Physical Appearance (agency in the second version)</u> - Considered grotesque because of her large size - Considered "other" since everyone is a mermaid under the sea except her, an octopus - Short hair unlike the rest of the female characters in the film who have long hair - She literally grows into a massive monster after being discovered as Vanessa <u>Aggression</u> - Turns merfolk into polypi when they can't live up to the deals they make with her - Casts a love spell or hypnotizing spell on Eric as the beautiful "Vanessa" in order to keep him from kissing Ariel - She uses Triton's trident to attack everything around her at the end
Harris & Bouchard's Live-Action Film <i>The Little Mermaid</i> (2018)	
The Little Mermaid (Elizabeth)	<u>Agency</u> - Has none in that she's being kept prisoner at the start of the film by the wizard Locke; must go and do anything he tells her to - Her soul is being held hostage in a phallic vial around Locke's neck - Essentially uses her soul to power the fortuneteller in order to defeat Locke - Is reunited with her soul in the end - Her one real act of her own agency is to heal Elle in the water before heading off to find her family <u>Male Saviour</u> - It is only through Cam's assistance that she is able to escape the circus and also defeat Locke; she also requires his help to get back to the ocean at the very end
The Prince (somewhat replaced by Cam)	<u>Agency</u> - Cam is a writer taking care of a young girl named Elle after her parents die; he brings her with him to America to write a story about real-life mermaid sightings - When Locke refuses to answer his questions, he begins poking around the circus to find out what's going on behind the scenes - Chases after Elizabeth when he sees her later on the ferry and they kiss in the water - Attempts to free Elizabeth but they are stopped by Locke
The Sea Witch (somewhat replaced by the wizard Locke)	<u>Agency</u> - Is powerful and is holding the "freaks" of his travelling circus hostage essentially - Refuses to answer any of Cam's questions when he's first approached by Cam for the article - When he catches Cam speaking to Elizabeth he threatens him and tells him to leave - Orders his animal trainer to kidnap Elle - He stops the train during the group's attempted escape - Defeats the fortuneteller and stops the group from reaching the ocean

Appendix B

Table Version 2

Jack Zipes' Translation of The Grimms' <i>Cinderella</i> (1812; translation 2014)								
Character	Agency	Depression	Repressed Desire/ Sexual Arousal	Hopelessness	Male Saviour	Jealousy	Aggression/ Violence	Self- Mutilation
Cinderella	- After she's relegated to kitchen duties, she's also expected to assist her step-sisters with preparation for the ball "Comb out our hair, brush our shoes, and fasten our buckles!" They then mock her by asking her if she's going to go, and when she says she doesn't have any clothes but would love to, they tell her how embarrassing she would be there - Even though she's gifted the clothing by the little tree at her mother's grave, she's actually the one who preps herself for the ball "Cinderella carried everything into the house, and after she had washed herself and dressed herself, she was as beautiful as a rose washed by the dew" - When she returns from the ball, she puts ash on herself and laid herself down in the kitchen to sleep	- After mom dies she doesn't need to water the tree she's planted in mom's honour because she has so many tears	- Wants to attend the balls multiple nights with the family		- In the end it's through the marriage with the prince that she's able to rise out of her situation, though we never see that happen it is implied (this version ends with her and the prince driving out the gate)	- She climbs up to the pigeon coop in order to see the ballroom of the palace where her sisters are dancing on the first night of the ball; afterward, "Her heart was heavy, and she laid herself down in the ashes and fell asleep"		- Not necessarily mutilating but she allows herself to be completely changed over in order to fit into the ball
Cinderella's Step-Mom						- As soon as they move in, she asks "What's this terrible and useless thing doing in our rooms?" - She relegates Cinderella to the kitchen "She can be our maid"	- She has both of her daughters disfigure themselves ("cut off a piece of your foot") to try and fit into the slipper	
Cinderella's Step-Sisters	- "They had beautiful features but proud, nasty, and wicked hearts" - As soon as they move in they take away Cinderella's clothing and give her an old gray smock and mock her saying "You look good in that!" - After that they "did everything imaginable to cause her grief and make her look ridiculous" including forcing her to sleep next to the hearth in the ashes, thereby naming her "Cinderella"					- At the ball second night "they were annoyed that some other young lady was more beautiful than they were" - The day after the ball second night "They looked morose and kept quiet." - At third night of the ball, Cinderella looks even more spectacular "If they had known that it was Cinderella, who was supposed to be at home in the ashes, they would have died of envy"		- At the behest of their mother, they disfigure themselves in order to try and fit into the slipper; eldest cuts off a part of her heel until she forces foot in—succeeds until the birds point out she's bleeding as she's about to get into the carriage; younger cuts off a large part of her toes to same effect (blood noticed by pigeons)
The Prince	- The king "decided to organize a magnificent ball...and his son was supposed to choose a bride at this event" therefore the Prince doesn't really have any say in the matter, he's just following the typical gendered belief that he must have a wife - The Prince begs her to stay second night of the ball because he knows he has to choose a bride and feels "she's the only one for [him]" - He tries to catch her the third night of the ball "he had people stationed on the road...Moreover, he had the stairs painted with black pitch so that she wouldn't be able to run so fast" (that's how she loses the slipper) - The day after the third night he decides the slipper will help him find his bride - Doesn't notice on his own that the step-sisters have cut themselves to fit into the shoe (blood everywhere but he only notices when the pigeons call out) - Demands the third daughter be brought out, drives off with her after it's revealed the slipper fits							

Disney's Animated Film <i>Cinderella</i> (1950)							
Character	Agency	Depression	Repressed Desire/ Sexual Arousal	Hopelessness	Male Saviour	Jealousy	Aggression/ Violence
Cinderella	- Despite the harsh treatment she receives, she remains kind and gentle, and is friends with all of the animals, mice, and birds around and in her home (example: she finds Octavius, Gus for short, caught in a trap—she releases him and gets him some new clothing; it's assumed he's now part of the family) - Uses the resources she has, with the help of her "friends," (aka the wildlife) in order to fancy-up her mother's old dress for the ball - Loses her agency when the fairy godmother enters in that she is entirely dependent upon the fairy for her appearance, transportation, assistants, etc. and as such when the magic wears off at midnight she is returned to her former self - Is locked in her room in the attic once her stepmother realizes that it's her the Prince is looking for after the ball - Is assisted by her wildlife friends who manage to open the attic door so that she can get downstairs to try on the slipper - Even though the first slipper is smashed (essentially by her stepmother), she is able to produce the other slipper and thus it becomes known that she is the mysterious princess the Prince is looking for	- When her first ball dress is destroyed, she heads outside (once the rest of the "family" is gone to the ball) and cries in the garden	- Sings "A Dream is a Wish Your Heart Makes" (when you're fast asleep) about her desire for a better life - Very downplayed but she indicates that she is in love with him as they dance through the courtyard during the ball	- After her dress is torn, she cries in the garden and is hopeless until her fairy godmother appears	- The first of her saviours is actually female in that it is the fairy godmother that transforms her into an outfit that is suitable enough for her to attend the ball in - In the end she's rescued from a horrible life with her stepmother and stepsisters through her marriage to the Prince - Through patience and perseverance, Cinderella marries the Prince in the end		- Not necessarily mutilating but she allows herself to be completely changed over in order to fit into the ball
Cinderella's Step-Mom (Lady Tremaine)	- Reveals her truly cold heart once Cinderella's father dies; she takes over the estate and begins to abuse Cinderella (forces her to essentially become a scullery maid while she spends what's left of Cinderella's family's fortune) - When Anastasia opens her teacup and finds a mouse in it (Gus), she punishes Cinderella with extra chores - Pretends that she'll let Cinderella attend the ball if she finishes all of her chores - After the ball and the proclamation that the Prince is searching for the woman with the glass slipper, Lady Tremaine realizes that it's actually Cinderella he's looking for (as she hears Cinderella humming a tune from the ball); this leads her to lock Cinderella in her room in the attic in order to conceal her from the Prince - When she realizes that the glass slipper will fit Cinderella's foot, she trips the footman which causes him to drop and shatter the slipper						
Cinderella's Step-Sisters (Drizella and Anastasia)							- In order to stop Cinderella from attending the ball, the sisters physically attack her and destroy her dress
The Prince (Prince Charming)	- Rejects every girl at the ball until he sees Cinderella; he dances with her in privacy away from the rest of the crowd - When Cinderella flees and he is left with her glass slipper, he could've just moved on to another girl but is so in love with her that he seeks her across the kingdom by sending his men forth to find the right person for the glass slipper Gender Roles - He actually isn't interested in finding a wife so much as his father wants that for him (as his father wants grandchildren)						

