UNIVERSIDADE FEDERAL DE SANTA CATARINA
PROGRAMA DE PÓS-GRADUAÇÃO EM INGLÊS:
ESTUDOS LINGUÍSTICOS E LITERÁRIOS

Taisi Viveiros da Rocha

RETELLING FAIRY TALES:
THE EVIL WITCH IN THE SERIES *ONCE UPON A TIME*

Dissertação submetida ao Programa de Pós-graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina para a obtenção do Grau de Mestre em Inglês.

Orientador: Prof. Dr. Daniel Serravalle de Sá

Florianópolis

2018

Ficha Bibliográfica

Taisi Viveiros da Rocha

RETELLING FAIRY TALES: THE EVIL WITCH IN THE SERIES ONCE *UPON A TIME*

Esta Dissertação foi julgada adequada para a obtenção do Título de "Mestre" e aprovada em sua forma final pelo Programa de Pós- Graduação em Inglês.

Florianópolis, 22 de março de 2018.

_____
Prof. Celso Henrique Soufen Tumolo, Dr.
Coordenador do Curso

Banca Examinadora:

_____
Prof. Daniel Serravalle de Sá, Dr.
Orientador
Universidade Federal de Santa Catarina

_____
Prof.ª Beatriz Kopschitz Xavier Bastos, Drª.
Universidade Federal de Santa Catarina
Vídeo-conferência

_____
Prof.ª Ramayana Lira de Souza, Drª.
Universidade do Sul de Santa Catarina

_____
Prof. Raphael Albuquerque de Boer, Dr.
Universidade Federal do Rio Grande
Vídeo-conferência

This is dedicated to my mother.

ACKNOWLEDGEMENTS

ABSTRACT

This dissertation presents an analysis of the historical development of the character Evil Queen, Snow White's stepmother, in the TV series *Once Upon a Time* in comparison to the witches in the brothers Brimm's *Children's and Household Tales*, "Hansel and Gretel," "Little Snow White" and "Little Briar Rose," highlighting how those changes can be detected in the portrayal of the character and in the series audiovisual features. The dissertation focus on the differences resulting from the different roles expected from women in the 19th and in the 21st centuries. Results point that these modifications culminate with the possibility of the witch's redemption when achieving balance amongst the roles of witch, ruler, mother and her desire for power, which allows for finding her own happy ending.

Keywords: Fairy tales; television series; Evil Queen; *Once Upon a Time*; Brothers Grimm.

Number of pages: 173

Number of words: 31.576

RESUMO

Esta dissertação apresenta uma análise do desenvolvimento histórico da bruxa Rainha Má, a madrasta de Branca de Neve, na série televisiva *Once Upon a Time* (Era Uma Vez) em comparação com as bruxas de "João e Maria," "Branca de Neve" e "Bela Adormecida" em *Contos dos Irmãos Grimm*, enfatizando como tais mudanças podem ser percebidas na construção da personagem e em aspectos audiovisuais. A dissertação tem por foco as diferenças resultantes dos papéis esperados das mulheres nos séculos 19 e 21. Resultados apontam que essas modificações têm por clímax a possibilidade da bruxa se redimir quando alcança o equilíbrio entre as funções de bruxa, governante, mãe, além de seu desejo por poder, o que a leva a encontrar o próprio final feliz.

Palavras-chave: Contos de fadas; séries televisivas; Rainha Má; *Era uma Vez*; Irmãos Grimm.

Número de páginas: 173

Número de palavras: 31.576

TABLE OF FIGURES

TABLE OF CONTENTS

1 FAIRY TALES: FROM THE ORAL TRADITION TO THE SCREEN

Stories that involve fantastic beings and magical forces have the potential to establish different levels of connection with people of every age, but especially during childhood. It is possible to track the origins of these fantastic and magical stories to folk tales of the Middle Ages, and literalized versions of the genre can be traced to Boccaccio's *Decameron*, in the 15th century.

In the book *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*, Jack Zipes argues that medieval folk tales were orally narrated by a storyteller in order to "communicate knowledge and experience in social contexts" (2), while, the written fairy tales sought to create a balance between humans and the world, possibly helping readers "resolving conflicting desires and instincts" (2).

Even though these two forms of telling a magical tale may have their own characteristics, they can be encased in the same genre due to their connections with fantastic situations, the presence of magic tools and characters. Fairy tales, as an oral and written genre, present characters seeking for understanding or for fitting the world that surrounds them and their motivations or solutions come in a magical

form. If these elements (themes, plots and conventions) are taken into account, the fairy tale genre that thrived in the Middle Ages' oral tradition is still very present nowadays, not only as written classic tales, but also in audiovisual media, providing new approaches to old stories, which are updated to suit contemporary settings, social changes and power struggles.

Before Renaissance, when the oral tradition was virtually the prevalent way to spread knowledge, stories with characters that would not be easily forgotten were central to amuse and delight people. However, when folk tales first started being written and compiled, i.e., turned into literalized fairy tales, they also encompassed cautionary effects and the function of teaching people moral paths, advising readers not to do something that could be dangerous or socially unacceptable — what had been a mean to communicate experience became a moral diffusing tool. In Charles Perrault's[1] *Les Contes de ma Mère l'Oye* or *Tales of Mother Goose*, for example, it is possible to find the moral actually written after the tales, in an attempt to avoid any

---

[1] Charles Perrault was born in France in the seventeenth century. He is known by his poetry and especially by the fairy tales he wrote to amuse his children, present in the book *Tales of Mother Goose* (1697). He was part of the Académie Française and partook into the literary saloons.

misinterpretation. In the Brothers Grimm's[2] *Kinder- und Hausmärchen* or *Children's and Household Tales*, which the first edition for volumes I and II was published in 1812 and 1815, it is difficult to miss the moral lesson imbedded in the tales: be a good, obedient girl and you will be rewarded ("Cinderella" 69-77); do not talk to strangers/wolves ("Little Red Cap" 85-88), control your curiosity related to your husband doings ("Bluebeard" 202-204), amongst other examples.

In the 20th and 21st centuries, fairy tales were and are being revised by authors such as Anne Sexton and Angela Carter, and traditional characters and plots are changing according to contemporary social roles and beliefs. Princesses do not need to be just damsels in distress anymore and the princes charming of yore, who would arrive on their white horses, now must prove that they are more than handsome faces who can, for example, slay a dragon or awaken a princess with a kiss – an action that can be interpreted as his ability of sexually initiating the female character. Even the dragons are no longer the demonic creatures that just destroy villages, gather treasures and kill

---

[2] The brothers Jacob Grimm and Wilhelm Grimm were born in Germany in the eighteenth century. They were folklorists and linguists, compiling collections of folk music and folk literature. Their best known work is *Children's and Household Tales* or *Grimm's Fairy Tales* (1812-22), collection of fairy tales that was the most popular in Europe during the 19th and 20th centuries.

knights who are not worthy of the position of hero.[3] Many other villains are also being revised — going from the stereotyped cruel creatures to ones with reasons behind their actions — exposing cultural unfairness and prejudices toward those who are different.

Amongst the many fairy tale villains, the witch is one of the most emblematic, due to her power of frightening and attracting at the same time. Nevertheless, in the contemporary scenario, the witches who were traditionally considered "evil beings" inclined to doing harm have been revisited through a unique perspective. If before they were considered wicked and were excluded from society, now they are seen through a new socio-historical prism, which allows them to assume new roles.

In this section I argued that fairy tales are no longer restricted to the oral tradition or to the pages of books, the genre has infiltrated in different modern, audiovisual media such as cinema and television. In the next section I will present some review of literature pieces related to fairy tales in different media and the witches.

---

[3] Two recent examples of this shift are the *Shrek* franchise movies, in which a sweet, female dragon falls in love with a donkey as a secondary plot; and the movie *Maleficent* (Stromberg), a revisited version of "Little Briar Rose," wherein the dragon is actually a transformed crow, which is protecting both the witch and the princess.

1.1 Review of literature: of fairy tales and witches in different media

The witch, in the fairy tale genre, fits into the category of villains. This comes from a central idea as presented by Bosky that witches are able to use their supernatural powers to do harm, causing fear to the common, defenseless human beings. Maria Tatar, in *The Hard Facts of Grimms' Fairy Tales*, argues that the witch in the Brothers Grimm's fairy tales "represent the obverse of all the positive qualities associated with mothers" (140): instead of nurturing, she eats the children; instead of caring, she tortures and kills.

Siegel presents that the female role in the 19th century was always connected to the woman's subordination to the male power, be it as an obedient daughter or as a respectful wife who gives her husband children and cares for them. Considering that matrimony was directly connected to procreation, and consequently to women being a mother, carrying the obverse features of motherhood is actually renegading two of the roles that women were expected to fit. By denying the motherly and wifely roles, the woman would indirectly be also denying the role of a "good" daughter, for she would also not be fulfilling her father's wishes of presenting a "good" woman to society.

Therefore, if a woman presented obverse features of motherhood, she was actually presenting obverse features to every female role in the 19th century. Thus, Maria Tatar in *The Classic Fairy Tales* also points that the witch, then, becomes the perfect pedagogical element to educate girls to fit those roles; for being compared to a witch would be considered "being bad," and deserving of the same ending as the witches: disappearance, torture and death.

Christina Bacchilega argues that the revisionism, that flourished in the 1960's, presents "an ideological test for previous interpretations" (22), bringing a new perspective to the traditional fairy tales, by means of including different endings to the witches and even questioning what was to be "good" and to be "bad." This adaptability of the fairy tale, to which it is possible to instill moralizing and pedagogical elements or ideologically question this moral, is part of the genre *per se*, as maintains Zipes, when dealing with both "oral folktales" and "literalized fairy tales" as part of the same genre, in *The Irresistible Fairy Tales: The Cultural and Social History of a Genre*.

Because of this adaptability, both to social principles and to new media, I present the research of the fairy tale witch in contemporary contexts by means of the television series *Once Upon a Time* (Horowitz

and Kitsis), considering the ideological elements of the story, such as female roles, and the mediatic elements of a television series, such cinematographic features and character development. For that, I take into account that *Once Upon a Time* has the format of serial, which means that there is a great story arch that is developed throughout the whole series.

Due to this continuity in telling a big story, the Evil Queen, has the possibility of developing a "rounder" personality, for every episode develops more of her features presenting the audience with new elements. It takes into consideration the relation between the background knowledge of the loyal audience and its connection to the characters, for "the viewers' reception of TV series depends to a considerable extent on the amount of background knowledge they have access" (9), as Gaby Allrath et al argue in the book *Narrative Strategies in Television Series*. Although the television series allows for a deeper development of the characters, creating the possibility to question stereotypes, it still keeps the same idea of telling a story that fits the fairy tale genre, for it maintains the magical element for the resolution of problems and for it keeps the idea that fulfilling a lack is central for

the hero in the story, as defined by Vladimir Propp in *Morphology of the Folktale*.

In this section I presented some of the literature related to the fairy tale genre studies and how it is dealt in different contexts. In the next section I will address the presence and success of this genre in television series, taking the series *Once Upon a Time* as a case study.

1.2 Portraying fairy tales in television series

As mentioned previously, fairy tales are no longer restricted to the oral tradition or to the pages of books; nowadays, they have invaded the most different media. Since the invention of the TV, in the 1950s, fairy tales adaptations and renditions on the screen have been increasing in popularity to become recently one of the most prevalent genres in the entire world.

International productions, especially those from American studios, have been gradually rising in numbers, not only because of the cable diffusion (an effect of globalization) but also because they have been broadcasted in open TV channels. Taking Brazil as an example fairy tales adaptations and TV series in general are present in most open TV channels: SBT channel aired *Supernatural* at 1 a.m. (*SBT na Web*), Rede

Record channel is airing *Chicago Med* on Friday 00:15 a.m. (*RecordTV*) and Globo channel aired *Agents of S.H.I.E.L.D* late at night, without a fixed time (*Globo.com*). Highlighting the presence of these international television series in Brazil is indicative of the widespread significance of such audiovisual, cultural items, not only here but, as a consequence of globalization, in many different national contexts.

Amongst the television series that are successful in Brazil, many have supernatural characters and creatures, or characters which have some sort of special power, such as superheroes and/or magical beings. *Once Upon a Time*, the television series that I analyze, presents fairy tales' characters in the context of the "Real World," bringing together reality and fantasy, everyday life and the supernatural, common people and people with magical powers, blending fantastic elements into an ordinary world which the audience ultimately can relate to.

Once Upon a Time is a TV series produced by American Broadcasting Company (ABC) and it is aired on Sundays at 8 p.m. in the United States of America. In Brazil, it is shown by the cable channel Canal Sony on Sundays at 9 p.m.[4] It is an ongoing series, created by

---

[4] The hours when the series is exhibited both in the USA and in Brazil is traditionally the "all-family" programs time. The series age rating, in Brazil, is twelve years old, but the people who watch this show, according to audience numbers in 2011, involved 2-11 years old girls who liked princesses, reaching teenagers and adults until 49 years old (Adalian). In the USA, the

Edward Kitsis and Adam Horowitz. It was first released in the United States in 2011, having 6 seasons that present a continuous story and the season 7 as a reboot of the story in a different context. There are twenty-two episodes in the seasons 1, 2, 3 and 6, and twenty-three episodes on seasons 4 and 5. Each episode lasts around 43 minutes and, in each of them a small plot is developed, usually related to one or two fairy tale characters. The individual episode contributes to the advancement of the main plot — which is related to the changes that Regina, the Evil Queen, and her family undergo due to the arrival of a stranger in the city.

Once Upon a Time is not the only contemporary series that revisits and reinterprets fairy tales, using the genre as a scenario and background in which the seasons develop. Another cultural item that works with a similar proposition is *Grimm* (Carpenter et al.), a series in which a descendant of the Grimm family works as a police detective and hunts non-human, "evil" creatures called *Wesen*, using his special powers to bring justice both to humans and the honest non-human. My option for working with *Once Upon a Time* instead of *Grimm* is due to the female characters being the main protagonists in the series, especially the witch Regina, the Evil Queen.

series is rated as requiring parental guidance, and specialized websites classify it as 12+ for sexual content and violence, and some parents reviews classify as 14+ (*Common Sense Media*).

Moreover, this is not the only television series that presents a magical female amongst the main characters, the 1960's series such as *Bewitched* (Saks) and *I Dream of Jeannie* (Sheldon) can be considered predecessors in this area. For my analysis, however, I decided to work with a contemporary series which is arguably a revision of classic fairy tales, for I believe *Once Upon a Time* sheds lights on some of the new roles of women, even though the series is very family-centered, and therefore, upholds certain traditional roles too.

According to the series creators, *Once Upon a Time* is a story about hope that "allows one to put everything aside and have that feeling that your dreams may come true" (Kitsis, *ABC*). Kitsis and Horowitz's statement presents the case idea of the series development, highlighting the principle that every character may find a possible happy ending, even those who committed evil deeds. Furthermore, they draw attention to the issue of imagination, which is a central element in the series, not only to develop well-known fairy tales' characters in an original way , but also as an invitation for the audience to immerse and relish in the concept of hope, which is constant throughout the series. Therefore, presenting the Evil Queen as both the traditional fairy tale

villain and as a character that can inspire hope and redemption constitutes the series' main challenge.

Thus, my hypothesis is that in a contemporary fairy tale, such as *Once Upon a Time*, the witch will present new features fitting contemporary social principles in relation to women's roles. For this consideration I take into account the tradition of the revisionism of fairy tales which have been going on since the 1960's, and the fact that the witch may reflect social principles. In this context, as contemporary women's social roles have changed, the witch's representations of "evilness" and her consequent punishment will also be presented differently.

In this section I debated on how fairy tales have been present in contemporary television and how *Once Upon a Time* constitutes a modern way of displaying this genre, besides how these influence in my hypothesis for research. The next section explores Regina, the Evil Queen, as a transitional character between the classic and the contemporary fairy tales.

1.3 The Evil Queen in *Once Upon a Time*

Witches attract readers and spectators due to their fascinating double nature, both human and magical. However, despite these constitutive traits, witches embody different cultural aspects according to the society they represent — they can be "good" and protect the people or, most commonly, be "vicious" and create havoc. In *Icons of Horror and the Supernatural*, Bernadette Lynn Bosky maintains that "one of the defining characteristics of the witch is the capability of and inclination to do supernatural harm" (690). Fairy tales use this overwhelming magical power to show women who are not just "evil," but also able to do the most horrible, cruel things to children and defenseless people. In accordance with such fairy tale convention, this is how the Evil Queen is initially presented in *Once upon a Time*.

In many ways, the Evil Queen follows her predecessors' footsteps, practicing acts of villainy which are similar to the traditional witches from *Children's and Household Tales*. It is jealousy that impels the queen to hurt her daughter in "Little Snow White" and that impels the Evil Queen to destroy her stepdaughter's happiness in *Once Upon a Time*. Revenge is the reason for a fairy witch casting a deadly curse on a

newborn in "Briar Rose" and to the Evil Queen in the series to curse the whole realm to ruin every happy ending. Furthermore, whilst in "Hansel and Gretel" the witch's selfish desires is represented by means of cannibalism, in the series it is metaphorically presented as the Evil Queen's collection of hearts and her wish of controlling people.

Paradoxically, the Evil Queen in *Once Upon a Time* is presented as having characteristics that surpass that of traditional witches, being more connected to the heroes, such as be willing to commit to and establish real love ties with the people around her. If, on one hand, she initially fits Maria Tatar's argument that one of the main characteristics of a witch is to "present the obverse of all positive qualities associated with mothers" (140) in her relation to her stepdaughter; on the other, she is able to overcome the fairy tales' witch status of being a villain and become a character whose final has far more possibilities than being destroyed or isolated, as it usually happens in the classic fairy tales. Thus, the Evil Queen in *Once Upon a Time* is a consequence of a series of new ways of telling old fairy tales.

In order to identify the traditional and new features present in the Evil Queen in *Once Upon a Time* I took some procedures. First it was necessary to establish those elements that may be considered

traditional. For doing that, I analyzed "Briar Rose" (162-64), "Hansel and Gretel" (43-49) and "Little Snow White" (170-78), three fairy tales with emblematic witches, using the version of the Brothers Grimm's first edition. By the analysis of these tales I could identify certain elements reoccurring in three or two witches and those were considered features to the traditional 19th century witch.

Then, I analyzed the witch in the television series *Once Upon a Time*, considering the character of Regina, the Evil Queen. The character choice was due to her being the main female villain and undergoing great changes in the story: from wishing to destroy every happy ending at the beginning of the series to fighting on the heroes side for everybody's achievement of happiness. To analyze this character, I selected sequences that depict her development. Initially in the first episode, I chose two sequences: 1) she threatening Snow White and Prince Charming in their wedding and 2) she mocking Snow White when the curse that would destroy the happy endings is taking place. Secondly, I analyze a sequence in which the Evil Queen, after deciding to be "good," has to go to a ball and does not know what to wear, her Evil Queen's clothes or "princess" clothes in the second episode of the fifth season. After that, there is a sequence in which the "good" side of

Regina tries to destroy the "evil" side after both being separated. And last, I analyze the ultimate confront between the "good" and the "evil" sides, in which the harmony between them is achieved by balancing evilness and goodness.

The choice of sequences to analyze took into consideration the character Regina development as being one of the main aspects of the season. Although the series develops all the main characters, one or two of them change more throughout each season, such as the third season developing Henry amongst the lost boys[5]. When deciding to work with the first, fifth and sixth seasons, I considered that these were the seasons in which Regina's changes were more highlighted.