Disney's Live-Action Film <i>Cinderella</i> (2015)								
Character	Agency	Depression	Repressed Desire/ Sexual Arousal	Hopelessness	Male Saviour	Jealousy	Aggression/ Violence	Self-Mutilation
Cinderella (Ella)	- Taught from a young age to believe in magic and this allows her to befriend the animals on the estate (especially the mice) - On her deathbed, Ella's mom requests that she "have courage and be kind" so Ella makes this her life's mantra (this is exemplified in her attempts at kindness with the stepmom and stepsisters even when they're awful to her; even gives up her room and moves to the attic to please them) - After being treated so poorly by her stepmother and stepsisters, she flees the house and takes her horse for a ride in the woods where she encounters Kit (the prince, who doesn't reveal his true identity at that time) - There's a lack of agency in that she depends on the transformation given to her by the fairy godmother; when the clock strikes midnight the magic is lost and she returns to her former self - When she's propositioned by Lady Tremaine (when she finds out Ella is the one the Prince seeks), she refuses saying that she regrets not better protecting her father and saying that she will protect the Prince no matter what - Is assisted by her bird friends who open her attic window so that her singing can be heard by the crowd searching for the woman that fits the slipper - Despite the mistreatment she receives, she forgives her "family" and leaves with Kit		- There is chemistry with Kit and she spars with him verbally in their first encounter - Is pleasantly surprised when she arrives at the ball and Kit's true identity as the Prince is revealed; they tour the palace grounds together in privacy until the clock strikes midnight	- When her first dress is destroyed she flees the house and cries in the garden	- The first of her saviours is actually female in that it is the fairy godmother that transforms her into an outfit that is suitable enough for her to attend the ball in - In the end she's rescued from a horrible life with her stepmother and stepsisters through her marriage to the Prince			- Not necessarily mutilating but she allows herself to be completely changed over in order to fit into the ball
Cinderella's Step-Mom (Lady Tremaine)	- When her husband dies she releases the servants and makes Ella take over all of the tasks - Forbids Ella to eat with her and her daughters - Refuses to let Ella attend the ball with them (desperate for one of her daughters to marry the Prince) - Forbids Ella from trying on the slipper but is overruled by the Captain - When she overhears that the Grand Duke has secretly promised Kit to a princess, she uses this to her advantage - Tries to bargain with Ella once she realizes that she's the one the Prince is seeking (wants to be made head of the royal household once Ella becomes Queen; demands her daughters be given proper husbands) - Once she smashes the slipper she takes the pieces to the Grand Duke and strikes a deal with him that, in exchange, she'll reveal the identity of the mystery girl in order to get the title of countess with worthy husbands for her daughters						- When Ella refuses her proposal to make her head of the royal household, she smashes the slipper and locks her in the attic	
Cinderella's Step-Sisters (Drisella and Anastasia)							- The sisters tear Ella's dress to shreds so that she cannot attend the ball	
The Prince (Kit)	- When he encounters Ella in the woods while hunting, he becomes enamored with her as she spars verbally with him since she doesn't realize who he truly is (and he doesn't tell her) - When he learns how little time his father has left, the law becomes clear that he needs to marry a princess but he can't get over the mystery girl (as such gets his father to let every eligible maiden in the land attend their ball) - As his father dies, he gives Kit permission to marry for true love and as such Kit sends his men out to try the glass slipper on every maiden in the kingdom - When he's given the smashed slipper, he ignores the Duke's suggestion of where it came from and doubles his efforts to find the mysterious woman - Actually joins the search party and reveals himself at the end once Ella is overheard singing (since she's the only person in the kingdom who hasn't tried the slipper on)							

Hans Christian Andersen's <i>The Little Mermaid</i> (1837)								
Character	Agency	Depression/Anxiety	Repressed Desire/ Sexual Arousal	Hopelessness	Male Saviour (REVERSAL)	Jealousy	Aggression/ Violence	Self-Mutilation
The Little Mermaid	- She attends ball under the sea and sings most beautifully of all, so she decides she deserves the prince "I'll risk everything to win him and an immortal soul. While my sisters are dancing in my father's palace, I'll go to see the sea witch. I've always been afraid of her, but perhaps she can give me advice and help me" - On her way to the sea witch "She had never gone that way before" - Youngest and most beautiful of all the sisters - Doesn't care for the finery and wants to shake it aside but "she was afraid to change things" - After she rescues prince, grandma discusses her appearance: "The very thing that is so beautiful here in the sea, your fish tail, they find ugly up on earth" - Once human, "she was the most beautiful of all, but she could neither sing nor speak"	- While on the way to the sea witch, "The little mermaid became quite frightened...her heart was pounding with fear, and she was on the point of turning back, but then she thought of the prince and the human soul, and she gathered up courage" - After he finds the other princess, "she seemed already to feel her heart breaking" - During the wedding "her ears didn't hear the festive music, and her eyes didn't see the sacred ceremony. She was thinking of her death, and of everything she had lost in this world" - Even though the pain is still there in her feet, "the wound in her heart was far more painful"	- Curious child, quiet and reflective - No joy greater than hearing about the human world above - She can't take her eyes off the handsome prince when she first sees him - "Deep down in the sea there was a rumbling and mumbly" (technically the ship) - "The mermaid kissed his high forehead and smoothed his wet hair...she kissed him again and wished that he might live" (after she rescues him from the storm) - After she saves the prince, she sees land ahead "tall blue mountains whose peaks glistened with white snow as though swans were nesting there" (desire to procreate) - When she visits him after she saves him (but he doesn't know she's there), she "thought how firmly his head had rested on her shoulder, and how tenderly she had kissed him"	- She continues to try and visit him on land after she rescues him but never sees him; she returns to the statue and throws her arms around it. She also doesn't tend to her flowers so they grow in great confusion across paths and entwine their stalks and leaves in the branches of the trees to the point where their tangles make it quite dark - Talking to her grandma after she rescues the prince, she wants to be human "So I must die and float like foam on the sea...Can't I do anything, then, to gain an eternal soul?"	- At first when she swims down to save him "He would surely have died if the little mermaid had not come to his rescue" - Again when she chooses not to kill him but to save him "she threw herself from the ship down into the sea, and she felt her body dissolve into foam"	- After the little mermaid saves him, she puts him on shore and waits to see who will come to save him; after a group of girls attend to him "She felt very upset" - When she figures out where he lives, she visits many an evening and night looking at the prince when he thinks he's alone - The more she visits him, the more jealous she becomes of humans "It seemed to her that their world was far bigger than hers" - When she's with the prince, she's jealous of all the girls who throw themselves at him "if only he knew that to be with him I have given away my voice for all eternity" - When she sees the other princess, "she had to acknowledge that she had never seen a more charming creature. Her skin was fine, and behind the dark eyelashes smiled a pair of dark blue, faithful eyes"	- Sisters want her to kill the prince "Before the sun rises you must plunge [the knife] into the prince's heart, and then, when his warm blood splashes on your feet, they will grow together into a fish tail"	- Grandma's fixing the eight big oysters on her tail to make her look pretty "It does hurt so" and grandma says "have to suffer if you want to look nice" - Changing the tail to legs, she knows it's going to be very painful but does it anyway "it'll hurt, as though sharp swords are slicing through you...every step you take will be as though you are treading on a knife so sharp that it will bring blood" - For the process, mermaid has to give up her tongue "Put your little tongue out, and I'll cut it out in payment"
The Little Mermaid's Father	- Had been a widower for many years (though his old mother keeps the house for him) - Visits the little mermaid on land when he finds out what she's done (but doesn't go as close to land as her sisters)							
The Prince	- Once she's on land, he "grew fonder of the little mermaid. He loved her as one can love a good, dear child, but it never occurred to him to make her his queen" - He even tells her she looks like the one who saved him, and says that although his parents want him to marry a neighbouring king's daughter, he could never marry her - At that point he "kissed her red lips, stroked her long hair and laid his head at her heart so that she dreamt of human happiness and an immortal soul" - He's ignorant in that when he meets the princess from the neighboring town he genuinely believes she's the one who saved him from the shipwreck "It's you...You who saved me when I lay like a dead man on the shore" and marries her							
The Sea Witch	- House is in the middle of a strange forest where the trees and bushes are half beast and half plant (looked like snakes with a hundred heads growing out of the earth) - First glance of her she's seen "with a toad eating from her mouth" - Big spongy chest - Makes the deal with the little mermaid in order to get her voice "you must also pay me...You have the loveliest voice of all...you must give that voice to me"							
Disney's Animated Film <i>The Little Mermaid</i> (1989)								
Character	Agency	Depression/Anxiety	Repressed Desire/ Sexual Arousal	Hopelessness	Male Saviour	Jealousy	Aggression/ Violence	Self-Mutilation
The Little Mermaid (Ariel)	- Ariel skips the concert at the beginning of the film (she forgets) because she's out exploring a ship with her BFF Flounder) - Decides on her own to go to Ursula for help transforming into a human, even giving her voice for it - When she and Eric ride through town, she literally takes the reins from him without asking; during their adventures in town she is obviously the	- After Triton destroys all of her things, she sends Sebastian and Flounder away so that she can grieve alone	- Somewhat repressed in that she's unable to tell Eric how she feels because she has no voice - As soon as she sees Eric on the ship she's enamored with him - After she rescues Eric she places him on the shore; she reprises her song "Part of Your World" and thrusts herself onto a rock looking extremely sexualized - Sings to her sisters and then Eric's statue in a flirtatious manner	- After she's "grounded" by Triton for missing the concert, she swims into her secret cavern; she sings "Part of Your World" to indicate her serious longing for another type of life - When she sees Eric sail off with Vanessa, she looks very deflated—it is only through the help of her	- In the end battle she's just about to be killed by Ursula when Eric rams a ship into Ursula, thereby saving Ariel - Her father saves her twice in that he gives his life as an exchange for hers, and then again when he turns her back into a human so that she can marry Eric - Her marriage to Eric sets her free from life			- Tail split into two legs

	- leader of the two and directs their activities - During the final battle she diverts Ursula's destructive trident so that it doesn't hit Eric - Considered the most beautiful of the sisters - Stands out from the rest of the merfolk because of her long, flowing red hair - The servants literally scrub her naked body in a bathtub before giving her new clothes to wear - When she's dressed up by Eric's servants she wears very visually appealing outfits, including a massive pink gown during the dinner scene			friends that she decides to go after the ship	under the sea			
The Little Mermaid's Father (Triton)	- Holds a concert in his own name - Gives his life in exchange for Ariel's, though his power as the white male is eventually restored - Seeks advice from Sebastian about what to do once everything has been resolved and is told "She has to be free to lead her own life;" he takes the advice and turns Ariel into a human						- Becomes extremely angry when he realizes that Ariel has missed the concert - Does realize he's gone too far when Ariel swims away crying, and asks Sebastian "Was I too hard on her" - After he finds out that Ariel rescued Eric, he finds her secret cavern and destroys everything in it after they argue; that being said, he is remorseful immediately after the damage is done, but also doesn't do anything to change his perspective of her love for Eric - Even his approach to finding Ariel once he realizes she's missing is aggressive in that he wants "no stone unturned"	
The Prince (Eric)	- When the statue of himself is unveiled as his birthday gift, Eric's uncomfortable with the situation rather than being excited to see it - Grimsby tells him right away that it ought to be a wedding present, not birthday present, and he professes that he "just hasn't found the right girl yet" - After the storm hits the ship, Eric is tossed asunder and is rescued by Ariel - While they're on their adventures through town, Eric allows Ariel to take the lead - Eric is unaware that Vanessa is the sea witch in disguise, and even then he only "falls for her" because he's under Ursula's spell						- Has to kill Ursula before she kills Ariel (arguably phallic symbol of the massive ship sent into Ursula's abdomen)	
The Sea Witch (Ursula)	- Before Ariel even considers making a deal with her, Ursula is watching Ariel because she's Triton's daughter and wants to get back at him for previous transgressions (though the audience does not know what those were) - Has the ability to perform very powerful magic (ie. Ariel's legs and her own transformation to a physically appealing princess Vanessa with Ariel's voice later in the film) - When she realizes that Ariel is very close to getting Eric to kiss her she intrudes through the use of her eels						- Turns merfolk into polypi when they can't live up to the deals they make with her - Casts a love spell or hypnotizing spell on Eric as the beautiful "Vanessa" in order to keep him from kissing	

	- When the wedding ship is attacked, she switches gears and uses her power over the situation to trade Ariel's life for Triton's, along with his power via the trident - Uses her power to create a massive underwater whirlpool that brings up a bunch of old shipwrecks in order to attack everyone - Considered grotesque because of her large size - Considered "other" since everyone is a mermaid under the sea except her, an octopus - Short hair unlike the rest of the female characters in the film who have long hair - She literally grows into a massive monster after being discovered as Vanessa						Ariel - She uses Triton's trident to attack everything around her at the end	
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Harris & Bouchard's Live-Action Film <i>The Little Mermaid</i> (2018)								
Character	Agency	Depression/ Anxiety	Repressed Desire/ Sexual Arousal	Hopelessness	Male Saviour	Jealousy	Aggression/ Violence	Self-Mutilation
The Little Mermaid (Elizabeth)	- Has none in that she's being kept prisoner at the start of the film by the wizard Locke; must go and do anything he tells her to - Her soul is being held hostage in a phallic vial around Locke's neck - Essentially uses her soul to power the fortuneteller in order to defeat Locke - Is reunited with her soul in the end - Her one real act of her own agency is to heal Elle in the water before heading off to find her family				- It is only through Cam's assistance that she is able to escape the circus and also defeat Locke; she also requires his help to get back to the ocean at the very end			
The Prince (somewhat replaced by Cam)	- Cam is a writer taking care of a young girl named Elle after her parents die; he brings her with him to America to write a story about real-life mermaid sightings - When Locke refuses to answer his questions, he begins poking around the circus to find out what's going on behind the scenes - Chases after Elizabeth when he sees her later on the ferry and they kiss in the water - Attempts to free Elizabeth but they are stopped by Locke							
The Sea Witch (somewhat replaced by the wizard Locke)	- Is powerful and is holding the "freaks" of his travelling circus hostage essentially - Refuses to answer any of Cam's questions when he's first approached by Cam for the article - When he catches Cam speaking to Elizabeth he threatens him and tells him to leave - Orders his animal trainer to kidnap Elle - He stops the train during the group's attempted escape - Defeats the fortuneteller and stops the group from reaching the ocean							

Appendix C**Screenplay Draft 4**

THE FIRST 48: "ONCE UPON A TIME"

Written by

Elaine Morton

TITLE: THIS PROGRAM DOCUMENTS ACTUAL HOMICIDE INVESTIGATIONS.
CRIMINAL CHARGES ARE OFTEN DROPPED OR REDUCED, AND ALL
SUSPECTS SHOWN ARE PRESUMED INNOCENT UNTIL PROVEN GUILTY.

TITLE: VIEWER DISCRETION IS ADVISED.

EXT. SIDE OF A BUILDING - MORNING

SHOT ON: Blood trickling out from underneath a dumpster.

ELLA, a female detective in her early 30s with long blond hair, approaches the dumpster and peers inside. She wears a smart blue blazer, a white dress shirt, and matching blue slacks.

ELLA
Looks like she's wrapped in a
carpet.

NARRATOR (V.O.)
An innocent woman...

ARIEL, a female detective in her early 30s with long red hair, approaches the dumpster next to Ella and also peers inside. She wears a purple dress shirt with dark green slacks.

ARIEL
She's got, like, a t-shirt wrapped
around her neck.

NARRATOR
Found murdered in a dumpster.

SHOT ON: the body of AURORA, a female in her early 30s covered in dirt, lying dead in the dumpster. Her body is blurred out.

ELLA
Strangulation is very personal.
(takes photos of the body)
She's got wounds all over.

ARIEL
(looks to Ella; they both
look at their POLICE
colleagues)
Whoever did this is sick.

NARRATOR
Homicide teams up with the Special
Victims Unit to hunt down the
killer.

2.

INT. POLICE STATION - DAY

Ariel leans over her desk toward a computer screen.

ARIEL
(looks at video footage)
Here he goes. He drags her off.

ELLA
Oh, pretty aggressive.

ARIEL
Yeah. After I watched this, I was
like "This is going to escalate."

SPLIT SCREEN:

SHOT on Aurora's hand in the dumpster. SHOT on MEDICAL STAFF carrying Aurora's body in a body bag on a stretcher into an ambulance. Each shot is split into four quadrants that flip simultaneously.

TITLE SEQUENCE: Starting at 48, the hours count down to zero.

NARRATOR
For homicide detectives, their
chance of solving a murder is cut
in half - if they don't get a lead
within the first 48 hours.

[Tense music]

TITLE: Toronto, ON

EXTREME LONG-SHOT of Toronto, ON with specific focus on an industrial type area with skyscrapers in the distance. It is a clear day and the shot reflects the depth of the concrete jungle.

TITLE: 9:30 am

SHOT ON: A BARREN STREET

A HOMELESS MAN pushes his shopping cart, full of clothing and bags with a trunk underneath, across the street.

SHOT ON:

A sign that reads "Gardiner Expressway"

3.

911 OPERATOR
 (SUBTITLE WITH V.O.)
 911, do you need police, fire, or
 medical?

CALLER
 (SUBTITLE WITH V.O.)
 Police and ambulance.

SHOT on: the side of a building

911 OPERATOR
 (SUBTITLE WITH V.O.)
 What's going on, ma'am?

CALLER
 (SUBTITLE WITH V.O.)
 I'm just getting to work.

SHOT on: a restaurant

CALLER (CONT'D)
 (SUBTITLE WITH V.O.)
 And I found blood.

SHOT on: blood trail outside the restaurant

CALLER (CONT'D)
 (SUBTITLE WITH V.O.)
 It's a heavy blood. All the way to
 the parking lot.

CLOSE-UP on: puddle of blood; pan out to follow the trail
 from the restaurant to the dumpster.

CALLER:
 (SUBTITLE WITH V.O.)
 Oh my God. There's blood all the
 way to the trash.

SHOT ON:

The dumpster where Aurora's body was found. It's a beautiful
 day and behind the dumpster is a peeling wooden fence with
 houses behind it.

SHOT ON:

Aurora's body in the dumpster. Her body is covered by a
 large area rug with her head sticking out one end and legs
 sticking out the other. Her head is blurred out but the legs
 are filthy and covered in blood; she has a white anklet on
 her right ankle.

4.

CALLER: (CONT'D)
 (SUBTITLE WITH V.O.)
 Oh my God.

CLOSE UP on her right leg covered in blood.

TITLE: Case: "Once Upon A Time"

TITLE: On a black screen: TIME REMAINING 48:00:00; the ticker counts down and blurs out.

EXTREME LONG SHOT on the city of Toronto. The timer ticking down appears in the bottom left-hand side of the screen.

INT. CAR - DAY

SHOT ON: Ella's hand on the steering wheel. She wears a wedding band and an engagement ring.

ELLA
 We're going to an area that's
 fairly prolific with homeless
 people.

LONG SHOT: a focus on the highway exit signs

TITLE: DET. ELLA WINCHESTER, TORONTO HOMICIDE

MEDIUM SHOT: Ella's side profile as she drives

ELLA (CONT'D)
 I've noticed it's gotten worse over
 the years, as far as the homeless
 population. I don't know if it's
 the economy...substance
 issues...but it seems to be an
 increasingly larger problem.

SHOT ON: the rearview mirror showing a low-income neighbourhood

[SIGNAL CLICKS]

ELLA (CONT'D)
 Over here.

EXT. RESTAURANT - DAY

Police cars surround the restaurant's parking lot outside the front of the restaurant.

5.

EXT. RESTAURANT (REAR) - DAY

A POLICE OFFICER speaks over the radio while standing near the dumpster.

Ella walks from the front of the restaurant to the back with a notepad and pen in hand. Her gun is visible on her right side, tucked in behind her belt and pants. She wears sunglasses and appears very serious. BIRDS chirp in the background. Ella ducks under the police tape surrounding the scene.

NEWS CREWS gather at the corner and shoot news updates.

Ariel joins Ella at the scene.

ARIEL
Looks like it starts here.
(points to the blood trail)
Got some thick, brainish looking blood right here.

SHOT ON: large puddle of blood

ARIEL (CONT'D)
And then you got drag marks -

SHOT ON: streaked blood marks

ARIEL (V.O.) (CONT'D)
- All the way up the sidewalk.

ELLA
Oh, gosh.

SHOT ON: a discarded shirt and worn out flip flops.

ELLA (CONT'D)
Flip-flops, a shirt.
(points)
Looks like they dragged her around the back.

ARIEL
She have any clothes on?

ELLA
Doesn't look like it. Looks like she's wrapped in a carpet.
(motions to the dumpster to another detective, MAX)
She's in there.

6.

Ariel, Ella, and Max approach the dumpster.

SHOT ON: Aurora's body wrapped in a carpet in the dumpster.

MAX
Oh. That's pretty bad.

Ella removes her sunglasses and peers into the dumpster.

ELLA
She's face-down. She appears to be
blond. Nude from what we can see.