Therefore, the analysis of the series takes into account the story told and how it is narrated by means of cinematographic elements, such as costumes, lighting, camera shots and movement. Besides, there is an attempt to compare the Evil Queen's features to those present in her 19th century predecessors. By this comparison, it is possible to identify which ones repeat and which ones are new, making possible to question how these new features may be connected to contemporary social principles.

---

[5] In the third season, the series uses of the story *Peter Pan*, by James Matthew Barrie, to introduce new challenges to the main family of the series. All the main characters, then, undergo some change, but Henry is the one whose season focuses and who grows the most.

In this section I presented that the Evil Queen in *Once Upon a Time* reflects the traditional and the contemporary features of a witch. Moreover, I have revealed the procedures used to this research. In the next section I discuss briefly how the traditional e the contemporary female roles are present in the series *Once Upon a Time*.

1.3.1 Old and new meanings to a witch

This new features to a fairy tale witch is possible because these stories are being revisited according to new social constructs, which means that characters and plots are being updated to fit current ideas and be relevant in new contexts, i.e., they introduce new features according to contemporary society ideologies, opening a whole new prism for socio-historical analysis.

In *Once Upon a Time*, when the Evil Queen is in the Enchanted Forest, the original place of fairy tales, her social role is limited to that of a magic, tyrannical governor. Nevertheless, after casting a curse that transfers the fairy tales' characters to the "Real World," the Evil Queen's power revolves around politics and family, for she accumulates different social roles: stepmother, head of a fatherless home, town's mayor.

In the "Real World," the Evil Queen can show her power and punish the other characters according to her will; however, as the series develops, she starts to realize that she does not need to do harm to show her power. This realization does not diminish her magic; it just allows her to cope with a new idea: that she can be a woman, a mother, have power, and still be accepted by others.

If in traditional fairy tales women were considered "good" when being only mothers and wives, now they can have other roles and not be considered "evil." *Once Upon a Time*, then, contrasts the woman's position in contemporary society ("Real World") to that of the 19th century ("Enchanted Forest"), presenting new possibilities to "good" women in the most recent contexts than being just mother and wife.

My first chapter is entitled "The Evolution of Fairy Tales: Oral and Written Tradition" and it presents a historical panorama of the ability of this genre to adapt to different socio-cultural contexts and to different media, maintaining certain characteristics that keep its fairy tale's identity, such as the presence of magic and of characters like the villains — witches, ogres, gnomes — and the heroes — princes, princesses and fairies — according to the specific cultural and age perception of these elements.

The second chapter is "The Wickedest of All: representation of the witch in the Brothers Grimm's fairy tales," in which I analyze the emblematic tales of "Briar Rose," "Hansel and Gretel" and "Little Snow White" according to Jack Zipes' translation of the first edition of *Children's and Household Tales*, in order to establish the main characteristics related to witches in these authors traditional fairy tales.

The third chapter is named "*Once Upon a Time*: Mingling Fairy Tales and Modern World" in which I analyze the Evil Queen's character development and how she works her path throughout the series in order to be deserving of a happy ending in a fairy tale presented in a contemporary context.

2. THE EVOLUTION OF FAIRY TALES: ORAL AND WRITTEN TRADITION

Fairy tales have been enchanting people throughout the ages; adults, teenagers and children get involved by these stories when exposed to them. But what makes these stories so endearing? What power do these stories have to remain in the minds of people independent of their age and culture? This chapter discusses the fairy tale genre from its folkloric origins, as oral wonder tales, going through its literalizing process starting at the 16th century, until its representation nowadays, in order to discuss the genre mutability and persistence in the cultural Western imagination. The early literalized fairy tales are represented here by Straparola and Basile; the classic fairy tales by Perrault and the brothers Grimm; and the new "liberating" fairy tales by Carter, Sexton, and contemporary movies and series.

In order to understand the endurance of these stories in the contemporary world, it is necessary to comprehend how the fairy tale genre originated from the medieval oral folktales, more specifically from a specific genre called wonder tales, which featured magic elements and creatures. Jack Zipes in the book *The Irresistible Fairy Tale* points to the fact that folktales and fairy tales are "inextricably

dependent on one another" (3) and that together they "form one immense and complex genre" (3), arguing for the connection between oral (folk) and written (fairy tales) traditions of storytelling. The connection between the genres is identified by the presence of "magical instruments, extraordinary technologies, or powerful people and animals that will enable protagonists to transform themselves along with their environment" (2), making the world more suitable to humans needs and making humans more adapted to the world.

Nevertheless, there is a key element that sets apart folk and literary fairy tales, as the first were "informative" tales, which means they were meant to entertain at the same time that they communicated "knowledge and experience in social contexts" (Zipes, *Irresistible Fairy Tale* 02), in other words, they were not prescriptive. The oral folktales indicated a possible way of dealing with certain situations as experience through a shift of the power balance. Conversely, in the process of literalization, fairy tales were usually so interconnected to the morals of a time that they became pedagogical and cautionary in relation to the ways of living in certain society, carrying moral values, such as codes and behaviors to be followed.

These contrasting elements in the stories, however, do not diminish the constant action of the characters in the world and their ability to find magical or resourceful solutions for making their world more peaceful and suitable for living. These are aspects to which real humans are able to relate themselves, at the same time that impel people to find their own real life ways to "resolve conflicting desires and instincts" (Zipes, *Irresistible Fairy Tale*, 02) and build for themselves a better social life. Bruno Bettelheim, in his book *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, approaches fairy tales through a therapeutic view, using Freudian psychoanalysis, in order to help children solve individual issues.

Nevertheless, when considering the broad diffusion of fairy tales, another possible approach is the solution of social aspects as a group, because the elements presented in these stories speak to human's drives and conflicts. "These stories touch our instincts so deeply that we have cultivated them and passed them on from generation to generation to further reproduction of our species in our own interests and to help us adapt to, know, and transform our changing environment" (Zipes, *Fairy Tales Stick* 130), resolving not just individual inner struggles, but also

group ones, as the environment does not change for the individual but for a whole cultural determined society.

Considering the long history of the fairy tale genre from oral to literalized and even to cinematic more recently, the question to its persistence remains, which could be related to its potential to speak to inner struggles, to change and to fit the changing aspects of different societies — such as literacy, the necessity of preaching certain mores or impelling social changes.

2.1 The Development of Fairy Tales

Nancy L. Canepa argues that the origins of literalized fairy tales[6] can be traced back to the book of Giovanni Francesco Straparola called *Le piacevoli notti* or *The Pleasant Nights*, published in two volumes in 1550 and 1553, a work containing seventy-four novellas of which thirteen are considered fairy tales. After Straparola, there is a whole book of fairy tales, published between 1634 and 1636 by Giambattista Basile, called *Lo cunto de li cunti overo Lo trattenemiento de peccerille* or *The Tale of Tales, or The Entertainment for the Little Ones*. Those books point to the origins of literary fairy tales in Italy, more than half a

---

[6] In the fourteenth century, Boccaccio's *Decameron* already presented some tales that can be classified as fairy tales for the use of magic elements to solve problems.

century before Perrault's writings in France. However, recent criticism tend to value French and German fairy tales more than the Italian ones, contributing to diminish the importance of the first fairy tales' writers.[7]

When Perrault published in 1697 his influential book *Histoires ou contes du temps passé avec des moralités*: *Les Contes de ma Mère l'Oye* or *Stories or Tales From Past Times with Morals: Mother Goose Tales*, his writings were influenced by his two Italian predecessors. Jack Zipes argues that this influence both Italian authors exerted over Perrault's writing "is one of the best kept secrets in the history of the fairy tale, and it is a secret that is well worth unlocking because it reveals just how closely tied the literary fairy tales as genre is to the spread of the civilizing process[8] throughout Europe" (*Art of Subversion* 13). In the 16th century Italy, the civilizing process was in its beginning and the books of Straparola and Basile collaborated to develop literacy amongst the people, for reading would help the diffusion of behavior and conduct manuals.

---

[7] In an attempt to bring the Italian fairy tale importance to light, in 1954 Italo Calvino started collecting Italian folktales and in 1956 published a book with 200 stories.

[8] Nobert Elias develops the civilizing process concept in his book *The Civilizing Process: Sociogenetic and Psychogenetic Investigations*, where he points the principle that "the civilizing process is a change in the human conduct and sentiment in a quite specific direction (…) [when] constrains through others by a variety of angles were converted into self-restraint" (365), the constrains are present through initiation rites, peer pressure, group pressure, social codes, and legislation; leading from decentralized societies "to more centralized and regulated nation states and principalities" (Zipes, *Fairy Tales Stick* 36).

In the last decade of the 17th century French aristocracy initiated a pervasive diffusion of a civilizing process, using the literary fairy tale as one of its tools. This process begins in 1690 with Mme. Aulnoy's[9] publishing of the tale "The Island of Happiness" in her book *Histoire d'Hyppolyte, Comte de Duglas* and culminated with Perrault in 1697. Initially, fairy tales were introduced in the French literary salons in order to be discussed and entertain; however, before that happened, the genre was already part of the aristocracy, for "as far as we know, folktales were told by mothers and governesses to children (…) they also circulated among members of the lower classes to accompany work and lighten moments of leisure, and were told as an aristocratic pastime" (Canepa 14).

As a product of fairy tales discussions into the French literary salons, Perrault published his book *Histoires ou contes du temps passé,* which is a milestone to the fairy tale genre, for its diffusion amongst the Western society and for its declared proposal of guiding people's behavior through the tales, based on the social restrictions established as civilized conduct. Furthermore, only after the changes they suffered to fit the society's strict moral represented by the emerging late 17th

---

[9] Mme. Aulnoy was also the person who created the name fairy tales with her four volumes work *Les Contes de Fées* or *The Fairy Tales*, published from 1697 to 1698 (Zipes, *Art of Subversion* 30).

century French aristocracy, fairy tales started to be directly considered as children literature, for before, although children were together with their families when the tales were told, the main audience target were adults. The intended adult audience explains why fairy tales initially were less moralistic, such as in "The Story of Grandmother"[10], in which the girl escapes the wolf deceiving him when they are at the grandmother's house; or in Straparola's version of the girl who marries a beast, "Pig King" (1550), in which the groom is a pig and remains one even after the wedding night, differently of the Beast in "Beauty and the Beast" (1757), who returns to his human form before the marriage.

This target audience change could only happen because of the pedagogical potential contained in the literalized fairy tales. In the dedicatory to the book *Histoires ou contes du temps passé*, Perrault argues that fairy tales were a peasant tool to educate children, delimitating a possible youngster audience to these tales amongst the peasants; besides, he restricted the fairy tales' interpretation through the *moralité* (moral), in order to delimitate their function to educate people. Moreover, Perrault was not the only one to tamper with the folk stories

---

[10] This story tells the story of a girl who enters the forest to visit her grandmother and meets a wolf on the way. The folklorist Paul Delarue published what he considered a legitimate folkloric version of the "Little Red Riding Hood" tale. This tale, although being published in 1885 in England, is much closer previous popular versions (Tatar, *Classic Fairy Tales* 3).

when literalizing them, in the 19th century the brothers Grimm, with *Children's and Household Tales* [11], also encompassed pedagogical moralistic elements in their rendition of tradition folk/fairy tales. Furhtermore, "critics have accused Wilhelm Grimm not only of creating a homogeneous, stylized language for the tales, but also of introducing messages, motivations, judgments, morals, and other often pedantic touches" (Tatar, *Hard Facts* 28), which reinforced the social mores of the time, following the educational ideals of teaching ideological norms by means of fairy tales that started in the 17th century.

Moreover, in the book *Why Fairy Tales Stick,* Zipes maintains that the literary fairy tales that evolved in the 17th century did not become popular just because "they reinforced the ideological norms of patriarchal societies" (xii), but also because "they spoke to the conflicts and predicaments that arose out of the attempts by social orders to curb and 'civilize' our instinctual drives" (xii). Hence, the necessity to fit society belonging to a cultural context, as well as the achievement of finding in these tales situations that they could relate to their inner

---

[11] The Brothers Grimm published their first volume of *Children's and Household Tales* in 1812 with 86 stories and the second volume in 1815 with 70 stories. In 1819, they published a second edition in which they changed several elements in the tales, such as mothers becoming stepmothers, the fairies many times were changed for sorceresses and absence of some sexual references, besides some stories were included or excluded. The last published edition while the brothers were still alive was the seventh, in 1857, which contains 210 tales and usually is the one translated to other languages (Keyser, "5 Ways *Grimm's Fairy Tales Changed After the First Edition*").

struggles and human behavior, impelled the dissemination and establishment of the norms presented in fairy tales.

2.1.1 Leaving Home: Narrative structure and protagonists overcoming of challenges

The social order established through the literalized fairy tales through the mores induced people to follow certain conducts while pointed to the external pressure that society exerts over an individual, connecting the fairy tale world to the real social context. Thus, the mirror-relation between real-life conflicts and the magical world is better understood when analyzing the fairy tale's design. Vladimir Propp's *Morphology of the Folktale* identified a similar structure present in most fairy tales, there is generally a departure created by "each new act of villainy [and] each new lack" (92). This principle of departure "to fulfill a lack or defeat villainy" actually is an element to which people might relate to, for even a simple going from home to work, or facing the boss or a school bully could fit this description. Because of that, people tend to identify themselves with the heroes in the stories, especially because of their ability of overcoming the challenges.

Nevertheless, some people may also identify with the villains for recognizing a flaw or situation similar to theirs: a person wanting to adopt a baby may identify themselves with Rumpelstiltskin[12]; someone worried about getting old may identify with the queen in "Little Snow White" or a mother with naughty children may identify herself to the mother who transformed her kids into raven[13]. It happens because every character in the fairy tale genre may awaken some sort of response, for each one of them collaborates to the world changing that is depicted, providing a possibility of identification to the audience, may it be by their heroic achievements or by a characters flaws, all immersed in a setting of magic.

Maria Tatar, in the book *The Hard Facts of the Grimm's Fairy Tales*, argues that "in the world of fairy tales, a simpleton can easily slip into the role of a cunning trickster; a humble miller's son can become a king; and a cowardly fool can emerge as a stout-hearted hero" (87), elements that characterize a constant changing movement in the story, which is possible because the character left home and immersed in a magic world.

---

[12] Rumpelstiltskin is a little man who weavers straw into gold for a woman who, in exchange, promises to give her first born to him (Grimm 181-182).
[13] It happens in the fairy tale "The Three Ravens" (Grimm 83-85).

While princes and heroes count on luck to succeed, princesses generally need their wits, obedience and beauty to surpass their quests: Gretel needed to find the right time to kill the witch of the candy house; Cinderella was beautiful enough to enchant the prince and eventually to free herself through marriage from her stepmother's mistreats; Snow White helped the dwarves with house chores and became their friend, which leaded them to save her from two of the queen's trials, while the third is overcome because her beauty enchants the prince. Nevertheless, each one of these female protagonists undergoes a departure from home quest — either for being abandoned in the forest like Gretel, for going to the ball like Cinderella, or for being taken to the forest to be killed such as Snow White —, which recovers the structural aspect previously related to Propp. While using the identification to the main female protagonist through the quest achievement, the literalized fairy tales set the norms of personality and conduct for both children and adults who were exposed to these stories through the desirable characteristics that are usually related to the protagonists of these tales.

2.1.2 Villains: monsters and mothers

As I argued above, although most people relate themselves to the protagonists, there are also those who are interested in the villains. Although, the antagonist may be a situation and not a person — as in the fairy tale "Good Bowling and Card Playing" (Grimm 21-23) in which the challenge of the boy is to be able to overcome fear and stand watch over a "haunted" castle — most villains in fairy tales are mainly depicted as characters such as witches, ogres, giants and "evil wizards," and those are the ones which become unforgettable to the audience.

Hence, there are villains who want a child, like in "Rapunzel" (Grimm 37-39) and "Rumpelstiltskin," (Grimm 181-182) and measure no efforts to acquire them; there are also those who change the form of their enemies, as in "The Frog King, or Iron Henry" (Grimm 13-15) although those are commonly used as an element previous to the story to impel the tale; and there are still those villains who have a special taste for the human flesh. Maria Tatar points that in the *Children's and Household Tales*, the main characteristic to the evilness in fairy tales is the cannibalism — and in general it can be extended to other author's classic fairy tales too. Amongst this sort of villains, she separates them into three categories:

> [t]he first comprises beasts and monsters; these include wolves and bears, but also man-eating giants who threaten to devour the hero as he makes his way through the world. The second group consists of social deviants; among them are the robbers and highway-men who waylay innocent young women, murder them, chop up their corpses, and cook the pieces in a stew. The third (and this group easily outnumbers the members of both other categories) is composed of women. (*Hard Facts* 139)

The intense presence of women as cannibal villains in fairy tales is explained by Tatar as an inverted representation of the "positive qualities associated with mothers" (*Hard Facts* 140), for instead of nurturing, caring, and giving life, they become the destructors who absorb children into their bodies, which led them to a bad ending.

In "Hansel and Gretel" (1812), the witch in the candy house firstly treats the children as a caring mother and only after she reveals her wish of eating them; representing, respectively, the woman's socially expected role by the 19th century European society and its deviation, which eventually led to the witch's demise being burnt to

ashes. Another flesh devouring fiend is Snow White's antagonist, the queen, who in the 1812 Grimm's version was the mother, lately being changed to a stepmother. When the queen commands to the huntsman to kill the child in the forest, she demands the liver and lungs of the girl to be brought back to her, because she intended to devour them, making the child part of her own, indicating the wish of possessing Snow White's beauty and retrieving the title of the most beautiful woman.

Hence, these "evil, cannibal women" were largely explored throughout the history of the fairy tale genre because they had impact in the audience, for it depicts villains whose objective is to feed of the protagonist and, through absorption, to make the other part of their "evil nature." The absorption worked as a dual feature, first revealing the wickedness of devouring innocent children who should be defended by the adults and not destroyed by them; second demonstrating that to let be absorbed by the deviant socially accepted behavior is to become part of evil and consequently receiving the same punishment of the villain.

2.2 Fairy tales in the contemporary society: the mutability of the tales

As previously stated, the literalized fairy tales worked as a tool to spread social norms in Europe, particularly in the 17th century with

Perrault, and in the 19th century in with the brothers Grimm (when they were associated to children literature). The contrasting depiction of women in the fairy tales (rewarded with a nice marriage when they were beautiful and obedient protagonists and punished as destructive monsters who paid heavily for their crimes when not fitting the "good" woman role) collaborated to chiseling girls' expected behavior in society.

Women's social role was one of the main aspects that people in the 20th century started to question about fairy tales. As different areas started to study the genre, such as Vladimir Propp's structuralism, Bruno Bettelheim's psychoanalysis, and folklorists such as Deulin and Zipes, the patriarchal norms inserted in these stories became the object of enquiry because the tales were "considered to be too sexist, racist, and authoritarian" (Zipes, *Art of Subversion* 169). As a countermeasure, modern/contemporary authors, such as Angela Carter and Anne Sexton, started to rewrite these tales in order not just to denounce the ideologies presented before, but also to offer an alternative to those classic fairy tales, both for children and adults. Jack Zipes, in *Fairy Tales and the Art of Subversion,* calls these tales that modify and denounce certain aspect of classic fairy tales as "liberating fairy tales." They are called

"liberating" for presenting new social roles, sometimes excluding the old ones and other simply presenting alternatives.