ARIEL
Come up with a name for her yet?

ELLA
She's got a - some pretty
distinctive tattoos on her back, on
her shoulder blades.

SHOT ON: Ella peels back part of the carpet with gloves on to
reveal a tattoo of a heart with the word SLEEPING in script
above it and the word BEAUTY below it, but it is partially
obstructed by blood.

ELLA (CONT'D)
(sighs)
She's got a t-shirt wrapped around
her neck. Maybe they used that to
drag her. What do you think,
Ariel?

SHOT ON: Ariel

TITLE: DET. ARIEL ERICSSON, TORONTO HOMICIDE

ARIEL
It could be a sexual assault kind
of situation, I-I don't know. But
I was thinking about that guy that
raped that homeless lady a mile
from here two weeks ago.

ELLA
This could be the step up for him?

ARIEL
I mean, that's just a theory.
Hopefully, if there is some sort of
sexual assault, we'll get DNA.
(MORE)

7.

ARIEL (CONT'D)
 Hopefully she's got something on
 her hands and - and on her body, if
 that's the case.

Aurora's body is lifted from the dumpster by several POLICE
 OFFICERS, in protective clothing, and is placed on a
 stretcher.

ARIEL (CONT'D)
 Maybe we'll get something off her
 wrists or ankles.

TITLE: the clock ticks from 44:33:20 down to 46:33:16

Ariel and Ella head back to the street.

ARIEL (CONT'D)
 (points)
 Right, so this house right here...

NARRATOR (V.O.)
 Across the street...

EXT. DILAPIDATED HOUSE - DAY

SHOT ON: a dilapidated house with a shopping cart in the
 front yard; the house is literally falling apart.

ARIEL
 Bunch of homeless hang out there.
 Max talked to some of 'em. There's
 a light-skinned, either white or
 Hispanic female, who's always
 walking around this area with a guy
 described as my height, about 40,
 indigenous male, wears a ponytail.
 The guy's nickname is Marley.

SHOT ON: a broken window with the shutters falling apart
 around it.

MAX
 And the girl who looks like your
 victim is possibly named Aurora.

ARIEL
 We haven't been inside there yet
 though, have we?

Ariel and Ella enter the house slowly.

ARIEL (CONT'D)
 Okay.

8.

NARRATOR (V.O.)
 Inside...

INT. SQUATTER HOUSE - DAY

SHOT ON: medical prescription paperwork

ARIEL
 Hospital papers?

NARRATOR (V.O.)
 The team finds a prescription for a
 man named Antonio Marley...

MAX (V.O.)
 Could your girl be Aurora
 Robertson?

SHOT ON: pill bottle with information blurred out

NARRATOR (V.O.)
 And medication for Aurora
 Robertson.

ELLA
 Could be.

EXT. STREET - DAY

SHOT ON: Ella's legs as she walks quickly.

INT. POLICE CAR - DAY

SHOT ON: a computer resting on the front console of the car.

ELLA (V.O.)
 7/15/80.

Max types information into the computer in the driver's seat
 while Ella, in the front passenger seat, looks at information
 she's recorded on her notepad.

MAX
 That's the date of birth?

ELLA
 Yeah. Aurora Robertson.

SHOT ON: Max's fingernails as he types.

9.

MAX
Here we go.

SHOT ON: a mugshot appears on the computer screen of a female with long wavy blond hair. ZOOM IN: Max double-clicks on the photo and it expands to the size of the screen. The woman, Aurora Robertson, looks like she has seen challenges in her life.

NARRATOR (V.O.)
39-year-old Aurora Robertson...

SHOT ON: a friendlier photo of Aurora standing on what appears to be a white porch.

NARRATOR (V.O.)
...was born and raised in Toronto.
She had been living on the street
for the past few years.

EXT. COUNTY JAIL - DAY

Ariel walks toward the cruiser with Max and Ella, who sighs.

ARIEL
Ella.

ELLA
Yeah?

ARIEL
Two local transients said...

MAX
...the tattoo? That's her
nickname.

ARIEL
Sleeping Beauty.

FLASHBACK: to the tattoo partially covered in blood

ARIEL (CONT'D)
(leans against the
cruiser)
Aurora is Sleeping Beauty. And
they said Marley and her are an
item and they fight a lot. They
were fighting yesterday.

10.

SHOT ON: a group of three homeless men across the street sitting in a doorway next to a grocery cart loaded with personal items like winter coats. The faces of all three men are blurred out.

INT. POLICE CAR - DAY

SHOT ON: the computer screen

ARIEL
We looking for Marley?

SHOT ON: Max types on the computer

NARRATOR (V.O.)
Patrol runs the name found on the
prescription slip.

SHOT ON: another mugshot appears on the computer screen. This time it is a picture of an indigenous man with long wavy black hair with many silver streaks. His eyes are barely open in the picture.

SHOT ON: Max double clicks another icon and a second picture opens up and fills the screen; this time his eyes are open.

ELLA
Antonio Marley.

ARIEL
Indigenous male...

ELLA
(writes on her notepad)
Sounds like the guy they were
describing.

DETECTIVE
You have the picture? The homeless
people know Marley. They wanna
help.

Ariel walks over to the three homeless men.

SHOT ON: the three homeless men's hands are all folded; one man wears a kneebrace. All that can be seen in this shot is the kneebrace and the folded hands.

ELLA
Okay, is this Marley?

BLURRED VOICES (V.O.)
Yup, that's him.

11.

ELLA
Okay, sit tight gentlemen.

Ella walks away.

INT. POLICE CAR - DAY

SHOT ON: Marley's mugshot.

ELLA (V.O.)
That's Marley.

EXT. POLICE CAR - DAY

MERIDA, another detective, stands next to Ella, who is balancing her phone on her notepad.

MERIDA
What about just sticking his face
on the news?

ELLA
Definitely. They were together,
they were always fighting. They
were seen yesterday fighting. They
live here.

EXT. DILAPIDATED HOUSE - DAY

ELLA
Solid person of interest.

MERIDA
Okay.

Some of the news crews report while others check their gear
and text on their phones.

REPORTER (V.O.)
His name is Antonio.

NARRATOR (V.O.)
Sheriff Ericsson shares the lead
with the press.

Ella, Ariel, Merida, and OTHER DETECTIVES, including a female
PATROL OFFICER, gather in a circle.

Ariel speaks to the media.

12.

ARIEL
The more people we have looking,
the better.

Ariel returns to the group of detectives.

ARIEL (CONT'D)
If we find this guy like now, he's
probably going to have blood on
him.

ELLA
Yeah.

NARRATOR (V.O.)
Then...

PATROL OFFICER
He's always around Third. Around
the warehouse market.

NARRATOR (V.O.)
A patrol officer recognizes
Antonio.

PATROL OFFICER
He actually has a warrant.

ARIEL
Want us to go look for him at
Adelaide and Spadina?

PATROL OFFICER
Yes.

[percussive music]

Ella walks quickly toward her car.

The CLOCK TICKER appears on screen and counts down from
43:07:16.

SHOT ON: the murder scene from above.

SHOT ON: the side of Ella's car as she drives.

Ella drives while holding her phone to her ear; she speaks to
OLAF, a radio operator.

OLAF (V.O.)
(over the radio)
Ella, you there?

13.

ELLA
 (into the radio)
 Yeah, go ahead.

OLAF (V.O.)
 Officers have a guy at Adelaide and
 Spadina.

Ella hangs up the radio.

SHOT ON: the cars driving from above.

OLAF (V.O.)
 They're saying he fits Marley's
 description.

COMMERCIAL BREAK

EXT. ROAD - DAY

Ella drives past other cars and a gas station. She turns left into the gas station where a bunch of OFFICERS are standing around cruisers. Marley can be seen standing quietly with his hands behind his back in cuffs.

[signal clicks]

ELLA
 Yup, sure enough, he's in custody.

The CLOCK TICKER counts down from 42:45:15

SHOT ON: Ariel, waiting for Ella

ARIEL
 It's him, definitely. But there's
 no blood on him that I can see.
 We'll find out, I guess, when we
 get downtown.

EXT. POLICE STATION - DAY

Ariel works at a computer.

NARRATOR (V.O.)
 Back at Homicide...

ARIEL
 (on the phone)
 - I'm sorry.

14.

NARRATOR (V.O.)
 Detective Ariel Ericsson speaks
 with Aurora's father.

ARIEL
 Aurora's at the medical examiner's
 office and that's who you guys will
 need to talk to so that you can
 make arrangements.

SHOT ON: the phone

SHOT ON: a photo of Aurora wearing a white tank top with
 overalls in the style of the Canadian flag with her head
 tilted back.

NARRATOR (V.O.)
 Aurora sometimes worked for a local
 mining company. She had seven
 siblings and is survived by three
 sons.

SHOT ON: the phone

ARIEL (V.O.)
 - Well, thank you for your time and
 if you need anything, feel free to
 call me, okay? ...All right, you
 bet. Take care.
 (hangs up the phone)
 Man, that's one of the hardest
 things to do is notify a family
 member -- a parent, especially.
 The loss of a child's gonna be
 devastating no matter what the
 situation is, let alone a homicide.
 (scrolls through crime
 scene photos on a digital
 camera)
 If you look closely, she's got
 wounds all over. I think he
 bludgeoned her, caused all the
 tears to her face. And then, on
 this leg right here, we swabbed
 those contusions, hoping for some
 DNA.

SHOT ON: Ariel swivels her chair around as detective KIT and
 Ella enter her workspace.

KIT
 How was she killed?

15.

ARIEL
Probably strangulation was the
ultimate method.

SHOT ON: Ella looks frustrated.

ARIEL (CONT'D)
It seems like there was a whole lot
of -- a whole lot of anger in that.
Strangulation is very personal.

INT. INTERVIEW ROOM - DAY

Marley is led into the interview room where Ella is waiting,
sitting in a chair across from an empty chair.

ELLA
Have a seat right over here.

Marley sits down; his hands are cuffed, but at the front now.
He almost looks like a member of Guns 'N' Roses with a black
t-shirt, a large necklace, black sunglasses, and a black
bandana holding his long hair back.

Ariel sits next to Ella.

ELLA (CONT'D)
Do you know why we're here?

MARLEY
Yes.

ELLA
Why are we here?

MARLEY
Because of my girl.

ELLA
Mm-hmm.

MARLEY
(removes his glasses)
She went missing and I don't know
what happened to her.

ARIEL
Do you know that she's dead?

MARLEY
Yeah, that's what they said to me.

16.

ELLA
Who said that?

MARLEY
On the phone, when they...

NARRATOR (V.O.)
He says a friend texted him after
seeing a news report about Aurora's
murder.

ELLA
Okay.

ARIEL
Are you and Aurora hooked up?

MARLEY
Yeah. I gave her --

ARIEL
Boyfriend, girlfriend?

MARLEY
Yes, I gave her a--buy her a ring
yesterday morning.

ELLA
How'd that go?

MARLEY
Well, she--I went to work, and she,
she was--she was waiting for me
over there at the Petro-Canada
station.

NARRATOR (V.O.)
He claims he last saw Aurora
yesterday after he got off work.

MARLEY
And uh, she was drunk. She says,
"Hey, I'm going to go with this
dude because I'm going to go buy
some - something." I don't know if
it was probably drugs or whatever.
Then, uh, she walked away from me
and she went across the street to
McDonald's and jumped in a -- in a
vehicle.

ELLA
What time was that, do you think?

17.

MARLEY

Between 5:00 and 6:00, I would say.
And I was hoping that she was in
the house when I got there and she
wasn't.

ELLA

Did you spend the night there last
night?

MARLEY

(nods)

Yes, I did, by myself. I drank a
few beers and I went to sleep.

ELLA

Did you get any phone calls
overnight?

MARLEY

No.

ELLA (V.O.)

No?

MARLEY

I didn't hear the phone ringing.

ARIEL

You don't mind if I look at your
phone?

MARLEY (V.O.)

No, you go ahead.

ARIEL (V.O.)

Let me ask you this -- 'cause we're
here to -- to help Aurora, right?
And you're here to help Aurora too.

MARLEY

Yes yes yes yes.

ARIEL

Okay, for me to go all in with you,
I gotta ask you this. Did you hurt
her today?

MARLEY

No, man!

ARIEL

Did you hurt her yesterday?

18.

MARLEY
Nooooo. I never hurt her.

ARIEL
Okay. You ever hit her at all?

MARLEY
No, nope. I wouldn't--I wouldn't
do anything to Aurora--to Aurora.
She loves me man. And I tell you
one thing, I love her back. I
wanna do justice, trust me.

ELLA
I might get some DNA from you real
quick.

INT. POLICE STATION - HALLWAY - DAY

Ella walks down the hall.

CLOCK TICKER counts down from 40:35:16

INT. INTERVIEW ROOM - DAY

Marley sits quietly with his hands folded on the table. He
has two bracelets on his left arm and a watch on his right
wrist.

ARIEL (V.O.)
Just based on what I've seen --

INT. POLICE STATION - DAY

Ariel looks behind the camera.

ARIEL
I'm not feeling it.

INT. INTERVIEW ROOM - DAY

Marley sits with his hands folded on the table.

ARIEL (V.O.)
He should have blood on him.

OFFICER 1 takes the cuffs off Marley as OFFICER 2 partially
obstructs the view.

19.

OFFICER 1
We're gonna take your clothes.

MARLEY
Take my clothes?

OFFICER 2
Yep. We're gonna give you a suit
to wear.

SHOT ON: Marley's cellphone.

ELLA (V.O.)
The suspect gave consent to examine
his phone so we're just going
through it.

SHOT ON: the phone's images are cast onto a computer screen;
a blurry picture of a woman with her hair pulled back sitting
in the middle of a street with her right arm propped up on
her right leg which is crossed over the left leg which she is
sitting on. Her face is resting on her right hand. She
isn't wearing any shoes.

ELLA (V.O.)
That's definitely her.

ARIEL (V.O.)
One of the things he tells us is
that he hadn't seen the victim
since--I wanna say 5:00 or 6:00 in
the evening yesterday. Well, he's
got pictures of her on his phone
after dark on the parking lot out
there.

INT. INTERVIEW ROOM - DAY

Marley is now in a white plastic jumpsuit.

[door clicks]

ELLA
(sits down)
You'll have to forgive me. I had a
couple questions.
(rubs her forehead)
So when you left Petro-Canada
yesterday evening, what time did
you leave?

MARLEY
Before dark.

20.

ELLA
Before dark?

MARLEY
Mm-hmm.

ARIEL
(sits next to Ella)
You're going home to go to bed.

MARLEY
Yeah. Aurora's already gone.

ARIEL
Okay, so last night at 9:00, 9:15,
somewhere in there, she was across
from the McDonald's at the Petro-
Canada station--actually, that's
where it was. It was over there by
the Petro-Canada station. Did you
hear about that?

MARLEY
(shakes his head)
No. That's news for me right now.

ARIEL
Okay, so, if I can prove that's a
lie, what do I believe that you've
told me?

MARLEY
You better believe everything I
tell you. Because when I left, it
was still daylight.

Ariel shows Marley the photo on his phone.

ARIEL
Remember this?

MARLEY
Nope, I don't see--I didn't see
none of that. Nothing.

ARIEL
You took these pictures with your
phone last night --
(shakes phone in his face)
-- after 9:00 at the Petro-Canada
station.

ELLA
That's Aurora.

21.

ARIEL
(points)
That's Aurora.
(pauses)
It's time to come off the crap and
tell the truth. If she left at
6:00, how are you taking pictures
of her at 9:00?

MARLEY
I don't --

ARIEL
9:00!

MARLEY
I don't remember doing that.

COMMERCIAL BREAK

ARIEL
If you don't remember doing that,
what else don't you remember?

CLOCK TICKER counts down from 39:50:46

MARLEY
(sighs)
I don't know. But I guarantee you
I didn't do that.

INT. POLICE STATION - DAY

ARIEL
I'm not convinced he did it.
Sorry.

ELLA
It's all right.

ARIEL
I just don't see how you could do
what he did and not get a single
drop of blood on his clothing.
Well, he has a misdemeanor warrant
for public intoxication.

ELLA
All right.

22.

OLAF

There's enough discrepancy that we
can't get him for murder, so let's
just get him on the other warrant.

ARIEL

We need to keep an open mind
because if it's not this guy, then
who is it?

The detectives look at each other.

[tense music]

EXT. TORONTO - SUNSET

The sun sets behind a few skyscrapers. A QUICK TIMELAPSE
occurs of clouds passing over the city from night into
morning.

EXT. POLICE STATION - DAY

The CLOCK TICKER counts down from 21:37:38

NARRATOR (V.O.)

The next day...

ELLA

I got a call from the medical
examiner. Death's gonna be
strangulation--a lot of contusions
and fractures here --
 (motions to her jaw on the
 right side of her face
 and up)
He said it looked like a rape.

MERIDA

You think it's a --

ARIEL

Sick, sick --

MERIDA

Masochist?

ARIEL

 (sighs)
Yeah, a sick rapist. Yeah.

23.

ELLA

The medical examiner, it was something that he's never, ever seen before. His theory was -- yeah, maybe they're trying to cover up DNA, maybe they're trying to, kind of, hide things...

MERIDA

Still think the boyfriend did it?

MAX

How long she been with the boyfriend?

ELLA

Uh, six months, I'd say.

MAX

Six months?

ELLA

Yeah.

MAX

That still don't make no sense.

OLAF

Yeah, I mean, that seems to be enough.

MAX

But that's the most sadistic ass...

SHOT ON: the photograph of Aurora in the Canadian overalls.

ARIEL (V.O.)

I don't think that the boyfriend is involved. I mean, I read something recently where a homeless female had been attacked over -- about a mile or two away from where Aurora was found. I think we need to get Sex Crimes involved.

MAX

Got some huntin' to do, I guess.

CLOCK TICKER counts down from 15:13:17

NARRATOR (V.O.)

33 hours in...

24.

ELLA
Here's Sebastian.

ARIEL
Have a seat.

NARRATOR (V.O.)
The team meets with Sergeant
Sebastian Crowe of the Special
Victims Unit.

SEBASTIAN sits at the computer and types.

SEBASTIAN
I've got some video from a rape
case we've been working. It
occurred about two weeks ago less
than a mile from your murder.

SHOT ON: the video footage

SEBASTIAN (CONT'D)
This is our suspect in the silver
Impala.

A spotlight highlights a tiny silver car in the top left-hand
corner of the screen.

SEBASTIAN (CONT'D)
So he's here with his lights off.
This is the victim.

A spotlight highlights a tiny person walking forward in the
top right-hand side of the screen.

SEBASTIAN (CONT'D)
He's watching her.

The car drives forward and passes the victim.

SEBASTIAN (CONT'D)
So he's gonna shoot across the
street here.

ARIEL
(watches the footage)
Was she a homeless--like, street
person type?

SEBASTIAN (V.O.)
She is. So he'll hop out.

The entire group's focus is locked on the footage.

25.

FOOTAGE: the victim crosses the street. A man approaches from her left side.

SEBASTIAN (V.O.)
He's engaging her now. He's asking
her for directions.

The victim keeps walking but the man catches up. He points in the opposite direction and the victim points that way as well.

SEBASTIAN (V.O.)
She's telling him, "No, it's that
way."

The victim begins to walk away and the man stops. A truck drives toward them.

SEBASTIAN (V.O.)
He waits for this truck to pass.

The truck passes and the victim exits the shot. The man turns in the victim's direction and begins walking.

SEBASTIAN (V.O.)
Here he goes.
(pauses)
You can see him, like, pulling.

The footage shows the man pulling the victim across the bottom of the screen. The group looks at the computer.