However, feminism is not the only rewriting approach present in the new fairy tales, for there are also rewritings emphasizing questions of aesthetics, human concern and racism, such as in the book *Boy, Snow Bird* (2014), by Helen Oyeyemi, which transforms the Snow White story into a racial tale. In *Why Fairy Tales Stick*, Zipes maintains that "[t]he stories themselves are resilient precisely because they open themselves to multiple layers of identification and interpretation" (229), for if a story does not change, it is fated to disappear when it does not fit a society's principles anymore. These new changes in fairy tales reinforce one of the main characteristics to this genre, the mutability of the tales, one characteristic that helps to explain its survival throughout the centuries.

In *Fairy Tales and the Art of Subversion*, Zipes argues that amongst the many ways of writing a liberating tale there are two major types: a) "the transfiguration of the classical fairy tale" (178) and b) "the fusion of traditional configurations with contemporary references" (178). The first happens when the author, presupposing that the audience already know the classic fairy tale, transfigures it to another reality, in

order to show that the considered negative elements do not work in every context and that "a different aesthetic and social setting relativizes all values" (178). The second works almost as a fusion of the fairy tale world and the contemporary world, in which the fantastic and magical elements collaborate to "demonstrate the changeability of contemporary social relations" (178) illuminating a more harmonious world.

The television series *Once Upon a Time* is an example of both writing types. The series is set in two worlds, the fairy tale world called "Enchanted Forest," and the "Real World," a setting that mimics our reality and should be absent of magic. Nevertheless, because of the witch Evil Queen, the stepmother to Snow White, the Enchanted Forest is transferred by means of a curse to the "Real World" and transmuted to a small town called Storybrooke, while the fairy tales characters are deprived of their memories and given new identities as "normal" people, with the intention that they may never achieve their happy endings. The narrative is developed through a chronological line in the "Real World" and through flashbacks and parallel situations in the Enchanted Forest amongst other magical worlds. In the series the characters face certain social situations generally connected to family issues, such as adoption, divorce and how to deal with the role of parenting and friendship; while

questioning power struggles in society through authoritarian and manipulative characters.

When the Enchanted Forest is presented, the rewriting liberating way adopted is that of transfiguration, for the classic fairy tales are completely identifiable there, but the interaction among different fairy tales and different social structures put in check the traditional values related to these stories, for example, presenting an active Snow White in her relationship to prince Charming, for she fights with swords, saves the prince and even kisses him. At the same time, when the story is situated in the "Real World," there is a fusion between an intended contemporary reality and the fairy tales' magic and characters' purpose of achieving a magical tool or knowledge to fulfill a lack, which cooperate to create a better world to the fairy tale's characters, because they are allowed to distance themselves from their stereotype depiction in fairy tales.

The character who better reveals this possibility of change from the fairy tale's stereotype is the Evil Queen, Snow White's stepmother. Just like in the classic fairy tales, this woman in the story is a witch; nevertheless, differently from the traditional fairy tale, she is not obsessed with beauty, but with revenge and the happy ending. While in

the magical world of the Enchanted Forest she intended to destroy the happy ending casting a curse, in the "Real World" she works to find her own happy ending. These two situations show how these new fairy tales are reconfigured in a contemporary society, where aesthetic values start to be questioned and beauty may not be central in the Snow White story anymore. At the same time, this television fairy tale series presents questions related to specific cultural realities in our society and the pursuit of happiness, contrasting the "Real World" to the fairy tale world where the destiny of the once wicked was their own destruction, instead of redemption and a happy ending.

This new way of perceiving the antagonist in fairy tales as someone worth redemption is directly related to world where everything and everyone can relate in a harmonic way. Whilst some spectators may rely on fantastic genres to escape from the hard facts of the world; it is also possible to use these genres to present and denounce these same facts, provoking wondering and reflection. Ernst Block's work, *On Karl Marx*, argues that "[n]o dreaming may stand still, for this bodes no good. But if it becomes a dreaming ahead, then its cause appears quite differently and excitingly alive" (30-31), which means that dreaming must introduce new concepts and work as an engine to mobilize changes

in society. The same principle may be applied to fairy tales, which may bring forth the social conflicts by means of fantasy and impel resolutions in great scale for this genre's broad diffusion.

Therefore, as the magical elements in fairy tales are an integrant part of the genre, they may work as a tool both for preserving certain norms in society, as in the literalized *moralité*, or for introducing new possibilities of dealing with situations in societies undergoing cultural modifications — presenting new social roles, but not necessarily taking them as the only acceptable ones — which may lead to the improvement of a harmonious society.

2.2.1 Fantasy, fairy tales and social solutions

This potential to produce social changes connected to the magical elements, however central in classic and "liberating" fairy tales for children and adults, was not well developed in the first three decades of the 20th century, as Zipes maintains in *Fairy Tales and the Art of Subversion*, for "the fantastic was used to compensate for the growing rationalization of culture, work, and family life in Western society, to defend imagination of children. The fantastic was really on defense while appearing to be offensive" (170), that is, in a world where

rationalization and the taylorist[14] factories were in vogue, automatizing human beings in their minor activities, the fantasy was only used to a certain extent to protect the potential of children's imagination and not as a proper tool to confront or question how society was treating their individuals.

On the other hand, in the same book Zipes emphasizes the potential of fantasy used as a confrontation weapon, allowing not only to diffusing "the survival of good (…) but the fantastic projection of possibilities for nonalienating living conditions" (170-71). Accepting this principle of the fantastic as a nonalienating element empowers the fantasy literature as not only a place of refuge to the hardships of reality, but also as a place where questions may be made and solutions may be found to society's troubles. Zipes argues that the fairy tale, as a fantastic genre, is suitable to such solution finding experience, because "[the act of reading a fairy tale] *separates the reader from the restrictions of reality from the onset*" (173); through this separation, the reader/audience is set apart from a cultural reality that through

---

[14] Taylorism: "Production efficiency methodology that breaks every action, job, or task into small and simple segments which can be easily analyzed and taught. Introduced in the early 20th century, Taylorism (1) aims to achieve maximum job fragmentation to minimize skill requirements and job learning time, (2) separates execution of work from work-planning, (3) separates direct labor from indirect labor (4) replaces rule of thumb productivity estimates with precise measurements, (5) introduces time and motion study for optimum job performance, cost accounting, tool and work station design, and (6) makes possible payment-by-result method of wage determination" (businessdictionary.com).

oppression and repression maintains the social *status quo*, allowing for the questioning and search of alternative solutions to problems that the same *status quo*'s ideologies originally produced.

Several books, and other media, are contemporarily using fairy tales as a means to expose readers to new ideological elements introducing new social aspects into literature, such as *Fairest of All: A Tale of the Wicked Queen* by Serena Valentino and the Disney Book Group, which is a reimagining of the story of the Evil Queen from Snow White; *Cinderella: Ninja Warrior* by Maureen McGowan which depicts a Cinderella that is not just a poor girl waiting to go to the ball, but a ninja who can fend for herself; *Once Upon a Dream: A Twisted Tale* by Liz Braswell, in which Sleeping Beauty cannot awake with the help of the prince and must wake herself up of a dreamland life, amongst many others.

Introducing ideological elements that contradict those in the traditional fairy tales can be traced back to some authors, such as Anne Sexton with *Transformations* in 1971, which presents the retelling of Grimm's fairy tales in form of poem, and Angela Carter with the book *The Bloody Chamber* in 1979, in which several fairy tales are updated and changed through a feminist approach. In all these stories aspects of

cultural determined reality are questioned, at the same time that old values spread through classic fairy tales are rescued, examined and opened to new interpretations.

This potentiality of fairy tales to introduce the reader in a fantastic world where repressions and oppressions can be faced and magically dealt with is one of the aspects allowed for the wide spread of the classic fairy tales and which is explored by the "liberating" fairy tales. When, in the previously mentioned television series *Once upon a Time*, the Evil Queen transferred the Enchanted Forest to the "Real World" and transmuted it into a small town, it provokes the questioning whether happy endings are possible in a world devoid of magic and where everyday life is repetitive. However, while the series develops, this absence of magic proves untrue, firstly because when the Evil Queen and Rumpelstiltskin go to the "Real World," they take with themselves some of the fairy tale's magic and its ability of shaping the world; secondly, because the "Real World" has its proper kind of magic which works through dreams and the profound wishes of every person, two elements people may use, to a certain extent, for solving inner struggles when facing social problems and repressions.

The experience of opening oneself to reading or watching a fairy tale is, then, widened by the possibility of not encountering the traditional, expected fairy tale, but an alternative form to it where ancient villains are not that "evil," princesses can save themselves and the princes, and heroes may be more interested in befriending dragons than killing them. This change in perspective may provide a different experience, stimulating imagination and amplifying the possibility of changing aspects in real life.

2.3 Retelling fairy tales on the screen

While on one hand the fairy tale's fantasy attract for its potential of expanding social horizons and being a safe area to discuss repressive social problems, on the other, it also enchants for its magic aspects, which allowed for its crossing media, from the written to the audiovisual. It was because of the magical elements that, in 1899, the fairy tale arrived to Cinema, with *Cendrillon* or *Cinderella*, a short film directed by George Méliès, a filmmaker with a special appreciation for creating camera tricks — the first special effects — who found in Perrault's version of "Cinderella" a satisfactory setting to camera experimentation.

After Méliès, it was with the diffusion of the animation that the genre found its principal way of broadcasting in the 20th century.

Although the 20th century was a time when "new liberating" fairy tales started to emerge, old concepts and norms were still reinstated in new ways of rendering fairy tales. The Disney Corporation animated productions, for example, were connected to the classic fairy tales patriarchal norms, and diffused it even more, for Cinema's possibility of achieving more people around the world. Jack Zipes argues that

> [n]o artist and writer in the twentieth century managed to have such a profound influence on civilizing children and adults as Walt Disney . . . it is impossible not to give him credit for revolutionizing the fairy tale through the technology of the cinema and book publishing industry. But in reality, his revolution was a major regression and caused many of the liberating aspects of the fairy tale to be tamed and to turn in against themselves. (*Art of Subversion* 193)

Hence, the presence of a new technology is not directly connected to "new liberating" fairy tales, for the media through which it is presented not necessarily is going to interfere with the story told. Zipes also

presents that Disney's early animations actually had a hint of liberating with open stories and even innovative endings; however, from 1933 forth, his animations started to become conservative, maintaining the ideas of "don't take your risks, don't be curious, know your place in the order of things, and don't wander far from home" (*Art of Subversion* 202).

Although most of Disney's 20th century animation may not be considered a "new liberating" fairy tale, *Beauty and the Beast* (Trousdale and Wise) demonstrates it is not necessarily a matter of the animation medium, for this animated movie tries and presents an independent, intelligent girl, who can see past the appearances, challenge pre-established concepts of what a girl should or should not do, and be the one who, at the end, saves the prince from death and from curse by means of love. Despite the marriage being her reward at the end — a traditional concept — it should not devalue her non-traditional actions throughout the movie. This production, inaugurates a series of changes into Disney Corporation's animations that led to the production of animated movies such as *Tangled* (Greno and Howard) — a revision of "Rapunzel" where the princess is full of attitude and fights as much as the male hero — and *Brave* (Andrew et al), a co-production

Disney/Pixar, which tells a story about a Scottish princess who decides to defy *status quo* in order to have the right over her own hand, choosing if she would even marry or not.

Besides the Disney Corporation, there are other producers that worked with "liberating" fairy tales into animated medium, such as DreamWorks with *Shrek* (Adamson and Jenson), a story that questions most of classic fairy tales' stereotypes putting the ogre as a hero, the prince as futile and the princess as not the obedient and calm woman. The movie was such a success that yielded three sequels, two holyday specials and a spin-off movie, *Puss in Boots* (Miller). These narrative changes are probably a reflex of society's awareness in relation to certain oppressive features social movements, such as feminists and black people's groups, have questioned. Besides, they bring forth a twist for the already well-known tales.

Whilst proposing changes that defy the traditional fairy tales, these animations may still reinforce certain bourgeois elements — such as marriage or social status ascendance as rewards, that people are matched to those similar, or the traditional family as central to the story development. Nevertheless, these stories are proposing initial changes that may evolve to greater ones in the future.

Amongst the many elements that have been revisited in this new way of presenting a fairy tale, villains are among the most requested, probably because during the long time the fairy tales were used to reinforce patriarchal ideological norms, they were the ones which were more prejudiced and punished, while being used to teach some message of supposed righteousness. The ogres of yore, as previously presented, receive new gentle faces like Shrek; in the movie *Hoodwinked!* (Edwards et al) Little Red Riding Hood proves the wolf to be innocent of attacking the grandma. In the Korean film *Hansel and* Gretel (Yim), the menace in the house of candies is no longer the witch but the kids themselves and, in *Hansel and Gretel: Witch Hunters* (Wirkola) — a co-production between Germany and United States —, they became witch hunters when adults. One important aspect of the latter is that the witches in the movie are not considered "evil" simply for being witches, but it is rather a matter of choice between doing good or bad things.

The challenge, then, is enquiring old visions through the questioning of one element. In the book *Icons of Horror and the Supernatural: An Encyclopedia of our Worst Nightmares*, Bernardette Lynn Bosky presents a chapter named "The Witch" in which she maintains that "[t]he classic witch is easy to depict, but the icon in its

variety is difficult to define" (689), and this idea of defining a witch is what is used in the new fairy tales as a mean to explore new possibilities of re-typifying the classic character from a simply embodiment of evilness to a much more complex character.

Before, there were basically two female magic characters in fairy tales, the fairy godmothers — which appeared to help people, and in some of the Grimm's version were changed into human women as sorceresses and wise women — and the witches, human women with magic powers, inclined to be "evil," and wicked fairies. Bosky points that amongst the many characteristics related to witches, that they may cause harm remains independently of the situation, for "the prevailing view of witches is that they represent some kind of threat" (690). This principle was not only accepted as was reinforced by the classic fairy tales, for the image of such a powerful human woman could put in check the ideological norms of patriarchal norms and work against the idea of "good women" as those obedient, beautiful and gracefully under the protection of a man, being him a father, a husband or some other figure of authority.

In the "new liberating" fairy tales, however, one of the aspects inquired is the role of women in society, and because of that, the witch

role in the genre has also been questioned. The presence of a strong powerful woman should not be considered a threat, or if so, it should be justified. It happens because the literary ancient expectations related to this character are no longer valid in every situation, as these new fairy tales intend to break stereotypes. In *Hansel and Gretel: Witch Hunters*, for example, there are two sorts of witches: the dark are the traditional "evil witches," with an illusionary beautiful appearance hiding the ugliness produced by the wicked use of magic; the white witches are the new depicturing in which the power may be used to to protect and cure people, which is considered good, making the use of magic only related to the witch's discretion.

Similarly, in the television series *Once upon a Time*, Snow White's stepmother, the Evil Queen, is depicted under this new perspective. At the beginning of the series she is clearly depicted as wicked, correlating the character to the classic fairy tale; nevertheless, while the series' plot develops, it presents this character as a normal human being, in the Enchanted Forest, who chooses to follow an evil path for several reasons, especially the loss of her true love. Meanwhile, when she is in the "Real World," it is this queen's process of

modification that works as a constant plotline, for she changes from wanting to end with happy endings to struggling to find her own.

2.3.1 Television series structure and the art of telling stories

Differently from a movie or a tale, a television series, for its medium's characteristics, has much more time and possibilities to work with character development in order to show detailed aspects of personality transformation. In the introduction to the book *Narrative Strategies in Television Series*, Allrath et al present that

> "a further difference between TV series and most other narratives is the fact that series are by definition *ongoing* narratives. This leads to a number of formal characteristics, such as a lack of definitive closure, the occurrence of cliff-hangers, and a tendency towards minimal exposition" (3),

which means that the basic structure to a television series has its foundation exactly in the possibility of continuity and the characters development by a slow liberation of information. This process, after many episodes, fosters a deep identification between the audience and

the characters for the continuous engagement while accompanying the plots development.

Whist a television series has the advantage of having many episodes to develop characters in depth, making them "rounder" by exploring their psychological features, the oral and the classic fairy tales present the necessity of condensing information in order to present swiftly the characters, plot and climax, without losing audience interest. This structure leads to the use of stereotypes, as they are easily recognizable constructions serving their function in the narrative, many times collaborating to the reinforcement of certain culturally determined aspects, such as witches always being maleficent.

Because there is a contrasting, contemporaneous wish between new information and the comfortable, well-acquainted story, television series usually develop a well-known character presenting new features — such as the character Adalind, in *Grimm*, who presents different roles throughout the series (calculative villain, romantic affair, caring mother, female hero) —, or a deductible story arc with unexpected plot twists, very common to sitcoms or super hero series.

Furthermore, movies and films also work with the latter aspect to render stories, especially for having a restricted time delimitation that

demands a condensed exposure of events and increase of emotional feelings, while delimitating how much a character or a plot may be developed. This probably explains why nowadays many movies are made as intending for sequences, propitiating further character development and the story setting expansion, as in *Hoodwinked!* and *Hoodwinked Too! Hood vs Evil* (Disa) which develops the Little Red Riding Hood character firstly as a detective and later as a black ops agent, expanding the setting from the story of a falsely accused wolf to the kidnapping of Hansel and Gretel.

Furthermore, although the format series has its own restrictions, in relation to length they present an advantage. The television series structure is separated in seasons, which are separated into chapters or episodes, permitting a slow presentation of personality traits and character development, which may be used as a tool to demonstrate in detail how and why characters take determined decisions. Moreover, the cliff-hangers — storylines left open in one episode that are solved in another in order to determine connection and to increase suspense — propitiate room for more information and for continuity in the development, maintaining the audience connected to the ongoing plot.

Propp, in *Morphology of the Folktale*, presents that the structure of a tale initiates with an act of villainy or lack, going by situations of resolution and finally with some sort of reward, which he denominates "a move" (92). For him, it is possible for a tale to be formed of only one move or of several that interweave and repeat which "lead to the fact that one tale may be composed of several moves" (92). When relating this to the series structure, it is possible to identify several tales being told at the same time, whilst some tales have several moves — by means of cliff-hangers — which are repetitions or parallel situations related to an initial grievance.

These aspects are explored in the *Once upon a Time* television series to revisit several of the fairy tales' characters, positions and attitudes, especially when rendering the Evil Queen character. The series uses non-chronological flashbacks, besides parallel stories in the "Real World" and the fairy tales original world in each episode, initiating stories that will only be completely developed to the end of the season or the series. This enables the audience to accompany gradually the past of Regina, the one who would become the Evil Queen and do anything to destroy Snow White's happy ending, including killing her own beloved father.

The series medium structure[15], together with its soundtrack and visual implementations — constitutive elements of audiovisual narratives — create mystery and expectation around a character that classically was simply perceived as evil. Therefore, such character development is possible only because of the series episodic format, which contrasts a once candid young lady against a murderous Evil Queen, fact that fosters audience identification and the acceptance of her redemption process.

These several ways of depicting fairy tales, from short stories, to novels, to live or animated movies, and series, show that the fairy tale genre is malleable not only in its plot — that is possible to be modified according to a certain cultural requirement and still be related to main aspects of the tale's origin — but also by the media it is rendered, while maintaining its fantastic quality and transmitting some sort of social knowledge and experience. Thus, the rendering of fairy tales in different media allows for depicting new "liberating" fairy tales and the classic ones, which demonstrates that the fairy tale genre persists through time, even if the form of telling the tales changes.

---

[15] This episodic structure can be traced to the 18th century, to the Gothic and Romantic books.