SEBASTIAN (V.O.)
This is another angle.
(the group looks at the
next footage as Sebastian
pulls it up)
And this is where he forces oral
sex. And then he drags her off to
another location.

Closer footage shows a blurry man taking the victim off-screen.

KIT
Wow. Pretty aggressive.

SEBASTIAN
Yeah. You can tell she tried to
fight him a little bit.

Ella watches the footage.

26.

SEBASTIAN (V.O.)
 After I watched this, after it
 happened, I was like, "This is
 gonna escalate."

COMMERCIAL BREAK

SEBASTIAN
 This could be a good suspect for
 you guys.

The CLOCK TICKER counts down from 13:03:27

ARIEL
 No DNA or anything like that?

SEBASTIAN
 We have oral swabs of hers and
 that's what we're waiting for -- to
 see if there's an actual profile.
 We've also sent out an intel
 bulletin with lots of images of
 this vehicle.

SHOT ON: the bulletin

SEBASTIAN (V.O.) (CONT'D)
 Unfortunately, we haven't found it
 yet.

ARIEL
 If this guy is the same guy, dude,
 this is -- this might be a serial
 rapist that's gonna go on a spree.
 Any thoughts?

ELLA
 I think it's the best thing we
 probably have to go on right now.
 Let's get a rush on the DNA and see
 if there's a connection between the
 two.

EXT. TORONTO SKYLINE - DAY

The sun sets rapidly into dusk.

EXT. POLICE STATION - DUSK

[ominous music]

The CLOCK TICKER counts down from 00:00:03 to 00:00:00

27.

SHOT ON: a star crest with Toronto Police Department around a smaller star and the words "Justice for All" below it.

SHOT ON: the photo of Aurora in front of the white porch.

The CLOCK TICKER rapidly ticks down from 48:00:00 to 00:00:00 with a ticker sound while flashing through tiny clips of the investigation thus far.

NARRATOR (V.O.)

In the first 48, Toronto Homicide responded to the rape and murder of 39-year-old Aurora Robertson, discovered that Aurora and her boyfriend argued the day before her body was found, questioned Aurora's boyfriend, but he denied any involvement, learned about another homeless woman recently raped in the same area, and ordered a rush comparison of DNA to find out if Aurora was attacked by the same suspect.

EXT. TORONTO - DAY

The city is in the background behind railroad tracks.

EXT. POLICE STATION - DAY

[phone rings]

ARIEL

(motions to Ella; answers
the phone)
Hey, what's up?

NARRATOR (V.O.)

Three weeks since the murder...

CRIME LAB TECHNICIAN (V.O.)

I tested swabs from the contusions, the ligature, and uh, the unknown male...it's not any of the people that you provided samples of.

Ella rubs her forehead.

NARRATOR (V.O.)

The DNA recovered from Aurora does not match her boyfriend or the unidentified rapist from the video.

28.

ARIEL
Okay, well maybe CODIS will pop a
name out for us.

CRIME LAB TECHNICIAN (V.O.)
Hopefully.

MERIDA
Well, it's somebody completely
unknown to us right now. At the
moment.

ARIEL
There's enough of a sample that
they can enter that into CODIS.
And we'll see if there's a -- if
there's a hit.

[dramatic music]

ARIEL (CONT'D)
All these individuals, they get
swabbed, they go into prison -- the
DNA gets fed into the database.
It's one of those things that we'll
just have to wait and see--could be
a month, could be a few months.

ELLA
Okay.

ARIEL
But I'm -- I'm optimistic. I'm
excited to meet the devil that did
this.

EXT. TORONTO SKYLINE - DUSK

The dusk quickly turns into night.

EXT. POLICE STATION - DAY

Cars speed by in an accelerated time.

EXT. TORONTO CITY - NIGHT

Cars speed along a highway in an accelerated time.

29.

EXT. POLICE STATION - DAY

SHOT ON: a large sign that reads POLICE & MUNICIPAL COURTS

INT. POLICE STATION - DAY

MAX
(lifts a box of random
items)
It's not very heavy.

NARRATOR (V.O.)
After 29 years with the Toronto PD -

MAX
Can I leave my flowers so you guys
can think about me?

ARIEL
(laughs)
No.

NARRATOR (V.O.)
- Detective Max Noah retires.

SHOT ON: A certificate of appreciation with Detective Max Noah's name on it. The bulk of the certificate is blurred out, but the last line reads: Thank you for your service to the Toronto Police Department, the City of Toronto, and your fellow Officers!

MERIDA
(hugs Max)
Congratulations.

The group applauds. There's a group photo taken.

SHOT ON: two photos of Aurora looking serious.

MAX
The only tough part about this is
the last case I had is open, very
active. That's being transferred
entirely to Ella and Ariel.
(puts a large blue binder
on a desk)
It's a special case, so I'll put it
right there.

SHOT ON: a photo of Aurora

30.

MAX (V.O.) (CONT'D)
There's a good chance it'll be
solved. It's just a matter of
time.

EXT. TORONTO SKYLINE - DUSK

The dusk quickly fades into night and into day again.

EXT. POLICE STATION - DAY

[phone rings]

Ariel answers the phone.

NARRATOR (V.O.)
Three months into the
investigation...

ARIEL
Homicide, Ericsson.

SEBASTIAN (V.O.)
We got a guy...

ARIEL
Okay.

NARRATOR (V.O.)
The Special Victims Unit calls with
a new lead.

ARIEL
(writes something down)
Okay, hey, thanks a lot. I
appreciate you. All right, bye.
(hangs up the phone)
Uh, I just got a phone call in
reference to this one guy that they
thought had done an assault. His
name is Albert Dickson. The victim
of that assault was Dickson's
girlfriend and she actually knew
Aurora. She was talking about how
he had made some statements in
reference to Aurora. He had said
"That bitch got what she deserved."
And she goes, "What -- what are you
talking about?" She goes, "She was
shot and stabbed." He goes, "That
bitch wasn't shot and stabbed."
(MORE)

31.

ARIEL (CONT'D)

She was beat, and she got what she deserved." Sounds like an interesting guy.

Ariel looks knowingly at Ella.

[dramatic music]

ARIEL (CONT'D)

There he is.

Ariel pulls up a photo of a large darker-skinned man with a black moustache and a balding head wearing what appears to be an orange t-shirt with dark stains on it.

ARIEL (CONT'D)

I'm looking at our -- our friend Albert Dickson. He's got a sexual battery warrant.

SHOT ON: the computer file for Albert Dickson, most of it blurred out.

ARIEL (V.O.) (CONT'D)

(looks at a printout of the photo)

Apparently he arrived in town right before Aurora's murder. The female that -- that reported this assault -- she'd been struck by him a couple of times -- or at least once, really hard, in the -- in the left -- or, right side of her face over here.

Ariel motions to the right side of her face.

ELLA

So, that's the same as Aurora's facial injuries.

ARIEL

I like him the -- better than anybody else that's came up in the mix on this deal. He's homeless but we got some locations for him.

ELLA

We need to find him.

EXT. STREET - DAY

The detectives' car drives down a city street.

32.

[dramatic music]

INT. POLICE CAR - DAY

Ariel drives.

PATROL OFFICER (V.O.)
(over the radio)
Hey, it's Albert Dickson, right?

ARIEL
(into her radio)
Yeah, 10-4.

INT. POLICE CAR - DAY

Olaf and Kit drive back into the parking lot with the dumpster.

OLAF
We're gonna canvass the area.
We'll cruise by the normal haunts
of somebody that would be homeless.
And maybe we'll get lucky.

Olaf pulls the car into a parking spot.

KIT
I'll go ask them.

Kit rolls down the car window.

KIT (CONT'D)
You see that cat around here at
all?

UNIDENTIFIED VOICE (V.O.)
No.

EXT. HIGHWAY UNDERPASS - DAY

Ariel and Ella drive under the highway, looking at the homeless people sitting around.

ARIEL
(small wave)
How are you?

33.

EXT. STREET - DAY

Ariel and Ella drive, as seen from above.

INT. POLICE CAR - DAY

Ariel drives past the Petro-Canada station.

PATROL OFFICER (V.O.)
Hey Ariel, you over?

ARIEL
Go ahead.

WARRANTS OFFICER (V.O.)
There's a possible situation down here.

Ariel picks up the radio.

NARRATOR (V.O.)
Warrants officers spot a man resembling Dickson at the bus station.

WARRANTS OFFICER (V.O.)
Hey Ariel, are you guys on your way to the bus station?

ELLA
Yup.

WARRANTS OFFICER (V.O.)
I see him.

COMMERCIAL BREAK

WARRANTS OFFICER (V.O.)
He's standing up against a pillar, looking at me. I'm going to get out on foot.

Ariel drives.

WARRANTS OFFICER (V.O.) (CONT'D)
Got him in custody.

TITLE: MONTH 3 OF THE INVESTIGATION

Ariel drives.

WARRANTS OFFICER (V.O.) (CONT'D)
It's definitely Albert Dickson.

34.

SHOT ON: a printed out photograph of Albert in a store.

ARIEL
All right, good spot. I'll see you
downtown.

INT. POLICE STATION - DAY

Albert is led into the interview room by two officers, both in plain clothes.

ARIEL (V.O.)
I'm gonna go back there and I'm
gonna ask him if he knows Aurora or
if he's had sex with Aurora. And
I'm gonna ask him for his DNA. And
if his DNA is a match to the DNA we
have on Aurora, then I'm gonna know
he's lying.

INT. INTERVIEW ROOM - DAY

[door clicks]

Ella and Ariel walk in and sit across from Albert.

ARIEL
Hey man, what's up? I've got some
simple questions for you. I want
to talk to you about a few things.
(organizes several pieces
of paper)
This is an aerial photo of this
business here. It's a restaurant.
(shows Albert a photo of
the exterior of the
restaurant; Ariel points
to the picture with her
pen)
This restaurant here -- have you
ever seen it before?

ALBERT
(looks at the photo)
Probably passed it, but never been
inside there, no.

ARIEL
Right. Have you ever seen her
before?