2.4 Persistence of the fairy tale genre

I have being arguing here how these wonder stories have accompanied and enchanted human beings, be them told orally, written or on the screen. The fairy tale genre has an inherent force that somehow seems to be attached to the ever changing societies' principles and norms. In a non-literalized society, it was orally told, exploring the fantasy and the necessity of transmitting experience in an informal way that could be accepted or simply considered as entertainment. When, in the 16th and 17th centuries, the civilizing process started to spread in Europe and literary salons began to discuss fairy tales, these stories' lessons became morals — patriarchal ideological norms — which should be followed in order to pertain to a well-behaved accepted part of society. In the 19th century, these norms were even more accentuated and used to chisel children's behavior; and in the 20th and 21st centuries, it is the same fairy tale genre that presents liberating prospects of confronting the same previously inculcated norms.

Therefore, the fairy tale genre has being touching the audience throughout centuries as stories rendered orally, written, recorded or animated, maintaining its central characteristic: solving problems by means of magic. These magical elements may be used to solve inner

struggles, giving meaning to people's lives, as they "offer. . . temporary and permanent solutions for pressing difficulties" (Bettelheim, *Uses of Enchantment*). Moreover, they may be used both to enforce and to inquiry patriarchal morals, being the latter possibly used to produce social awareness and to stimulate the strength to accomplish necessary social changes.

In a way, the central characteristic of the search for a magical, technological or inventive tool to change the world, which is inherent to fairy tales and brings forth the desires that culturally determined social norms repress, collaborates for the genre permanence. Besides, its ability of changing, born with the genre from the times of orally transmitted tales, cooperates to its adapting not just to different society styles but also to different media, without loss of the genre's identity. This adapting capacity of the fairy tale to each and every situation, at the same time that through magic and fantasy it collaborates to a dialogue amongst society impositions, inner repressed struggles, and the desire for a better or different world may not be the only reasons for the fairy tale resilience, but surely is what impels the genre to remain central as a cultural reference and to persist in the minds of people of every age.

3. THE WICKEDEST OF THEM ALL: REPRESENTATION OF
THE WITCH IN THE BROTHERS GRIMM'S FAIRY TALES

Fairy tales have their origins in the wonder stories from medieval times, and they have undergone many transformations throughout the centuries until the versions we have nowadays (see theoretical chapter). One of the main insights into the world of the old fairy tales to which we have access today is arguably the Brothers Grimm's stories, because of their diffusion around Europe during the 19th century and also because they were the ones adapted by Walt Disney productions in the 20th century.

Due to this influence, in this chapter I am going to analyze some known witches from the Brothers Grimm's versions of fairy tales, taking into account three emblematic stories: "Hansel and Gretel," "Little Snow White," and "Briar Rose," using the first edition of the book *Children's and Household Tales*, published in 1812[16]. It is important to highlight that throughout the eight different editions published in the 19th century, the book underwent significant changes, having had stories either included and excluded, as well as the modification of the narrative elements in order to better fit the 19th bourgeoisie social ideologies and

---

[16] I am using Jack Zipes' translation of *Children's and Household Tales* published in 2014 by the Princeton University Press, under the title *The Original Folk and Fairy Tales of the Brothers Grimm: the Complete First Edition*.

sensibilities. Because of these changes, although working with the first edition, I may refer to other editions to explain certain characteristics of the character possibilities.

I will analyze the above mentioned fairy tales, comparing the representation of the witch in order to trace their most representative characteristics, establishing a list of elements that can be considered as distinguishing features to identify this kind of character. Although dealing with the witch as popularized by the Brothers Grimm and Walt Disney in this thesis, which accounts for different types of "evil, magic females" present in the popular imagination, this character is part of a broader category that is referred to as witch. Therefore, even though using the term witch here, it is important to say that these magical and "evil females" present different features, which I will outline in this chapter.

Furthermore, the characteristics will be examined by means of a socio-historical analysis of the characters, which means that many of the characteristics outlined are directly related to the sociocultural context of the 19th century's patriarchal bourgeois ideology. These elements, nevertheless, still reverberate in 21st century culture, being repeated and perpetuated in our society's structure, as argued by Marcia Lieberman in

"'Someday my Prince Will Come': Female Acculturation Through the Fairy Tale," in which she maintains that "[o]nly the best known stories, those that everyone has read or heard, indeed, those that Disney has popularized, have affected masses of children in our culture" (384).

Hence, while analyzing the characters in the respective fairy tales, I am going to focus on their desires, objectives, means to achieve an objective (use of magic, reasoning, physical action) and how they end in the story. Moreover, I will also analyze how the narrator describes the characters' features and how the ideology inherent to this discourse influences the stories many children still have contact with.

The tales I will be analyzing are "Briar Rose," "Hansel and Gretel" and "Little Snow White"; the order was determined having two main elements in mind, the first element is the relationship between the witch and the children who are the main protagonists in the story; the second element relates to a matter of the species of the characters: they are referred to as human or as fairy, initially not human. When considering the first element, in "Briar Rose" there is a female antagonist who is not blood related to the protagonists, while in "Little Snow White" the wicked woman is originally the real mother to Snow White — only in the second edition of *Children's and Household Tales*

she becomes the stepmother. Some versions of "Hansel and Gretel" present a possible interpretation of the witch as being the kids mother by means of physical features and of speech — who influences the father to abandon the kids in the forest is the mother, who in later editions became the stepmother. Differently, the witch in "Briar Rose" presents no family relation to the baby girl, not fitting a parental role and still being able of magically hurting the child.

In relation to the species of the witch, I refer to the fact that in "Briar Rose" the villain is actually nominated *fairy* and in "Hansel and Gretel" and in "Little Snow White" the characters are referred to as humans, and therefore nominated *witches*. The first version of *Children's and Household Tales* presents that fairies can be like humans and act benevolently — the fairy godmothers —, or maleficently, witch fairies.

The different relations of the witches to the children — mother, stepmother or no family relation — besides the possibility of being part of distinct species come to reinforce the idea that "witch" is a big category in which different features are present. Contemporary readings apply this idea having the "evil, magical women" and the "evil fairies" as elements in the same category, concept also maintained by Bernadette

Lynn Bosky in *Icons of the Horror and the Supernatural,* "at the core, [a witch is] a figure who is like us because she . . . is human (or seems to be), and also not like us because . . . she is said to really have powers that most of us have fantasized about" (690). Thus, if a female character is physically similar to a human and has magical powers she can be a witch, especially if inclined to do evil.

Having established a set of parameters that defines the witch as a literary category which comprehends distinct characters, and the differences in family relationships, the following subchapter consists of the fairy tales' analysis.

3.1 "Briar Rose": a fairy witch and a curse

As presented above, in fairy tales any "evil, magical female" resembling human appearance can be categorized as a witch, even if they are named in the story as "fairy" — an inborn magical being. Although fairies are usually connected to helping the protagonists, as the *godmothers*, they are also capable of doing evil, and some of them actually do, such as in "Rapunzel" and in "Briar Rose." Throughout the centuries, the fairies who act as *godmothers* were more emphasized than

the "evil" ones and the later started to be simply referred to as *witches* in some new versions of fairy tales.

The first version of "Briar Rose," tale commonly known as "Sleeping Beauty," presents the story of a little princess who is cursed by a fairy because the king, who did not have enough gold dishes to serve everyone, did not invite one of the fairies to his daughter's birth party[17]. The curse consisted of the girl pricking herself with a spindle and falling dead at the age of fifteen. This curse, however, is diminished by a "good" fairy who turns the death into a deep slumber and makes the whole palace sleep with the girl for one hundred years. As part of the "new curse," the "good" fairy creates a wall of thorns surrounding the castle to offer protection until the time of the princess' awakening. As a safety measure, the king prohibits spindles in the kingdom, but it is not enough to prevent the curse and a magical spindle appears to the girl on her fifteenth birthday. After falling asleep, the girl waits for one hundred years when finally a prince trespasses the hedge of thorns and kisses, for being enchanted by her beauty, awakening the girl and the whole castle.

In this fairy tale, the witch appears twice in the story, at the beginning, when she casts the curse and as the old woman who is

---

[17] In later editions of this tale, the king did not invite one of the fairies because she was so old that no one knew if she was still alive.

responsible for having the spindle in the castle, for having magic allowed her to change her appearance. Thus, by means of magical actions, she is responsible for the complete development of the death curse — which does not affect just humans, but also influences the gift that the one of the "good" fairies presents: the slumber curse. As the story's antagonist, this "evil fairy" does not need to be present all the time in order to do harm, the idea of being cursed is enough to make her present even in her absence.

The way this "evil fairy" is described in the story deserves attention, because the narrator does not endow her with any specific description to differentiate her from the other fairies in the kingdom. The narrator tells that

> the king was so delighted by the birth of the princess that he organized a great feast and also invited the fairies who were living in his realm. Since he had only twelve golden plates, however, there was one fairy who had to be excluded, for there were thirteen in all. (Grimm 162-63)

presenting the excluded fairy as just another one in the group of fairies that inhabited the kingdom. Because the narrative presents the thirteenth fairy, who is going to be the villain in the story, from the beginning as

equal to the other fairies, it stipulates that the villainy comes from her feeling of being wronged and not necessarily from her innate features[18], approximating the fairy to humans in feeling and responding to jealousy and anger.

When the "evil fairy" crashes the feast the other fairies are presenting gifts to the newborn princess and the excluded fairy does the same, however her gift is the death curse. The fairy witch entering the party is briefly described, "just after the eleventh fairy had announced her gift, the thirteenth appeared, and she was *quite angry[19]* she had not been invited to the festivities" (Grimm 163), presenting just the fact that she was able to be angry[20] and also that she was vindictive; if they were not going to invite her for the festivities and did not want the virtue that she could present the little princess, she would gift her a death curse.

This angry, not forgiving female, goes against bourgeois and Christian ideologies, which consider the revenge response of this fairy witch unbalanced, for not inviting someone to a party is hardly believed to deserve death penalty. However, when reading the non-invitation as a

---

[18] This characteristic is going to repeat itself in other witches too.
[19] My emphasis.
[20] Anger is an emotion that is connected to the cardinal sin Wrath, which is anger directed towards the innocent. (CCC 1866)

social exclusion for the king's part, what the tale presents is also an act of social demise, which is repaid by the physical death of the first born.

The tale presents the consequences of a king who did not pay heed for someone who was more powerful than himself, a fairy/witch. Considering the cultural aspects of the 19th century Europe, however, it is possible to argue that his belief came from the idea that the one excluded was actually a woman. It happens because, according to the patriarchal traditions, a woman was expected to have "strict standards of modesty on the behavior and speech" (Seigel 275) which would hinder the sort of attitude the fairy presented.

Furthermore, the fairy attacks the king indirectly by targeting the baby girl. When she opts for hurting magically the little princess instead of nurturing and caring for her, she reversed the female role for the 19th century European society, whilst limiting the king's action, because she restricted it to a specific social sphere to which he did not have access for being a man: raising children. Besides, for using her magic, she presents his double weakness, because he also could not stand against her supernatural power.

Moreover, the beginning of the tale reveals that "[a] king and a queen couldn't have children, and they wanted very much to have one"

(Grimm 162), which presents the bareness of the couple, but also of the kingdom's future, for there would not be an heir to continue the reign. The queen, however, is able to conceive through the magical element of the words of a speaking crab "while the queen was bathing, a crab crawled out of the water, came onshore, and said: 'Your wish will soon be filled, and you will give birth to a daughter" (Grimm 162), which allowed for them to fulfill the wish of having a child but not to have a lineage prosperity, for lineage was commonly passed down through male progeny in the 19th century Europe.

Hence, the death curse is not just an exaggerate action of an angry excluded fairy; it can also be thought as presenting the fairy as a keeper of the *status quo* of the 19th century European society, because 1) she reinforces the idea that the king should recognize the one who is more powerful and 2) she attacks the baby girl, for the birth of a daughter does not maintain the lineage and the throne.

At the same time, she represents a paradox, because the king should recognize her power and not exclude her from the party, even she being a woman, which contradicts the patriarchal principles. Furthermore, attacking the child exposes the female power over the realm of children nurturing, caring and education, to which the king, a

man, has no contact to. It is a conflict for power between a male and a female, having as the victim the baby daughter, and as the solver another powerful fairy who diminishes the impact of the curse, bringing back the odds to the male side of the dispute.

The second moment the fairy witch appears is on the princess's fifteenth birthday, when she pricks herself in the spindle. What the tale presents then is actually the curse in movement, for "the king and queen had gone out, and [the princess] was left alone in the palace" (Grimm 163), instead of being watched over during the ominous day. This parental absence can be read in two ways, firstly, the king and queen were overconfident and certain that they had defeated the "evil fairy's" power, which would make them incur in the mistake of underestimating the power of a fairy. The second way of interpreting this situation is to consider that the curse begins to act even before the princess started the journey that would lead her to the spindle woman, which means that the parental absence is actually the curse providing a way to take effect by the means of making the princess being alone and being allowed to wander "all over the place just as she pleased" (163). The 19th century ideology considered that girls should be protected and their movements restricted and supervised in public (Seigel 275); taking this principle

into consideration, it is comprehensible it was necessary the parental absence to the curse take place. Furthermore, while stressing the dangers of a girl having the opportunity to walk as she pleases, this situation also admonishes parents to their duties and their role of reinforcing conventions.

> Because of this liberty to wander as she pleased, the princess eventually came to an old tower where she found a narrow staircase. Since she was curious, she climbed the stairs and came to a small door with a yellow key stuck in the lock. When she turned it, the door sprang open, and she found herself in a little room where she saw an old woman spinning flax. (Grimm 163)

The quantity of details in the description of the princess's pathway to finding the spindle creates a suspense feeling by guiding the reader step by step to her inevitable doom whilst reflecting the princess being compelled by magic to reach the room, only possible for the absence of the parents. Considering that all spindles had been prohibited from the kingdom, having one in an isolated small room in the castle would be strange if not for the magical influence of the fairy. Hence, the old woman spinning flax can be interpreted as the fairy witch's second

apparition, providing the tools for her curse manifesting. This second apparition presents, then, a new characteristic to this witch, the ability of changing her own appearance into an old woman.

Even just appearing twice in the tale, this fairy witch presents remarkable characteristics that contribute for the story development. The first characteristic is the ability of casting a curse that leads the other characters to take countermeasures, the slumber curse and the spindle prohibition, besides guiding the princess to the tower. The second is making herself central to the story by means of magic even though she is not physically present, making magic a continuity of the witch's actions. Another aspect is that her evilness is not inborn, but an aftermath of injury leading to anger and to the vengeful act. Furthermore, this "evil fairy" has the ability to change her own appearance to that of an old woman in order to interact to the young princess.

Due to the trigger of revenge being the king not inviting the powerful fairy to the feast, she can be seen as a keeper of the necessity to acknowledge and respect the more powerful ones, which in this case is a woman. She also points to the male privilege of inheritance when targeting the baby daughter, instead of the king himself, because the lineage was male inherited. At the same time, she represents a paradox,

because whilst denouncing the patriarchal privilege, she opts for attacking another female and keeps to the female sphere as culturally determined in the 19th century, that of children, even if reversing the female traditional caring role of it.

Hence, this subchapter analyzed the witch in the "Briar Rose" tale, presenting her characteristics in relation to her actions towards the king and the princess as being a reflex of the 19th century cultural principles, being it supporting or denouncing these. Following there are analyzes of "Hansel and Gretel" and "Little Snow White," focusing on the witches and their relations to the kids characters.

3.3 "Human witches": tendency for evilness

Female humans can also wield magic in fairy tales. However, differently from the fairies that can use their powers both for good and for evil, women with magic powers will act vile. Apparently, as magic is not inherent to humans, the female human is eventually corrupted by it. In this situation there is the ideological principle of subduing women's power in society by associating any womanly power not related to maternity as corruptive.

Two clear examples of that are the stories "Hansel and Gretel" and "Little Snow White," in which the witches are identified as humans. Another similarity in both stories is that in first versions the female parent was actually the children's mother and only in later editions they became a stepmother. Maria Tatar points that the idea of a biological mother doing such terrible things to their children affected the readers' sensibility (*Classic Fairy Tales* 180), leading to the character being changed to a stepmother. Besides, a cautionary message is included with this modification, alerting to the dangers of substitute mothers entering a family house. As I am using the tales from the first edition, the female parents in the stories are the actual mothers. The next subchapters present the analysis of the tales mentioned above.

3.3.1 "Hansel and Gretel": hunger and temptation

"Hansel and Gretel" presents the story of two siblings abandoned in the woods during a time of famine because their parents could not afford to feed them. The mother instigates the abandonment, but the first attempt is void because the children manage to go back home using little stones to guide their path; the second time, however, they cannot gather

the stones and the bread they use to mark the go-back-home trail is eaten by birds, and they get lost in the forest.

When they become really hungry, they find in the woods a house made of bread, cake and sugar and, being unable to resist the temptation, they eat parts of the construction. The house belongs to a witch, who first welcomes them and later imprisons the siblings in order to fatten them up and eat them. The boy, Hansel, is locked away, whilst Gretel is obliged to do house chores and serve the witch, until the "evil woman" finally decides to eat them. The witch tells Gretel to boil a kettle of water to prepare the boy and asks Gretel to fire the oven, intending to lock the girl and bake her. The girl, nevertheless, realizes the witch's intent and convinces the old woman to show how to light the utensil, shoving the witch into it, locking her in and burning the villain. After that Gretel saves her brother and they find jewels in the witch's house, which grants them a rich life after they go back home, where there is only the father, because the mother died.

In this story is possible to identify two evil female characters, the mother — who shows no magic power — and the witch[21] — whose magical power is connected to the house of candies. According to Tatar,

---

[21] In some versions of this fairy tale (Lüthi 70), the two women are considered the same character.

this is a tale of "victimization and retaliation" (*Hard Facts* 185) in which both women need to pay for their evil deeds. The mother's punishment is not being able to enjoy the riches brought back by the children because she died; as she was uncaring enough to send her own children to death in the forest, the corresponding punishment for her is bereavement and annihilation. Likewise, the witch dies as a consequence of her own cannibalistic desires; burnt in the same oven she would kill Gretel.

However, there is more to the witch than her death as an aftermath of her actions. The first time she reveals herself in the story she is just a voice crying from inside the candy house "Nibble, nibble, I hear a louse! / Who's that nibbling on my house?" (47), which makes her presence evident even if her body could not be seen. Her voice is described as being "shrill," suggesting a woman whose voice is high-pitched, piercing, which, combined to the words she uses, presents a warning, as she compares the ones eating her house to a louse, a parasite that feeds itself from the blood of humans and other animals. Her words coming out in a cry completely unexpected added to the kids' behavior — eating from someone else's house— explain why "Hansel and Gretel were so tremendously frightened that they dropped what they had in

their hands" (47): they were startled by the voice sound and afraid of being caught in mischievous doing.

Despite being strange an old woman living in the forest alone, the kids' are not scared by that, but by being caught doing wrong. They do not immediately connect a woman living in the forest to the image of a witch. Her initial physical description, however, presents features that bring forth the image of corporal human decay which could scare them, for she is "a small, ancient woman [who] crept out of the door" (47). Contrarily to expectations, nevertheless, the image of an old lady is proved to be very efficient to gain children's and teenager's trust in fairy tales, as the witch in "Briar Rose" when in the tower room, or the maleficent queen in "Little Snow White" who disguises herself as an old woman to trick Snow White. The difference amongst the three witches is that the one in "Hansel and Gretel" is not wearing a disguise.