Ariel puts a photo of Aurora in front of Albert.

35.

ALBERT
(looks at the photo;
pauses)
I don't know her.

ARIEL
Okay. Her name's Aurora. Have you
ever heard of Aurora?

ALBERT
No ma'am.

ARIEL
Okay. So you've never had sex with
this female, right?

ALBERT
Hell no. No. I don't know her.

ARIEL
Good, good. Well, if you've never
had sex with that girl, that's
perfect.
(shuffles papers)
I'd like to get your DNA.

ALBERT
Fine.

ARIEL
Would that be -- that's all right?

ALBERT
Yeah.

ARIEL
All right, open wide.

Ariel takes a swab out and swabs the inside of Albert's
mouth, then returns it to the package and puts it inside an
envelope.

ALBERT
What are you talking about here,
with this girl?

ARIEL
Well, she's dead.

ALBERT
She's dead?

ARIEL
Yeah.

36.

ALBERT

You trying to say I killed her or something?

ARIEL

No. I'm not saying that at all. I'm just saying that she's dead.

ALBERT

But how's my fucking name being brought up with this girl? I don't understand that.

ARIEL

Your girlfriend said that she was mentioning something about Aurora, that she'd been killed or found dead.

ALBERT

She said, "Some girl's found in a fucking dumpster." That's what she told me.

ARIEL

Yeah?

ALBERT

(motions across his face)
Yeah, like stabbed to death or some bullshit, man.

ARIEL

(rests her face on her left hand)
All right, and what was your response to that?

ALBERT

I told her it was fucked up, yeah.

ARIEL

Did you say anything about, "The bitch got what she deserved?"

ALBERT

(slight pause)
I never said that shit to her, really?
(looks confused)
No ma'am. No.

ARIEL

Would you tell me if you did?

37.

ALBERT

If I did, yeah, I'd tell you. I know you're a detective, and I appreciate that.

(gestures)

As far as that girl though, I didn't kill her. I don't know her.

ARIEL

Okay.

ALBERT

If you're trying to say I killed that girl, that's bullshit man.

ARIEL

Okay. Sit tight, man.

Ariel and Ella exit the room. Albert looks down.

INT. POLICE STATION - HALLWAY - DAY

Ariel and Ella walk briskly down the hallway.

[dramatic music]

ELLA

Here's my question. Do we charge him with domestic --

ARIEL

Yeah, we don't have enough on him for the Aurora case. Uh, so today he's gonna go to jail for the domestic assault charge.

Albert is led down the hallway in handcuffs, this time his arms back behind his back.

ARIEL (CONT'D)

He made the statements that, "No, I don't know her. I've never slept with her."

SHOT ON: a photograph of Aurora

ARIEL (V.O.) (CONT'D)

So that's a pretty definitive statement. You know, we'll just have to wait and see. His DNA will -- it's either gonna be him or it's not.

38.

EXT. LAKE - SUNSET

Clouds pass quickly.

EXT. POLICE STATION - DUSK

SHOT ON: the station.

SHOT ON: a large sign that reads JACK EVERDEEN POLICE
MUNICIPAL COURTS BLDG.

INT. POLICE STATION - DAY

The phone rings at Ariel's desk and she picks it up.

ARIEL
Homicide, Ericsson.

NARRATOR (V.O.)
Three weeks later...

ARIEL
So it's -- it's not gonna be a
match. All right, thanks for
calling. Bye.
(hangs up the phone)
Dickson is not gonna be the
suspect.
(looks to Ella, whose desk
is nearby)
But at least we'll be able to put
him aside and focus on continuing
the search.

SHOT ON: a photograph of Aurora

ELLA (V.O.)
We're going to continue to
collaborate with Sex Crimes for
them to be able to share with me
who's raping people in the downtown
area. We'll continue to swab
people as we come across them over
in that area. Hopefully, we'll --
at some point in time, we're gonna
get a -- we'll get a match.

Quick shots of the city at different times throughout the day
and night, including a cruiser on patrol.

39.

EXT. POLICE STATION - DAY

NARRATOR (V.O.)

One year after Aurora's murder...

ARIEL

(to Ella)

Got a message from the lab. Lynne Drake of the Special Victims Unit called me and said that they had a guy that they had arrested for a rape. He was convicted of first-degree rape on that particular case, and they got his DNA. She thought that he might be a good match for the Aurora Robertson case. So I went ahead and took the DNA that they collected from him on that case and had it compared to our case and it turns out it's a match.

SHOT ON: a photograph of Aurora

ARIEL (CONT'D)

Got DNA on both of her legs, and on the ligature that's around her neck.

ELLA

What's his name?

ARIEL

(looks up details on the computer)

Troy. Troy Adkins.

ELLA

Oh my god, this is so great. He's in prison right now, so pull him up on DOC.

SHOT ON: the mugshot of a rough-looking man with a scruffy beard and thin moustache.

ELLA (CONT'D)

Big. He's 6'1", 189.

[dramatic music]

ARIEL

(looks at a computer screen)

(MORE)

40.

ARIEL (CONT'D)
 He's on file three times for
 kidnapping, once for sexual
 assault.

Ariel reads the arrest details while Ella looks on.

ELLA
 He's married...to somebody by the
 name of Stella Adkins. It looks
 like they were -- they were married
 at the time of this incident.

ARIEL
 So that's definitely gonna be
 somebody that we wanna talk to.

ELLA
 Pretty amazing.

ARIEL
 I'm gonna go ahead and update
 Aurora's dad.

SHOT ON: a photograph of Aurora

ARIEL (CONT'D)
 It's been a long time since he's
 had any good news.

[dramatic music]

EXT. HIGHWAY - DAY

A shot of cars driving along the highway from above.

EXT. HOUSE - DAY

Ariel drives into a yard with an old car and four trucks
 parked inside a wire fence; the gate is open. There are tons
 of random items scattered about the dirty yard, like a
 lawnmower and an outdoor dining set without its cushions.

ARIEL (V.O.)
 Hey, John.

JOHN (V.O.)
 Hey.

SHOT ON: JOHN, Aurora's father, is wearing a blue t-shirt
 under a plaid shirt; he stands with his hands on his hips in
 front of one of the trucks.

41.

ARIEL (V.O.)
Well, you want to sit down? I've
got a little bit of news here.

Ariel and John sit down on folding chairs in the dirty yard.
There are a bunch of chains tossed over a crooked fence, a
large dog cage, and tires laying about.

ARIEL
I got a DNA match. And it's a guy
that is a convicted rapist.
(John nods)
He's sitting in prison right this
minute. I'll show you a picture of
him.

JOHN
Yeah.

ARIEL
(unfolds a picture)
That's basically what he looks
like.
(John looks at the photo)
He raped another young lady, and he
went to prison for it. That's
where he is now. It's still not
gonna be a slam dunk deal, okay?

John looks at Ariel, slightly confused, and nods.

ARIEL (V.O.) (CONT'D)
I'm gonna learn a lot more, but I'm
not gonna file anything until after
I talk to him. I wanna have -- I
don't want him to have an idea that
we're even onto him.

JOHN
Mm-hmm.

ARIEL
And I wanna catch him -- a little
bit of element of surprise and not
give him an opportunity to be able
to think up a story.

JOHN
Yeah.

SHOT ON: John holding the photograph

JOHN (V.O.) (CONT'D)
It's a bit of a relief.

42.

ARIEL

Good, good. I wanted to put your mind at ease.

JOHN

Yeah, yeah. You know, 'cause you think every day, you know, if it's ever gonna be solved or not. I think about her every day, you know? Yeah, usually she'd be around here, she'd be hollering, "Hey Dad, Dad, Dad." Just keep after me.

ARIEL

Well, this is a good day, today.

JOHN

Yeah.

ARIEL

And it's not gonna bring her back, but the guy that did this needs to pay.

[dramatic music]

EXT. POLICE STATION - DAY

SHOT ON: the station

INT. POLICE STATION - DAY

ARIEL

(to Detective Lynne Drake)
Tell me what your thought is, how to approach him, 'cause you've met this guy.

LYNNE DRAKE looks tired.

NARRATOR (V.O.)

Ericsson meets with Special Victims Unit Detective Lynne Drake, who worked the previous rape case against Troy Adkins.

LYNNE DRAKE

When I talked to him, he would look at me when I would ask him the questions, but his answers -- his eye contact would be with Scott.

43.

ELLA (V.O.)

Okay.

LYNNE DRAKE

So I -- I get the feeling that
he's, uh, not a fan of females.
He's gonna think he's smarter than
you 'cause -- 'cause that's what
his angle was with Scott and I.

ARIEL

Is he pretty sharp?

LYNNE DRAKE

He's pretty street savvy, yeah.

ARIEL

Really?

LYNNE DRAKE

Mm-hmm.

SHOT ON: the mugshot of Troy, this time closer up so the
viewer can see the many scratches across his face.

EXT. RURAL ROAD - DAY

Green scenery passes as Ariel and Ella drive.

INT. CAR - DAY

ARIEL

We're headed to the prison to talk
to Troy Adkins. Hopefully he's
gonna tell us the truth, some sort
of an explanation as to why his DNA
is on Aurora.

ELLA

A lot is riding on this.

EXT. REGINA WEST CORRECTIONAL CENTER - DAY

Ella and Ariel walk toward the building.

ARIEL

All right, here we go.

44.

EXT. REGINA WEST CORRECTIONAL CENTER (EXTREME LONG SHOT) -
DAY

[door clangs]

ELLA (V.O.)
Troy?

TROY (V.O.)
Yes ma'am?

ELLA (V.O.)
We have some questions in reference
to a case that I'm gonna ask you
about.

TROY (V.O.)
So I'm a suspect in another case?

COMMERCIAL BREAK

ELLA (V.O.)
I'm not saying you're a suspect in
anything.

TITLE: MONTH 16 OF THE INVESTIGATION

ELLA (V.O.) (CONT'D)
What it is, is that you may be able
to shed some light for us, okay?