The kids' initial start for being caught doing wrong is erased by the witch's initial welcoming actions towards them, because she takes them into her house, feeds them "milk and pancakes with sugar and apples and nuts" (47) and puts them to sleep, making the kids feel so well "they thought they were in heaven" (47). Her caring behavior could be considered as contrary to that expected from a witch; after the first

night, however, she shows her true colors and, even before the children had awaken, she looked at them and thought "They'll certainly be a tasty meal for you!" (47), proving her a cannibal witch.

Tatar argues that cannibal fiends "work hard to earn the trust of their victims with magnanimous maternal behavior" (*Hard Facts* 140), a loving behavior that Hansel and Gretel were not able to previously find on their own mother, who instigated the father to discard the children. Because the witch's caring attitude is false, it is an act of cruelty, for it indicates to the children the possibility of "heaven," as a lovely family, to reveal later an actual "hell":

> [t]he old woman, however, was really a wicked witch on the lookout for children and had built the house made of bread only to lure them to her. As soon as she had any children in her power, she would kill, cook, and eat them. It would be a feast day for her. (47)

When the story tells that the witch has the ability of doing something that could be considered "good," it suggests that she understands what is socially expected of her: nurturing and caring for children. It is, however, the wish of fulfilling her own cannibalistic desires that leads her to be a wicked witch.

Moreover, the narrator's description of the woman as an "evil witch" contrasts to her initial appearance of a "small, old woman" who could be considered weak and powerless, whose strength barely allowed her creeping out of the house. She was a cunning woman, capable of creating a house of candies to lure children in order to feast on them. The image of the sweet, caring old lady is completely replaced for that of a wicked witch, the villain. Another important aspect is that this witch is very rich, as the children prove at the end of the story when they find her jewels, which points to the fact that the witch eats children because of her cannibal desires and not because of a time of famine.

Although the witch's plan to both the children is to eat them, she treats them differently. The boy is locked in a chicken coop and obliged to eat the best food in order to become fatter. Gretel is obliged to prepare the food and feed her brother, receiving nothing but "crab shells." This difference in treatment can be interpreted as a mirror of the 19th century gender roles in Europe, while is also a reflex of the characters actions in the story until that moment.

When referring to the gender roles, as women were expected to care for the house and for their male family members, it was expected that Gretel should be the one cooking and doing house chores, as it was

part of the female sphere. At the same time, the man was supposed to care and protect his female family members; as Hansel failed in that aspect, for not protecting his sister and she being caught by the witch, he is punished with imprisonment, what hinders him from the male sphere, the public/outside sphere. The tale, thus, presents a pedagogical aspect of teaching children of social determined roles and the punishment for their transgressions.

At the same time, the characters roles are also connected to the characteristics they revealed until that moment. On one hand, the narrator presents Gretel as a weak, crying girl, very reliant on her brother's active behavior; on the other, the narrator presents Hansel as an ingenious boy, with a proactive attitude, and willing to protect his sister against the forest dangers. Considering their usual behavior, the witch may have thought that, if not caged, Hansel could represent a hindrance, whilst Gretel being the obedient and scared child as being the one easier to control and not posing a threat to her plans. Nevertheless, while the witch's expectation towards Hansel is confirmed for, even locked up, he is still able to trick her, making her believe that he would not get fatter using a chicken bone as a substitute for his finger; in relation to Gretel the witch was mistaken. In the end, the girl is the

mastermind behind the release of herself and her brother, proving to be insightful and able to lie and trick the witch when her and her brother's lives were in ultimate danger.

A girl being the fairy tale hero is not very common, because they are the ones that usually need saving, as in "Cinderella" and "Little Snow White," reinforcing the 19th century's social construct that women need protection. Gretel's uncommon heroic actions can be explained as a fight of ideologies, for Gretel represents the adequate attitude for a woman with her homely behavior whilst the witch represents the opposite, because of her wish of devouring the kids instead of caring for them. The witch's demise, then, is the conquering of the 19th century European ideologies over what could be seen as a deviant behavior.

This witch — besides the narrator and other characters in this fairy tale — reinforces gendered stereotypes according to the 19th century European culture, as she distributes functions and establishes possible threatens by means of patriarchal gender conventions. Nevertheless, the witch also contradicts them, for not fitting herself in the expectations towards women at the time, who were supposed to nurture and care for children. Even though the witch, as a villain, not being expected to follow gender roles or sociocultural determinations,

she is punished for not following the precepts of caring for children, what can be seen as the reinforcement of moral aspects in the story. What I identify, then, is that both the witch in relation to the children and the story in relation to the witch and to Gretel reinforce the patriarchal moral norms of that century.

Although "Hansel and Gretel" is a "victim and retaliation" tale, as pointed by Tatar, the story carries a strong moral guidance in relation to expected social roles, which most evident element is the witch. From the start, she presents the ability of luring children, which makes it difficult for identifying her as a witch at the moment of her first appearance. Her house and her initial motherly sweetness are woven deceive children, in order to fulfill her cannibalistic desire. The witch's caring façade proves well built when considering that the narrator needs to introduce her wickedness by means of a description before the "evil woman" actually starts to cause suffering. Thus, her "witchy" aspects are both related to this ability of deception, as for the house of candies is the main exhibition of her magic, and an instrument that helps her to practice cannibalism.

This double characterization — caring and sadistic, which may also be read as "good woman" and "bad woman" — presents the

twofold behavior possible for women in the 19th century bourgeois
Europe. Hence, the witch displays knowledge of the social constructs,
while choosing to follow the path of the "bad woman." At the same time
she reenacts the gender role's code when dealing with Hansel and Gretel,
considering that Hansel was more ingenious and dangerous as a male
and Gretel was milder and harmless as a female, being unable to predict
their capacity to adapt and go beyond the conventional roles.

3.3.2 "Little Snow White": in response to a yearning

"Little Snow White" is the story of a queen who wants to have a
daughter who is white as the snow, with hair as black as ebony and
cheeks as red as blood. However, after achieving her wish, the magic
mirror reveals that Snow White is the most beautiful in the kingdom,
making the queen jealous; the girl was seven. Jealousy controls the
queen, who asks a hunter to kill her child. In the forest, the hunter does
not kill Snow White, imagining the wild animals would eventually eat
her. Contrary to the hunter's expectation, the girl survives and finds the
dwarves' house, which she takes care of in exchange of lodging.

The queen, believing her daughter dead, questions the mirror
about the most beautiful woman in the kingdom and, again it speaks of

Snow White. When the queen discovers the kid is alive, she personally goes to kill her twice disguised as two old saleswomen; first she tries to suffocate the girl with a tight lace, secondly she tries combing the girl's hair with a poisoned comb, and thirdly she uses a deadly poisoned apple. The first two attempts are thwarted by the dwarves who save the girl; they cannot, however, reanimate her after the apple. Although seeming dead, the girl keeps a beautiful appearance; the dwarves, then, make her a glass coffin. After a long time, a prince spends the night at the dwarves' house and becomes enchanted by Snow White's beauty, convincing the dwarves to give her to him.

The prince takes her home and his servants handle her. One servant is disgusted to nurse the "dead girl" and slaps her back, making the piece of apple pop out of her throat, awakening her. The in-love prince decides to marry Snow White and invites the maleficent queen to the wedding. Meanwhile, the queen asks the mirror again about the most beautiful woman, to which it replies Snow White. Although afraid, the queen attends the wedding and when she arrives, hot iron shoes are put on her feet and she is obliged to wear them and dance until death.

In this story the narrator always refers to the witch as "queen," because she is a key character to the tale's development, whilst the king

is completely absent, making her the central power figure. Her power is not only related to her social position as a queen, but also increased by her magic, represented by the talking mirror, her disguise ability and preparing poison with proficiency.

Furthermore, the first time that she employs a magical intervention in the story is when she wishes to bear a child. While sewing during a snow day, the queen pricks her finger and "three drops of blood fell on the snow" (170) on the black window frame, and thinking how the contrast between white, red and black is beautiful, she makes a wish "[i]f only I had a child as white as snow, as red as blood, and as black as the wood of the window frame!" (170), which is fulfilled by the birth of a daughter named "Little Snow White" (170). The presence of blood and the reference to nature are elements part of the popular imaginary for witchcraft rituals, inherited from the Inquisition times, which reinforces the magic presence in the description. Hence, the existence of Little Snow White is considered a consequence of magic, which also explains the beauty of the girl which rivals her mother's.

It is exactly the beauty that becomes the turning element in the story, because at the beginning "[t]he queen was the most beautiful in

the entire land and very proud about her beauty" (171). This sentence, then, presents the main aspect of this witch: being beautiful and proud of it. This aspect reveals that witches do not need to be ugly or old, although they may use the latter to seem harmless. Besides, pride is one of the Christian cardinal sins, the vice that is nourished by this proud woman. This presents how Christianity was used to reinforce patriarchal features in the 19th century Europe, because her pride of being beautiful is the linchpin for her using her abilities to do harm.

Moreover, the magic mirror — which is able to talk and knows about the beautiful women — reinforces her pride when it tells her that she is the most beautiful woman. At the same time, it is the same mirror that causes her fall, because it also tells her Snow White is fairer than her awakening her rivalry. The narrator tells that after hearing it the queen "became pale with envy, and . . . she hated Snow White" (171) and that the queen blamed Snow White for taking away her position of the most beautiful in the kingdom.

If we consider that Snow White is a product of a magical wish and that the mirror is a magic object, what we have is a confluence of magical elements that impel the queen to become "evil," or at least, to indulge in evilness. Becoming a wicked witch, then, is a consequence of

magic fulfilling her yearn for a child "white, red and black," which also makes the witch a victim of her own magic. Furthermore, there is a rivalry matter, in which the mother/queen feels insecure about losing her position to her daughter/princess, which is represented by the younger woman being more beautiful than the older.

In order to recuperate what was taken from her — the position of the most beautiful — firstly the queen decides for a non-magical solution, asking a hunter to kill the girl and bring the child's lungs and liver for her to eat. This option, however, fails when the hunter does not carry out his task, leaving the girl to be dealt with by wild animals, and takes a boar's organs to the queen. The queen, who believes those lungs and liver belong to Snow White acts on her cannibalistic desire and eats them. Considering Tatar's argument that cannibalism in fairy tales is the representation of "ferocious possessiveness to an extreme" (*Hard Facts* 140), the queen eating Snow White's supposed organs may be interpreted as an attempt to reincorporate the beauty that previously was her possession by reincorporating her beautiful daughter into her body.

Having her non-magical attempt unsuccessful, which is revealed by the mirror, the queen tries twice to kill the girl using everyday elements which were connected to femininity: a lace and a comb. In

both cases, the only magical effect the queen uses is changing her appearance to that of old peasant women, which means that in order to destroy Snow White she was willing to down her status and her beauty temporarily. However, her efforts are hindered because the dwarves save the girl when they go back home after working, which represents that they were able to win over non-magical actions.

In her third attempt, the queen resorts to magic, to disguise herself and to prepare the deadly poisoned apple, because each attempt demands an additional demonstration of the witch's power. The difference from the poisoned comb to the poisoned apple is present in the third time when the queen says "Little Snow White shall die! . . . Even if it costs me my own life!" (175), demonstrating that retrieving the position of the "fairest" had become more important than being alive for the queen, because it meant retrieving a position threatened by a new generation.

When the maleficent queen is preparing the apple she goes "into a secret chamber where no one was allowed to enter" (175); this secrecy points to a prohibited action, which references to elements of the secret sabbath [22] rituals as imagined during Inquisition, recuperating the

---

[22] Sabbath is a meeting of witches.

witchcraft aspect of this poisoned apple. Besides, the apple's visual aspect also reinforces the magic in it, as one part of it is not appealing and the other is described as "beautiful with red cheeks. Anyone who saw it would be enticed to take a bite." (176). This allure present in the beauty of the deadly red apple reflects the witch attraction toward beauty itself, as the witch is willing to give up her life to achieve the most beautiful position.

It is this same allure that entices the queen at the end of the story to attend Snow White's wedding. Having been the most beautiful for so long, after succeeding to take her daughter out of scene, it was impossible for her not to be present in the celebration, even after the mirror had told her that Snow White was alive and was the fairest. Facing this situation, the queen undergoes antithetical feelings: on one hand she is horrified and afraid, for the girl she thought dead for so long was back to life and again occupied the position she yearned; on the other, she was still jealous of the girl and "she wanted to be seen at the wedding" (178). This desire to be seen reflects that she wanted to prove to others that she could face the object of her jealousy, at the same time that it puts to prove the mirror's words, granting the other wedding guests the possibility to judge by themselves who was the most beautiful.

Once more, the ability to feel is emphasized in this witch, she feels fear, jealousy and the desire to be looked at, which presents how she is impelled by her inner desires.

The heated iron shoes the witch was forced to wear was one of the punishments of Inquisition and the idea of dancing to death is related to the fact the shoes had nails inside that caused people to tiptoe in order to avoid pain ("London Ripleys: Torture Shoes"). The cruelty of the punishment, which is narrated as "she had to keep dancing in [heated iron slippers] until she danced herself to death" (178), reflects the witch's cruelty in persecuting her daughter, whilst displays the impossibility to an older woman retrieving her power and position when confronted with the younger generation.

Considering the analysis, some of this character's features stand out, especially when considering her as a central figure of power in the tale. This power is related to a political position, for she is a queen in a story where the king is not mentioned; the other power — wielding magic — gives her a supernatural influence over others. Furthermore, this character is driven by beauty standards, not only in her pursuit of being the most beautiful which is influenced by the magic mirror, but also in other situations, as bearing a child and preparing the deadly apple.

This driven is also her propelling force throughout the story, justifying her persistence in relation to Snow White and creating the antagonist necessary to the tale's development.

Another emphasized feature is her ability to feel, even though when this is presented, they are mainly considered negative ones: hatred, envy, fear, jealousy, the need to be seen, and pride; being this last one the origin of her evilness. Moreover, the necessity of keeping the origin of her pride — beauty — leads her to a cannibal impulse, intending to reincorporate her daughter's beauty by the means of eating her lungs and liver.

Furthermore, although she has access to magic, she is not magic driven, for her resourcing to non-magical means to kill Snow White: the hunter, the lace and the comb. At the same time, she continuously uses the magic mirror to prove her beauty and to change her physical traits to those of poverty and oldness in order to conquer Snow White's trust. These actions, however, are not directly connected to Snow White's killing, and only as the last resource she uses the magic apple to try and kill the girl.

In relation to how the story's narrator depicts her, many Inquisition elements are present, such as the idea of secret rituals and the

use of blood in them, and also her final punishment, dance to death wearing heated iron shoes. The presence of this historical reference reveals the influence that this moment had in European History and also that this witch is related to Inquisitional concepts, such as being irreparably "evil."

3.4 On fairy tales' witches and magic

This chapter intends to determine some elements that can be used as an initial frame to characterize literary witches. When we compare the features displayed by the witches in the three fairy tales, some elements repeat themselves, but others are specific to each character, but even these can be used as reference to analyze other witches in relation to the 19th century European parameters and to some of its historical influences, such as the Inquisition.

When comparing the three witches, the first similarity present is their target object: children. Even when the causer of the grievance is an adult, as in "Briar Rose," who suffers under the witch's action is a child[23]. Secondly, they are used to reinforce socially expected behaviors,

---

[23] It is possible for witches also to curse adults, but when it happens, this is a parallel element to the main story which is not about how they were cursed, but about the aftermath of this and how the curse was broken. One example is "The Frog King, or Iron Henry" (1812, in which the king was turned into a frog; there is also the blinded prince in "Rapunzel" (1812), but his blindness is just a side element to the main story: the relationship between Rapunzel and the fairy witch.

especially in relation to women's roles. Furthermore, all three witches use some magic object to cause harm: the spindle, the house of candies and the magic mirror and apple.

Another resemblance amongst the three witches is that they present strategic thought: in "Briar Rose" the villain organizes a sequence of events to curse the girl; in "Hansel and Gretel" the cannibal woman produces the candy house and tries to use the two kids in her cooking plot; and in "Little Snow White," the queen organizes a set of strategies to kill her daughter. Besides, there is the ability to use the harmless appearance of an old woman to deceive the children and to trap them.

Moreover, their actions can be connected to the Christian cardinal vices: Wrath, in the revenge against the innocent Briar Rose; Gluttony, in relation to the desire for Hansel's and Gretel's flesh; and Pride and Vanity, in relation to the "maleficent queen's" exposition of her own beauty. This connection to the vices reinforces the moral of the 19th century Europe in relation to the religious and bourgeois patriarchal ideology.

In relation to the differences, there is the way of magic wielding, which can be a) by means of words: as in the curse to Briar Rose and in

the pregnancy desire fulfillment to the "maleficent queen;" b) by means of messing with physical aspects, like creating the house of candies in "Hansel and Gretel" or changing appearances as the queen in "Little Snow White"; or c) by means of potions, as the deadly poisoned apple which kills Snow White.

Also, each witch presents a different objective: retrieving something as in "Briar Rose" — the fairy's social importance — or as in "Little Snow White" — the "fairest" position — or fulfilling a despicable desire: eating children, cannibalism, as in "Hansel and Gretel." Cannibalism also features the queen in "Little Snow White," although as a representation of possessiveness. This cannibal feature, thus, is not specific to just one witch, but recurring as a witch's desire for human flesh.

Furthermore, two of the narrators present the witches as being able to have feelings: when it comes to the fairy witch she feels anger and when it comes to the maleficent queen she feels envy, jealousy, fear and hatred. The narrator of "Hansel and Gretel," however, does not describe any feeling to its witch, what connects her actions not to emotions but to her cannibalistic impulse. This dual feature

demonstrates that the witches can be impelled by emotions to do harm or by evil inclinations.

Although the general idea of a wicked witch's appearance is that of an ugly woman, these three stories contradict this as a pattern, for in the first, the fairy witch is described as part of the group of fairies, imparting her the same characteristics that group; in the second, there is a description closer to the traditional, having from the start a "small, old woman" and in the third, there is a beautiful queen, whose the not-pretty appearance is her disguise.

The last feature in which the witches differ is their action using or not magic means. The fairy witch is present throughout the story by means of the curse, even appearing only twice, which indicates that her action is mainly magical. The witch in "Hansel and Gretel" uses magic just to lure children with her house of candies, however, as the motif of the whole story is hunger and food, her magic is present even when not mentioned. And in the case of the queen in "Little Snow White," she is exposed to the mirror magical influence of "the fairest of all," making her subject to it; whilst she can also be in charge of magic to achieve her means.

4. *ONCE UPON A TIME*: MINGLING FAIRY TALES AND THE MODERN WORLD

The series *Once upon a Time* presents a world where some of the most famous fairy tales characters co-exist: from Cinderella to the Little Red Riding Hood, from Rumpelstiltskin to the Evil Queen, called Regina — Snow White's stepmother. These characters are transported from the "Enchanted Forest" — the fairy tales' realm — to the "Real World" because of a curse cast by the Evil Queen. The spell made them forget about their former magical lives and also inflicted a punishment that they would never find their true love and/or a happy ending — the Evil Queen's objective especially to Snow White and Prince Charming. When the first part of the curse is broken and the characters recover their memories, they are divided in-between realities: who they were in the "Enchanted Forest" and the lifestyle of the "Real World," where almost all of them are dispossessed of magic. In the Enchanted Forest, the characters could solve problems resorting to magic, which had a price and was related to their roles in traditional fairy tales (witches being evil, dwarves being miners, princesses and princes having their weddings). In the "Real World," the characters could choose what to do, but limited to human, non-supernatural means.

To achieve her goals, the Evil Queen (Lana Parrilla) erased the memories of all the characters, apart from hers, and set new lives for the magical characters from the Enchanted Forest as ordinary people, who live in the small town of Storybrooke. In the "Real World" they just carry on with their lives, as everyday duties demand, having no idea of whom they were and of what they are capable of accomplishing. The changes in the town start when the Evil Queen's adopted son, Henry (Jared Gilmore), brings to the city his biological mother and daughter of Snow White and Prince Charming, Emma (Jennifer Morrison), who can break the curse and free the fairy tales' characters — which happens in season 1. Due to her ability of rescuing the cursed characters, Emma receives the title of Savior.

Fairy tales imagination, with its narrative forms and conventions, reappears then in the context of a contemporary reality as stories and characters the audience already knows from the traditional tales. Should the audience not be familiar with the fairy tales tradition, its elements are summoned up during the series by means of flashbacks of the Enchanted Forest. These passages either correspond directly to what is traditionally known or they subvert the tradition, introducing new, unexpected elements, modifications Jack Zipes in *Fairy Tales and the*

Art of Subversion denominates "transfiguration," which is presenting the traditional fairy tale and inserting a twist to it (178). This double plot, one that develops in the "Real World" and another that reveals the past of the characters, captivates the audience by giving hints of what can happen in the stories when classic characters are exposed to a new context.

4.1 The witch character in the series

Since *Once Upon a Time* works with the fairy tale imagination, some of the classical elements have to be present: princesses and princes, magical beings such as fairies, giants and dwarves, and the witch. For being an iconic character, which encompasses many different features, molded by several images and stories that inhabit our popular imaginary nowadays (see chapter 3), the series presents some of the most well-known fairy tales' witches, such as the witch from "Hansel and Gretel"; Ursula, the octopus witch from Andersen's "The Little Mermaid" and even the Wicked Witch from *The Wizard of Oz* by L. Frank Baum; amongst other examples. Nevertheless, none of them is more important in the series than the Evil Queen, from "Little Snow White."

The Evil Queen's name, Regina, means queen in Latin and reflects her mother's wish for her. To achieve a position amongst royalty for her daughter, her mother was willing to sacrifice anything, including Regina's beloved. In the series recreation and expansion of the traditional fairy tale world, her mother discovers about Regina's relationship through a young Snow White, who innocently tells the secret believing every mother would want the daughter's happiness. The mother kills Regina's boyfriend, a stableman, so her daughter would accept marrying Snow White's father, a king.

From that moment on, Regina becomes power thirsty and starts to study and practice magic to achieve revenge against Snow White, for being a gossip. Her objective is to deprive Snow White from any possibility of having a happy ending, just as she was deprived of hers. Her persistence on revenge leads to a dark path of manipulation, torture, assassination and deception by means of magic. For that she pays a high price — she turns her heart black, becoming unable to really love and hating herself more than anyone else. This background, absent in the Grimms' fairy tale, transfigures the Evil Queen's actions presenting her as more than just evil, for "a different . . . social setting relativizes all settings" (*Art of Subversion* 178).

Regina is a composite of characteristics and features which are present in many witches from the Grimm Brothers' fairy tales, each of them reinforcing "the belief in witches who cause harm to others" (Bosky 691). However, being part of the 21st century, an era in which women are not as restricted to specific social roles and conduct as in the 19th century, there are background elements that emerge in her depiction, renewing the perspective of what is a witch and how they can relate to the society of fantasy that surrounds them.

This section established the origin of Regina's evilness in the series. The next section presents how Regina aggregates the traditional characteristics of fairy tales' witches to the elements that are a reflex of the 21st century culture, being able to surpass the witch's classical destiny: punishment and death.

4.2 Regina: a converging point to witches' characteristics

When Regina was in the Enchanted Forest, she underwent a series of events that led her to become the wicked witch that she is in the beginning of the series. As a common trait in contemporary stories, the evilness in the villains tends to be explained as a product of trauma. Villains are not simply "evil" anymore, as they were in the previous

centuries; now they have their backgrounds examined and their mean acts are a consequence of previous situations that occurred to them.

However unfair and terrible a person's background may have been, becoming revengeful and maleficent is not a well-accepted reaction in fairy tales, may they be the classic versions or the contemporary ones. Regina's past is presented in the series as a mean to create the character of a witch, much more than to justify her evil acts. This non-justification is sustained when comparing her sad past to that of other characters, which also had disastrous situations in their backgrounds and, in spite of that, they did not become evil. Therefore, the series work with a relation of social cause and consequence, and also with a relation of choice and responsibility, which is characteristic since oral fairy tales, in their admonitory ways, for "[people] told stories to communicate knowledge and experience in social contexts" (Zipes, *Irresistible Fairy Tale* 2).

Throughout the series, Regina is the witch correspondent to the one in "Little Snow White," while aggregating many characteristics related to other traditional fairy tale witches, as those in "Little Briar Rose" and in "Hansel and Gretel." These other witches, actually, appear in the series as secondary characters in some episodes, but none of them

have the same power and impact as the Evil Queen. By agglomerating other classic witch's features, Regina becomes an emblematic witch, being able to bring forth their powers and their evilness all in just one character.

When analyzing the Evil Queen in *Once Upon a Time,* I will approach the modifications she undergoes by means of four sequences in the series: her appearance announcing the curse in Snow White's and the curse arrival to Snow White and Prince Charming's castle in the first episode of the series, "Pilot", which evidences her evilness and magical power; her social awkwardness when trying to be part of the group of protagonists in season 5 in the episode "The Price" and the confrontation between Regina's "good" and "evil" sides in the episode "An Untold Story" when the benevolent side intends to destroy completely the maleficent one; besides there is another confrontation between both sides in season 6, which works as a resolution to the dilemma of being "good" or "evil" for Regina in the episode "Page 23". Following these sequences, I will show how the series presents Regina's path from evilness to redemption, instead of the traditional punishment and death of classic fairy tales.

4.3 A witch, a wedding and a curse: depicting power and magic in Regina

Initially, Regina, is presented in the series as a wicked witch. To emphasize this characteristic, the series works with what Jack Zipes calls the "transfiguration" of a fairy tale. The series' opening sequence in the "Pilot" episode presents Prince Charming awaking Snow White from her slumber in the crystal coffin and, right after that, their wedding ceremony, which is traditionally considered the happy ending in fairy tales. When the couple is going to give the ceremonial kiss, Regina invades the wedding hall interrupting their action: the hindering of the kiss represents the deterring of their happy ending.

Regina says that allowing the wedding party to take place is her present for them and that they should enjoy it, because soon they would lose everything they cherished. Thus, the twist in the traditional story is exactly the defiance of the villain even after the couple is finally united and married, which also challenges the idea that simply getting married could be considered "the happy ending."

4.3.1 Regina's first appearance: demonstrating power and fear

Regina's entrance in the wedding hall recalls several elements that are present in the traditional witches' from the Brothers Grimm. The first comparative element is the fact that Snow White's stepmother actually attends the couple's wedding in the tale "Little Snow White," however, in a very different context: in the Grimms' fairy tale, the queen goes to the wedding to see the new queen and to show off her own beauty, which leads her to the punishment of dancing "herself to death" (Grimm 178) in hot iron shoes. In the series, nevertheless, her presence is a proof of power, much closer to the fairy witch in "Briar Rose," who interrupts the birth celebration to curse the newly born princess, presenting the witches' power to hinder happy moments, may they be at the beginning of a tale, at the birth of the female protagonist, or at the end, when the female protagonist is getting married.

Another aspect that connects Regina to the witch in "Briar Rose" is that her presence in the party is actually to announce a curse. Whilst in "Briar Rose" the curse would make the girl "prick herself with a spindle and fall down dead" (Grimm 163) when she were fifteen years old, consequently depriving her of her marriage/happy ending; in *Once*

upon a Time, the announced curse is going to take away all the fairy tales happy endings by transferring the characters to a world without magic and substituting their memories for new ones in which they would have miserable lives.

Regina's power, then, is very well depicted by means of cinematographic elements in order to emphasize the danger and inevitability of the curse. One of the elements shown is the reaction of all the wedding guests in the presence of the Evil Queen. Their facial expressions and bodily posture reveal fear, as the guests try to avoid visual contact to the Evil Queen and get closer together to search for protection in numbers. The royal couple, initially, also shows fear for her presence, but their actions are the opposite of the guests, they do not draw their eyes away of Regina, being ready for any attack she could launch. At the end of the scene, Snow White decides to defy Regina taking a sword and confronting the older woman; Prince Charming also tries and attacks Regina when she is already leaving the hall.

In addition to the characters' reaction, there are other cinematographic elements which work together to present the Evil Queen's power. Her interruption of Snow White and Prince Charming's wedding kiss is introduced by a loud sound of doors unlocking and

opening, situation which Bordwell and Thompson argue to be a sound cue that "*anticipate* [an] element and relay our attention to it" (265), creating then the expectative to what is entering the room. Because of the sound, the couple looks at the door and after a jump cut there is the scene of the door opening. Regina appears on the threshold and a fast dolly shot makes the audience get closer to the Evil Queen, because "it is difficult not to see camera movement as a substitute for *our* movement" (Bordwell and Thompson 96). It starts as a long shot, with the guests at the foreground and Regina as a black dot on the background. The dolly's quick dislocation encloses her to a medium shot, featuring her as the main element of the scene (fig. 1).

Some *mise-en*-scène elements collaborate for presenting the Evil Queen's power. The initial choice of showing her at far works to present the force used to open the doors, besides, the fast dolly shot, because of the agility and movement, brings forward the impression of power, for the camera seems to be attracted to the newly arrived character. Whilst the camera moves getting near to the "unwanted guest" in a corridor bordered by the wedding guests, her black clothes and accessories harmonize to the shadows of the Gothic castle, which reminds the audience that Regina, as queen, is part of royalty and part of the castle.

Besides, her dark clothes contrast to the bright and colorful clothes of the guests and emphasize her total opposition to Snow White and Prince Charming, who are wearing white.

Fig. 1. Evil Queen dressed in black on the threshold after the door opening. End of dolly shot; "Pilot"; **00:**02:44.

Furthermore, in this image the lighting, both inside the wedding hall and outside, in the hallway behind the witch, highlights the Evil Queen (fig. 1). The room lighting propitiates clarity revealing well Regina's features, even her somber facial expressions. The outside lighting, which is behind her, is part of a Gothic styled hallway, with high arches and indirect lighting coming through lateral windows and pointing upward, which, combined to her tall hairdo, creates a line that directs the eyes to the witch. At that moment, she steals the attention

from the bride and groom, for the "lighter and darker areas help guide [the audience's] attention" (Bordwell and Thompson 124).

Then, there is a jump cut followed by a close-up of Snow White's and Prince Charming's scared faces. This is a direct shot, which would put the couple in the same level as Regina. This equality in level, however, is changed by the next shot, which is back to Regina, who is shot in a down-up tilt, the camera coming from a lower level and having to rise to come to the witch's level, reflecting the couple's perspective of looking at the newly arrived "guest," which Giannetti points as being a simulation of "a character's looking up" (115).

This editing and montage of the wedding sequence, changing the traditional concept of having the protagonists as the central characters in the fairy tales is a form of demonstrating Regina's power by inversing the expectations. Her powerful interruption is a representation of power itself, for simply her presence is able to produce fear in the bride and groom. Finally, the way the camera presents the newlywed couple looking from down up to the Evil Queen hints to her position of superiority, revealing that she exercises a frightening power over them.

Furthermore, to relate her power to her magic, Regina's entrance in the wedding hall carries a hint of the supernatural in the way she

moves. After saying an ironic "Sorry, I'm late" ("Pilot" 00:02:44-00:02:46) whilst in the threshold, Regina advances in the direction of the couple, with steps that seem slow, but at the same time make her move fast. To show the velocity, the scene uses three shots: the first one frontal, a continuing shot after her spoken line, having her walking just few steps (fig. 1); the second one is a long shot, with the point of view from the upper frontal diagonal showing her movement fluidity, almost gliding, besides showing some scared guests (fig. 2);

Fig. 2. Evil Queen's upper frontal shot. Scared guests at the sides; 00:02:47.

the third is taken from the lateral, the camera follows her in a parallel dolly shot moving through the middle of the guests, using them as a

reference point to show how fast she is, even if she seems to be moving

her legs in a walking pace (fig. 3).

Fig. 3. Evil Queen velocity marked by the guests blur as reference; 00:02:50**.**

The ending of her walk is marked by two soldiers wielding

swords and trying to stop her. In a long frontal shot, Regina opens her

arms and without touching the soldiers, she makes each of them fly out

of her way (fig.4).

Fig. 4. Evil Queen magically taking the soldiers out of the hallway; 00:02:52.

There is a cut and a shot from her back while she walks forward, also framing the soldiers flying and dropping the swords, besides the terrified faces of the guests and the couple.

This is the first sequence in the series that presents the Evil Queen. Thus, from the very beginning she is presented as a very powerful and threatening character firstly because the spectators may relate the Evil Queen to her representation in the Grimms' literalized "Little Snow White." Secondly, the series picks up from the point "Little Snow White" ends, making the Evil Queen even more powerful than the audience could suppose, for what was the moment of her demise in the classic fairy tale — Snow White's wedding —, is the

heralding of her victory, finishing the happy endings. Furthermore, this power is emphasized by cinematographic elements that demonstrate how feared she is in the kingdom, both by the common folk and by the protagonists, besides of how powerful she actually is with her ability of using magic.

4.3.2 The curse in the castle: reinforcing Regina's evilness

Regina's power is reinforced during the first season's first episode, in her last scene in the Enchanted Forest, in which the curse is depicted taking place. Regina goes to Snow White and Prince Charming's castle in order to mock the couple, arriving at the location at the same time of the curse, which has the appearance of a fast-moving black cloud, with shades of purple and green, and lightning bolts. The Evil Queen is joyful when she enters the nursery where Snow White is desperate because Prince Charming is deadly hurt by Regina's knights.

This sequence is the substantiation of the Evil Queen's threat, which would destroy all happy endings. The series uses the dialogue between Snow White and Regina to explain how the curse works, transferring everybody to a world without magic, which Regina

describes as "Absolutely horrible!" (00:37:36-00:37:37). Furthermore, the Evil Queen explains that the curse erases people's memories, revealing to a despondent Snow White, who is crying over Prince Charming's body, that soon she would not remember who he was.

When the curse finally invades the nursery room, it is the witch's triumph. Her position in relation to Snow White is a clear sign of her victory: she is standing and the younger woman is crouching on the floor. The *mise-en-scène* elements, such as the lighting, the sound, the actors' positioning, the setting, the costumes and the dark hues, collaborate to emphasize this difference between the two women. The camera movement also focuses on Regina's upstanding position, basically making her as part of the curse while the others are its victims.

Regina's entrance in the room is not marked immediately by her image, but by her voice saying to a sorrowful Snow White "Don't worry, dear!" (00:36:48-00:36:50). This use of off screen sound in the series "cues us to form expectations" (Bordwell and Thompson 265) and to evidence the witch's power. At the same time, it is also a tool present in "Hansel and Gretel," when the children first hear the shrilling voice of the witch in the candy house and just later seeing her (see chapter 3). This sound resource works as intertextuality between the series and the

fairy tale, for it intensifies the suspense at the same time that startles the characters, presenting the witch in an advantageous position.

When the Evil Queen is in the couple's castle and, although there are several shadows, the bedroom is still clear, matching the protagonists' white clothes. However, after discovering that Prince Charming was able to send his daughter — the Savior — away to the "Real World," Regina gets furious and it is exactly the moment when the curse achieves rampantly the dormitory, darkening it and turning the setting into a territory of obscurity. The curse's invasion mirrors Regina's anger, connecting the character to the curse itself and evoking her temporary victory over the protagonists in the Enchanted Forest.

The arrival of the curse is marked firstly by the destruction of a small, central ceiling dome, adorned with symbols of light: the sun, the moon, a star and a tree that actually resembles a candle holder; this works as a metaphor to the curse's action, taking away all happiness from those people, the light of their lives (fig. 5). As Regina considers her happy ending as destroying the happy endings of all other characters, this shot reinforces her success.

Fig. 5. Ceiling dome adorned with symbols of light; "Pilot"; 00: 37:21.

The force of the curse, then, is a representation of her "evilness," willing to destroy everything that blocks her way. To emphasize this violence, the camera uses a circular movement whilst of the wind inside the room also rotates. Regina says that the curse is going to take them somewhere horrible, when a frightened Snow White asks where they will be taken. Right after that, there is a shot of a big stained glass breaking inwards, letting the curse smoke enter the room. There is no camera movement in this shot, because it is an emphasis on Regina's discourse, which is punctuated by the violence and strength of the curse. Before, the curse was sucking parts of the castle away, now it invades the nursery room in full force.

One last pan movement of the camera changes a standing Regina from the right side of the frame to the left side, putting the protagonist couple on the low, right side of the frame, and the whole group taking the center of the frame (fig. 6). This change in the position of the characters propitiates a reading of the scene that follows the Western patterns, which makes it easier to follow from a standing Regina to the couple on the floor.

Fig. 6. Evil Queen standing and the protagonist couple on the floor; 00:37:38.

Louis Giannetti argues that "the area near the top of the frame can suggest ideas dealing with power" (52) and "the area near the bottom of the frame tend to suggest meanings [of] . . . subservience, vulnerability, and powerlessness" (52). Considering these principles, Regina is the most powerful element of the scene, for her upper-body occupies the superior part of the frame and Snow White and Prince Charming, occupying the inferior part, are in a position of powerlessness.

Furthermore, the fact that the witch moves together to the curse's wind, from right to left, in the scene indicates their deep connection: at that moment they are the same entity, the curse accomplishing its objective is Regina accomplishing hers. Finishing the sequence Regina says "A place where the only happy ending…" ("Pilot" 00:37:39-00:37:41), during a medium shot showing Snow White flinching her body while trying to protect Prince Charming; Regina completes the sentence in a lateral close-up, "will be mine" (00:37:41-00:37:42).

Subsequently, there is a wide shot with Regina at the foreground, a breaking window at the back, and the couple on the floor at medium ground; their clothes are white and the scene is highlighted by a soft light beam. Gradually, the window's bright splinters start to take over the room and smoke from the curse invades the place, enveloping

everything and everyone. The last to be taken is the witch, who is standing and smiling. The dark color of the smoke, then, and the dark color of Regina's costume make them both be part of a same "evil magic" (fig. 7).

Fig. 7. Curse's smoke fulfilling the nursery; glass splinters at the background; 00:37:49.

Moreover, when the curse involves everyone in the scene, the witch is the only one who is not afraid of it, because that is the fulfillment of her objective, taking everybody to a place where the destruction of others' happy endings, which she believes is her happy ending. The Evil Queen achieving her initial objective in the first episode of the series works to create an atmosphere of power and danger around the character, especially because during the whole time she is

depicted as a person to be feared in the Enchanted Forest, whose magic culminates in the destruction of the happiness of others. Whilst in "Little Snow White" the queen's failure is presented with her punishment during Snow White's wedding (see chapter 2); in the series, the power balance is inverse, for the Evil Queen achieves her initial objective of cursing everybody and hindering the happy endings.

4.4 Regina's relationships established by means of power

Although the series initially presents the victory of the villain, the story develops very similarly to a literalized fairy tale, which means that it presents a concept of moral, making the witch's initial victory basically unacceptable (which is hinted from the beginning with the rescue of the Savior). For that reason, the witch undergoes a series of transformations throughout the chronological narrative that occurs in the "Real World," at the same time that this possibility of change is justified by Regina's nice past in the Enchanted Forest, before becoming the Evil Queen, presented in a non-chronological form.