SHOT ON: the prison's water tower

ELLA (V.O.)
We brought some pictures with us
just to see if any of these girls
look familiar to you. That's it.

SHOT ON: the barbed wire surrounding the prison.

NARRATOR (V.O.)
Ericsson shows Troy photos of
several women, including one of
Aurora.

ARIEL (V.O.)
Take your time, thumb through them.

[pages rustle]

TROY (V.O.)
No.

45.

ELLA (V.O.)
All of these girls, no?

TROY (V.O.)
No.

ELLA (V.O.)
Never had any contact with them,
never touched them, never had sex
with them or nothing?

TROY (V.O.)
No, not that I know of.

ELLA (V.O.)
Once again, this is another picture
of a girl.

NARRATOR (V.O.)
He shows Troy another photo of
Aurora.

ELLA (V.O.)
You ever had sex with her?

TROY (V.O.)
She doesn't look familiar.

ELLA (V.O.)
She doesn't look familiar?

TROY (V.O.)
No. No.

ELLA (V.O.)
Okay. Well, this girl has been
murdered.

TROY (V.O.)
Yeah.

ELLA (V.O.)
And your DNA is all over her.

TROY (V.O.)
No!

ELLA (V.O.)
Yeah. Yeah. Here's the deal.
We've both been doing this for a
long time. We know that sometimes
shit happens, and people get
scared...

46.

TROY (V.O.)
That's not me --

ELLA (V.O.)
No, listen to me.

TROY (V.O.)
No, that's not, that's serious.

ELLA (V.O.)
Oh, I know it's serious.

TROY (V.O.)
I don't know nothing about that.

ELLA (V.O.)
Well, your DNA is all over her,
okay?

TROY (V.O.)
No! There's no way. There's no
way!

The sounds of a scuffle can be heard as a loud thump sounds.

ARIEL (V.O.)
GUARDS! Get him out of here!
Ella, Ella are you okay? GUARDS!

ELLA (V.O.)
It's okay, I'm okay.

EXT. REGINA WEST CORRECTIONAL CENTER - DAY

SHOT ON: the barbed wire around the exterior of the prison.

Ella and Ariel exit the building. Ella's right hand is in
bandages in a make-shift sling.

ARIEL
The DNA is definitive, it's --
there's nobody else on the planet.
Why wouldn't he just confess?

ELLA
I don't have an explanation for
you.

ARIEL
You okay?

47.

ELLA
I'll live. Plus it's not every day
you get stabbed with your own pen,
so maybe I'll get some time off
with pay. Can you swing by the
station on our way back? I've
gotta pick a few things up.

ARIEL
(sarcastic)
Ha ha. I'm taking you straight
home.
(shakes head)
Pick a few things up!

[dramatic music]

INT. POLICE CAR - DAY

Ella and Ariel get back into the car.

ARIEL
(drives)
Before we file charges against him,
I'd like to go speak with his wife
and see if maybe he confided in
her, or if she has any information.
Which I'll do while you sit at home
and watch soaps tomorrow. Because
you'll be RESTING.

Ella rolls her eyes.

INT. APARTMENT HALLWAY - DAY

Ariel opens Ella's apartment and they enter.

INT. APARTMENT - DAY

Ella drops her bags and coat at the entrance and heads to the
kitchen.

ELLA
Join me for a drink before you go.

ARIEL
I was gonna pour myself a glass
even if you didn't ask me to.

48.

INT. APARTMENT LIVING ROOM - DAY

ARIEL
(raises her glass to
Ella's)
Well, we did it!

ELLA
Another one in the bag.
(pauses)
This one really got to me.

ARIEL
How do you mean?

ELLA
I don't know, it just really sent
me spiralling from the moment we
pulled up and I saw her body in the
dumpster all contorted. Like
here's this young woman, still lots
of life ahead of her, and instead
she's just discarded like trash.

ARIEL
Drugs are a hard life.

ELLA
I know, and I'm sure she struggled
something fierce. But she was a
little girl once. Probably dressed
up as a princess for Halloween,
thought she was gonna get the whole
package. Where was the Prince
Charming to her Sleeping Beauty in
all of this? And how did she get
that nickname? Did she have it
before she slipped into a drug
habit and ended up on the streets?
Sometimes -

ARIEL
Yeah?

ELLA
I just wish we could go back, save
these girls from themselves.

ARIEL
Whatever their life choices are,
they made the choices.

49.

ELLA

But don't forget to look at the whole picture. Who knows what circumstances she lived through as a child? How far back do we have to go before we figure out where it all fell apart?

(pauses, drinks wine)

Sleeping Beauty.

(BEAT)

I still think about that damsel in the refrigerator thing Max's grandson told us about from his graphic novels, remember?

ARIEL

Not really, sorry.

ELLA

It's the stereotype when female characters are purposefully killed in order to send male characters on a quest--kind of reminds me of how women are murdered by men, don't you think? Like, the women become these props to the next stage of the man's journey, whether it's through the justice system or getting away with it and off they go on with their lives like nothing happened.

ARIEL

I guess?

ELLA

(drinks)

Look at our own Special Victims' Unit--we still have people who don't believe a woman's account of rape until they find hard evidence, which isn't always there. The only reason we automatically believe female homicide victims is because we know for sure they've died.

ARIEL

(laughs awkwardly)

God, never thought of it that way.

ELLA

(BEAT)

Ughhh.

(MORE)

50.

ELLA (CONT'D)

I just - I see these women
literally tossed aside by these
guys and I wish we could do more to
prevent it from happening.

ARIEL

For sure, I guess it's the weight
of our job since we're only ever
responding when it's too late.

ELLA

It's always too late.

ARIEL

(pause; sighs)

I know what you mean. I try not to
think about it. Doesn't mean I
don't think about it.

(BEAT)

Wine helps!

(both laugh quietly)

We don't really spend a lot of time
talking about these things. I'm
glad you mentioned it.

ELLA

(thoughtfully)

We're always so busy moving onto
the next case. It's kind of nice
to take a minute and think about
everything before the next one
moves us along.

Ella and Ariel sip their wine and stare off thoughtfully.

EXT. HIGHWAY - DUSK

The day changes from dusk to night rapidly.

EXT. STREET - DAY

SHOT ON: a sign that reads Gardiner Expressway

NARRATOR (V.O.)

The next day...

EXT. FAST FOOD RESTAURANT - DAY

Ariel pulls up to a drive-thru window.

51.

ARIEL
Stella? Hey, just hop up front
right quick.

INT. CAR - DAY

STELLA gets in next to Ariel.

ARIEL
I appreciate you meeting with me,
first of all.

STELLA
Not a problem.

ARIEL
We work in the Homicide Unit, and
we're working a case that happened
in April of 2018. Was he living
with you at that time?

STELLA
Uh, on and off. He was constantly
gone for like, nights, days, you
know, whenever. But there was a
situation...
(long pause)
This very well could've been around
that time. I believe he was going
downtown for a job of some sort.
He had a dress shirt on. Later on,
I met him, and he had a different
shirt on. And he said, "I had to
get a different shirt because, you
know, the other one had blood on
it, and it wasn't my blood."

ARIEL
Okay. This case that we're working
happened here in Toronto.

STELLA
Is it a female?

ARIEL
It is.
(Stella looks shocked)
It is. And his DNA's all over her.
(looks through accordion
folder)
She was a, uh, mother and she was
tossed in a dumpster.

52.

Stella puts both hands on her mouth in shock.

[dramatic music]

Stella begins to well up and fans herself as she closes her eyes; she sobs.

STELLA

One time--and I'm wanting to say
it's around that same time that I'm
talking about.

(points with her right
hand; sobs)

He said *he* had found a body in a
dumpster and some people saw him.
And so, umm...he could be getting
into a lot of trouble.

(pauses)

I just--that was just a bunch of
smoke that he's blowing. Oh, wow.

Stella shakes her head.

EXT. HIGHWAY - DAY

Ariel drives past green scenery.

ARIEL

Speaking with Stella was really
helpful. That's a lot of vital
information that definitely brings
a much clearer picture as to what
he had been up to in the month of
April. Then when you take that in
addition to the DNA evidence there,
it's really telling the story.

SHOT ON: a photograph of Aurora on the dash of the car.

EXT. POLICE STATION - DAY

SHOT ON: the station

INT. POLICE STATION - DAY

In a large room, Ella and Ariel each stand with their hands
politely clasped.

53.

SERGEANT WILKINSON (V.O.)
 Today, Homicide Detectives Ariel
 Ericsson and Ella Winchester
 presented a case to the District
 Attorney's Office. They found
 sufficient probable cause to
 believe the suspect, Troy John
 Kurtz, committed the crimes of
 first-degree rape and first-degree
 murder and a felony warrant was
 issued for his arrest in the
 homicide of Aurora Robertson.

SHOT ON: Troy Adkins' mugshot

TITLE: Troy Adkins has been charged with first-degree murder
 and first-degree rape and is awaiting trial.

SHOT ON: the bulletin

TITLE: The rape suspect caught on surveillance remains at
 large.

INT. POLICE STATION - DAY

TITLE: Criminal charges are often dropped or reduced, and the
 suspect is presumed innocent until proven guilty.

SHOT ON: a photograph of Aurora

CREDITS ROLL AT THE BOTTOM OF THE SCREEN

ELLA
 This is a case that's haunted not
 just me but others in this unit
 because it's just -- it's just --
 one of the more horrific, sickening
 types of cases. And really, when
 you look at the big picture and all
 the work that's been done, I'm glad
 we're where we're at today and he's
 off the streets.
 (pauses)
 More than anything, I hope that
 Aurora's dad gets some closure and
 some justice.

TINY TITLE: IN SOME EPISODES, CERTAIN DETAILS HAVE BEEN
 CHANGED TO PROTECT THE IDENTITIES OF WITNESSES OR THE
 INTEGRITY OF THE INVESTIGATION.

[dramatic music]

54.

EXT. HIGHWAY - DAY

TITLE: To learn about how you can help the families of
homicide victims, go to:

aetv.com/48resources