By doing that, the series grants the villain weaknesses and fortitudes that go over the villain stereotype and deepen psychological features. One of the features that is highlighted concerns Regina's

connection with her father, named Henry (Tony Perez). He is the only person she loves even after becoming a witch, and he would do anything for her. Nevertheless, to cast the curse, she needs the heart of her most beloved person, her father, whom she sacrifices, forgoing family connections and the ability to love.

However, renouncing her ability to love does not mean she will be able to live without human contact. In the "Real World" town of Storybrooke, Regina has a sexual relationship with the sheriff. Besides, she has a foster son, who she decided to adopt after being bored because the town's monotony. After adopting the boy from outside the town, she names him after her father, representing an everlasting desire for connecting and love. Nonetheless, she is not able to love the boy and he is just one more element that shows her status and power.

The way she relates to people in the "Real World" shows that after the curse all her relationships can be resumed to power positions, in a successful "fusion" (Zipes, *Art of Subversion* 178) between the classic fairy tales and a contemporary setting : 1) in terms of magic, she is the source of the curse that created the town and which keeps people entrapped in the "Real World"; 2) politically, she is the town mayor, which gives her power over civic decisions and over the sheriff, who is

her sex partner; 3) in terms of motherhood, she is Henry's parent, who is a substitute to the father she sacrificed in order to achieve revenge. In these relationships there is no love involved, because love was the element she had to sacrifice to hinder everybody's happy endings.

The problem, however, is that after the other fairy tales' characters have their memories restored and Regina starts to have more contact with the people surrounding her, especially Snow White's family, she becomes once again able to love and starts to desire the same happy ending promised in traditional fairy tales: they got married and "lived happily ever after." To achieve it, Regina needs to undergo a series of psychological transformations, as well as having to atone to her past crimes.

4.4.1 Regina's reason to change: motherhood and romantic love

One of the first modifications that occur to her is being able to relate to her adopted son and to love him. Throughout the first season, the spectators can see how maleficent the Evil Queen actually is, whilst she fights over Henry, asserting her power against his biological mother.

In the fairy tale "Hansel and Gretel," the witch also presents a motherly behavior when the siblings arrive to her home, giving them

nice food and comfortable beds to sleep, "and [the children] thought they were in heaven" (Grimm 47). This empty maternal behavior is basically the same relationship Regina initially has with Henry: she provides him a home and comfort; however, they are not based on love, but in an exhibition of power. A big difference between Regina and the "Hansel and Gretel" witch is the latter has never had any intention of fostering the kids, her actions are just a remembrance to what she could be as a mother, at the same time that it presents an "exaggerate form of maternal malice (…) for she needs the children only in order to fatten them up for her next meal" (Tatar, *Classic Fairy Tales* 181). Regina, nevertheless, presents a different behavior, she plays the role of a tough mother, one people around would consider caring and worrying; she uses Henry to reaffirm her role as mother and to present to the town's people her parenting power.

However, after Henry almost dies due to intentionally eating a poisoned apple pie the Evil Queen had prepared to Emma, Regina surpasses the barrier of only having power over someone in order to be able to love. This makes her want to be close to Henry, which represents a difference between her and the witch from the candy house. The possibility of being close to her son can only be achieved if she changes

her behavior to one that is socially acceptable, since relating with him requires her relating with other characters in town.

Due to her past evil deeds, there is much distrust of the characters in relation to her, besides deep grudges that need to be made up for. At first, being part of the social group is not important for her, just being next to her son, because of that, eventually, she falls back on her previous evil behavior. This situation changes when she realizes the group harmony rests upon the solid, trusting relationship amongst the members of Henry's social circle, which leads her to make an effort to deal with others in a benign way.

In the first half of season 3, the series shows Henry being kidnapped by Peter Pan and Regina is obliged to work with Emma, Snow White and Prince Charming to save the boy. At this point in the story, Henry is the only element in common amongst these characters and it is Regina's real love for her adopted son that motivates her working with them, making her realize that together they are stronger. Fighting for a cause together helps Regina to establish ties with each of the other characters, whilst the other characters have the opportunity to perceive in Regina's efforts an attempt to have a better behavior.

In the second half of this season, Regina needs to face another witch, the Wicked Witch of West from Baum's *The Wizard of Oz*, and she joins forces with the other characters in the town, including Snow White's family, in order to defeat a greater threat. By doing that, she is able to be better accepted by the people she once harmed and, although being still driven by evil impulses sometimes, she is now able to function inside that society without being consumed by selfish desires. Furthermore, it is her ability to connect socially once again that makes her finding a boyfriend, Robin Wood (Sean Maguire), bringing forth her desire for the fairy tale's traditional happy ending: finding her loving pair.

Being in love makes Regina fit the town's social circle, whilst impelling her to persist on becoming a "good" person by that society's parameters. When her love is threatened by Robin's wife being brought alive from the past, Regina resorts to her old "wicked ways," not minding her actions to eliminate her rival and being able to maintain her romantic attachment. Her selfish desires demonstrate the Evil Queen is a part of Regina, even if she is trying not to behave badly in relation to the town's folk and to fulfill Henry's expectations. In the end, Robin's wife dies by the hands of the Wicked Witch, and Regina and Robin reunite.

4.4.2 Regina's social awkwardness

Being both "good" and "evil," gives Regina's character complex psychological traits, different from her 19th century predecessors (see chapter 2). In the Grimm's tales the witches were only depicted as capable of evil, whilst now they have the possibility of choosing what to do, firstly because of new social principles; secondly, because the media series allows for exploring the characters' psychological features making them "rounder". The witch's choice, however, is not an easy one for, many times, it presupposes having to give up on selfish interests to focus on the best for the entire community. This unselfish behavior is initially difficult for Regina, because she was used to have everything she wanted by means of the indiscriminate use of magic, even if at expense of others. For this reason, during Regina's modification, she has to deal with situations in which discerning between "good" and "evil" is not easy, and in many situations, she does not even know how to behave accordingly.

One of the situations in the series that shows Regina's social awkwardness occurs when she is visiting Camelot to save Emma, who was possessed by dark magic, in the episode "The Price". When Regina

and Snow White's family arrive, King Arthur invites them to his castle, saying he expected the Savior to free Merlin from prison. To save Emma from being exposed as being possessed by dark magic, Regina pretends to be the Savior; an action that makes her the main guest in the ball King Arthur prepared.

Nevertheless, Regina is unwilling to go to the ball and, after some insistence from Snow White and Prince Charming, she reveals her concern is because she cannot dance, besides she maintains that "People are expecting the Savior tonight, not an ex-Evil Queen" (00:19:35-00:19:40). On the one hand, this situation reveals the changing Evil Queen now cares about what others think of her, for she feels that going to a ball without being able to dance would be a disappointment to her hosts. On the other hand, it also shows her worrying is linked to her pride and fear of being criticized, because her inability to dance would reveal a weakness, something she was not able to do and, thus, undermining to her power. Moreover, her speech reveals she feels guilt for taking Emma's place as Savior, firstly because she is lying; secondly for feeling undeserving of the benign title because of her maleficent past.

Snow White and Prince Charming propose to teach Regina how to dance. Snow White, however, says her stepmother should dress

accordingly to a ball, because she is still wearing clothes of the "Real World" (fig. 8). At this moment, Regina wears her Evil Queen's clothes (fig. 9), evoking her social ambiguity and guilt.

Fig. 8. In Camelot. Regina wearing "Real World's" clothes; 00:19:44.

Fig. 9. In Camelot. Regina wearing her Evil Queen's clothes to the ball; 00:20:08.

Even though the series presents this sequence considering the humor of the situation (for such a powerful character being unskilled is comic), it does not completely conceal the dubious situation Regina is in. The colors and the models of the clothes represents Regina's development of a new possibility to the same character: she goes from her dressing as Storybrooke's mayor, passing by the Evil Queen's attire, and ending dressed similarly to Snow White and Prince Charming. (fig. 10)

This transformation in her image demonstrates that Regina is well adapted to her new roles in Storybrooke in the season 5; she is now at ease with her "Real World's" clothes. However, when she needs to present herself in a new context, such as pretend to be the Savior in Camelot, her benevolent personality features are not established enough for her to know how to behave accordingly. Similarly to when she felt her love with Robin being threatened by the appearance of Robin's wife, a personal menace which triggered her "evil side," now the menace is social, and again she brings from her past traits of the Evil Queen: her clothes, which work as a code to inform the reader in which mood Regina is in.

Noticing Regina's awkwardness, Snow White and Prince Charming help her to choose an adequate dress created by magic, one that would fit better the Savior image that she is worried to display at the ball. Her light-hued dress, then, is similar in color to the attires that the couple is wearing, a similar model to Snow White's dress, having wide sleeves and sparkling embroidery, recollecting the princess' clothes in traditional fairy tales (fig. 10). Comparing to the scenes in which Regina is first introduced to the public, in which her clothes collaborate to contrast her as opposing to Snow White and Prince Charming, this sequence explicitly presents this character movement to being closer to the couple's position, that of a hero.

Fig. 10. In Camelot. Regina wearing a classic princess' light dress; 00:20:29.

This approximation to the hero side could represent eventually the complete destruction of the Evil Queen, for Regina could choose to give up completely on her maleficent side and embrace just the socially proper and culturally good behavior to fit the expectations that her son, her boyfriend and the rest of Storybrooke's people have for her. As her character develops in this new aspect of being "good," however, Regina needs to face the guilt related to her past evil deeds, whilst trying to act correctly, even when her first impulse is to return to the vile way of solving problems. In order to overcome the challenge of dealing with her wicked side, Regina resorts to magic and separates her "good" and "evil" sides. Hence, two separate parts of the same character start to develop in the story, one trying to act harmoniously to that social context, and the other simply being "evil," not caring for the social group well-being.

4.5 A witch, two witches: Regina's "good" and "evil" sides in confrontation

Throughout the season 5, Regina's character wages a fight against her inner "evil side" to be close to those she loves. However, in episode twenty-one of this season, Robin Hood, Regina's boyfriend,

dies and that makes her feel guilty, because she believes that for being "evil" once, she is not deserving of a happy ending. At this moment of the series, Regina's idea of a happy ending is still connected with the classic fairy tales, in which the female protagonist ends up finding her perfect match and marrying him. Thus, Robin's death is the way Destiny deprived her of her traditional happy ending and punished her for her previous evil deeds.

Overtaken by guilt, Regina is supported by Emma and Snow White to use a potion that separates her "good" and "vile" sides in episode twenty-three, "An Untold Story". When giving Regina the potion, Emma says "I believe this could be the end of the Evil Queen, as long as you are sure that is what you want" (00:33:13-00:33:18), indirectly demanding confirmation from Regina that she is really willing to give up on her "evil side," to what Regina answers "I want her gone" (00:33:22-00:33:23). At this moment, Regina hates her Evil Queen side as much as traditionally it is expected a villain to be hated. Complementing the dialogue, Snow White says "Let's get rid of her. Let's be the family we were always meant to be, all of us" (00:33:23-00:33:27), revealing a hatred that is similar to Regina's, showing that even the heroes in this series also hate the villains.

The hatred Snow White feels for the Evil Queen in the series is comparable to how she feels in end of Grimm's "Little Snow White" (see chapter 2). The difference is that in the traditional fairy tale there is no proposition of redemption for the Evil Queen, which leads to her death dancing in hot iron shoes at her daughter's wedding. In the series, although Snow White's hatred is similar, Regina is presented both as a witch who does evil and as someone able of loving. Thus, before the possibility of separating the "good" Regina from her Evil Queen side, Snow White's hatred can emerge and give voice to her belief that the Evil Queen is the one responsible for their family's problems.

Due to her own belief that the Evil Queen is the one hindering happy endings, added to Snow White and Emma's support, Regina takes the potion and expels her wicked side and both, "evil" and "good," can face each other. This confrontation cues to the perception of bodily attitude, having the Evil Queen's body upright and Regina's body more hunched, hands bent almost as claws, in a position that could be read as someone ready to attack (fig. 11). On one hand, Regina's body posture reflects her hatred and her disposition of eliminating her "evil side." On another, the Evil Queen's posture reflects her sense of superiority,

which is directly connected to her being a royal and willing to do anything necessary to achieve her goals.

Fig. 11. Regina's "good" and "evil" sides facing each other: one slightly hunched, the other upright; 00:35:57.

Because of that the Evil Queen says to "good Regina," "no matter what you do you can't destroy our darkness. Deep down inside you know the truth: you need me." (00:35:48-00:36:04), lines presenting that her "evil side" believes they are interdependent and the good needs the wicked, for this was the side that was brave enough to take the revenge. Regina's answer to this daring position of her maleficent side is to say "No, I don't." (00:36:08-00:36:13) presenting her intention of rejecting completely her previous "evil self." Although Regina's "good" side intends to reject completely her evilness, her "Real World" clothes are

black, harmonizing to the Evil Queen's dress. This color matching preannounces the remnant connection making both sides constitute one character.

This sequence creates an intense environment to make the Evil Queen's destruction to seem the final resource to Regina's character to deal with her evilness. After an initial shock for facing her malicious side, Regina steps closer to the Evil Queen in a sequence formed mainly of medium shots and close-ups which collaborate to make "[g]esture and expression. . . more visible" (Bordwell and Thompson 191), stressing the facial expressions of fear and anger. The emphasis on their faces cues to the hatred present between the character's both sides, leading to Regina's resolution in facing and destroying her vile side (fig. 12). The consecutive shot, however, reminds the audience of the Evil Queen's power, for she has a close-up shot while she says to her "good" side "you need me" ("An Untold Story" 00:36:00-00:36:04), challenging the "good" side's control over her own decisions (fig. 13).

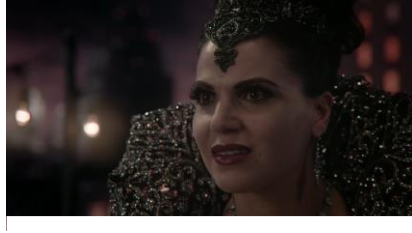Fig. 13. Regina decided to destroy the Evil Queen; 00:35:59.

Fig. 12. Evil Queen Regina saying that the "evil side" is necessary; 00:36:03.

The Evil Queen's close-up, added to the crescendo of the music, collaborates to increase the scene's intensity. Regina's decision, then, is central to the further development of her character, for being able to give up her "evil side" could represent giving up of her drive for revenge and of some power, at the same time that represented her resolution of becoming essentially good, according to the social expectations in the series.

Regina, then, makes her choice to destroy the Evil Queen by taking the heart out of the chest of her "evil double" (fig. 14 and 15) and crushing it, recuperating from traditional fairy tales the cruelty reserved to the protagonists punishing the villains. This scene shows the destruction of the heart using a framing of Regina's face in a close-up and using a camera movement downwards to her hand crushing the organ (fig. 16), making both the heart and the maleficent side become

dust (fig. 17). This sequence could represent there is a series proposition that the witch's "evil side" should be hated, expelled, denied and destroyed, bringing back the literalized fairy tales' concept, having only the difference that it is possible to separate "good from evil," and only the "benevolent" side was worth forgiveness and redemption.

Fig. 14. Regina inserting her hand into the Evil Queen's chest; 00:36:14.

Fig. 15. Regina holding the Evil Queen's dark heart; 00:36:19.

Fig. 16. Regina crushing the Evil Queen's heart to dust; 00:36:28.

Fig. 17. Evil Queen becoming dust; 00:36:31.

Nevertheless, the last sequence of "An Untold Story" presents the Evil Queen still alive, having the dust recomposing her body and saying that the Evil Queen is back, ready to wage war against Regina and consequently against those she loves. The series, then, works with the concept that even if the "evil side" is expelled off a person's body, it is still part of that person, being not possible to destroy evilness without destroying the source body. Besides, although Regina ousted the Evil Queen, she was still able to have negative feelings and to do harm if she wanted to. Goodness and evilness, then, are not exactly dealt in the series as a dichotomy, but complementary elements of a person.

In that sense, the series proposes a method of dealing with the witch's "evil side" that recurs to acceptance and forgiveness of the person for her full self, acknowledging the relation of the parts to constitute the whole character. For that, the series works in the season 6 with the principle that even though being separated in different bodies, the characters of Regina and the Evil Queen are the same person. Thus, the series brings forth from traditional fairy tales the aspect of proposing a way of dealing morally with evilness, whilst differing from the classics by recognizing the possibility of goodness in the villain.

As my proposition is to work with the character of the Evil Queen, for the last part of this analysis I will focus on the final redemption procedure of this character, only presenting her interaction to her "good" side in relation to the proposed solution for the benevolent/maleficent duality problem. The next section analyzes the forgiveness procedure of Regina especially toward her "evil self."

4.5.1 Representing Regina's self-forgiveness and loving

During the series' season 6, Regina is divided in two bodies, the one who intends to be and to do good, and the one who is revengeful and vile: the Evil Queen. Because of the potion Regina took on the season 5, the evilness inside her and the driven to be wicked was expelled; however, she could still do harm if she wished to. Contrarily, the Evil Queen side is driven only by hatred and revenge, not being able to balance her options as was possible before the separation: she is not able of compassion, her relation to Henry is again one of possession and power, and she does not care about making someone suffer to achieve what she wants, even if the one suffering is herself.

During the entire season, one of the main worries is to emphasize that although the sides are apart, they are still the same person, having "good" Regina as the source point to the "evil" one, because of that, the only way of killing the Evil Queen is to kill the "good" side. The reason for that is the sharing of the same destiny, because they were once the same body. As presented in the theoretical chapter, one of the elements characterizing a fairy tale is the solution of a problem by means of a magical tool, and this is exactly the resource used in the series which presents magical shears that are able to cut one's destine and personal ties. To be able to destroy her other self, the Evil Queen uses the shears and cuts her ties to the "good" side, who agrees saying "Trim away. After all the damage you've done because of me, I'm ready" ("Page 23" 00:24:39-00:24:46). Regina's line reinforces the idea that, although she is separated from her "evil side," she is still responsible for the actions the Evil Queen did in the past. By cutting their life bond, both sides of Regina can fight and even kill each other without hurting herself.

Both sides of Regina start to sword fight in the mayor's office, which, on one hand, brings to mind Regina's initial reason to be in Storybrooke, to rule unrivaled the lives of the fairy tales' characters, taking away their happy endings. On the other hand, it also reminds that

the objective of the mayor at this point of the series is to protect exactly the same happy endings that she once wanted to destroy. The mayor's office, then, as the set to this final fight, represents the transformation of Regina in her relation to her objectives in using her powers. Besides, the mayor officer cues the audience to Regina's political power, reminding that even in Storybrooke she is the highest civil authority. Thus, even if the Evil Queen is destroyed, Regina would not lose in power.

Regina's sides battle initially using swords and later their magical powers, until the Evil Queen is pushed against the wall and the trees in the wallpaper magically come to life and restrain her, giving the perfect opportunity to "good" Regina to destroy the vile side. The battle sequence is intercut by another sequence of the Evil Queen in the Enchanted Forest before the curse, in which she hexes an arrow that would take her to the person she hated the most, and the arrow takes her to a mirror. This intercut sequence works as a reminder of Regina's hatred for the Evil Queen in the final episode of the season 5, when she decided to destroy her other side; moreover, this also depicts the Evil Queen's hatred for herself and consequently for the "good" Regina, as they are both the same.

Having the opportunity finally to destroy her vile side, "good"
Regina takes the darkened heart off the Evil Queen's chest (fig. 18),
once more recreating the confrontation sequence on season 5, with the
difference that killing the Evil Queen would be possible now. Due to
the confrontation in the mayor's office and to the final episode of the
previous season, there is the expectation construction of the "good side"
destroying the "evil side," as it is usual in the classic fairy tale's ending.

Fig. 18. Regina holding the Evil Queen's heart after the battle in the office;
00:28:22.

Using a long shot to show both characters at the same time in this
scene emphasizes the confrontation of "Reginas" and the "good" side's
advantage. Furthermore, having the dark heart almost at the center of the
framing highlights its importance, for the central area "is instinctively

regarded by most people as the intrinsic center of interest" (Giannetti 49). The Evil Queen, then, says to "good" Regina that she hates her, in an over the shoulder shot, which collaborates to directly show to whom the vile side is talking to. However, considering the whole season works with the idea both sides constitute the same person, one side hating the other means she hates herself. One of the reasons for this hatred is presented previously during the sword fight, when the maleficent side says the other believes she had fulfilled the hole that was in her heart "with love, friendship and hope" ("Page 23" 00:27:48-00:27:52), but that actually the "evil side" is still inside her and is all that "will ever be there" (00:28:01-00:28:02).

Thus, the dialogue added to the heart taking scene establish the reason to the destruction of the other, hatred: the "good" cannot stand to look at the "evil" because evilness is what is supposed to be destroyed; "evil" cannot look at benevolence and love because it means the other side has no more space for vileness. To the Evil Queen's challenge that there was no real goodness in Regina, the "good side" answers everything she had was real, and those would not be removed from her.

After removing the heart from her double and listening to the other's hostility, "good" Regina starts to crush the evil heart, but after

seeing her face's reflection on a piece of broken mirror, consequence of the former fight, she understands the real problem of the Evil Queen was not resentment against the "good side," but against the whole person. As "good" Regina does not hate herself anymore, she understands she also does not hate her "evil side." In a reverse-shot from the hate declaration, an over the Evil Queen's shoulder shot shows "good" Regina saying "But I don't hate you" (00:28:49).

If hating the other is to hate the whole person, the opposite is also true: "good" Regina can love the Evil Queen because she learned to love herself. Because of that, she decides to share with her vile side some of the love she received from her family — Henry, Emma, Snow White, Prince Charming, Robin. Then she uses magic to untie the Evil Queen from the wallpaper trees, which is presented in a medium-shot of Regina moving her hand stressing the gesture, the sound of wood cracking, followed by a close-up of the branches going back to the wall and releasing the Evil Queen. The tree branches, then, can represent the hatred that bound the two sides to the evil deeds of the past and that can be solved by the courage of loving.

In an over the shoulder shot, the "good" side of Regina takes out her own shining all-red heart and, in a close-up shot, she touches both

hearts — the darkened and the bright — and takes some of the evilness to her own and passes some of the goodness to the other, creating a balance between the both sides of the same person, making peace to whom she is.

Fig. 19. Regina mixing her goodness and the Evil Queen's evilness into both hearts; 00:29:24.

This balance propitiates to the Evil Queen the opportunity of a new beginning after the hearts return to the respective chest. The equilibrium provides the Evil Queen with the possibility of choosing doing good, something she was not able before because she was overtaken by hatred, especially by herself. For "good" Regina it allows to her embracing her whole self, having her past bad deeds being part of who she is too.

Being "good" or "evil," then, becomes just a matter of choosing for this witch. As Bosky presents, although the icon of the witch is too vast, one thing is certain, she is someone who has a human appearance and has supernatural powers, besides being able of doing harm (690). What happens in the series, then, does not deprive Regina's character of being a witch, because she still fits the definition; it just propitiates her with the choice of doing good or evil, instead of being impelled to the vile side.

4.6 Regina, a witch in the 21th century

After receiving some of the "good side's" love, the Evil Queen goes to another realm, together with a new version of Robin. There she chooses to do good — stealing from the riches and giving to the poor — when she wants to. Besides, she achieves the traditional fairy tale's ending, because she finds her perfect pair. She not staying in Storybrooke and going to the Enchanted Forest shows that these changes in fairy tales are not only possible when in the "Real World," but in the whole fairy tale context. Furthermore, in the "Real World," where the other side of Regina is, she does not care anymore for a fairy tale happy ending, she does not need to find her "enchanted prince" and

have the wedding with the one she loves to be happy. Being able to love herself completely leads for a different perception of what to have a happy ending means, it is just being able to love.

It is possible because the development of the Evil Queen's character in the series presents a different approach to the development of the witches in traditional fairy tales. As her objectives changes from ending the others happy endings to achieving her own happy ending, she allows for new elements to the character to appear, developing from a character based on selfish desires to one who worries about the well-being of others. This is possible because of the television series medium structure, which collaborates to the deeper development of the fairy tale's characters focusing on different aspects each season.

Her desire for personal power, then, is gradually substituted for the power of connecting to others and of being strong in the series' society instead of being strong by herself. The wish to be loved, initially just by Henry and later by the other characters, is fulfilled when she understands she also needs to love in order to love being valid. This fight, then, is completely won when she learns to love herself completely, not just her "good side," as she initially supposed she should.

Differently from the 19th century fairy tales in which the witch was doomed to do harm and to pay for that — as in the case of the queen in "Little Snow White," who although knowing about the beautiful new queen is impelled to go to the wedding to show herself and inevitably be punished — in this contemporary television series the witch is supposed to accept herself and is invited to make her own choices.

In the contemporary society, in which women have more liberty to choose which roles they fit, having power and doing something considered "evil" does not mean they are doomed to forever being separated from society or condemned to die a horrible death. Being able to love their own good and evil choices and accepting everyone is capable of doing goodness and harm is the fundamental element to the witch character to achieve their own happy ending: having a loving family, or even doing some harm if they wish so.

5. FINAL REMARKS

NEW SOCIAL PERSPECTIVES TO A WITCH

I have been arguing here that the fairy tale is a transhistorical and transmediatic genre, highlighting different examples of its adaptability to different social contexts and also to distinct media. From its origins in the oral folktales of the Middle Ages, going on to its literalized versions after the Renaissance, until reaching contemporary movies and television screens, the fairy tale genre has attracted several generations of spectators. Taking into consideration its mutability, an axial definition of the genre is connected to some core elements of the fairy tale narrative, which consistently resorts to extraordinary, magical tools and/or to powerful beings. These come into assistance for the protagonists achieving their objectives and becoming more adapted to the environment that surrounds them. Furthermore, these stories also establish connections to the audience by means of its structure, which usually presents a journey with challenges the characters must overcome, reflecting every person's journey and challenges throughout life.

Exactly because of the fairy tales' potential to connect to its audience, when they were first literalized, by writers like Perrault and the Brothers Grimm, they were used as a pedagogical tool to educate

people (especially children and youngsters) according to certain moral norms, many times connected to bourgeois culture and patriarchal cultural beliefs. Centuries later, these tales of intense and limiting morals were revisited, particularly in the 1960s, when elements related to feminine ideals and other concepts present in the stories started being questioned and new versions of well-known fairy tales started to appear, bringing forth new ideologies in tune with the social fights and contexts of the time. Some literary works by Margaret Atwood and Angela Carter are exemplary of this revisiting of fairy tales in the 20th century. The adaptableness and appeal of fairy tales gradually continued to move forward taking the genre to modern, audiovisual media such as cinema and television, where their popularity thrived, and *Once Upon a Time* is an expression of how the fairy tale genre turned out in contemporary times.

These contemporary revisions also started to explore peripheral aspects of the narrative, telling stories of not only the protagonists but revisiting the background and motivations of the villainous characters too. Taking into consideration the importance of the ever-growing feminist movement and the fact that feminist revisionism was crucial in the new interpretations and moral turnaround of fairy tales, the

investigation of witches, females with magical powers, could not be excluded of being presented under new prisms.

In *Once Upon a Time* the witch "Evil Queen," for being the main female villain, represents what a witch is supposed to be. Hence, many of her features are connected to the traditional, 19th century portrayal established by the Brothers Grimm: initially she is revengeful, selfish and willing to do harm to innocent people, including children by means of her magic.

These features still occur due to 19th century cultural influence, which put "good women" characters in roles of daughters, mothers, and wives that are subjected to men, which still largely determines our present context. Any deviation from this pattern would be considered "evil" and in fairy tales this would be intensified and represented as a "witchy" feature. Women who did not fit the "good woman" expectation would be depicted as a villainous witch and consequently receive the punishment reserved for "evil women": an awful death or to be hated and ignored.

Because the Evil Queen in *Once upon a Time* is a witch from the 21st century and because in many present contexts women have achieved the right to new social roles, Regina is able to be depicted

differently from her 19th century predecessors. Although women still have some expected, socially determined roles, there are no longer as many limitations as in centuries before, enabling a relaxation in the traditionally expected conduct of women and, consequently, also in the punishment of those who do not fit exactly what is projected on them.

In the series, for example, these expectations are connected to the ability of being in balance to her social group instead of being socially cruel, whilst in the 19th century it was related to submitting to male dominance. Certainly, there are male characters who work as guides for her reformation into a socialized being, such as her son and her boyfriend, by being pivots of social integration. However, they operate as triggers that enable an inner questioning of her behavior and not as agents of her personal modification; for the contrary could imply to a certain submission of hers.

 Instead of playing a female role that is connected to the inner space of the house, as in the Brothers Grimm's fairy tales, what is expected now is a role that is connected to the inner space of society — both public and private —, which in the series is directly reflected on the family. Exactly because her role is related to the whole society and not to the private sphere, Regina's evil features are connected to a social

harm: the curse cast is not related just to Snow White, as it would be in a 19th century fairy tale, but to the whole community, for every character would be unable to achieve a happy ending. It is also because of this community directed story that Regina can achieve redemption, for in her strive to find her place in that society, she first finds balance within her family and within herself.

Considering that *Once Upon a Time* is a family-oriented series, which can be identified by the original time of broadcasting and by the creators' intention of making a series that could bring hope (see Introduction), it is not surprising that family relationship and its conflicts would be one of the central elements debated. However, the responsibility of being the member of a family is not exclusive to women, but to all "good characters" in the series, both male and females. Besides, the concept of family in *Once Upon a Time* is not restricted to relatives, but to all members of the Storybrooke community.

Due to this change in the comprehension of "being good," and its social impact in both public and private spheres, although the Evil Queen had committed many evil deeds, from the moment she decided to be part of the social group/family and accepted her responsibility in relation to other people, she was qualified to achieve redemption.

Regina's ability of changing her perspective of life and deciding to be different is connected with the new possibilities for women in society. The reduction in roles that socially restricted women to a certain area, such as the house, opens possibilities of choices and of women changing their minds. Furthermore, even if women do not fit perfectly the social expectations, they can still love themselves, which would be impossible before.

If in the 19th century deviation from the expected social role would mark a woman for the rest of her life as "bad" and "evil." In the 21st century, women can choose their own paths and change their minds if they are willing to. The doomed final of any given witch in the series, then, is not connected necessarily to the harm a woman can do, but to her inability of choosing a self-truthful path and loving herself.

It happens because in *Once upon a Time*, reflecting new perspectives related to women's roles in society, it is the ability of Regina to love — firstly her son, then her extended family and her boyfriend, the whole Storybrooke community and primarily herself — that enables her to function well in the fairy tale society. Much more than being the perfect daughter, wife or mother, she is invited to be part of the group, having the possibility to choose doing good or harm,

instead of being impelled to do so. This confirm my initial hypothesis that in a contemporary fairy tale, such as *Once Upon a Time*, having the roles of women in society changed, the main villain would have new features, which in the story culminates with her redemption possibility.

This transformation on the story of the fairy tale genre after they were literalized is a reflex of the 1960's revisionism, for those writers showed that it was possible to a fairy tale to be told in contemporary scenarios and with different ideologies and still maintain its magic and appeal. Due to this possible construction, *Once Upon a Time* could inherit this trait and create a story that could bring hope of a happy ending for every character, even the villains.

REFERENCES

Primary Sources

Once Upon a Time. Created by Adam Horowitz and Edward Kitsis, Kitsis/Horowitz and ABC Studios. 2011. *Netflix*, www.netflix.com/title/70197049.

Grimm, Jacob, and Wilhelm Grimm. *The Original Folk and Fairy Tales of the Brothers Grimm: the Complete First Edition*. Translated by Jack Zipes, Princeton University Press, 2014.

Secondary Sources

Adalian, Josef. "Once Upon a Time Is a Rare Hit With the Whole Family." *Vulture*. 14 Nov. 2011, www.vulture.com/2011/11/once-upon-a-time-is-a-rare-hit-with-the-whole-family.html. Accessed 20 Dec. 2017.

"Agentes da S.H.I.E.L.D.: Globo passa a exibir série da Marvel a partir do dia 30." *Globo.com*. 30 Mar. 2015, www.redeglobo.globo.com/series/agentes-da-shield/noticia /2015/03/agentes-da-shield-globo-passa-exibir-serie-da-marvel-partir-do-dia-30.html. Accessed 06 Jun. 2016.

Allrath, Gaby, et al. "Introduction: Towards a Narratology of TV Series." *Narrative Strategies in Television Series*. Palgrave Macmillan, 2005.

Bacchilega, Cristina. *Postmodern fairy tales: gender and narrative strategies.* University of Pensylvania Press, 1997.

Baum, L. Frank. *The Wonderful Wizard of Oz.*1900. Rector and Visitors of the University of Virginia, 2000. www. etext.lib.virginia.edu/modeng/modengB.browse.html. Accessed 10 Feb. 2018.

Beauty and the Beast. Directed by Gary Trousdale and Kirk Wise, original story by Jeanne-Marie Leprince de Beaumont, Walt Disney Pictures and Silver Screen Partners IV, 1991.

Bettelheim, Bruno. *The Uses of Enchantment: the meaning and importance of fairy tales*. Vintage Books, 1975/1976.

Bewitched. Created by Sol Saks, performance by Elizabeth Montgomery, Ashmont Productions and Screen Gems Television, 1964 – 1972.

Block, Ernest. *On Karl Marx.* Herder and Herder. 1971.

Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. New York. McGraw-Hill, ed. 8, 2008.

Bosky, Bernadette Lynn. "The Witch." *Icons of Horror and the Supernatural: An Encyclopedia of Our Worst Nightmares.* Joshi, S.T. ed., 2v, Greenwood Press, 2007.

Braswell, Liz. *Once Upon a Dream: A Twisted Tale*. Disney Book Group, 2017.

Brave. Directed by Mark Andrews, Brenda Chapman and Steve Purcell. Walt Disney Pictures, Pixar Animation Studios, 2012.

Denecke, Ludwig. "Brothers Grimm." *Encyclopaedia Britannica*. www.britannica.com/biography/Brothers-Grimm. Accessed 20 Jan. 2018.

Canepa, Nancy L. *From Court to Forest: Giambattista Basile's* Lo cunto de li cunti *and the Birth of the Literary Fairy Tale*. Wayne State University Press, 1999.

Carter, Angela. *The Bloody Chamber*. Penguin Books, 1990.

"Charles Perrault". *Biography*. A&E Television Networks. www.biography.com/people/charles-perrault-9438047. Accessed 20 Jan. 2018.

"Chicago Med". *RecordTV*. recordtv.r7.com/programacao/. Accessed 06 Jun. 2017.

Cinderella. Directed by George Méliès. Star-Film, 1899.

Elias, Norbert. *The Civilizing Process: Sociogenetic and Psychogenetic Investigations*. Revised edition. Victoria. Blackwell, 2000.

Giannetti, Louis. *Understanding Movies*. 9 ed. Prentice Hall. 2001.

Grimm. Created by Stephen Carpenter et al. GK Productions, Hazy Mills Productions and Universal Television, 2011 – 2017.

Hansel and Gretel: Witch Hunters. Directed by Tommy Wirkola. Paramount Pictures, Metro-Goldwin Meyer and MTV Films, 2013.

Henjel gwa Geuretel (Hansel and Gretel). Directed by Pil-sung Yim. Barunson Film Division, CJ Entertainment, Cineclick Asia, 2007

Hoodwinked! Directed and written by Cory Edwards, Todd Edwards and Tony Leech. Weinstein Company, Kanbar Animation, 2005

Hoodwinked Too! Hood vs Evil. Directed by Mike Disa. Weinstein Company, Kanbar Entertainment, 2011.

I Dream of Jeannie. Created by Sidney Sheldon, performance by Barbara Eden. Screen Gems Televisions and Sidney Sheldon Productions, 1965 – 1970.

Keyser, Hannah. "5 Ways Grimm's Fairy Tales Changed After the First Edition." *Mental Floss*. 04 Apr. 2017.

www.mentalfloss.com/article/63113/5-ways-grimms-fairy-tales-changed-after-first-edition. Accessed 01 May 2016.

Kitsis, Edward. "about once upon a time". *Once Upon a Time*, ABC. www.abc.go.com/shows/once-upon-a-time/about-the-show. 2016. Accessed 06 Jun. 2016.

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

"London Rippleys: Torture Shoes." *Community Arquive. Flickr.* www.flickr.com/photos/dbullock/3366190812/. Accessed 21 Feb. 2018.

Maleficent. Directed by Robert Stromberg, based on "La Belle au bois dormant" by Charles Perrault. Roth Films and Walt Disney Pictures, 2014.

McGowan, Maureen. *Cinderella: Ninja Warrior.* Silver Dolphin Books, 2011.

"Once Upon a Time." *Common Sense Media.* www.commonsensemedia.org/tv-reviews/once-upon-a-time. Accessed 20 Jan. 2017.

Oyeyemi, Helen. *Snow, Boy, Bird.* Riverhead book, 2014.

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

Puss in Boots. Directed by Chris Miller, original story by Charles Perrault. DreamWorks, 2011.

"SBT estreia a nona temporada de Supernatural aos domingos." *SBT na Web*. 27 Jan. 2015. www.sbt.com.br/sbtnaweb/tarolando/15614/SBT-estreia-a-nona-temporada-de-Supernatural-aos-domingos-.html. Accessed 06 Jun. 2015.

Seigel, Jerrold. "Men and women". *Modernity and Bourgeois Life: Society, Politics, and Culture in England, France, and Germany since 1750*. Cambridge University Press, 2012. pp. 274 – 300.

Sexton, Anne. *Transfomations*. Mariner Books. 2001.

Shrek. Directed by Andrew Adamson and Vicky Jenson, book by William Steig. DreamWorks, 2001.

Tangled. Directed by Nathan Greno and Byron Howard, original story by Jacob and Willem Grimm. Walt Disney Animation Studios, 2010.

Tatar, Maria. ed. *The Classic Fairy Tales.* W.W. Norton and Company, Inc., 1999.

---. *The Hard Facts of the Grimms' Fairy Tales*. Princeton University Press, 1987.

"Taylorism." *BusinessDictionary*. www.businessdictionary.com/definition/Taylorism.html. Accessed 02 Jan. 2017.

"The Proliferation of Sin." *Catechism of the Catholic Church*. par. 1866. www.vatican.va/archive/ENG0015/__P6D.HTM. Accessed 15 Apr. 2017.

Valentino, Serena. *Fairest of All: A Tale of the Wicked Queen*. Disney Book Group, 2009.

Zipes, Jack. *Fairy Tales and the Art of Subversion*. 2nd edition. Routledge, 2006.

---. *Why Fairy Tales Stick: the evolution and relevance of a genre.* Routledge, 2006.

---. *The Irresistible Fairy Tale: The Cultural and Social History of a Genre.* Princeton University Press, 2012.